

MUSIC STRONGEST ARM OF WAR, SOUSA SAYS

Maker of Martial Songs Still Holds Four "Pet Peeves."

Music makes heroes out of cowards and is the most powerful arm of offense and defense the armies of the world have ever discovered, according to the Minneapolis Journal.

So says John Phillip 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 eighty 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 fourteen years of service with the United States forces that bands are valuable to strengthen fighting men. Their effect is physical as well as mental."

SOUSA AND BAND STAR AUDIENCES AT HIGH SCHOOL

Two Concerts Yesterday Full of Vigor and "Pep"

SOLO WORK OF ARTISTS HIGHLY APPRECIATED

Many of Bandmaster's Popular Compositions Were Played

John Phillip Sousa the March King, and his band, held forth at the High School yesterday afternoon and evening, under the auspices of the High School Athletic Association. Unfortunately it must be recorded that the size of the audiences failed to meet expectations, although there was a goodly representation. Those who did hear the concerts came away full of enthusiasm and "pep."

In the afternoon the band had as soloists John Dolan, cornetist; Messrs. Wilson and Kunkel, piccolo virtuosi; Miss Marjorie Moody, coloratura soprano and Miss Winifred Bambrick, harpist. In the evening Miss Moody sang, Mr. Dolan played, and the list was augmented by Miss Caroline Thomas, violinist and George Carey, xylophone soloist.

The programs were typically Sousa, with examples of classical compositions interspersed with Sousa marches and suites. All the stirring from El Capitan, the Bride Elect, Sempre Fidelis, U. S. Field Artillery, to the never failing Stars and Stripes Forever, were given as extra numbers.

The afternoon program contained Goldmark's Rustic Wedding dance, Mr. Sousa's suite "Dwellers of the Western World;" the finale of Tchaikowsky's fourth symphony, a "melange" of popular favorites under the title "The Fancy of the Town;" the march Bullets and Bayonets, and the Light Cavalry overture by von Suppe.

John Dolan played a cornet solo, Hartman's "Ocean View" with an added Sousa "Philosophic Maid." Miss Moody sang the "Caro Nome" from Rigolletto and "Fanny" one of Mr. Sousa's songs. The piccolo duet was Gannin's "Fluttering Birds" and the harp solo was a Fantasia ascribed to Alvars.

For the evening program an en-

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(Continued From Page One) tively new bill was presented. It included the Red Sarafan overture by Ehrlich; another new suite by Sousa, called "Leaves from my Note Book;" a Bizet intermezzo entitled "Golden Light;" Turkey in the Straw a transcription of the old breakdown as transcribed by Guion, and another collection of "Beloved Inspirations" compiled by Mr. Sousa.

Mr. Dolan again enthralled his hearers by the beauty of his tone and his technical proficiency by playing Bellstedt's "Centennial Polka." Miss Moody turned to "La Traviata" for her aria and did the "Ah, fors'è lui" brilliantly. George Carey, aroused admiration for his performance of Mac Dowell's "Witches Dance" and Miss Thomas, who bears a most illustrious musical name, displayed her qualifications as a solo violinist by playing the andante and a la Zingara movements of the second concerto, in D minor, of Wieniawski.

Great enthusiasm was aroused by Mr. Sousa's playing of his new March, "The Gallant Seventh" written in appreciation of the leader of the band of that regiment, H. South-erland, who prior to the war was a member of Mr. Sousa's organization.

Yesterday was Mr. Sousa's birthday, his sixty-eighth, and he was the recipient of many congratulatory messages and gifts. Wasili Leps, a celebrated musician from Philadelphia came to Morristown especially to spend the day with the lieutenant commander. Incidentally Mr. Leps will revive Mr. Sousa's comic opera "The Bride Elect," in January, when the work will be presented in Philadelphia.

SOUSA OCCUPIES FIRST POSITION IN NEWS OF DAY

Is First of All, Bandmaster, But Specializes in Other Affairs

TICKET SALE LARGE

President Albert Takes Care of Orders in Johnson City and Endicott

With the increasing demand for tickets for the John Phillip Sousa band concert in the Binghamton theater Sunday, matinee and evening, Harold F. Albert, president of the Broome County Musicians' Club, announced tonight that the tickets will be placed on sale today at the Goodwill theater, Johnson City, and the Fire Prevention station, Endicott.

The largest crowd of theatergoers that ever greeted the greatest of all band leaders, is expected to pack the Binghamton theater to capacity an hour before the matinee performance opens at 2 o'clock and long before the evening performance opens at 8 o'clock in the evening.

O. L. Hall, for many years dramatic critic for the Chicago Daily Journal, is warm in his praise of the internationally known "March King." His latest comment on Sousa follows:

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

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

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

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

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

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

CARS FOR EVERYBODY

SCRANTON INCLUDED IN SOUSA'S BRIEFEST TOUR

That Sousa and his band will appear here Wednesday evening, Nov. 15, at Town Hall is already known to music lovers of this city and vicinity. What is not known, save to those "in the profession," is that the march king is including Scranton on the briefest tour he ever made since he resigned as conductor of the Marine band and organized his own famous organization.

The explanation is that Sousa is yielding to an impulse he has long held in suppression to compose another operetta. The plan is matured in his musical mind, and he is going to work on it in earnest at the end of his tour. Theatrical managers all over the world are forever supplicating him to "write another 'El Capitan.'" Now the march king's answer is "I'll try." "El Capitan," first heard in 1896, was in revival this summer by not fewer than twelve comic opera companies and was staged in spectacular style in Vienna in August.

The seat sale for the Sousa concert is now on at Reisman's, 413 Spruce street. As Sousa always plays to capacity audiences, early reservations are advised. Phone orders will be given careful attention. Call Bell phone 1094-R.

THE ORPHEUM

WHEN SOUSA COMES

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concerts he is to give here on Thursday, matinee and evening, Nov. 9, in the Orpheum Theatre. The March King has two set rules with respect to his concerts: First, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect" such as the riveting machine used in the march called "The Volunteers," written in the course of the World War as a tribute to the men who did

CHRISTIAN ENDEAVOR PASSES RESOLUTION ON SOUSA CONCERT

The monthly meeting of the Broome County Christian Endeavor Union, which was held at the East side Congregational church last night, adopted a resolution against the giving of a concert by Sousa band at the Binghamton theater next Sunday.

Plans were discussed for sending a delegation to attend the annual state conference of county and city Endeavor officials, set for tomorrow and Sunday at Syracuse. Former County President Ray A. Hancock and Floyd Boughton left in Mr. Hancock's car for Syracuse this afternoon. Former State President John R. Clements and others also will attend.

Discussion was had as to the plans for the musical and song entertainment to be given next Thursday

night by Chrystal Brown, song leader and friend of Homer Rodeheaver, at the First Baptist church. Assurance was given that the auditorium will be packed.

HARDING RECEIVES FAMOUS MUSICIAN



JOHN PHILLIP SOUSA.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the white house when Sousa called to pay his respects.

SOUSA CONCERT HALTED

Binghamton Ministers Have Man Who Arranged It Arrested

BINGHAMTON, N. Y., Nov. 16.—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. Bandmaster Sousa issued a statement in which he said there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

ROW OVER SOUSA'S BAND

New York Ministers Declare Sunday Concert Law Violation.

(By the Associated Press.)

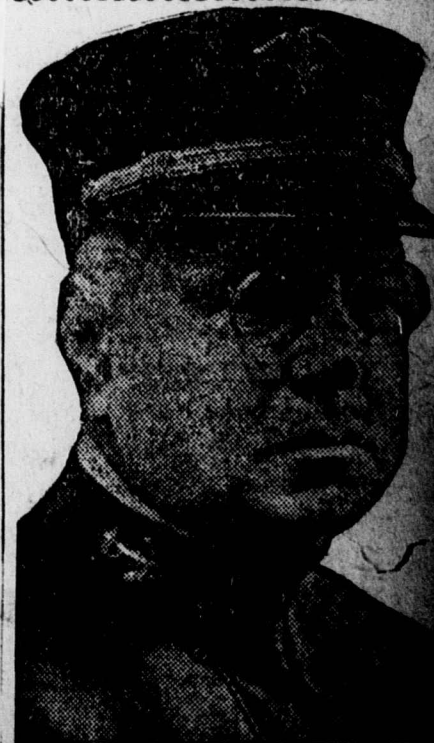
Binghamton, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested yesterday afternoon on complaint of the Binghamton Ministerial Association for staging a concert by John Phillip Sousa's Band at which an admission was charged. It was alleged that the concert violated ordinances governing the observance of Sunday.

SOUSA ASSAILS BLUE LAW

Marches More Inspiring Than Sermons of Some Pastors, He Says

Binghamton, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott Johnson Corporation, was arrested yesterday 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 he is prepared to fight the so-called Sunday blue laws in the courts.

Mr. Sousa issued a statement, in which he declared there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.



John Phillip Sousa, who will lead his famous band at the school auditorium this evening.



MARJORIE MOODY
SOPRANO WITH
SOUSA
BAND

SOUSA SOLOISTS ARTISTS OF RARE MUSICIANSHIP

Fine Soprano, Cornetist and
Trombone Player to be
Heard Here Soon

Thorough musicianship is the essential for every member of Sousa's band and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his Band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of the band.

Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and sympathy that give a feeling of exaltation. Miss Moody has been with Sousa and his Band on numerous concert tours and she has an especially large following in Boston where she is pleasantly remembered for her appearances with the Boston Opera Company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Dolan succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. He is repeating this season the success that was his at concerts on other tours with the famous bandmaster. Another soloist on the list is George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, R. Meredith Willson, has a perfection of artistry and his playing possesses rare beauty. Another popular soloist is John P. Schueler, trombonist. That unique instrument, the Soudaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without special reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with the Band but who, on occasion, presents some of the most appealing and beautiful of compositions for the harp.

SOUSA EXPLAINS CABARET "JAZZ"

Traces Origin of "Tonal Hootch": March King Deplores Low Substitute for Real Music

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

Well, John Philip Sousa is coming back: he and his famous Band, "The Estimable Eighty," as they were termed by one Chicago writer, have been booked to appear in the High School Monday and it may be a right to anticipate the visit of the March-King and set forth his views on the topic of jazz. After all, he may be regarded as knowing something about it.

"We have a lot of loose talk about jazz," says Lieut.-Commander Sousa, "because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tchaikowsky 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. 'Jaz zit up!' would mean to put more life into the acting or singing and dancing. Then, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In brief, infuse an element of greater excitement for the audience.

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

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

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

SOUSA TO PRESENT NEW COMPOSITIONS

Ticket Sale for Great Bandmaster's Concert Opens at the Binghamton Tomorrow

Due to the great demand for tickets for John Philip Sousa's band concert at the Binghamton Theater Sunday, matinee and evening, Harold F. Albert, president of the Broome County Musicians' Club, announced last night that the tickets will be placed on sale at the Binghamton Theater beginning tomorrow. They can be obtained Friday afternoon and evening and Saturday afternoon and evening. Tonight more than 200 visited the Goodwill Theater and purchased tickets from Mr. Albert. Tickets are being sold at the Goodwill and at the E. J. Fire Prevention Station, Endicott. The Sunday matinee band concert will start at 3 o'clock, while the evening entertainment will open at 8 o'clock.

In a letter to Mr. Albert yesterday, the greatest of all band leaders, had the following to say about himself and his ideas of band music: "In selecting a repertoire my method is first to consider the merit of the composition and last the reputation of the composer. In the 30 years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight thousand miles of travel.

"The new compositions of mine to be played on this tour will be a march entitled 'The Gallant Seventh,' dedicated to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, 'Leaves from My Note Book,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper'; a colloquation, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmond, Weber, Mendelssohn and Rossini."

SOUSA KIWANIAN GUEST.

John Philip Sousa, famous bandmaster, will be the guest of the Kiwanis club upon his arrival in this city on Thursday morning at 10.35 o'clock. Following a sightseeing trip by auto to the Pagoda and other points of interest, he will be entertained by the Kiwanians at luncheon in the Wyomissing club.

SOUSA MAKES A GREAT HIT WITH PEOPLE OF WASHINGTON

From Washington Post.
John Philip Sousa, who will be seen here Thursday, Nov. 3, at the Orpheum theatre, appeared last week in his home city of Washington, and had many honors bestowed upon him. The following is a review of the concert:

Before an audience which overflowed into the standing room space at the President theatre, John Philip Sousa conducted his famous band through all the familiar measures of Sousa marches, Sousa medleys and Sousa arrangements of orchestral numbers last night. In addition to its musical significance, the occasion was converted into a Masonic event by the bandmaster's fellow Shriners, Leonard P. Stewart, the potentate of Almas Temple, presenting him with a fez and flowers as well as saying "it" in words of glowing encomium during the intermission.

Two of the Sousa numbers on the evening program were new to Washington and were received with great enthusiasm. The first was a suite, which the composer designates simply as "Leaves from my notebook." It is in three movements—"The genial hostess," "The Campfire Girls" and "The lively flapper." It was the flapper movement, of course, for which the audience waited with keenest interest, but the "Campfire Girls," with its very charming oboe solo, was the artistic pinnacle of the composition. The other Sousa novelty was a characteristic march dedicated to "The gallant seventh."

FOUR GIFTED SOLOISTS.

Commander Sousa's ensemble of instrumentalists are fortified by four gifted soloists—John Dolan, cornetist; George Carey, a truly extraordinary xylophonist; Miss Marjorie Moody, lyric soprano, and Miss Caroline Thomas, violinist. As an encore to his "Centennial polka," Mr. Dolan played the berceuse from "Jocelyn."

Miss Moody's voice, clear and true, but extremely light for an auditorium of the dimensions of the President, was much more effective in her rendition of "The sweetest story ever told," "Dixie" and "Comin' Thru the Rye" than in the coloratura aria from "La Traviata." Miss Thomas' pleasing contributions to the program were two movements from Wieniawski's second concerto and Drdla's "Souvenir," the latter given with a pleasing harp obligato. As an added feature of the program, Miss Gertrude Lyons sang the famous charming bird aria from "Pearls of Brazil." Mr. Carey's xylophone selections included an amazingly dexterous interpretation of MacDowell's "Witches' Dance," Arndt's "Nola" and Kerne's "Kallua."

As is usual at a Sousa concert, the encores comprised the major portion of the evening's entertainment, being 15 in number as compared with 11 program selections. They included all the favorites—"El Capitan," "U. S. Field Artillery," "Washington Post," "Semper Fidelis," "Bullets and Bayonets" and "Stars and Stripes forever." And those which were not played in the evening were given at the afternoon concert, which did not attract so large an audience, but which evoked equal enthusiasm.

SOUSA RAPS MINISTERS

Tells Binghamton Blue Law Clique His Marches Beat Their Sermons.

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 for 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.

Sousa's Band on October 22.

Sousa's band will give Sunday afternoon and evening concerts at the Odeon, Sunday, October 22, under the direction of Miss Elizabeth Cueny. The soloist will be Miss Marjorie Moody, soprano. The People's

Sousa Contends That Music Can Catch the Eye

Famous March King and His Band Here On October 18.

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

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

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

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever," will all be features of the concert to be given here on Oct. 18 at the Coliseum.

SOUSA DECLARES DOLAN IS WORLD'S GREATEST CORNETIST

Johnson City, Nov. 7.—John Dolan, cornetist, who will appear with Sousa's band in the concerts to be given under the auspices of the Endicott Johnson recreation department in the Binghamton theater, Binghamton, Sunday afternoon and night, is regarded by Sousa as a sort of superman of his instrument. Sousa says of him:

"Dolan is the greatest cornet player I have ever seen in 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 theaters; and nobody laughs at such jokes more heartily than I. But the cornet is, none the less, indispensable as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone farther in instrumentation for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet.

"Dolan is a genius! I must go back to Jules Levy to find a fair comparison, and Levy did not possess the improved instrument of today when he was the idol of the American public, more than a generation ago."

The Philadelphia Operatic Society will present in January "The Bride-Elect," by John Philip Sousa. It is expected that he will be present to conduct the performance. Rehearsals will begin at once, and as a preliminary there will be additions next Wednesday by Wassili Lepp, general director of the society. He is eager to add to the organization's groups of altos, tenors and basses, not only for "The Bride-Elect," but also for the grand opera production that he has in mind for the spring. Last voice trial

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 Bercuse, 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, 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 "Boquet 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, Wleniawski 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 "Traumeri," 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

Sousa's Band

Thorough musicianship is the essential for every member of Sousa's band and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that give one a feeling of exaltation. Sousa and his band appear at the Lyceum theater this Saturday matinee and evening. Matinee 8:30, evening 8:20.—A

SOUSA AND HIS BAND

Saturday, Matinee and Evening—Seats This Morning.

The seat sale for the coming of Sousa and his Band on this Saturday, matinee and evening, opened at the box office this morning, and a long line of admirers of this famous leader and composer were waiting the opening of the window at 9 a. m. Sunday evening when Mr. Sousa and his famous band appeared at the New York Hippodrome, hundreds were disappointed in not obtaining admission to the playhouse. The matinee has been postponed for 8:30 and the evening performance for 8:20.

major original compositions of live and descriptive melodies that appeal to the hearts and musical imagination of the peoples of all classes and ages, as Sousa.

The topography of his face has changed with the removal of his luxuriant beard and mustache, a la Maitaire, 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 Jottsville 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.

SOUSA CONCERTS WILL BE GIVEN, ALBERT ASSERTS

Staged in Binghamton Theater to Accommodate Greatest Number

MINISTERS PROTEST

Corporation Counsel to Pass Upon Objections Today or Tomorrow

Two concerts will be played in the Binghamton Theater Sunday by Sousa's famous band under the auspices of the Community Music Club of Broome County, memberships in which are now being taken by hundreds of employees of the Endicott Johnson shoe factories.

The noted band leader is brought here through the efforts of the recreation department of the E-J corporation, of which Harold F. Albert is director, and, according to Mr. Albert, the concerts will be played in the Binghamton Theater because that playhouse has the largest seating capacity of any in this vicinity.

Planned for Large Number

"We have planned the concerts for the Binghamton Theater," said Mr. Albert, "because we want to offer the opportunity of hearing this wonderful musical treat to the greatest possible manner. We feel it is our duty to do this rather than to present Sousa and his band to a selected few. We would have staged it out of doors if that were practical, but at this time of year that would be impossible."

Starting today memberships in the music club will be offered to every worker in the Endicott Johnson factories and preference will be given to these men and women for whom the concerts are being staged.

The band which Sousa is bringing to Binghamton for concerts at 3 o'clock and 8 o'clock Sunday is the largest he has ever directed on a tour, there being 78 pieces in the organization.

Tour Is Extended

By holding the concerts in the Binghamton Theater, the members of the music club will have the opportunity of hearing this great band leader and his musicians under the best conditions obtainable locally, according to Mr. Albert, and will be able to appreciate the finer points of the band music that can be brought out under Sousa's leadership by the varied instrumentation.

"This is an opportunity that comes but seldom," said Mr. Albert. "It is only because Sousa has extended his tour that this community has this privilege and Sunday is the only date which we could obtain."

MINISTERS REQUESTED TO BACK UP PROTEST

Whether the holding of the concert in the Binghamton theater next Sunday by Sousa's band is a violation of the law, as claimed by the Rev. James Elmer Russell, speaking in behalf of the Binghamton Ministerial Association, will be decided today or tomorrow by Corporation Counsel Leon C. Rhodes. The matter was turned over to the corporation counsel last night by Public Safety Commissioner Norman A. Boyd, to whom a protest against the holding of the concert was made, in the absence from the city of Mayor Thomas A. Wilson.

Mr. Rhodes was presented with a copy of the protest from the Binghamton Ministerial Association, which holds that the concert, if held, will be in direct violation of the law, inasmuch as the Common Council is on record as disapproving Sunday amusements and entertainment to which admission is charged. Mr. Russell, as president of the Ministerial Association, requests that the law be enforced.

Thirty churches in different sections of the city have already been communicated with by representatives of the Ministerial Association and have been urged to watch for official action in the matter and to be prepared to protest from their pulpits on Sunday in the event of the authorities deciding that the holding of the concert is within the law.

Mr. Russell, following a lengthy discussion on the matter yesterday morning with Commissioner Boyd, stated that he is not a strict Sabbatarian, and not at all opposed to free band concerts on Sunday, but he objected most strongly to anything that means what he termed commercialism of the Sabbath, and to hold a paid concert, he said, means this.

Efforts were made by representatives of the association to get in communication with Mayor Wilson on the matter, but they learned later he was out of the city.

ENDEAVORERS SUPPORT MINISTERIAL PROTEST

The Christian Endeavor Union, at a business meeting last evening in the East Side Congregational Church, adopted a resolution of protest against the proposed concert by Sousa's band Sunday. It reads:

"In view of the fact that an attempt is being made in our city to commercialize the Christian Sabbath by placing a band concert in one of our amusement houses in our city during the hours of the Sabbath:

"Be it resolved, that the representatives of the Christian Endeavor

Union, in session at the East Side Congregational Church, do hereby tender our emphatic protest against the proposition and, furthermore, do heartily endorse the movement begun by the Ministerial Association in their effort to prevent the said concert."

WRITER AND RECIPIENT OF NEW CAMP FIRE GIRLS' SONG.



Mrs. Oliver Harriman, national president of the Camp Fire Girls, is here shown holding the manuscript of a song which John Philip Sousa has written for her organization and delivered to her.

SOUSA GUEST OF KIWANIS

John Philip Sousa, the world's leading bandmaster, was the guest of honor at the Kiwanis luncheon of the Kiwanis club at the Wyomissing club today.

He entertained the members of the club with a humorous address.

Mr. Sousa was a close personal friend of the late DeB. Randolph Keim, of this city and Washington. Late in the afternoon he visited the Keim home on Mt. Penn where he was the guest of Mr. and Mrs. J. B. Cameron.

Frank Diefenderfer was chairman of today's meeting and George F. Eisenbrown led the assemblage in some singing.

Among the guests were three young women who will appear with Mr. Sousa on his program at the Orpheum this afternoon and evening. They were presented with a tempting basket of fruit by E. B. Posey.

William Miller, jr., passed around the cigars.

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 theater last evening. This is his 30th 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 66th 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 the wildest kind of noise.

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 "Boquet 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 virtuoso piece and proved that she was fully equal to it. She played Wieniawski's "Romance" with admirable intelligence, little skill and with power to make the most grateful music out of the wildest kind of noise.

JOHN PHILIP SOUSA AND BAND AT ARMORY FRIDAY OCT. 13



JOHN PHILIP SOUSA WITH SON AND GRANDSON.

Lieutenant Commander John Philip Sousa and his band came into Chicago and went away again Sunday, leaving two audiences at the Auditorium with memories of music played as it is played only when Sousa comes to town. One really ought to invent a new term for the Sousa organization, for no other band in memory has anything like its fine balance, a quarter of its mellowness of tone, or a tenth of its supple, snapping sparkle.

Mr. Sousa never makes the mistake of selecting a serious program. His seriousness shows only in developing a performance that makes one's palms tingle with registering approval. All that the band has in good tone, all that he himself has in enthusiasm go into the "Blue Danube" waltz, into compilations of inspired melodies, into

those radiant marches of his. It was suggested Sunday that the next compilation he makes be of marches, nine by other people, the tenth, perhaps by way of showing what a march ought to be, by himself. He has a new one this season, "The Gallant Seventh," a good one, also a new work in three movements called "Leaves from My Note Book," which has color, tune, and humor.

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 concert, and the local officers and representatives of the navy will serve as special aides.

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 2:45 o'clock so as to enable the school children to attend. The evening concert will be at the usual hour of 8:15. Seats go on sale next Wednesday at the Houck Piano Company.

SOUSA MUSIC HEARD OVER THE WORLD

Prof. Philip G. Clapp's booking of Sousa and his band for Iowa City on Thursday, October 19th, when they will make merry in the armory, 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 Straights Settlements and in India. One of the actors, John P. O'Hara, said, in part:

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

"When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is over-fond of the Stars and Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' When first I heard it, as an entracte in the theatre in Melbourne, I supposed it was an easy tribute of welcome to us Americans in the cast; but I hear it is the pet tune of the land. The phonographs seem to be supplied with little else than Sousa marches; and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Field.' Coming here, the Japanese band on ship-board played the Sousa marches at lunch and dinner every day."

MUSIC

SOUSA BAND THRILLS CAPACITY AUDIENCE

Auditorium Concert Lends Festive Military Flush to Music Season's Opening

By 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 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 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.

For the climax, the four piccolo, 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 Bell-stead polka upon the cornet, and with sweet mellowness, but in too slow tempo, gave extra the "Berceuse" from Goddard's "Jocelyn." With whirlwind speed and unfailing 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 Ysaye made his very own, playing as extra number Drdla's unavoidable "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 Gull'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.

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 Aeolian hall. Already under the baton of the March King, the untiring 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 worn-out traditions and antiquities of harp literature and composition.

She knows her classics as few living harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-modern harmonies of Debussy. Her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others. At every appearance with Sousa's Band, this young harpist continues to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her 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.

SOUSA IN PORTLAND, ME.

Guest at Rotary Club Banquet—Contralto Heard in Recital

PORTLAND, ME., Sept. 30.—John Philip Sousa and his band were greeted by a large audience at a concert given in Portland City Hall on the evening of Sept. 21. Soloists with the organization included Marjory Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophone player. Among the numbers were a transcription of Bizet's "Agnus Dei" and Mr. Sousa's "Leaves from My Notebook" Suite.

The concert was preceded by a banquet given by the Rotary Club in honor of the conductor and Donald Baxter MacMillan, explorer, at the Falmouth Hotel. Among 300 guests were: William R. Chapman, director of the Maine Music Festivals; Edwin H. Lemare, municipal organist of Portland; Mayor Carroll S. Chaplin and Mrs. Chaplin, Kenneth C. M. Sills, president of Bowdoin College, and Mrs. Sills; Colonel H. C. Merriam, commander of the Portland coast defenses, and Adelyn Bushnell. Mr. Sousa was presented with a bouquet of roses by Mrs. Neil Randall Taylor.

Alice Buxton Boynton of this city, contralto, was heard in recital at Frye Hall on Sept. 27, before a large audience. Her numbers included the Page's aria from Meyerbeer's "Les Huguenots"; Cadman's "Spring Song of the Robin Woman," and numbers by Schumann, Strauss and French and English composers. Gertrude L. Buxton was the accompanist.

FRED LINCOLN HILL.

\$17,700 in a Sousa House

Sousa and his band played on Saturday, September 30, in the New Auditorium at Cleveland to box office receipts of \$17,700 a new record for the band.

Sousa Breaks Box Office Records

Sousa and his Band, during the week of September 17, are said to have broken every record known in the history of amusements, for they played to gross business exceeding \$45,000 in the cities of Boston, Worcester, Lowell, Lynn and Haverhill, Mass.; Concord and Manchester, N. H., and Portland and Bangor, Me. This would seem to indicate that business conditions are distinctly better than last season, especially as there were many hundred turned away from the concerts unable to gain admission.

Re-engagements Speak for Themselves

ONLY ONE A musical season without the magnetic Sousa and his pulsating band is almost no season, therefore it is good news that the "greatest band leader in the world" has entirely recovered from the accident which incapacitated him for several months.

His company is making a transcontinental tour, and after forty years of service he is still as hale as ever and younger at sixty-four than many of his juvenile contemporaries. Always an artist of rare gifts, Lieutenant-Commander Sousa is continually adding to his reputation as a creator of inspiring music, and his latest compositions are as original and sparkling as those which endeared him two decades ago to melody-lovers the world over. His "Stars and Stripes" will live while men have red blood in their veins and the urge of conquest remains. The first strains stir a riot of applause wherever heard. The name "Sousa" will be alive long after mighty others have passed into oblivion, and it will be known to our children's children to the 'steenth generation. John Philip Sousa's marches

have led regiments to victory, he has served the people of his country like the true American he is (he was born in Washington, D. C.), so when he comes to the Chicago Auditorium next Sunday let there be great greeting. There is only one Sousa.

Sousa's Great March Will Be Played Here

To hear the composer of the greatest march ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever," will be the eventful experience of those who hear Lieut-Com John Philip Sousa at his coming concerts here on Friday, October 27. This is the 30th season that Sousa has had his band touring this and other countries, and each year added fame has come to both the conductor and the organization.

Nashville is one of the few Southern cities to be visited by the band this season, and much interest is already being shown in the concerts. Seats go on sale next Wednesday at the Houck Piano Company. Mail orders are now being received.

ARRESTED FOR VIOLATING SUNDAY OBSERVANCE LAW

Recreation Director of Endicott-Johnson Corporation's Offense Staging Sousa Band Concert

Binghamton, Nov. 12—Harold F. Albert, recreation director of the Endicott-Johnson Corporation, was arrested this afternoon on complaint of the Ministerial Association of Binghamton 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

John Philip Sousa, March King and famous band leader, began his study of music at the age of five, under John Nisputa in Washington, D. C., more than a half century ago. He was along road along with him.

Sousa Glad to Make Pand A School for Soloists

Famous Bandmaster to Be Here on Friday Believes in
Giving Young Musicians Chance for Fame.

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

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

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

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was, perhaps, the largest permanent clientele ever possessed by a violinist in this country. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under him set forth on her brilliant career as a recital-giver. She never

forgot to explain that she owed all the attributes that made her a successful recitalist to the seasons she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of seventy or more!"

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

Takes It As Compliment.

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

Sousa and his band are coming to this city on next Friday, when they will appear in the Ryman Auditorium for both a matinee and night performance. Seats for the two concerts go on sale Wednesday at the Houck Piano Company. Harry Askin, Lieutenant-Commander Sousa's manager, writes to say: "You will find this programme, in point of novelties and new ideas, the best which Mr. Sousa has ever arranged. I am certain."

Sousa's Band Coming

Colonel Edward Phillips, commanding the 113th Infantry, has made arrangements for Lieutenant Commander John Philip Sousa, world-famed bandmaster, to pay his first visit to Newark in more than three years, with a concert to be given in the 113th Regiment Armory on Thursday, November 16. The concert will be given under the auspices of the regiment, and Colonel Phillips has asked Sousa to present the same program that has been arranged for his annual concert in the New York Hippodrome, two weeks earlier. This program includes the latest Sousa March, "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which saw service as the 107th Infantry.

Sousa will reach Newark during the last week of his tour, which concludes his thirty-first year as a bandmaster at the head of his own organization. That time enhances the popularity of Sousa is indicated by the fact that the band has established many new attendance records this season, while about a month ago, in Cleveland, the band played to about 18,000 in two concerts. This is a world's record for a day's business by any band, orchestra or vocal or instrumental soloist. Sousa is accompanied this season by a band of eighty-five pieces, composed almost entirely of men who have been trained by him, and who have been with him for several seasons. The soloists who will be heard in Newark include Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet virtuoso, and George Carey, xylophonist.

Sousa's New Fantasia.

John Philip Sousa has composed a new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." He will offer it when, on November 2, he and his famous band come to Washington for a concert at the President.

In the little matter of trying to give the public their money's worth, Sousa is a fine imitator of Henry Ford.

Three Generations of Sousas



Charmingly intimate family group showing a bit of the home life of the famous band master who is to appear here in concert at the Auditorium on the evening of October 27. The group includes John Philip Sousa I and III, as well as Baby Nancy, Priscilla Jane, Thomas and Eileen, all Sousas.

SOUSA AND BAND HERE ON FRIDAY

Will Give Two Performances
at the Ryman Audi-
torium.

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym rich," said the March King, "may die rich," said the March King, "map die disgraced, but not as a result of his earnings in music."

Lieut. Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all times, inasmuch as he is the foundation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity.

Richard Strauss has made big money out of his compositions. But the great reason for Strauss' financial success and Bach's failure was, in Sousa's opinion, that eighteenth century composer had not the copyright protection which the Viennese master enjoyed.

But although international copyright has done a great deal to help the composer to realize something on his work, explains Sousa, "music is essentially stealable and adaptable." "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 put it out to the world as his own; what protection should I have had? None! I could not have legally proved it to be mine had it been stolen by another before I succeeded in getting a copyright."

Sousa sums up the question of riches from music writing as indirect wealth; a man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo and buy industrials," as Sousa puts it. He sold his first hit, "The High School Cadets," for either \$25 or \$35; he kept no books then and isn't sure, but prefers to give the publisher who got rich on it the benefit of the \$10 doubt.

Sousa and his band, making what they call a "pint-size tour" this season, will visit this city on next Friday for two performances, appearing in the Ryman auditorium. Needless to add, the program will contain the customary liberal measure of new

SOUSAPHONE IN BIG BAND



This is the Sousaphone, one of the largest horns in the world and named in honor of John Philip Sousa, the famous band master, who brings his great aggregation of musicians here for a concert at the Ryman Auditorium next Friday. The Sousaphone is played by one of the members of Lieut. Sousa's band.

things, including Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh regiment of New York state militia.

The soloists with the band will be: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Miss Win-

ifred Bambrick, harpist; John Dolan, cornet virtuoso; R. Meredith Willson, flutist; Wm. F. Funkel, piccolo; Joseph Horrito, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; Wm. Bell, saxophone, and George J. Carey, xylophone.

SOUSA AND BAND TO PLAY FOR CHILDREN

A children's matinee for the pupils of the Duluth schools, the model school at the State Teachers college and the Superior public schools will be given at the Duluth Armory at 3 o'clock on Friday afternoon, Oct. 13, by Sousa and his band. Sousa will arrive here next week to open the All-Star course of Mrs. George

S. Richards Friday evening of the same day.

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's Band on Radio Program This Evening

Tonight's radio program will be given by John Philip Sousa and his eighty-piece band. The full program at the Coliseum will come by wire to The Register and Tribune radio station, where it will be amplified and then broadcast on a wave of 360 meters.

Sousa's program includes "Look for the Silver Lining," from "Sally;" "Beloved Inspirations," by John Philip Sousa; a new Sousa march, "The Gallant Seventh;" a new Sousa suite, "Leaves From My Notebook;" and the famous Sousa marches that have taken their places among America's best music.

Last night's program was featured by a talk on advertising by G. Lynn Sumner, advertising manager for the International Correspondence Schools and vice president of the Association of National Advertisers.

The following musical program was also broadcast:

Helen Birmingham, pianist—
(a) C Minor Etude.... Chopin
(b) By the Sea.....Stoye
Emma Louise Anderson, violinist—
Londonberry Air.....Kreisler
Marion Brown, reader—
Mon Pierre, and other readings.
Eloise Shearer, soprano—
(a) Where My Caravan Has Rested.
(b) Valley of Laughter.

Also the following numbers on the Duo Art reproducing piano used by courtesy of the Massey Piano company:

(a) Leave Me With a Smile (Burtnett), played by Andrew Christie.
(b) Tales of Hoffman (Offenbach), played by Arthur Shattuck.

Noted Bandmaster Is True Sportsman

Kip Elbert, Local Shooter, Gives John Phillips Sousa Big Compliment.

John Philip Sousa, who brings his band to the Des Moines Coliseum under auspices of the Des Moines Womens' club Wednesday night, is a true sportsman.

This is the tribute paid the world's greatest bandsman by B. F. "Kip" Elbert, one of the owners of the Elbert & Getchel theaters, and popular Des Moines sportsman.

Sousa was in Des Moines back in 1909 when the Western Handicap, one of the four biggest trap shooting tournaments of the country was held.

With Mr. Elbert, he participated in that tournament at the Gun club grounds. Soon after the handicap, the Ithaca Arms company named its highest grade gun after Sousa.

The Ithaca gun was named the John Philip Sousa gun and is the highest priced product made by the Ithaca firm in New York. The Sousa gun today sells around \$900 and is used by the noted trap shooters of the world.

"Sousa is a high class man, well liked by everyone, and a true sportsman," said Mr. Elbert today, recalling his associations with him back in 1909.

"Shooting was his hobby, his greatest love aside from music," said Mr. Elbert.

Sousa and His Band

To the Editor of the Forum: The other evening I had the pleasure of attending the concert given at the Armory by Lieut. Commander John Philip Sousa and his company of artists. To say that I enjoyed the program probably would be echoing the sentiment of the hundreds who crowded the auditorium and made their appreciation known.

However, a great part of my pleasure was decreased shortly before the conclusion of the last number, when scores of persons, men and women, from all parts of the house, rose and departed while the number was being played.

Not only was it an exhibition of gross discourtesy to the visiting players; it was also a sign of great lack of consideration for those who chose to remain in their seats, trying to hear the balance of the program.

No doubt Mr. Sousa was aware of this, yet he gave no sign of it and completed the number. Whatever his feelings may have been I cannot say, but I submit that this action—not the first of its kind among Duluth audiences—is an indictment that it will take long to live down.

People who ordinarily have the breeding of knowing and doing better, were guilty. For a moment I was thoroughly ashamed of the fact that I am a DULUTHIAN.

Sousa's Band Here Today for Two Concerts

TWO different programs, at 3 o'clock this afternoon and 8:30 o'clock tonight, at the Odeon, will be presented by John Philip Sousa and his band, now engaged in its thirtieth annual tour. The noted leader and composer will offer several new works from his own pen. There will be solos by Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet; Miss Caroline Thomas, violinist; Wilton and Kunkel, piccolo players; and George Carey, xylophone tapper.

This afternoon's program will comprise: Goldmark's rustic dance, "The Country Wedding;" a suite by Sousa, entitled "Dwellers of the Western World," in three movements—"The Red Man;" "The White Man;" and "The Black Man;" Verdi's coloratura aria, "Caro nome," from "Rigoletto," sung by Miss Wood; the Finale to Tchaikowsky's Fourth Symphony, played by the band; a new medley, "The Fancy of the Town," by Sousa, compiled from popular tunes of the last decade; Gannin's duet for piccolos, "Fluttering Birds," played by Messrs. Wilton and Kunkel; Alvars' solo for harp, "Fantasia," Op. 35, played by Miss Bambrick; and Von Suppe's overture, "Light Cavalry."

The evening program will open with an overture by Erichs, "The Red Sarafan." Dolan will give Bellstedt's cornet solo, "Centennial Polka." Then will come Sousa's new suite, "Leaves From My Notebook," in three movements—"The Genial Hostess;" "The Campfire Girls" and "The Lively Flapper." Miss Wood will sing "Ah, fors e lui," from "La Traviata." The band will play Bizet's intermezzo, "Golden Light," and Sousa's "A Bouquet of Beloved Inspirations." MacDowell's "Witches' Dance" will be rendered as a xylophone solo by George Carey. Miss Thomas will play the Romanza and Finale from Wieniawski's second violin concerto. The band will play Sousa's new march, "The Gallant Seventh," and Gulon's transcription of a cowboy breakdown, "Turkey in the Straw."

SOUSA GUEST OF LOCAL K'WANIAN

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.

SOUSA'S FATHER PLAYED IN BAND DURING WARS

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

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

Sousa and his band come to Central high school auditorium Thursday evening, Oct. 26.

Here With Sousa



Several seasons of 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 Chattanooga for his concert at the Wyatt auditorium on Saturday, October 28, matinee and night.

Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. But America takes pride in her also, for her training and professional engagements have been wholly in this country. There was no need for her to go abroad to perfect her art.

Miss Moody is a pupil of Mme. M. C. Piccoli, who, before coming to this country, was a leading prima donna in the opera houses of Europe and South America.

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. 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.

OPTIMISTS TO HELP KIDDIES HEAR BAND

More than 100 poor children of Peoria will have an opportunity to hear the Sousa concert on Friday afternoon owing to the generosity of the Optimist club, who took up a collection for that purpose at their weekly luncheon Tuesday noon in the Block and Kuhl grill.

The members of this organization also adopted a resolution pledging their support to the proposed orphan's home to be built by the Brotherhood of American Yeomen.

Following the business meeting, Professor J. V. Hanna, head of the department of psychology at Bradley Polytechnic institute gave a talk on "Character Analysis."

The annual Sousa Concert at the Hippodrome on November 5 will be a celebration, at the same time, of Sousa's 68th birthday, which falls on November

6. Many clubs to which he belongs, including The Players, and The Lambs, will attend. Only once in 31 years has Sousa failed to appear with his band on his birthday.

Sousa Here November 2.

WHEN John Philip Sousa, the famous composer and band leader, comes to Washington on November 2, for two concerts at the President, on Pennsylvania avenue, he will be accompanied by Miss Marjorie Moody, a famous soprano from Boston, Mass. Miss Moody has been a soloist with the Apollo Club and has made several notable appearances in concert throughout the country.

The Sousa concerts are to be known as "Washington's Welcome to Her Own Son, the Most Beloved Musician in America." The matinee will be called "Washington Cadets' day."

Sousa will spend his birthday with his band, and it was recently pointed out that in the thirty-one years since he took up his baton as the head of the band he has failed to appear in concert but once on his birthday, and that was in 1913, when he was bandmaster of the great organization at the Great Lakes Naval Training Station.

In addition to the club members, many military and naval dignitaries will attend the Hippodrome concert, which will be the only one Sousa will give in New York this season.

Two Concerts by Sousa.

Sousa's Band will give afternoon and night concerts at the Odeon next Sunday, under the direction of Miss Elizabeth Cuenca. Among the novelties on the programs is a fantasy, "Feather Your Nest," a medley of popular tunes known as "The Fancy of the Town," and two new Sousa marches, "Keeping Step With the Union" and "On the Campus."

Sousa And His Band Will Give Concert On Saturday Under Auspices of B.P.O.E.

Music lovers of Springfield will have an unusual treat Saturday afternoon and evening, October 21, when John Phillip Sousa and his ever famous band will be at the state arsenal, under the auspices of the Elks.

Lieutenant Commander Sousa, who with his band, is in his thirtieth season has long been recognized as one of the greatest band directors of the age, if not of many ages.

This season Mr. Sousa has been giving a new march "The Gallant

Seventh" which has been very well received but it has not won the approval of the audiences that has been acclaimed the "The Stars and Stripes Forever." Crowds have been thrown into cheers by the latter number to such an extent that at times the music itself has been drowned.

Another new number that has been given on the present tour is "Leaves From My Notebook" which is one of the most artistic numbers now being given by the famous band. "The Liberty Bells" has also been well received because it is full of color and has a lack of responsibility that it is well liked by some music lovers.

Miss Marjorie Moody, soprano, has been singing "Ah Fors e Lui" from La Traviata (Verdi). As an encore, "The Sweetest Story Ever Told," (Stultz) has shown what kind of music the average audience likes the best.

Next in popularity to the famous artist is George Carey, xylophone soloist. John Dolan, cornet soloist, has been pleasing audiences with "Continental Polka" (Bellstedt) and "I Love a Little Cottage," an Irish melody.

Great applause has greeted the director at the conclusion of each of the numbers under his direction. "The Red Sarafon" (Enrichs), "El Capitan" (Sousa) and "Social Laws" (Sousa) have proven to be the most popular with the average audience.

TO APPEAR SATURDAY AFTERNOON AND EVENING WITH SOUSA'S BAND



Miss WINIFRED BAMBRICK, HARPIST, SOUSA'S BAND

SOUSA CONCERTS WILL BE GIVEN, ALBERT ASSERTS

Staged in Binghamton Theater to Accommodate Greatest Number

MINISTERS PROTEST

Corporation Counsel to Pass Upon Objections Today or Tomorrow

Two concerts will be played in the Binghamton Theater Sunday by Sousa's famous band under the auspices of the Community Music Club of Broome County, memberships in which are now being taken by hundreds of employees of the Endicott Johnson shoe factories.

The noted band leader is brought here through the efforts of the recreation department of the E-J corporation, of which Harold F. Albert is director, and, according to Mr. Albert, the concerts will be played in the Binghamton Theater because that playhouse has the largest seating capacity of any in this vicinity.

Planned for Large Number

"We have planned the concerts for the Binghamton Theater," said Mr. Albert, "because we want to offer the opportunity of hearing this wonderful musical treat to the greatest possible manner. We feel it is our duty to do this rather than to present Sousa and his band to a selected few. We would have staged it out of doors if that were practical, but at this time of year that would be impossible."

Starting today memberships in the music club will be offered to every worker in the Endicott Johnson factories and preference will be given to these men and women for whom the concerts are being staged.

The band which Sousa is bringing to Binghamton for concerts at 3 o'clock and 8 o'clock Sunday is the largest he has ever directed on a tour, there being 78 pieces in the organization.

Tour Is Extended

By holding the concerts in the Binghamton Theater, the members of the music club will have the opportunity of hearing this great band leader and his musicians under the best conditions obtainable locally, according to Mr. Albert, and will be able to appreciate the finer points of the band music that can be brought out under Sousa's leadership by the varied instrumentation.

"This is an opportunity that comes but seldom," said Mr. Albert. "It is only because Sousa has extended his tour that this community has this privilege and Sunday is the only date which we could obtain."

MINISTERS REQUESTED TO BACK UP PROTEST

Whether the holding of the concert in the Binghamton theater next Sunday by Sousa's band is a violation of the law, as claimed by the Rev. James Elmer Russell, speaking in behalf of the Binghamton Ministerial Association, will be decided today or tomorrow by Corporation Counsel Leon C. Rhodes. The matter was turned over to the corporation counsel last night by Public Safety Commissioner Norman A. Boyd, to whom a protest against the holding of the concert was made, in the absence from the city of Mayor Thomas A. Wilson.

Mr. Rhodes was presented with a copy of the protest from the Binghamton Ministerial Association, which holds that the concert, if held, will be in direct violation of the law, inasmuch as the Common Council is on record as disapproving Sunday amusements and entertainment to which admission is charged. Mr. Russell, as president of the Ministerial Association, requests that the law be enforced.

Thirty churches in different sections of the city have already been communicated with by representatives of the Ministerial Association and have been urged to watch for official action in the matter and to be prepared to protest from their pulpits on Sunday in the event of the authorities deciding that the holding of the concert is within the law.

Mr. Russell, following a lengthy discussion on the matter yesterday morning with Commissioner Boyd, stated that he is not a strict Sabbatarian, and not at all opposed to free band concerts on Sunday, but he objected most strongly to anything that means what he termed commercialism of the Sabbath, and to hold a paid concert, he said, means this.

Efforts were made by representatives of the association to get in communication with Mayor Wilson on the matter, but they failed to reach him.

Sousa's Band Will Appear Here Monday

Assisting Artists Will Help Make Program Musical Event

By KITTY CALLAHAN.

John Phillip Sousa and his band are coming to the Parkway theater Monday. Sousa, with his band of 80 members, are working westward from New York on his winter concert tour and will make two appearances at the Parkway on Monday; one in the afternoon and one in the evening.

Selections from Goldmark, Hartman, Verdi, Tchaikowski, Gannin, Alvars, Suppe, Erochs, Bellstedt, Bizet, McDowell, Wieniawski, Gunion, and Sousa.

Miss Caroline Thomas, violin soloist, who studied for six years with Major E. M. Morphy, assistant professor in the school of music; Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. George Carey, xylophone; Miss Winifred Bambrick, harp, and Messrs. Wilson and Kunkel, piccolos, are among the artists with Mr. Sousa.

The pupils of Mrs. Marie Seuel-Holst of the Wheeler School of Music gave a piano recital last night in Wheeler hall.

Misses Rose Sinaiko, Emily Perlman, and Estelle Sinaiko appeared on the program, playing selections of Dennee, Greig, Gaynor and Morley.

This recital was the first of a series to be given throughout the year by the different departments of the Wheeler school.

The next entertainment to which the public is invited is a recital to be given by Mrs. Mary Sherwood, on Oct. 26.

Soloists to Accompany Sousa Concert Program

Soloists for the matinee program to be given by Lieut. Com. John Phillip Sousa and his band at the Auditorium Sunday afternoon, Oct. 15, will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and Messrs. Willson and Kunkel, piccolos. Special numbers will include Caro Nome, from Verdi's Rigoletto, sung by Miss Moody; Hartman's Ocean View, played by Mr. Dolan, and Alvars' Fantasia, opus 35, by Miss Bambrick.

The evening's program will bring Miss Moody and Mr. Dolan again, and also Miss Caroline Thomas, violinist, and George Carey, xylophone soloist. Miss Moody will sing Ah Fors e Lui from La Traviata. Miss Thomas will play the Romance and Finale from Wieniawski's Second Concerto; Mr. Carey, the Witches' Dance by MacDowell, and Mr. Dolan, Bellstedt's Centennial Polka.

Original compositions by Conductor Sousa, foremost among composers of martial music, will include the suite, Dwellers of the Western World; Sheridan's Ride from Scenes Historical; a march, Bullets and Bayonette; another suite, Leaves From My Notebook; A Bouquet of Beloved Inspirations, including those numbers universally admired by music lovers, and another march which Milwaukee has not heard, The Gallant Seventh.



SOUSA APPEARS AT PARKWAY

Sousa at High School Auditorium October 26

Leader to Appear With Band and Soloists in Concert Offering Favorite March Songs

The booking of Sousa and his band for this city on Thursday evening, Oct. 26, when they will make merry in the Central High school auditorium, 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. One of the actors, John P. O'Hara, wrote:

"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 book-stores are filled with books by American authors; and the newspapers carry an amazing amount of American news. When it comes to music, it is a

case of 'nothing but,' with John Phillip Sousa as a sort of musical idol. I do not assert that the Australian is over-fond of the Stars and Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' When first I heard it in a theater at Melbourne, I supposed it was an easy tribute of welcome to us Americans in the cast; but I hear it is the pet tune of the land.

The phonographs seem to be supplied with little else than Sousa marches; and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Field.' Coming here, the Japanese band on shipboard played the Sousa marches at lunch and dinner every day."

Band Music More Electric Than Symphony, Sousa

"The repertoire of the concert band has kept pace with that of the symphony orchestra, with this exception," said John Phillip Sousa in an interview a few days ago, "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 had paid no attention to the symphonic compositions of the great masters. The tradition of the symphony orchestra is to keep the skirts below the ankle, whereas the band is the bobbed-haired, short-skirted flapper."

When Lieutenant Commander Sousa's band of nearly 100 pieces open Mrs. George Richards' All-Star course at the Armory Friday evening, Oct. 13, lovers of band music will have the opportunity to hear a concert program as the world's greatest band leader believes a band concert should be given.

Thirty years ago, John Phillip Sousa left the Marine band, which he conducted for 12 years, and going to New York organized the band which in all these years has borne his name. In the 30 years of the existence of Sousa's band, it has made many tours of the United States and Canada, five tours of Europe, and come around the world, and today is recognized as without a peer in the world. It has covered over 300,000 miles.

Sousa Seat Sale Starts.

The seat sale for John Phillip Sousa's annual Hippodrome concert will start today at the box office of that playhouse. The event will be held on Sunday night and the March King will preside over 200 musicians at that time.

The soloists for the concert include Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist. It will mark Miss Moody's first appearance in New York.

Sousa's band has a new and inspiring record of two of the march king's own compositions, smashing in vigor, yet of wonderful clarity and smoothness. "Keeping Step With the Union" and "The Gallant Seventh" are essentially Sousa.

SOUSA HERE THURSDAY



Sousa to Bring New "Fantasia of the Famous"

Great Medley of World's "Ten Best Tunes" to Be Given 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," say as the "best" of three, the two others being for example, Bizet's great bolero in "Carmen," known as the song of the troador, or the Song to the Evening Star in "Tannhaeuser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"?

How would you choose as between the great waltz in the Kirmess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme"? How about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vesper"? Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and the well-known Serenade of Richard Strauss?

What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Straus' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum," in "The

Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his medley and characteristic instrumental arrangement of what he regards as the world's "ten best tunes." You will hear his list of ten when on October 18 he and his famous band come for a concert at the Coliseum. The new fantasia is but one of a number of novelties in the programme he has arranged for the visit.

Phila. Public Ledger

SOUSA ASSAILS MINISTERS

Marches More Inspiring Than Sermons of Blue-Law Pastors, He Says

Binghamton, N. Y., Nov. 12.—Harold F. Albert, recreational director of the Endicott Johnson Corporation, was arrested today 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 he is prepared to fight the so-called Sunday blue laws in the courts.

Mr. Sousa issued a statement, in which he declared there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

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."

Reading Eagle

SOUSA CALLS MARCHES BETTER THAN SERMONS

BINGHAMTON, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott Johnson Corporation, was arrested yesterday 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 he is prepared to fight the so-called Sunday blue laws in the courts.

Mr. Sousa issued a statement, in which he declared there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

The Stage

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let this great bandmaster, who, with his company of nearly 100 musicians, appear at the High school auditorium to-morrow evening, tell it thus:

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

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music."

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 and wrote "The Gallant Seventh."

RECORD SALE FOR SOUSA'S CONCERT HERE

"March King" Plays at Shrine Oct. 17.

Although it is fourteen days in advance of the concert of John Philip Sousa and his band at Shrine Temple, Tuesday evening,



Oct. 17, a record advance seat sale has been recorded at the Schumann Piano store, where the seats are on sale.

Music lovers in Belvidere, Mt. Morris, Beloit and Freeport have written and telephoned for reservations.

On what may be his farewell tour of the continent, Commander Sousa and his band are traveling in a special train through the United States, making as few stops as possible and yet satisfying as large a territory of music lovers as possible.

The band will give a concert in Janesville Tuesday afternoon, Oct. 17, and arrive in Rockford in time to give a concert here in Shrine Temple in the evening. It is believed the largest audience that ever attended a Sousa concert here will be present this year. On the last local appearance of the famous March King and his band of talented musicians, Shrine Temple was spacked to capacity, every seat being sold and many purchasing standing room only. It was because of the heavy demand for seats this year that the seat sale was open so far in advance of the concert.

—A new record for receipts for a musical organization was made at Cleveland, O., September 30. The new Auditorium there, seating 10,000 people, was the scene of the two vast assemblies—in 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.

Record Crowds Expected to Attend Sousa's Band Concerts at Binghamton

More Than 4,000 Membership Cards Distributed Among Men and Women of Vicinity Who Wish to Hear Noted Musicians—To Place Benches on Stage

JOHNSON CITY, Nov. 10.—Once again, a record has been broken in this village and vicinity. No, the record for the sale of knick knacks, or yellow neckties has not been broken, but the record for an entertainment has been demolished.

The new record established here is the number of tickets distributed for the John Philip Sousa band concert at the Binghamton Theater to-morrow matinee and evening by the Community Musical Club of Broome County.

Harold F. Albert, recently elected president of the club, announced to-night that 4,100 tickets were given out today to men and women anxious to hear the greatest band in the world, which is composed of 78 pieces and augmented by several celebrated soloists. Nearly 5,000 tickets have been distributed for the two Sunday entertainments.

So great is the demand for tickets that Mr. Albert plans on placing chairs or "bleacher" benches on either side of the stage.

It is also planned to take a flashlight picture of the crowded theater at either the afternoon or night performance.

Shoeworkers crowded the Goodwill Theater lobby here this afternoon to obtain tickets to the concerts, while hundreds purchased tickets at the Binghamton Theater and at the E. J. Fire Prevention station in Endicott.

By tomorrow night it is expected that the membership will have increased at least 1,500 more, making the total number of tickets distributed before the entertainment opens nearly 6,000. Mr. Albert believes the greatest throng of music lovers that ever greeted an internationally known musician will fill the Binghamton Theater to overflowing at both the matinee and evening entertainments.

Reading Eagle

THE ORPHEUM

SOUSA'S BAND

There were a 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 today, Nov. 9, matinee and night, he and his famous band come for a concert at the Orpheum theatre. The new fantasia is but one of a number of novelties in the programme he has arranged for the visit.

Evening Star

SOUSA'S BAND.

Sousa's band, in its 29th year as a homogenous and successful organization, comes to the Grand Tuesday, Oct. 24, with nearly 100 musicians and an excellent staff of soloists. To hear the composer of the greatest march ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever."

LIEUTENANT-COMMANDER SOUSA AND HIS BLUEJACKETS



Lieutenant Commander John Philip Sousa is immensely proud of an oil painting recently completed by Paul Starr, 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 band 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.

SOUSA'S FATHER WAS A TROMBONE PLAYER

Famous Leader and His Band Come Here Next Week

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

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

Lieut.-Commander Sousa and his band will play in Town Hall Wednesday Evening, Nov. 15th. The reserved seat box office sale opens this morning at 9 o'clock at Reisman's, 413 Spruce street. Early reservations are advised as Sousa always plays to capacity audience. Phone orders will be given careful attention. Call 1094 R, Bell phone.

SOUSA AND HIS BAND COMING TO HIPPODROME

Charles Dillingham has rearranged the Hippodrome's series on Sunday night concerts so as to place the big playhouse at the disposal of John Philip Sousa and his band on Sunday night, November 5, for his annual concert. Upon that evening, which will mark Sousa's only New York concert this season, he will direct a band of 110 pieces as well as presenting the soloists who have been with him this season.

Sousa Band to Give Two Concerts Sunday

Musical Events Will Be Held in Binghamton Theater as Arranged, Says Mr. Albert, Despite Protest of the Rev. James E. Russell

Johnson City, Nov. 10.—"We have no intention of taking up Binghamton's fight for a 'wide open' Sunday, but the concert by John Philip Sousa and his band will be held in the Binghamton theater, Sunday afternoon and night," replied Harold F. Albert, director of the Endicott Johnson recreation department, today to a query as to his attitude following the announcement yesterday that the Rev. James E. Russell, president of the Binghamton Ministerial association, had filed a formal protest against the concerts with Commissioner of Public Safety, Norman A. Boyd.

"The Binghamton theater was chosen for the concert because it is the best and largest auditorium in Broome county and following the policy of Endicott Johnson to do the greatest good for the largest number, it was only logical that we do everything in our power to make it possible for the largest number of people to hear the world's greatest bandmaster."

"So far as the concerts being a commercial proposition I would point out that if the memberships to

the Community Music club of Broome county absorb every seat in the Binghamton theater for both concerts, we must still pay several hundred dollars' deficit to bring the concerts here. Sunday was chosen because it was the only date that Sousa could be booked for an appearance here. Binghamton and vicinity nearly lost the concerts at that and would have lost them if Sousa's tour had not been extended two weeks.

"We are not trying to commercialize the proposition but to give the community, principally Endicott Johnson workers, an opportunity to enjoy a wholesome entertainment, the caliber of which cannot be questioned by anyone."

"If the concerts were to be held out-of-doors on Sunday, which is impossible at this time of year, it would of course cause no objection from anyone."

"Seventy-eight musicians will appear in the concerts, including several soloists. It is the largest band with which Sousa has ever toured. It may be the last time that this community will have an opportunity to witness his appearance."

SOUSA TALKS ON NUMEROUS TIMELY TOPICS

TAKEN ON SIGHTSEEING TRIP OVER MT. PENN

DOES NOT THINK MUCH OF PROHIBITION—SAYS HE IS CHAMPION DINNER GUEST.

Sharing a tonneau seat in an automobile with John Philip Sousa, in a ride over Mt. Penn to the Pagoda, a reporter for the Eagle enjoyed 40 minutes' delightful conversation with the world-famous bandmaster and musician, upon the latter's arrival here from Pottsville.

Sousa and his band were greeted at 11:18 a. m. at the Pennsylvania Railroad station by a delegation of Kiwanians, headed by President Edward D. VanDenBerg.

The eminent visitor carries lightly his 67 years and displayed almost boyish enthusiasm when various points of interest or beauty were called to his attention during the motor trip that preceded the Kiwanis luncheon at the Wyomissing Club, where he was the honor guest and speaker.

Wide Range of Subjects.

In an informal interview gained during the course of a general conversation, Mr. Sousa touched upon a wide range of subjects, including politics, prohibition, the decline of jazz music except for dancing, reading people he has known, and experiences he has had during his many tours.

"Being interviewed sometimes leads to unexpected complications," declared Mr. Sousa. "Last spring I was interviewed in New York by a newspaperman who wanted my views on prohibition. I told him that I did not agree with stage humorists, press paragraphers, cartoonists and wet orators that prohibition was a

farce. I said I thought prohibition was a tragedy.

"After this was published I found myself the storm center of a controversy."

Stands by His Guns.

"I found myself bitterly assailed by Wayne B. Wheeler and other luminaries of the Anti-Saloon League. I didn't welcome a quarrel, because I was not seeking one. But I had to stand by my guns, and for weeks I was kept busy writing and speaking replies to all kinds of attacks."

Mr. Sousa then gave a very lucid argument against prohibition on the grounds that it is a sumptuary law directed against the liberty of the individual, and without affording protection to society as do laws forbidding murder, robbery and such crimes.

Then one of the occupants of the automobile brought up the subject of profanity, and Mr. Sousa showed the genial humorous side of his character.

"That reminds me," he said, "of the dark period that followed my injury at Willow Grove last spring, when I was badly smashed in an accident while riding my horse. Five doctors were in attendance. I survived in spite of them, but to the irreparable damage of my pocketbook."

Profanity as a Last Resort.

"I can now nearly raise my right arm, although it has taken months of massaging to restore certain tendons. When everything else failed, I had nothing to do but resort to profanity. I employed the choicest oaths from at least five different languages. They spilled from my lips like link sausages. And look at me now! I'm coming around in great shape."

When the subject of jazz music was brought up, Mr. Sousa said that he has not given his band any music of this kind for several years.

"Jazz is dead, except as music for dancing; not that it is entirely without merit, but because its vogue has waned. Some jazz is pretty good music, for the best and the worst of jazz is borrowed from the classics. It may be alright to borrow from an opera, but the public revolts when such numbers as 'Nearer, My God, to Thee,' is set to jazz time."

Inquiries About Friends.

Mr. Sousa inquired about George C. Wynkoop, Jr., of this city, who was manager at Willow Grove Park for several seasons while Sousa and his band were playing there. He said that he and Mr. Wynkoop are intimate friends. He also said that he is well acquainted with Chief Charles Albert Bender, manager of the Reading International League baseball club.

A Great Pitcher.

"The chief," said Mr. Sousa, "is a great pitcher and a splendid

marksman. We have shot at the traps together many times. I regard him as one of our best Indian types. I have not seen him in recent years, but I believe he has a lot of baseball left in his system. Men like Bender do not pass out of the game in their youth."

Trap and live bird shooting and horseback riding are Mr. Sousa's favorite sports. He visited Reading on a number of previous occasions during the past 30 years and took part in shoots several times in Berks county.

Tour Starts in July.

Mr. Sousa's present tour began last July. He says all attendance records have been broken thus far. While on tour, he declared, he seldom finds himself able to do any composing.

"Writing music, especially original, inspirational music, requires not only the proper mood, but absence of distraction. I do most of my composing between seasons. I find that I must work myself into a state bordering on hypnosis before I can do any original work."

He said that he also writes the lyrics for about half of his musical compositions. Of the 20 operas he has composed, he wrote the lyrics for about half of them. However, the great majority of his compositions are for bands and orchestras.

Champion Dinner Guest.

"I believe I am the champion dinner and luncheon guest of the world," said the bandmaster with a smile. "I average five luncheons and about an equal number of dinners every week while on tour, and I cannot escape this 'pleasure' even between seasons. I have been in the finest homes in America. I have rubbed elbows with bank presidents, captains of industry, and street urchins. It is from these wide experiences that I have based my views on prohibition that are so unpopular in many quarters. It is my honest opinion that the country is worse under present conditions than it was during the pre-dry era."

Mr. Sousa greatly admired the view from the Pagoda, as did the soloists and other members of his entourage.

acoustics of the new Parish Theatre, which is temporarily closed while new seats are being placed in the entire house.

Sousa has been a Mason for many years, but only recently took the journey over the desert to "Mecca" to salute the inner "holy of holies."

When the Band Comes

John Philip Sousa and his great band will be here tomorrow night—the first time in several years—to give Rockford lovers of music a thrill. Sousa's organization is always a delight.

SOUSA PROVES PROSPERITY

In the midst of a strenuous tour, Lieut.-Commander John Philip Sousa and his band maintain their record for "breaking records." This telegram from Sousa's manager, Harry Askin, tells the story: Peoria, Ill., Sept. 24, 1922.

MUSICAL LEADER, Chicago, Ill.:

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

Charles Dillingham yesterday rearranged the Hippodrome series of Sunday night concerts so as to place the big playhouse at the disposal of Lieut.-Commander John Philip Sousa and his band on Sunday night, November 5, for the annual concert.



MISS MARJORIE MOODY, SOPRANO WITH SOUSA BAND, HIGH SCHOOL AUDITORIUM SATURDAY EVENING.

Sousa Concert Program.
Much interest is being manifested in the coming of John Philip Sousa and his band of over seventy instrumentalists to Music Hall next Tuesday afternoon and evening. To hear this band is always to want to hear it again. The afternoon concert will begin at 3 o'clock and the evening concert at 8:15, with entirely different programs for each occasion. The program for the evening concert will be as follows:

- I
Overture—"The Red Saffron," Erichs
Sousa and His Band
- II
Cornet Solo—"Centennial Polka," Bellstedt
John Dolan
- III
Suite—"Leaves From My Note Book," Sousa
a) The Genial Hostess.
b) The Camp Fire Girls.
c) The Lively Flapper.
Sousa and His Band
- IV
Soprano Solo—"Ah Fers e Lui," (Traviata) Vardi
Miss Marjorie Moody
- V
Intermezzo—"Golden Light," Bizet
Sousa and His Band
- VI
A Bouquet of Beloved Inspirations, Sousa
Sousa and His Band
- VII
a) Xylophone Solo—"Witches Dance," MacDowell
George Carey
b) March—"The Gallant Seventh" (new) Sousa
Sousa and His Band
- VIII
Violin Solo—Romance and Finale Second Concert, Wienlawski
Miss Caroline Thomas
- IX
Cow Boy Breakdown—"Turkey in the Straw," Guier
Sousa and His Band
Mechanicville.

SOUSA CONCERTS PLEASE THROGS

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 Marjorie 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 Erichs 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 "Sousa" with harp accompaniment 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.

BAND HERE TO-NIGHT.

Sousa and Musicians Will Be Heard at High School.

A special car was chartered from the Northern Indiana Railway company to convey Sousa's band of 85 members from Elkhart to South Bend. The organization was entertained by the Rotarians of the neighboring city at a noonday luncheon to-day at which Mr. Sousa was the honored guest. A matinee concert followed.

The concert at the High school auditorium will start at 8:30 p. m. and a program similar in every detail to the one scheduled in Chicago tomorrow will be given.

Twelve talented soloists are featured on the Sousa programs including John Dolan, said by Mr. Sousa to be the greatest cornetist he has ever heard.

"Dolan is a genius! I must go back to Jules Levy to find a fair comparison; and Levy did not possess the improved instrument of to-day when he was the idol of the American public, more than a generation ago," he says.

Marjorie Wood, soprano; Caroline Thomas, violinist; Winifred Bambrick, and George Carey, saxophonist are among the featured players. 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," "The Lively Flapper" and his arrangement of "The Silver Lining" from the New York hit, "Sally."

Sousa's Band Coming

On the occasion of the visit of Sousa's band on November 2, friends of John Philip Sousa, the famous composer and band leader, will celebrate the event by arranging a series of demonstrations which will be known as "Washington's welcome to her own son, the most beloved musician of America."

The band will give two concerts at the President theater, Pennsylvania avenue, near Eleventh street. The matinee will be known as "Washington cadets" day, and in the evening there will be a program named for one of his other compositions that have local application.

The coming of Sousa is always an event of interest here, for as leader of the Marine band he made that organization known the world over. Since he has been on tour with his own band he has probably received more praise than any other leader in the world.

SOUSA'S BAND

If your pulse can be stirred by the tilt of marching tunes, you will get some new and memorable thrills by hearing the March King's latest compositions as played by his reinforced band of nearly 100 star instrumentalists, at the High school auditorium tomorrow night.

"Let Sousa do it!" has for many years now been the submitted and accepted solution of all difficulties having to do with the military, naval, festal, and celebrational music of the American people. And Sousa, like the traditional "George" of "Let George do it!" always does it, and does it to the satisfaction of the same American people.

For years without number, the Seventh Regiment of the National Guard of New York State has longed for a march of its own one written for it, dedicated to it, and expressing its essential character. Practically every American composer with a knowledge, real or assumed, of the difficult technique of the modern military band has taken a try at providing the long sought one step.

Along toward the end of his 1921-1922 tour, John Philip Sousa, with rehearsals a thing of the past and his six or eight programs "set," turned, for the sake of keeping busy,

to the task of compiling a brief catalogue or memorandum of what he calls "local music," meaning music whose appeal is largely local to a given community or district. For, as the American public well knows, Sousa is restless in his search for novel stunts in his program.

As he looked over the titles, the thought struck him that the famous Seventh Regiment possessed no regimental march—at least, none had come to the march-king's knowledge. Then John P., as he is known to millions, sat himself down at a piano, and at the end of an hour turned to his desk to put on paper "The Gallant Seventh," which is now one of the features of his program.

BAND WELL RECEIVED.

Sousa's Organization Meeting Much Success in East.

Harry Askin, manager of Sousa's band, which plays an evening engagement at the High school auditorium, Oct. 7, has wired S. W. Pickering that the band has just completed a most successful week in the New England states, playing to the greatest receipts in the band's history. In cities like Boston, Worcester and Lowell, Mass., all records were broken and at many performances hundreds were turned away. Mr. Askin believes that prosperity is here and that the communities favored with a Sousa engagement appreciate the opportunity of seeing this wonderful band leader and of hearing his talented musical organization.

SOUSA HERE OCT. 15; WILL WRITE OPERA

Accomplished soloists will feature the band concert of John Philip Sousa here Sunday, Oct. 15, afternoon and evening, in the Auditorium.

On Nov. 5 Sousa will close his tour and return to his home to devote himself to writing an opera on strictly American subject. He has in view for the principal role, Mary Garden, who expressed to him a desire to appear in a real American opera, with love and romance as underlying themes.

He has written several light operas which some years ago met with instantaneous success.

The Famous Sousa Opens Course at Armory

Appearing in Symphony hall at Boston a few days ago, Sousa and his band attracted capacity audiences to pay homage to the famous march king. The Boston Herald stated that "to some it might seem that the announced programs formed but a background for selections—mostly marches—that have made him famous."

Especially interesting was a new suite, "Leave From My Note-Book." The first "leaf," as the name implies, was "The Genial Hostess," and was followed by "The Lively Flapper" and "The Camp-Fire Girls," in which are beautiful contrasts and a sense of the great outdoors at night effectively woven through several changing moods. Another suite, "Dwellers of the Western World," was said to bring in a rousing Indian war dance, a storm at sea, with a majestic finale, and end with a bit of happy negro music. With all the vigor and dramatic effect characteristic of his compositions, "Sheridan's Ride" was said to tell its historic and stirring story.

"No one who hears the great band-

master's arrangement of Look for the Silver Lining from 'Sally' has any doubt of his possessing a keen sense of humor," continued the Boston Herald. "Through the medium of this popular tune, Sousa tells his audiences just what he thinks of jazz, and tells it in a most amusing vein."

All of these numbers will be heard in Duluth when John Philip Sousa and his band of nearly 100 players opens Mrs. George M. Richards' Fine Arts at 8 p. m.

COMING



JOHN PHILIP SOUSA.

E. Howard Cadle of the Cadle Tabernacle today announced that Sousa and his band will give a concert at the tabernacle on the evening of Oct. 25. The program will include Sousa's famous marches, new compositions from Europe and this country, as well as Sousa's latest composition, "The Gallant Seventh."

Other Artists in Prospect.

Ben Franklin, who is bringing Sousa and his band to Music Hall on Tuesday, plans also to present after January 1 a series of concerts and recitals in Troy, including Fritz Kreisler, violinist; Geraldine Farrar, soprano, formerly of the Metropolitan Opera Company, and Serge Rachmaninoff. Mr. Franklin will open



Celebrity Photo

CAROLINE THOMAS.

violinist, who left last week to join John Philip Sousa and his band as soloist on the coast-to-coast tour. Miss Thomas had a very successful season last year, filling many important engagements. Miss Thomas has been booked for some concert appearances at the termination of the Sousa tour.

Single Sousa Program for Chicago Visit

WHEN JOHN PHILIP SOUSA and his band come to the Auditorium next Sunday for two concerts, they will be heard afternoon and evening in a single program. Not only is such an arrangement contrary to Sousa usage; it is contrary also to the plans originally made for the Chicago visit of the march king and his men. Sousa takes to the road each season with no fewer than ten ready programs. Some years ago, in a three weeks' engagement in Atlantic City, N. J., he played twenty-one programs in twenty-one days, and later repeated that achievement in London, to the vast astonishment of the English bandmasters, most of them being musicians who, like Sousa, had a military background.

Despite this immense repertoire of band music, Sousa never departs from a program once it is set before an audience. Those who desire special numbers can get them, as a rule, via the encore route. He seldom now-days programs any of his own marches save the one of most recent composition. Thus, last year he billed only "On the Campus," then new; this season, the program mentions only "The Gallant Seventh," written last summer and dedicated to the famous 7th regiment of the New York national guard. But not in at least twenty-five years—the march is twenty-six years old—has Sousa directed a concert at which "The Stars and Stripes Forever" has not been called for and played. When, early in 1918, he conducted a great liberty bond concert in the Metropolitan opera-house, New York city, with Geraldine Farrar as one of his soloists, Sousa was compelled again and again to take the band—of course, his Great Lakes band, organized and trained by him here in Chicago—thru the stirring measures of "The Stars and Stripes Forever," composed on shipboard while returning to the United States shortly before we went to war with Spain.

Oddly enough, "The Stars and Stripes Forever" is not Sousa's own pet among his thirty or more two-steps. He prefers "Semper Paratus," which he composed as the official march of the United States marines, in which he once held the title of major.

As to the one program for both concerts of Oct. 8, the explanation lies in the fact that many of the mail orders so far received at the Auditorium have contained notes asking that some of the numbers listed in the formal afternoon program be given in the evening, also. As to do so would be to upset the balance of the program laid out for the evening, the latter has been withdrawn, and the afternoon program will be repeated.

The afternoon bill contains "The Gallant Seventh," new; "The Fancy of

the Town," new last season, and brought to date by the dropping of the melody representing 1911, with which the medley began in the March visit, and replacing it with a melody representing 1921, thus keeping the porpoise to its design of reviving "the most popular ten melodies of the last decade"; and, new, a medley of "ten of the world's greatest tunes," and not "the world's ten greatest tunes," as it has been incorrectly described.

Marjorie Mooney, a new coloratura, will be the vocal soloist in both concerts.

KOHLER BAND TO BE GIVEN TREAT AND HEAR SOUSA

The Kohler Recreation club is going to treat the members of the Kohler band on October 15 by sending them to Chicago to hear Sousa's band in a concert on that date. This is to be done in appreciation of what the members of the band have done in a musical way for the interests of Kohler. Their expenses are to be paid on the trip. Several other people from Kohler are expecting to accompany the band to hear the concert, but they will pay their own expenses. The personnel of the band, all of whom will make the trip, follows:

Cornets—H. Hall, W. Berlin, J. Van Ouwerkerk, H. Kuehl, B. Krepsky, W. Schuman, C. Kummer, P. Velare, Geo. Albertovich.
Altos—Wm. Schuman, C. Heling, C. Voss.
Clarinets—W. Schoenfeld, A. Schnorr, Otto Krepsky, C. Meid, F. Guhl, H. Aigner.
Basses—N. Hertensteiner, C. Goll.
Drums—H. Reichert, C. Dehne.
Trombones—H. Hoppert, H. Grotenhuis, F. Trempe, L. Krepsky.
Baritone—R. Heling.
Tenor—F. Graeniz.
Saxophone—F. Amond, A. Schaaf, O. Schuman, H. Johnson.
Piccolo—Wm. Mannchen.

John Schmidt has been directing the band during the absence of Theodore Winkler, the regular director, who met with a slight injury some time ago.

MANY EAGERLY AWAIT SOUSA

Famed March King Will Be Here With His Band Thursday.

Judging from the demand for reservations, the matinee and night concerts of Sousa's famous band, which will be held at the Palace theater tomorrow afternoon and evening will be very largely attended. A great interest is being manifested here in the famous march king's coming and it promises to prove one of the greatest musical events of the year.

The afternoon concert will commence at 3 o'clock while the night concert will open promptly at 8:30 o'clock. The program will include all of the most famous of Sousa's



John Philip Sousa.

celebrated compositions, including his new "Fantasia of the Famous", a collection of what, in the opinion of Sousa, are the ten greatest melodies of all time, which he has moulded into a grand composite musical creation, which is regarded as one of the real masterpieces of modern musical history.

Sousa's masterful march compositions have become a part of American traditions and history, his official United States marines march and other stirring quick time compositions having inspired America's fighting men in two wars.

Because of the popular prices obtaining in the afternoon, a special effort is being made to have as many school children as possible attend the matinee concert. Formal announcement was made to all high school students, urging all who have no classes after 3 o'clock in the afternoon, hear the splendid Sousa concert.

The Palace theater will open at 1 o'clock Thursday afternoon, and preceding the Sousa concert, the world series baseball game will be enacted play by play on the famed News-Sentinel wonder score board. No extra admission charge will be made, the admission to the Sousa concert also admitting to the world series baseball game at the Palace.

Every other afternoon, the public also is privileged to see the vaudeville and motion picture program together with the world's series baseball game at no extra admission cost above the regular price of 25c.

SOUSA CALLS DOLAN GREATEST ARTIST

Cornetist and Soloist Outclasses Even Jules Levy, March King Declares.

John Dolan, cornetist and soloist with Sousa's band, is conceded to be one of the greatest artists of this instrument the world has ever known.

Dolan will be heard at the matinee and evening Sousa concerts at the Auditorium Tuesday of next week.

Sousa himself regards Dolan as the greatest master of all times. Even Jules Levy, solo cornetist and idol of the American public more than a generation ago, could not be compared with Dolan, Sousa says, and he knew both players and directed them.

"Levy was unquestionably a master of his instrument," Sousa admits, "but Levy did not have the improved instrument of today. Dolan's technique, his interpretation and his solo work are things that do not stand comparison today."

Playing the cornet is often the subject of comic paragraphs and jest in the variety theaters, Sousa says, but the cornet is indispensable in the modern orchestra and band. "No other instrument in the trumpet family will give the fine tone color and tone shading that we get from the cornet. Of course that instrument must be in the hands of a master, if we are to realize its full advantages," the March King points out.

Dolan will be heard in several solo parts at both the matinee and evening Sousa concerts at the Auditorium next Tuesday. Seat reservations for both concerts must be made now at the W. J. Dyer & Brother ticket office.

Sousa Plays Big Tribute To Roads

More Than Eighty Travel With March King.



JOHN PHILIP SOUSA.

If you be among those who go to the concert by Sousa and his band Oct. 18 at the Coliseum you will see a reason why the march-king does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against outgo.

There are more than eighty men to be carried every time Sousa makes a jump; and he makes an average of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost through his illness in the autumn of 1921, Sousa and the band went from Huntingdon, W. Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on the way to Chicago. "That," as Harry Askin, Sousa's manager, says, "is handing it to the railroads after taking it in at the box-office!"

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

In a season when hundreds of small theatrical companies gave up the ghost because of high rail-fares as compared with pre-war rates, Sousa and his estimable eighty boxed the national compass from Portland to Portland, from

Jacksonville to San Diego, and de-toured over into Canada, with a side-trip to Havana!

NUMBER WHI TALK

SOUSA VERY POPULAR HERE

March King Brings Famous Band to Palace Thursday.

John Philip Sousa, on the several occasions that he has appeared before Fort Wayne audiences, has proven very popular. When he was here with his famed military band a year ago, he was greeted by two audiences that taxed the capacity of the theater.

On Thursday evening of this week Sousa and his wonderful musical organization will be in Fort Wayne again. They will be heard in concert at a matinee, beginning at 3 o'clock, and at a night performance starting at 8:30 o'clock at the Palace theater. It is expected that record crowds will hear both concerts, in which some of Sousa's world famous marches will be heard.

Tiny Harpist Cannot Play the Sousaphone



WILLIAM BELL and little Winifred Bambrich represent what might be termed as the "long and short" of the Sousaphone argument inspired by the complaint of Edgar Varese, the composer, formerly of Paris, at what he styles the lack of foundation in the modern symphony orchestra. He asserts 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.

His ideas concerning the limitations of the present symphonies might be tried by the introduction of the Sousaphone, with its so-called 32-foot tonal fundamentals, to the symphony orchestra to replace the upright tuba, used to reinforce the bass department.

The Sousaphone is an exceptional musical instrument. It will peel forth a note as tender and soft as that of a piano and infuses into Sousa's band, which with its well known director, Lieut. Com. John Philip Sousa, will give an afternoon and evening concert at the Auditorium, Sunday, Oct. 15, the impressive organ-like bass quality of distinct individuality.

The Sousaphone is played by

William Bell, the tallest member of the Sousa band. Miss Winifred Bambrich, harpist, who is the shortest member of the organization, can boast of being able to play practically every instrument in the band. But she has been brought face to face with her limitations when the Sousaphone was introduced, for the tiny miss lacks the necessary size to handle this huge musical piece.

The Stage

To hear the composer of what many believe to be the greatest march ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever," will be the eventful experience of those who hear Lieut. Com. John Philip Sousa at the High school auditorium next Saturday evening.

Mrs. Sam W. Pickering, who has charge of the advance sale of seats at the Elbel brothers music store, reports a strong demand, particularly from out-of-town. Many theater parties are coming from Niles, Dowagiac, Buchanan and Walkerton, while one reservation for eight from Goshen stated that they will be unable to attend Sousa's matinee concert at Elkhart the same day and prefer to come to South Bend.

In Chicago, the following Sunday Sousa's band will render exactly the same program at two performances as will be given here. A kindly Chicago critic comments as follows: "That good showman and good American and good musician, John Philip Sousa, will make a departure from his usual custom and present but one program, instead of two. In past seasons he has always insisted in varying each concert. In fact when the Chicago engagement was announced Marksman Sousa laid out two programs, alike in only one item—Sailor Sousa's new march, 'The Gallant Seventh.'"

"But buyers of places to sit have been pleading with Playwright Sousa to make Orator Sousa's matinee bill match Composer Sousa's evening program. Swordsman Sousa is nothing if not obliging; so Novelist Sousa will repeat at night what Globe-trotter Sousa plays by day."

A humoresque based upon "Look For the Silver Linings" from "Gally" will be one of the numbers in Sousa's concert at the Hippodrome on the evening of...

Another Sousa Triumph

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

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

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

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

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

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

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

The solo work was excellent. Seldom is it possible

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



Lieut.-Commander John Philip Sousa

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

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

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

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

Sousa's Band at Auditorium.

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in

whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

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

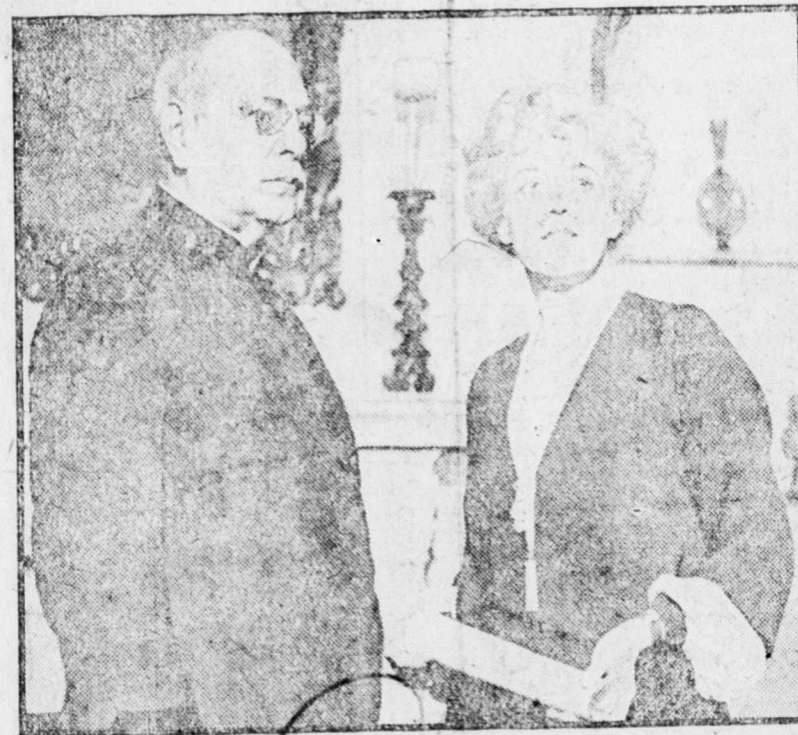
"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does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

Sousa, his band, his trumpeters and "The Stars and Stripes Forever" will all be features of the concert to be given here on Wednesday evening, September 27, in the Auditorium. This season Sousa has the largest band he has ever carried. The organization numbers nearly 100 musicians, including several soloists among whom are Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist and Miss Winifred Babrick, harpist.

The sale of seats opened at the Auditorium this morning with a brisk demand.

The numbers are to be removed from the orchestra and balcony boxes at the Hippodrome and replaced with names of people who have helped make the Hippodrome production famous, among them, John Philip Sousa, Charlotte, of the first ice ballet, Orville Harrold, Anna Pavlova and Annette Kellermann.

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 COMING!

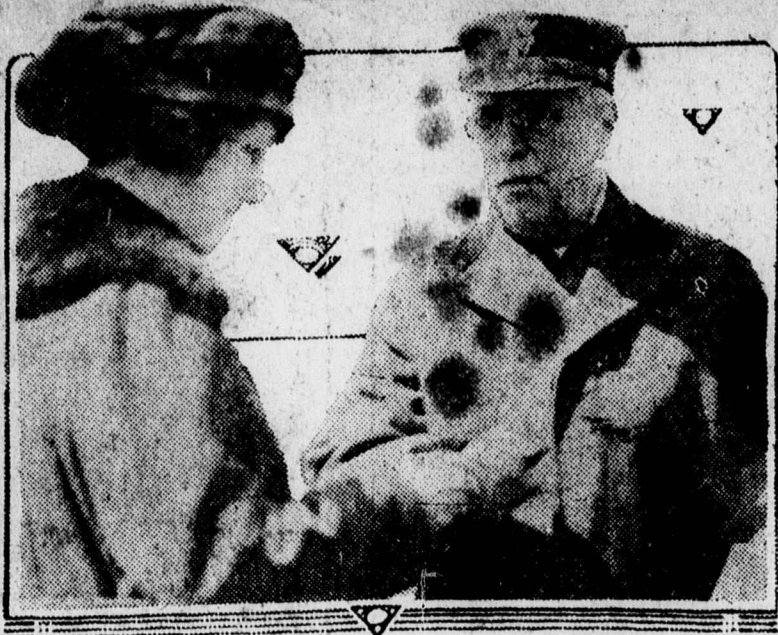
Among the first notable concerts for the 1922-23 season in Chicago will be those of John Philip Sousa and his famous band, which will play at the Auditorium both afternoon and evening, Oct. 8. Sousa concerts are always events of the first magnitude; for some they are the only concerts of the year that really "count," for the bandmaster has solved the problem of reaching the "man of the street" as well as the music lover. Among the novelties on the programs are "The Gallant Seventh," one of Mr. Sousa's newest compositions. A new soprano, Marjorie Moody, will be introduced to Chicagoans.

A Record Breaking Day for Sam Fox

The following telegram was sent by Sam Fox to his office here in New York City, after he had gone to Willow Grove, Pa., to enjoy the music of the John Philip Sousa Band: "Returning to New York Wednesday. Full of music and joy. Every encore today a Fox publication. Sousa and

soloist made the audience and myself happy by playing 'Gallant Seventh,' 'Swanee Smiles,' 'On the Campus,' 'Only a Smile,' 'Nola,' 'Comrades of the Legion,' 'Romany Love,' 'Eleanor,' 'Sabre and Spurs,' 'Out of the Dusk,' 'I Love a Little Cottage' and Sousa's new suite, 'Leaves From My Note Book.' Have had a most enjoyable day. (Signed) Sam Fox."

Welcoming John Philip Sousa



JOHN PHILIP SOUSA, band conductor, found a former friend, Mrs. G. J. Earp, in Louisville yesterday, and renewed the acquaintance while the photographer took a picture.

Sousa and His Band

Dean of Bandmasters Is Heard In Programmes By Two Happy Audiences at Macauley's.

SOUSA AND THE CHILDREN.

The children came to the matinee Of Sousa; They clapped when they heard the big band play For Sousa. They played the marches they always do, "Stars and Stripes" and the "Casons," too. And one little girl clapped the whole way through For Sousa.

The T. B. M. sat up in his seat, 'Twas Sousa! His hand kept time with the baton's beat. With Sousa. He smiled when the brasses came in strong, And when they played "Love's Old Sweet Song," He sighed as he looked at his wife sidelong— O Sousa!

They had a harp and a fiddle, too, With Sousa! And a singer sweet if not always true, With Sousa. They played a "Hymn to the Sun," so grand, And a cornet solo that "beat the band." The audience cheered for the solos and For Sousa.

AND I, too, was born in Arcadia" is the title of one of the Sousa compositions played yesterday at Macauley's, where the famous conductor and his band were heard by large audiences in two concerts. There is something wistful in this second movement of the "Three Quotations" suite and there is something wistful in the title. The "March King" has passed his sixty-sixth birthday; the time has come when fame should be crystallized, and before it is quite hardened into a symmetrical four-four arrangement he would add a fifth point to the star indicating that not even John Philip Sousa's fame lives by marches alone but that there are dreamy woodnotes and fairy melodies in his soul.

Besides the Sousa suite with its

"King of France" quotation and "Nigger in the Woodpile" to please the children, the afternoon programme included a Liszt Rhapsody, the "Hymn to the Sun" from "Iris" and Moskowski's "From Foreign Lands." Then there was an educational "Mixture," also by Sousa, introducing the Woodwind family—very classy people these: the Brasses—the showy order; Mr. Bassoon, the funny man; Miss Piccolo, who like Peter Pan never grew up; and the three big Sousaphones which look like Mr. Laocoon and his two sons. Also there were ever so many marches and four soloists: Mary Baker, soprano; Jeanette Powers, violinist; Winifred Bambrick, harpist; and John Dolan, cornetist. Miss Baker has a flexible soprano and pleased the audience with dell'Acqua's "Villanelle" in the afternoon and with the coloratura aria "The Wren" at night. In the latter the flute assisted with rather striking effect even though the singer did not keep true to pitch. She made such an impression, however, that she received a double encore.

Miss Powers, who played a movement of the Mendelssohn E minor concerto in the evening and a Gounod "Fantasie" in the afternoon, is a fluent player with good tone and intonation. The second concert added to the list of soloists George Carey, xylophone player, who had great success with the Mendelssohn "Rondo Capriccioso."

In Goldmark's overture, "In Springtime," and in the finale from the Tchaikowsky Fourth Symphony, the conductor showed what almost orchestral interpretations may be brought from a band well equipped with that aristocratic clan of woodwinds. He played a new march, "On the Campus," and several old ones, including, of course, "The Stars and Stripes Forever," at which the audience all but stood up. It is, fortunately, the most inspired melody of all the melodious marches and it is likely to live when many of its more pretentious contemporaries in the music world are dead.

The Lieut. Commander, as the programme instructs us to call him, is quieter in manner than formerly, but he still has the old fire and the old charm. Now and again his hand becomes eloquent, though the band needs no more than a hint to follow him. He is a well-loved figure and ever-welcome visitor.

A. L. H.

SOUSA CONCERTS PLEASE THROWS

"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, cornetist; 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 band played a melange, "The Fanny of the Town," a new composition at some time during the last decade. In the 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," 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 Erichs 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 a ninevitable 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," with harp accompaniment by Miss Bambrick. Mr. Dolan, cornetist 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. This is the secret of Sousa's great popularity and the cause of the enjoyment such as Trojans derived from both of his concerts yesterday.

SOUSA IS HIS NAME AFTER ALL

Band Leader Who Comes to Post Wednesday Disperses Pretty Romances Widely Told.

BORN IN WASHINGTON, D. C.

One Version Had Him a German Immigrant, Another a Greek Named Philipso.

Lieut. Commander John Philip Sousa, who comes to Post theater with his band next Wednesday, is a true-blooded American and, contrary to the general supposition, is going under his real name instead of the many which he has been given by enterprising press agents. The world-famous bandmaster tells how he exploded the old story about himself.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great

musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, who emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

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

"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near old Christ church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkham Sousa, and I drank in lacteal

fluid and patriotism simultaneously, within the shadow of the great white dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, 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."

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 Pavlova and Annette Kellerman.

Musical Season Opens.

The concert and recital season begins to-morrow with a whirl of events, including the appearance of Sousa's Band, the Little Symphony Orchestra, the Chicago Theatre Orchestra of 100, Alexander Akimoff, Russian basso; Rosa Ponselle, soprano; Glenn Dillard Gunn, pianist, and various others.

SOUSA'S BAND CONCERT SEAT SALES HEAVY

S. R. O. Sign Seen Again This Year.

With only 60 seats remaining unsold in the balcony of Shrine Temple this morning for the concert of John Philip Sousa and his band Tuesday evening, Oct. 17 it is predicted every seat in the temple will be sold by tomorrow night and the standing room only sign will be hung at the box office again this year.

The seats have been on sale at the Schumann Piano store since Monday and a record sale has resulted. Two years ago, on Sousa's last appearance here, every seat was sold and many purchased standing room only. It is believed the same capacity audience will greet the March King this year. With only 60 seats still obtainable in the balcony and the main floor seats fast dwindling it is believed the choice of seats for the concert will be at premium by tomorrow night.

Sousa and his band will come to Rockford from Janesville aboard a special train. The band plays a matinee concert in Janesville Tuesday and a concert here in the evening.



BEAUTIFUL? WHY ASK, LOOK, BUT ALSO AN ARTIST—Bow to Miss Caroline Thomas, violin soloist with the Sousa organization, to appear at the Auditorium on Sunday, Oct. 15. Violin exercise apparently beautifies the back.

Sousa First Number of All-Star Course

O. L. Hall, drama-critic and topical commentator for the Chicago Daily Journal, recently wrote some words in that newspaper about John Philip Sousa, who opens Mrs. George S. Richards' All-Star course at the Du-luth Armory, Oct. 13, and his varied interests and activities.

"The March King of a thousand tunes naturally gets his name into the columns devoted to music, for in the minds of hundreds of thousands, he is the foremost American musician. Sousa gets himself into dramatic pages by reason of his being the librettist of two of his comic operas, 'The Bride-Elect' and 'The Charlatan.' The book pages, too, for he is the author of three novels—'The Fifth String,' 'Pipetown Sandy,' and 'The Transit of Venus.' Further, he goes into the sport pages through his prowess as a marksman. His cups and medals and trophies would fill a baggage car. Politics? Yes, for Sousa is an old-fashioned 'red-hot' Republican. Incidentally he and President Harding are warm friends. The president from Marion, O., was a member of the city's cornet band. In both divisions of the pages Army and Navy news, too, one will find Sousa. 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 theater that was managed by the late Mrs. John Drew, and gave lessons in his spare hours to the out-of-door band."

Sousa Pays High Tribute To Musicians of America

In a recent interview during his engagement at Willow Grove park, Philadelphia, John Philip Sousa, world famous composer and bandmaster, who with his band of nearly 100 musicians, opens Mrs. George S. Richards' all-star course at the Armory Oct. 13, paid high tribute to the musicians of America.

"I want to cite an instance," the noted conductor said, "of the Americanism of our musicians. 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 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 native, and all the others naturalized, or on the way to naturalization. The 'others,' by the way, are but four in number."

Miss WINIFRED BAMBRICK HARPIST
SOUSA'S BAND

Mrs. WINIFRED BRAMBRICK HARP, SOLOIST WITH JOHN PHILIP SOUSA AND HIS BAND, COMING TO THE POST THEATER, WEDNESDAY, OCTOBER 4.

Gerald Bryne as "The Shelk," with Sousa's Band at the High School Auditorium, Saturday evening, Oct. 7th.

Bandmaster to Appear at
Auditorium Twice
October 11.

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

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

"Well, in the concerts with my band I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music.

"My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historical—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on Wednesday afternoon and evening, October 11, in the Auditorium.



John Philip Sousa.

Sousa to Write Opera.

Sousa to Write Opera.
Duluth is fortunate to hear John Philip Sousa this season, for shortly after his engagement here, Oct. 13, he will return to his home to devote himself to the writing of an opera on a strictly American subject. Mr. Sousa has in view for the principal role Mary Garden. The versatility of Sousa is a constant source of wonder and admiration to his admirers. Not only has he composed comic operas that have been eminently successful, but he has written the libretto for two of them, "The Bride-Elect" and "The Charlatan." Sousa is, moreover, the author of three novels, "The Fifth String," "Pipetown Sandy" and "The Transit of Venus."

**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 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.

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. Mr. Knight and I divided

"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.

Sousa Guest of Ottawa Rotary Club

On his tour of Canada, John Philip Sousa has been royally entertained, aside from the rousing receptions received at his various concerts. The following account of his appearance at the Rotary Club of Ottawa, which appeared in the Citizen of August 1, is therefore of interest:

the Citizen of August 1, is therefore of interest:

Sousa, as the world-renowned bandmaster is popularly known, was the guest of honor at yesterday's weekly luncheon of the Rotarian Club in the palm room of the Chateau Laurier, and once again justified his great reputation, not alone as a musician, but also as an experienced raconteur. He delighted the Rotarians with his stories of experiences in different parts of the world and considerably amused them when relating the incident of two Rotarians comparing Eng-

lish with Canadian and American members, and the penchant of the latter for singing, he whimsically raised the query: 'Now, do you know how to sing?' Coming just after Rotarian Burton E. Gamble's strenuous leadership of the company in 'Yoo-hoo' and 'Row, Row, Row, Your Boat,' the joke was keenly appreciated by the large company. Incidentally, Sousa mentioned he had toured 800,000 miles with his band in Europe.

boat," the Sousa mentioned he had toured Scotland accidentally and been five times to Europe. 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. He told stories of Glasgow, who was a neighbor, and Lord Provost John Chisholm, as one of Scotland, and others. He characterized "Annie Laurie" as the greatest ballad ever written, and at the request of the chairman he induced Marjorie Moody to sing a verse of the song, and Miss Moody also obliged with "Comin' thro' the Rye" as an encore. Her rendering of these two songs was loudly applauded by the company.

By Karleton Hackett.

THE WELL-REMEMBERED round was officially opened yesterday afternoon with the customary absence of ceremonial, and it was interesting, if a bit disconcerting, to note how easily one slipped into the old harness. Everything felt natural down to them and on the pavements and one picked up just where he left off last spring. Lucky we are such creatures of habit.

But, alas, I have a weakness I have

creatures of habit.
But, alas, I have a weakness I have
tried all my life to overcome and
without success—the habit of being on
time. Despite a keen realization of
the fact that it is not at all good form,
I cannot help it. So noting that the
tickets for "Sousa and his band" an-
nounced in large type "2:30" as the
hour for beginning the concert, I was
at the Auditorium promptly. As it
came to a quarter to 3, with the iron
curtain still down and no signs of
life from the stage, I wandered into
the foyer to find the difficulty, and
there the announcement read "3."
Pazienza, as our Italian friends say.
Since there was nowhere else to go,
let us rest comfortably in our seat
and listen to the heated remarks of
other members of the proletariat who
had also taken the hour printed on
their tickets seriously. We heard
apiently.

apienty. At precisely 3:27 the curtain rose and Mr. Sousa, looking well groomed and debonair as of yore, advanced smiling to greet his appreciative friends. He may fall down on the business management, which is curious considering how much experience he has had, and, therefore, must realize how peevish such delays make an audience, however, once he is on the stand with baton in hand and his band before him, he understands thoroly how to entertain the public. The band started off with vim and doubtless gave a brilliant concert. "The Little Symphony," under the direction of George Dasch, gave a concert at Kimball hall. This small orchestra is made up of twenty-five picked men from the Chicago symphony, and Mr. Dasch has proved his quality on many an occasion, therefore it was a foregone conclusion that they would give a good account of themselves.

The playing of the overture to Mozart's "Marriage of Figaro" was delightful. The orchestra was almost the size for which Mozart wrote and the hall was something the sort of auditorium he had in mind. Mozart with a small orchestra in a small hall becomes a totally different thing from what our modern ears have become accustomed to. There the delicacy of the musical tracery come out with a clarity which gives it the old world charm. He lived before the days of big things and to enter into appreciation of his music it must be heard under the conditions the composer intended.

If Mr. Dasch will make the programs for his little symphony from the music written expressly for such an orchestra he will do something which will have quality. There might be a place for such an organization if it played these distinctive things. However, if he is also to give music such as the allegro con grazia from Tschai-kowsky's "Pathétique," which followed, it would be difficult to understand the reason. Tschai-kowsky wrote with extraordinary skill for the full modern orchestra and his music loses as much as Mozart's gains with the small band. If we had no other orchestra we should be glad enough to hear Tschai-kowsky from twenty-five such artists as Mr. Dasch has gathered together. But since we have an orchestra capable of playing Tschai-kowsky's music exactly as he intended there seems to be no point in the amendment.

There is a repertory of music expressly written for small orchestra and here Mr. Dasch and the men should find their field.

Mr. Hugh Porter played the solo part of Guilment's concerto for organ and orchestra very well. He had the spirit of it, his technique was clean and he maintained excellent balance with the orchestra. Mr. Dasch gave him a fine accompaniment.





JOHN PHILIP SOUSA.

A picturesque and famous figure, Lieut. Commander Sousa will bring his concert band, now in its thirteenth season, to the Auditorium this afternoon and evening. Several new marches from his pen will be played, and it is promised that they contain all the old Sousa high voltage.

SOUSA'S FAMED BAND TO BE HERE OCT. 28

Music King and His Famous Organization Will Appear at Wyatt Auditorium.



John Philip Sousa.

Harry Askin, manager of Sousa's band, was in the city yesterday arranging for the appearance of the famous organization here on Oct. 28. Directed by the world-noted bandmaster himself, John Philip Sousa, the band will give two popular concerts at the Wyatt auditorium. There will be a matinee and a night performance. With the instrumental musicians will be Miss Marjorie Moody, soprano soloist. Miss Moody hails from Boston. She has been soloist of the Apollo club for several years and is well known all over the country as a concert singer, having made a number of tours before she joined the Sousa organization.

The program will include Sousa's latest march, "The Gallant Seventh," dedicated to the celebrated New York state regiment.

"We have been having splendid audiences everywhere," Mr. Askin said yesterday, "and although our daily expense is over \$2,000, I am sure the people of Chattanooga are going to show such an appreciation of this attraction that we will suffer no loss here. The band has been strengthened and is now at its best—better than ever. The program will suit the popular taste, but that does not mean that there won't be plenty of really good music. We have many world-famous soloists with us and I am confident that a genuine musical treat will be given Chattanooga."

SOUSA AND HIS BAND WILL APPEAR AT HIP NOVEMBER 5

Charles Dillingham Rearranges Schedules of Concerts to Permit of This Date—"The Love Child" Well Liked on the Road.

BLANCHE YURKA MARRIES

Becomes Wife of Ian Keith in Chicago—Lorena Atwood Joins Cast of "Captain Applejack"—Helen Lowell Entertains Fellow Workers.

By LEO A. MARSH.

By a rearrangement of the series of Sunday night concerts at the Hippodrome yesterday Charles Dillingham placed his playhouse at the disposal of John Philip Sousa and his band on November 5. There will be 110 pieces in the organization, which Sousa directs himself, and several soloists will also appear on the program.

The Sousa troupe is now engaged on its thirty-first tour and everywhere it has met with enthusiastic support. For instance, on September 30 the band established a new record of \$17,700 for two recitals at the Auditorium in Cleveland, while the two weeks' tour through New England netted a bit more than \$50,000.

Mr. Sousa and his musicians have appeared annually at the Hippodrome ever since Mr. Dillingham presented his spectacle there, "Hip, Hip, Hooray."

SOUSA AND HIS BAND

The engagement of Lieut. John Philip Sousa and his noted band of nearly 100 musicians and soloists at the High school auditorium next Saturday evening, is an event of more than usual importance.

Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same kind of a debt. For the past twenty-nine years, Sousa's Band has been playing in American cities and towns and at every concert Sousa's Band has given patriotic music. John Philip Sousa is a patriot. He is also a gentleman. He treats his audience as if he appreciated their presence. He is not stingy with encores and when he yields to an encore he does it graciously. He does not taboo the small town. When his audience is small, as it used to be, sometimes, his band performed with the same spirit which might be inspired by a greater audience. His band has inspired other bands.

No one could estimate the amount

of good to the general cause of music done by John Philip Sousa, bandmaster, composer and patriot. Some great musicians are peculiar, as also are some great leaders of bands. Sousa is not peculiar; he has no mannerisms. He does not throw bricks into his audience when some are compelled to get up and go out. This is a habit of the vaudeville circuit which he has not acquired.

SOUSA'S CONCERT UNIFORMLY GOOD

Classic Compositions Predominate and Are Well Played

POPULAR TASTE MET, TOO

El Captain and Others, Known by Heart, Give Fine Chance for Trick Conducting

By MAURICE R. QUICK

When John Philip Sousa comes to town a motion to suspend the rules and attend in a body seems to be in order. Judging by the size of the audience that greeted this great American institution at the Armory, Friday night, it would seem that the motion carried unanimously.

A Sousa audience is pretty much a cross section. It comprises everyone, from musicians to people who can't carry a tune. It seems to be an in-born trait of all healthy persons to thrill at a good march, and even a musical snob like Sir Charles Villiers Stanford has stated that "Sousa has, in his perfection of the military march, done one thing better than anyone else in the world—no small achievement in these days. When one says that a Sousa concert is not educational, he prevaricates. Anything that combines good taste with a universal appeal is bound to be educational.

All Tastes Met.

The concert so far as the band was concerned, was uniformly good. Tastes ranging from the cynical to the deeply religious had their inning. As usual, all classes of music were represented, from the accepted standard pieces to lighter contemporary songs.

The opening number was one of the most enjoyable on the program. The "Red Sarafan" overture, by Erichs, has a good share of the Russian atmosphere, and is cleverly written to suit the requirements of a concert band. It contained a really good obnoxious solo, and in fact, the conductor used this rather rare instrument to the limit.

"Leaves from My Notebook," a Sousa suite, exemplifies the cynical element in the program. There were three pieces, of which the first and the last were very clever expositions of contemporary types. The "Genial Hostess," especially, contained a bit of by-play between the solo cornet, greeting the guests with the most banal little phrase imaginable, being answered by a twittering, rushing response from the wood winds.

"Ave Maria" Appeals.

"The Light" by Dillingham, for

any number on the program on the orchestral color of the organization. Its passionately religious fervor appealed strongly to the audience. The support given the band to an incidental solo by John Dolan was remarkable for its color and smoothness.

The "Bouquet of Beloved Inspirations," compiled by the director, contained the Toreador march from "Carmen," the "Invitation to the Waltz," by Weber, Mendelssohn's "Spring Song," and the finale to the "William Tell Overture" by Rossini.

The only new march listed on the program was "The Gallant Seventh," and was extremely good, showing a little the influence of the French march style. The final number, "Turkey in the Straw," arranged by Gulon, was a splendid descriptive piece, including the shuffling, stamping, fiddle-tuning, and the other trimmings of a country square dance.

Encores Popular.

As usual, the encores were more numerous than the listed numbers. They included "El Capitan," "Bullets and Bayonets," "U. S. Field Artillery," "Humoresque" from "Sally," "Stars and Stripes Forever," all Sousa compositions, and the "Blue Danube" waltzes by Strauss. Sousa audiences always carry their hearts on their sleeves, and familiar marches were met, on announcement, by outbursts of applause. The band knows them by heart, and the composer is enabled to indulge in all the trick conducting that he likes—a privilege, however that got him into trouble once or twice during the evening on other numbers.

The soloists were not by a good deal, so satisfactory as the band. John Dolan, the cornetist, fails to reach Herbert Clarke's standard either for smoothness of technic or for tone. His encore number, the familiar "Berceuse" from "Joselyn," by Godard, was rather more enjoyable than the "Centennial Polka," a show piece.

Soprano Has a Cold.

Miss Marjorie Moody, soprano, was suffering from a severe cold, which did not, however, obscure her excellent musicianship. Her voice is not big, but she handles it extremely well, singing both coloratura work and popular songs with effect.

George Carey, zitherophonist, rather stands out. He is one of the few masters of his instrument who is not a contortionist. His interpretation of the "Witches' Dance" by MacDowell, was truly artistic.

Miss Caroline Thomas, violinist, met the technical requirements of her number, the romance and finale from Wieniawski's second concerto, in a satisfying manner, bringing out the melodic line rather well. She is especially good in detached bowing, and less efficient in passage work across the strings. It is questionable whether her tone is big enough to fill the Armory.

"BANDS RUN TO FLAPPERISM" SAYS SOUSA

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

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

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

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

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

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

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

Sousa's Life Full of Romance From \$25 a Week to Band Fa

In the time between afternoon and evening concerts one day last March in Chicago, John Philip Sousa entertained a number of friends at an informal dinner. His guests included three newspaper men, the bandmaster of a 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, will come here on Wednesday afternoon and evening, and will give their program of new material and old pets in the Auditorium. Tickets are now on sale at the Cable Piano company, Eighth street and Nicollet avenue.

TO ENTERTAIN SOUSA

At a meeting of the Kiwanis Club at the Wyomissing Club, the president, Edward D. VanDenBerg, asked to have the date of the next regular luncheon day changed from Wednesday, Nov. 8, to Thursday, Nov. 9, as Kiwanian John Philip Sousa, the noted band master, will be in this city and is expected to be the guest of the local club.

The management of the Colonial Theatre invited the Kiwanians to be their guests on Friday evening, when a special showing of the Visiting Nurses and their charges will be put on the screen.

Sousa's Attitude on 18th Amendment

Editor of The Record: The attitude of indifference assumed by a large number of our people to the enforcement of the Eighteenth Amendment endangers the sacredness of the Constitution and lessens the reverence for law and order. This is tragedy.

The claim of the advocate of the present law of prohibition to "safeguard the right of the coming generation" is a case of criticism, for if alcoholic indulgence the present generation carries a deterioration to the next, it is believed that regard for law will bring a deterioration of the citizenship of the coming generation. This is tragedy.

The bringing in the arena of a horde of bootleggers, moonshiners, runners, defiant of law and succor financially through the equally dishonest buyer of their unlawful product is a tragedy.

I believe that in a popular vote or against prohibition will be found bootlegger, the moonshiner, the rumrunner, the grower of home brew material, on side of prohibition. This is tragedy.

Somebody said that "politics is a strange bedfellow." So does prohibition. This is tragedy.

The hatred of the saloon and drug business is not monopolized by the members of the Anti-Saloon League. Millions of millions of worthy and law-loving citizens of the United States despise the sale and the drunkard, but believe that methods brought into being by the Anti-Saloon League law opened a Pandora's box of great evils than existed before the lawful indulgence in alcoholic beverage. This is tragedy.

Uprooting alcoholic evils in the old, young, the poor and the rich "soaks" not compensate for transplanting evil to the educated young, the mothers and fathers of this land. This is tragedy.

JOHN PHILIP SOUSA

Haverhill, Mass., Sept. 23, 1922

club has given considerable help this association.

Buffalo are here

Indianapolis

Wash Post



Three leaders in their line: On right is John Lund, local director of music; in the center is John Philip Sousa, the march king; and on the left is W. E. Hering of Philadelphia, a man who manufactures 40,000,000 absolutely different articles daily—theater tickets, each numbered differently.

SOUSA SHAVES BEARD AT OPERA

Famous Band Leader Said to Have Slipped Out Between Acts at Theater.

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, he was the most unmistakably whiskered celebrity in the United States of America.

Not even the election to the presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the Navy and proceeded to organize his gigantic band of 1,800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill.

The band grew day by day, and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their grayings. And, so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World War, until one Sunday late in November of 1917.

Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon

special performance of "Romeo and Juliet" in the Chicago Auditorium, with 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 blood-thirsty young Capulets. The curtain fell; there were recalls and cheers, and the audience turned in the entrance to have a look at the March-King, who at the age of sixty-one had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

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

He had gone around the corner from the opera-house put himself in a barber's chair, and said quietly: "Take 'em off."

Sousa and his band will give a concert at the Cadle tabernacle on Wednesday night, Oct. 25.

SEAT SALE FOR SOUSA'S BAND THURSDAY AT 9

Great Enthusiasm Over Coming of Famous Band Master to Davenport.

The seat sale for Sousa's band concert of Thursday evening, Oct. 19, in the Davenport Coliseum opens Thursday morning, Oct. 5, at 9 o'clock at the Schmidt Music company's store on West Third street, Davenport, at the Music Shop, Rock Island, and the Tri-city Piano company's store, Moline.

There is such keen enthusiasm over the coming of the famous band master and his company of artists and special soloists, the concert promises to attract one of the biggest crowds that has ever been seated in the Coliseum.

The program will be one of the musical events of the opening fall season in the Tri-Cities.

SOUSA AUTHOR, DRAMATIST.

Versatility Also Gets Musician's Name on Sports Pages.

John Philip Sousa gets more mention in more different sections of daily newspapers than any other American musician, according to O. L. Hall, Chicago newspaper editor.

It is Sousa's varied and contrasted interests and activities that are his best press agents, this writer says:

"The march man of a thousand tunes naturally gets his name into the columns devoted to music," Mr. Hall says, "but he also gets his name in the columns devoted to drama by reason of his two librettos of his two comic operas, 'The Bride Elect' and 'The Charlatan.'"

Further, Sousa goes into the sports pages through his prowess at the traps with his gun.

Sousa for a number of years bred stables of blooded horses, and was always among those present on the horse pages of a few years ago.

Even the book pages of a few years ago took considerable notice of Sousa. He is the author of three novels, "The Fifth String," "Pipetown Sandy" and "The Transit of Venus."

Sousa brings his eighty-piece band to the Auditorium for matinee and evening concert next Tuesday. Tickets for these concerts are on sale now at Dyer's ticket office.

John Philip Sousa Thursday.

The name of John Philip Sousa is familiar throughout the civilized world, but nowhere is it held in greater esteem than in Washington, his own home town. That is why his coming, with his marvelous band and its assisting artists, to the President Theater, Thursday, is great news to Washingtonians.

With him this year are Miss Marjorie Moody, soprano; Miss Caroline Thomas, violin; George Carey, xylophone, and Miss Winifred Bambrick, harp. All are artists. In addition, John Philip Sousa is going to give Washingtonians a chance to take part in his program.

The High School Cadet Band has been invited to occupy the stage for a rendition of Sousa's "High School Cadet March." His great admiration for the cadets has led him to name the afternoon concert in their honor. All cadets in uniform, too, will be admitted to the afternoon concert for 50 cents; if they wear civilian clothes they must present credentials to secure the reduced rate.

The evening performance will be an Almas Temple Shrine affair—"Almas Temple night"—inasmuch as Sousa is a member of the Temple.

Tickets may be had of T. Arthur Smith, Inc., or at the President Theater.

John Philip Sousa November 2.

A great musician and his band will appear at the President Theater November 2, when the celebrated John Philip Sousa and his band of nearly a hundred will come for a matinee and an evening concert, with a number of singers, including Miss Marjorie Moody, a Boston girl, who has been winning critical praise of late in concert.

The High School Cadets are to be honored at the matinee performance when cadets in uniform or bearing proper credentials will be admitted for 50 cents. An invitation has been sent to the Cadet Band, and Sousa will direct them in his "High School Cadet March."

The evening concert will be given over to the Shriners, since John Philip is a Shriner, holding a Washington membership in Almas Temple.

Tickets are on sale at T. Arthur Smith's, Inc., and the theater.

MARCH KING WITH BAND, SOLOISTS WILL APPEAR FRIDAY AT NEW ARMORY



Mrs. Geo. S. Richards Presents Sousa's Band at the ARMORY Oct. 13, 1922

LIEUT. COMMANDER JOHN PHILIP SOUSA.

John Philip Sousa, the famous March King, band leader and composer, with nearly 100 musicians and soloists, will be the guest of Duluth next week, when he will appear in concert at the New Armory, opening the All-Star course of Mrs. George S. Richards. Friday afternoon, Sousa and his band will give a concert to the school children of Duluth and Superior, including the Model school pupils at the State Teachers college, and in the evening a concert will be

given for the people of Duluth and the surrounding cities, towns and country.

Mrs. Richards has assurances from the Sousa concert will be a great opening feature for her course, and Sousa admirers are legion. In the East, where Sousa opened his tour, his march has been a triumphal procession, and critics and public have expressed their highest esteem for the beloved band leader.

Sousa and Jazz

CELEBRITIES in every walk of life are now being called upon to talk about jazz in music.

It is praised, it is condemned, it is extolled and it is execrated by musicians, clergymen, statesmen, novelists, soldiers, sailors, butchers, bakers, theatrical managers, actors, the new-poor, movie magnates, private detectives, escaped convicts, animal-trainers, laundrymen, and even visiting English lecturers.

Mrs. Asquith talks about it, and so does Mr. Sze, the Chinese diplomat. Lady Astor has views on jazz, and so has Rabindranath Tagore, the Indian poet. Marshall Foch is asked to say something about it, and so are the ex-Crown Prince of Germany and Jack Dempsey.

"We have a lot of loose talk about jazz," says John Philip Sousa, the march king, "because of a confusion of terms. Jazz is good or bad as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschalkowsky or Deems Taylor. Now, let's see just what the word 'jazz' really means."

"The old-time minstrels—I mean, what we in the United States call minstrels; the men who blackened up with burnt-oak and 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 lit-

tle 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, again, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In brief, infuse an element of greater excitement for the audience."

"And, so, about ten years ago, the word in its extended meaning found its way into the cabarets and the dance-halls, and was used to stir up the players of ragtime who were inept in adopting the split beat or rubato to the exactions of modern ballroom dancing. So far, you see, 'jazz' was perfectly respectable, if a bit vernacular."

"Then came along the abuse of the word, its misapplication, and its degradation. It entered the cocaine or 'dope' period; it became a factor in that line of activity which Joseph Hergesheimer, in his recent novel of 'Cytherea,' calls 'the rising tide of gin and orange juice.' May I describe 'jazz' in that connection as 'tonal hootch'? Or, perhaps, as the substitute for real music beloved of apes, morons, half-wits, ga-ga-bays, koo-koo girls, deficient, cake-eaters, professional pacifists, goofs, saps and persons who should be put away for mental loitering on the highway of life?"

SOUSA TO VISIT CITY OCTOBER 21

Elks' Lodge Will Sponsor 2 Concerts By Famous Band.

John Philip Sousa, America's march king, and his famous band, will be in Springfield Saturday, October 21, for two concerts under the auspices of the Springfield lodge of Elks.

Matinee and evening program will be given.

Mr. Sousa, composer of many of this country's most stirring march tunes, and for a score or more of years director of the nation's leading concert and military bands, needs no introduction to Springfield residents. He has conducted his musicians in many concerts here.

Sousa to Play His Ten Best Selections at the Coliseum



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, characteristic Sousa instrumentation, a fantasia having as its basis his choice of the ten "best" from among what musicians everywhere agree to be the world's greatest melodies. It is interesting, in advance, to guess at Sousa's selections. If all of us do not agree with his choice of ten, it will not

be because the march king is unacquainted with the tunes which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such a work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it, with a number of other novelties, in the program he has prepared for the concert by himself and his famous band in this city on Thursday, Oct. 19, at the Coliseum.

Let Sousa do it! has for many years 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, although marches without number were written and dedicated to the regiment, played over—and forgotten.

Along toward the end of his 1921-1922 tour, John Philip Sousa, with rehearsals a thing of the past and his six or eight programs "set," turned, for the sake of keeping busy, to the task of compiling a brief catalogue or memorandum of what he calls "local music," meaning music whose appeal is largely local to a given community or district.

As he looked over the titles, the thought struck him that the famous Seventh Regiment possessed no regimental march—at least, none had come to the march king's knowledge. He quietly asked some questions, to be told that the regiment has never owned a march of its own. Then John P., as he is known to millions, sat himself down at a piano, and at the end of an hour turned to his desk to put on paper, "The Gallant Seventh," which is now and will be forevermore, the march of the Seventh Regiment, N. G. N. Y. S. For the officers of the regiment, having heard the march, at once begged that the march king give it to them for eternal use.

"The Gallant Seventh" will be but one of the novelties in the Sousa program when he and his "Estimable Eighty," as a Chicago critic termed the band, play here tomorrow evening at the Auditorium.

The concert tomorrow evening will start at 8:20 o'clock and the audience is requested to be in their seats at that time. All patrons having seats held for them at the box office should call for them by noon tomorrow. A great number of orders are being received from out of town as far south as Cortland and Ithaca and west as far as

Gifted Soprano Soloist is Coming With Sousa's Band



MARJORIE MOODY.

Several seasons of 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 Davenport for his concert at The Coliseum on Thursday, Oct. 19. Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. But America takes pride in her also, for her training and professional engagements have been wholly in this country. There was no need for her to go abroad to perfect her art.

Miss Moody obtained her musical education under the best auspices. She is a pupil of Mme. M. C. Piccioli, who has trained many singers for the operatic and concert stages. Mme. Piccioli, before coming to this country, was a leading prima donna in the opera house of Europe and South America, and for some time past she has made her home in a suburb of Boston, whither have gone many ambitious young men and women to perfect their vocal success.

Aside from her engagements with Sousa and his band, Miss Moody made several notable appearances in Boston and elsewhere as a soprano concert singer. She has been soloist at the concerts of the Apollo Club, a famous organization that is known the country over, and with other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and difficult operatic arias in French, Italian, Spanish, German and Russian. Offers have been made to Miss Moody for operatic engagements, but for the present at least she prefers to do concert work, and to be the soloist with Sousa and his band.

John Philip Sousa and His Family



Generations in the march king's family are represented in this picture. Sousa and his Band give a concert tomorrow evening at the Auditorium.

Geneva. The management states that the box office will be open until 10 o'clock tonight.

SOUSA SEAT SALE TODAY.

Band Will Play Twice at Auditorium October 10.

The seat sale for the Sousa band concerts at the Auditorium Tuesday, October 10, opens at the W. J. Dyer and Bro. ticket office this morning, it is announced by E. A. Stein, local manager for the Sousa concerts. Sousa's engagement at the Audi-

torium October 10, formally opens at St. Paul, the music season this year. Two concerts, a matinee and evening performance, will be given. Sousa's engagement this year is his thirteenth in St. Paul. The entire Sousa organization, including eighty band players and eight solo artists, will be heard in the two concerts on October 10.

Mall orders for the Sousa concerts have been received for the past week, and, according to Mr. Stein, indicate one of the largest out of town reservations for Sousa concerts in local experience.

The Sousa concerts will be one of the St. Paul attractions during the week of the National Dairy exposition at the State Fair grounds.

With Sousa's Band



Miss Moody is one of the few native by birth and musical education Americans who has made an outstanding vocal success. She has been with Sousa several seasons.

SOUSA TO CONDUCT 'MUSIC HOUR' FOR SCHOOL CHILDREN

Because of the great interest being manifest among pupils of the city schools in the coming of John Philip Sousa and his famous band arrangements have been by Prof. Dimorier of Academy high school, for a "music hour" with the famous band leader just prior to the concert to be given Friday afternoon.

During the hour between 2 and 3 o'clock on Friday, Lieut. Commander Sousa will give a talk to the pupils on music, and particularly band music, including several of his features that were embraced in his special afternoon program last year.

These talks, by the great composer and director, are highly interesting and of particular value to younger musicians. In order to limit the attendance at this "music hour" to just those who are interested the admission will be by invitation only. Any pupil of the public or parochial schools wishing to avail himself of these instructions have been requested to submit their name to Prof. Dimorier. The hour will be given in the Academy

AY STAR, WASHINGTON, D. C.—ROTOGRA



John Philip Sousa at play with his two Sealyhams, Piggy Wiggles and Pup-Doodles, and his airedale, Teddy.

At a recent dinner party given by John Phillip Sousa in Boston one of his women guests asked him: "How does it come, Commander, with your Latin blood and your world-wide experience that you have been such a masterful man in sticking to the business of music and yet

permitted its romance and adventure to pass you 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 pass. 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 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 next Saturday for an evening concert at the High school auditorium presenting the same program of new material and old favorites that he will give in Chicago the next day.

SOUSA TO ADDRESS SCHOOL STUDENTS

Famous Bandmaster Will Give Talk Just Before Afternoon Concert

Because of the great interest being manifest among pupils of the schools in the coming of John Phillip Sousa and his famous band, arrangements have been made by Prof. W. Dimorier, of Academy High school, for a "music hour" with the famous band leader just before the concert to be given Friday afternoon.

During the hour between 2 and 3 o'clock on Friday, Lieut. Commander Sousa will give a talk to the pupils on music and particularly band music, which will include several of the features that were embraced in his special afternoon program last year.

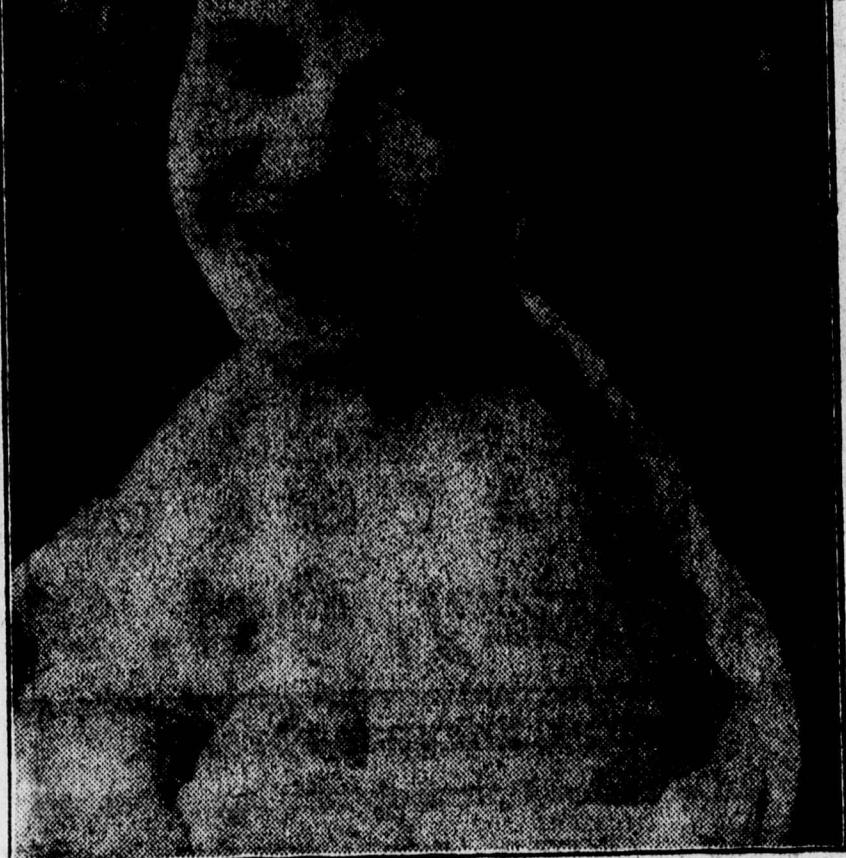
These talks, by the great composer and director, are highly instructive and of particular value to younger musicians.

In order to limit the attendance to just those who are interested in music the admission will be by invitation only. Pupils of the public or parochial schools wishing to avail themselves of these instructions have been requested to submit their names to Prof. Dimorier. The talk will be given in the Academy auditorium.

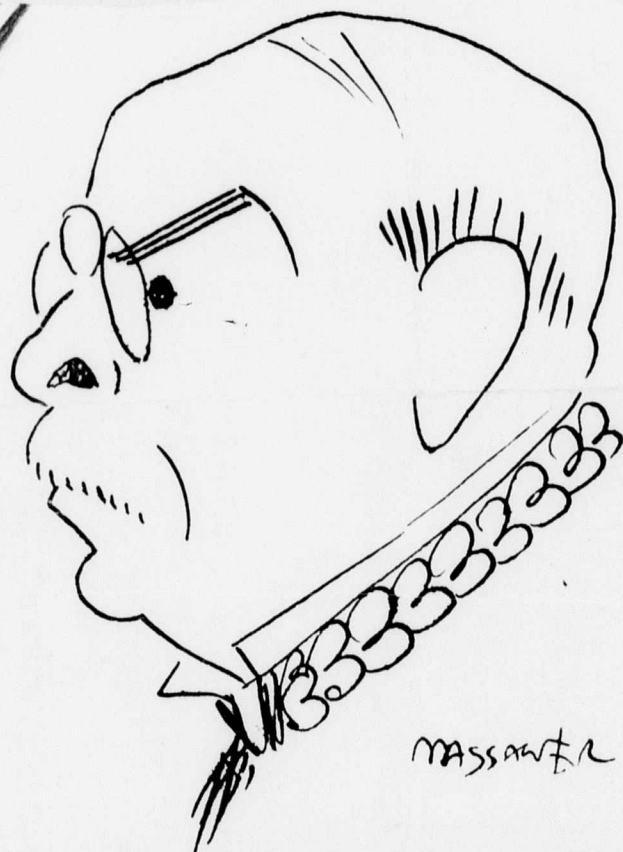
SOUSA'S BAND TO BE TREATED

That a big musical treat is in store for Lyceum Theater patrons is evidenced in the following from the Washington Post relative to John Phillip Sousa and his famous band, which plays at the Lyceum Theater Saturday afternoon and evening:

"Before an audience which overflowed into the standing room space at the President Theater, John Phillip Sousa conducted his famous band through all the familiar measures of Sousa marches, Sousa medleys and Sousa arrangements of orchestral numbers. In addition to its musical significance, the occasion was converted into a Masonic event by the bandmaster's fellow Shriners, Leonard P. Stewart, the potentate of Almas Temple, presenting him with a fes and flowers as well as saying in words of glowing encomium during the intermission."



CAROLYN THOMAS, SOLO VIOLINIST WITH SOUSA'S BAND, HIGH SCHOOL AUDITORIUM, SATURDAY EVENING, OCT. 7.



A CUBAN CARICATURIST'S IDEA OF THE WORLD'S GREATEST BANDMASTER.

By Massaguer and reproduced by permission from Social, Havana, Cuba.

PASTORS CAUSE ARRESTS AFTER SOUSA CONCERT

Resort to Blue Laws After Sunday Concert Is Given at Binghamton

BINGHAMTON, Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson corporation was arrested Sunday 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 GETS \$18,000 HOUSE IN PUBLIC HALL

"March King" Delighted With Acoustics of Building.

Lieut. Commander John Phillip 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.

THE NEWARK LEDGER, FRIDAY, NOVEMBER 13, 1914

Sousa, Here Again After Ten Years, Wins Homage With "March King"

The "March King" came to Newark again last night and by the reception that the audience of thousands accorded him proved once more his right to rule the kingdom of marching music. In the thirtieth year of the most spectacular career any band leader has ever had in America, John Phillip Sousa, despite his sixty-seven years, was the agile, well-knit, kindly bandmaster that so many Newarkers remember from a decade ago.

There is no doubt that Sousa's band of 100 pieces is unequaled in this country or perhaps anywhere in the world and that Sousa's music is the most inspiring that America can give.

ARMORY ALMOST FILLED

The huge First Regiment Armory was almost filled with the crowds who paid homage to the bandmaster who has been honored by kings

and princes and who is himself a king in his musical realm. It has been said of Sousa that the spirit of a fierce and indomitable patriotism that burns in his breast will keep him at the head of his band so long as he can wield his baton with effect. That was particularly evident last night when Sousa's old patriotic compositions were played as only Sousa's organization can play them.

The harmony of the 100 pieces is a thing to marvel at and the spirit is something peculiar to Sousa. There is nothing like it.

Another new Sousa march was heard here for the first time last night. It is "The Gallant Seventh," dedicated to the old Seventh Regiment of New York. With the same brisk military air and the swinging ease of all Sousa music, the new march bears even more of the spirit of its composer than most of his other numbers, excepting perhaps "The Stars and Stripes March." Whatever Americans may take for the national anthem, there will never be a march that will so typify the nation's spirit as "The Stars and Stripes March."

The band was assisted by Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist, and George Cary, xylophone soloist.

"RED SARAFAN" IS OVERTURE

A program filled with the good things of band music opened with "The Red Sarafan" overture of Erichs that, well played as it was, proved only an indication of the treat in store for the audience. Mr. Dolan, who is a cornetist of remarkable ability, played "The Centennial Polka" with an orchestral accompaniment and Miss Moody's first selection was a soprano solo from "La Traviata." She has a charming concert voice that shows to best advantage in lighter numbers than her operatic opening. In several encores she was particularly enjoyable, her "Comin' Thru the Rye" earning her a storm of applause after she had given a good interpretation of "The Sweetest Story Ever Told."

One of the most enjoyable solos of the evening was MacDowell's "Witches' Dance" played on the xylophone by Mr. Carey, and later Miss Thomas showed splendid technique as well as excellent interpretative ability in a selection from a Wieniawski concerto.

Among the other numbers played by the band were an intermezzo, "Golden Light," three Sousa numbers, "Leaves from My Notebook," "The Lively Flapper" and "A Bouquet of Beloved Inspirations," as well as several military marches offered as encores.

Sousa's Triumph—

NEWARK received John Phillip Sousa and his matchless band at the Sussex avenue armory last week with considerable enthusiasm, if not in the numbers it should have. While the crowd was larger than some seen at our own Music Festivals, the big drill-shed should have been packed. It was the city's first opportunity in years to hear the greatest band in the United States, and probably the best in the world, appearing in an excellent program. Newark wanted Sousa's famous marches, and the leader gave them—"Stars and Stripes Forever," "Bullets and Bayonets," "Sabre and Spurs," and all the rest. No wonder the

many war veterans in the audience couldn't sit still. An evening with Sousa is productive of more thrills than most melodramas. Let us hope the incomparable march composer returns.

Sousa's Band

There is something about John Phillip Sousa—an in-orderable magnetism, to quote Mr. Shepard 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 eighty-five men, playing brass and wood instruments to play in a manner as Mr. Sousa did last night, it is cause for remarks. Sousa is evidently to the manner born, musically speaking, and has so far surpassed all his contemporaries as to make comparisons odious.

Sousa brings his famous band here on Saturday afternoon and evening, Nov. 13, 1914. Seats are available at the High School Auditorium and the Lyceum Theater.

Continued of So

Variation in Instrument by Members

Gift

THE engagement of Lieut. Commander John Phillip Sousa's band at Willow Grove has been a succession of triumphs. Through musicianship, discrimination in selection, and the result in the present entertainment. He has long of his own compositions, and there are devoted to his marches, suites or to selections remembered operas. Some of the best compositions are among those he himself regards his "Gallant Seventh" march, written for the New York Regiment, as of "Stars and Stripes Forever." The third week of the season begins this afternoon will be much of interest during the seven days' period will be devoted to work bandmaster, and on that Baker, soprano, will sing "Lute" at the late afternoon "Fanny" at the late evening. "I've Made My Mind" will be played by the band. The cornetist, John Dolan, in the noon, and in the early evening heard in "Geraldine." A the playing by the band evening of "Showing Off" pany," always a big hit. In noon there will be offered, compositions, the delectable the Movies," and that of work, "Maidens Three," in Coquette," "The Summer "The Dancing Girl," "Com Legion" and "Sabre and marches for the afternoon, who still have a recollection whistles and cordials, there a special interest in the suite "Live in Glass Houses," devoted refreshments and intended presentation by the band "Across the Sea" and "The Stripes Forever" are an

Successes. Sousa and Band

Mental Ensembles Is in Solos
of the Organization and by
ed Soprano Singer.

Com- and his k has thor- his fine ms, has fine en- a sprink- his pro- e encores ons of his his well- of his new- is best, and allant Sev- hat famous ank with his

usa engage- and there or visitors od. Thurs- ks of the day Mary The Crystal concert and e entertain- ans for the by the cor- early after- g he will be reat will be during the Before Com- n the after- among other suite, "At her popular luding, "The Girl," and rades of the Spurs" are For those n of wines, will be a spe- People Who ted to liquid for evening d. "Hands Stars and ounced for

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 Soudaphone will be played by William Bell in the solo, "The Mighty Deep." William Kunkel, player of the piccolo, will be heard Wednesday afternoon in the solo, "La Fleurance." That day will also reintroduce De Luca, Carey and Dolan as soloists. The remainder of the week will have equally interesting musical happenings.

Willow Grove Park is now in perfect condition. Flowers, trees and lawns are at their best, and all the amusements are having great patronage. The Casino restaurant is equal to the best to be found anywhere, and for the enjoyment of patrons there is music played by an excellent orchestra. Danceland is a Mecca for everyone, and the spacious floor is nightly filled with delighted patrons. Of course hilarity reigns wherever there are thrilling rides, and Willow Grove Park has a goodly share of

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.

SOUSA FAVORS HAVING SOLOISTS AS FEATURE OF BAND CONCERTS

Sousa Aids Joyous Events of Kiwanians

Kiwanians are in favor of more ladies' night affairs.

The one held last night at Stetter's brought out one of the greatest crowds the local club has had this year. More than 250 Kiwanians, their wives and sweethearts, heard John Philip Sousa, the march king, and Al Schurr, a cglub member who returned several months ago from China.

The bandmaster told several interesting stories, while Mr. Schurr entertained with lantern slides on his trip to the Orient. The Right

quintet and the Kiwanis Trio entertained. The dancing was under the supervision of Ira C. Berry.

Harry D. Loeffler was chairman of the ladies' night committee, which included George A. Schulte, A. C. Begerow, Harold S. Reiss, Fred J. Herpers, Lou Noll and Ira C. Berry.



JOHN DOLAN

SINCE the days of the Marine Band John Philip Sousa, whose band will play at Cadle Tabernacle, Wednesday night, October 25, has been a firm believer in soloists as a feature of band concerts. The president is in agreement with him; but he is often asked by the economist of the amusement field why he sticks 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?" he asks. "For a number of years in my youth, I sat in the ranks in the orchestra of a theater in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. 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 me the confidence which every musician must have if he, or she is to be a successful soloist."

John Dolan, Cornetist.

Thorough musicianship is the essential for every member of Sousa's Band and by the same token every member of that organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work.

long with Sousa, and the newcomer has won music-loving crowds wherever he has played. There is a dashing style about him whose manner and appearance at once suggest the true artist. He is repeating this season the tremendous success that was his at concerts on other tours with the famous bandmaster.

THE SHRINE.

The "Welcome Home" concert of Noble John Philip Sousa will be given next Thursday afternoon and evening at the President theater. The afternoon concert will be given in honor of the High School Cadets and the evening concert will be under the auspices of Almas temple. The affair will be a gala Shrine occasion and the members of the other Masonic bodies to which Commander Sousa belongs are just as enthusiastic over the affair as are the nobles of Almas temple.

The executive committee for the big Shrine convention to be held in this city next June has been completed and organized as follows: tentate Steuart, chairman; Harry F. Carey, first vice chairman; Harry Standford, second vice chairman; F. Lawrence

NEWARK EVENING NEWS.

MUSIC and the THEATER

Sousa and His Band Applauded at Armory

Large Audience Attends Concert Given Under Auspices of 113th Infantry.

Soloists Add to Its Enjoyment

Coming to town yesterday, Lieutenant Commander John Philip Sousa and his band of eighty-five musicians, assisted by Miss Marjorie Moody, soprano, and Miss Caroline Thomas, violinist, gave a concert in the Sussex Avenue Armory last night. Appearing under the auspices of the 113th Infantry, New Jersey National Guard, they were welcomed by an audience that in size reminded one of the crowds attending the Newark Music Festival concerts. The decoration of the great drill hall with the national colors helped the festive impression.

Since he resigned the leadership of the United States Marine Band years ago to head his own organization and to tour not only this country but the world, Conductor Sousa has become almost a national institution. If the musical wisecracks abroad are inclined to give scant praise to the finest works by American creative musicians such as MacDowell, Parker, Kelly, Chadwick and Hadley, they have been obliged to recognize the fact that this bandmaster has composed marches which appeal as strongly to the masses the world over as do the waltzes of Johann Strauss, whose "Blue Danube" figured among the offerings on this occasion. If he had put nothing else to his credit than his "Stars and Stripes Forever," that creation should give him as lasting fame as Francis Scott Key earned by his "Star Spangled Banner."

But Mr. Sousa's musicianship is such that he can do admirably other things than marches. In his several operettas he has shown a skill in writing for voices and an originality in orchestration that gave piquancy and charm to those productions. In such of his recent compositions as were heard last night, he showed not only freshness of invention in expressing his musical ideas, but a knowledge of what is effective in pleasing the public that raised admiration of his ability. Better than any other band master who has

Of Sousa's qualities as a popular composer, the concert furnished abundant evidence in such of his more recent works as "The Glass Blowers" overture, the "Leaves from My Notebook" suite, a descriptive piece comprising three sections captioned "The Hostess," "The Campfire Girls" and "The Lively Flapper," which might have meant divers things to the audience had it not been enlightened by explanatory notes; a "Bouquet of Beloved Inspirations," embodying operatic and other themes, and his latest march, "The Gallant Seventh," dedicated to that New York regiment. These and the performances of them prompted hearty applause, but not such demonstrations as the playing of the more familiar "El Capitan," "Bullets and Bayonets," "Saber and Spurs," "United States Field Artillery" and the "Stars and Stripes Forever" marches produced. One of the best liked of the novelties was his "Humoresque," which has the "Silver Lining" song in "Sally," and the "Good Old Summer Time," and "Uplidee," interwoven in the melodious fabric. In twisting them to his amusing purpose he has contrived many effects as odd as they are pleasing.

Mr. Sousa has so conserved his energies that in his present conducting there is no evidence of a slackening of his old-time vitality and verve. So promptly does his band respond to his intentions and so gallantly does it realize them that its performances have not only a musical but an emotional quality that sets an audience aquiver. In dynamic power, coloring

and shading, it is, as it has been for many years, an unsurpassed instrument of its kind. In passages requiring delicacy, the tone emitted by reed and brass was captivating.

Called from his forces to appear as soloists were John Dolan, whose skill as a cornetist was disclosed in Bellstedt's "Centennial" polka, in variations on "Auld Lang Syne" and in the "Berceuse" from Godard's "Jocelyn," and George Carey, who may be considered a superman among xylophonists. By many music lovers that instrument is regarded as one of torture, but Mr. Carey's playing of MacDowell's "Witches Dance" and a couple of encore numbers stirred plaudits.

That hackneyed aria "Ah! fors e lui" from Verdi's "La Traviata" served to introduce Miss Moody, whose voice, a light, fresh and pure soprano, has been so carefully schooled that her singing of the air and the brilliant rondo "Sempere libera" following it as a pendant commended her. She also was heard in Stults's "The Sweetest Story Ever Told" and the old Scotch "Comin' Thro' the Rye." Miss Thomas's playing of the romance and finale from Wieniawski's concerto No. 2 was technically excellent. Her good qualities also were evident in Schumann's "Traumerl."

MARCH IS NOT ONLY KINGDOM OF SOUSA

His Band Gives Big Armory Audience a Bountiful and Varied Feast of Tone

BY W. L. R. WURTS

FOUR thousand people who thronged the armory last night realized with joy that John Philip Sousa is something more than the March King. The lieutenant commander and his band ruled over a wide kingdom of tone, and marches were not the whole nor the best of the feast, of which the printed bill was only about one-third, as everything and everybody was encored. Sousa proved again that he knows how to hit the popular taste, and enthusiasm was prodigious from start to finish. The event was under auspices of the 113th infantry.

Every sort of musical appetite found something to suit it: Martial, classical, sentimental and broadly comic. While brass blared and sheep-skin thundered a-plenty, there was also a wealth of dainty work by the wonderful woodwind and saxophone contingent.

Starting with Sousa's "Glass Blowers" overture, the band for an encore stepped on familiar ground with his "El Capitan" march. John Dolan, cornet soloist, showed fine tone and execution in Bellstedt's "Centennial Pola" and responded to a recall with the berceuse from Godard's "Jocelyn."

The first important novelty was Sousa's "Leaves From My Notebook." The "Camp Fire Girls" episode of this number is highly descriptive, and the finale, "The Lively Flapper," comes pretty close to regular jazz in instrumental treatment, although not syncopated. The encore was Sousa's "Bullets and Bayonets" march.

Miss Marjorie Moody, soprano, evinced a warm, tender voice and excellent style, both coloratura and cantabile, in "Ah, Fors e Lui," from Verdi's "Traviata," and in response to a double recall, "Sweetest Story Ever Told," by Stults, and "Comin' Thro' the Rye."

Sousa's brass choir was well suited to the solemn proclamation of the "Golden Light" intermezzo from Bizet's incidental music to Daudet's drama, "L'Arlesienne," which from a serious view was the gem of the evening. The encores were Sousa's "U. S. Field Artillery" march, with startling bits of gunfire, and "March of the Wooden Soldiers," from "Chauve Souris."

In "A Bouquet of Beloved Inspirations," Sousa had entwined some of "Carmen," Weber's "Invitation of the Dance," Rossini's "William Tell" overture and Mendelssohn's "Spring Song," involving some dazzling execution by his forces. After this, an added number, came Sousa's humorous transcription of "The Silver Lining" from "Sally," which set the hall in a roar. The passage where one note is taken by the piccolo, the next by a monster bass tuba, the next by a saxophone, and so on, is a musical joke such as even Papa Haydn never dreamed of. There are also bits of "Good Old Summer Time," "Updee," "There Is a Tavern" and the "Stein Song," the last named rather impressive on the tubas. Doubling the encore, the band gave Sousa's arrangement of Johann Strauss' "Blue Danube" waltz.

George Carey, as xylophone soloist, made such a hit with MacDowell's "Witches' Dance" that he had to come back with two popular dances, "Nola" and "Ka-Lu-a." Sousa's new "The Gallant Seventh" march won cordial recognition, but the big demonstration of the night came when by way of encore the first strains of "Stars and Stripes Forever" were heard.

Miss Caroline Thomas won favor with her violin solo, the romance and finale from Wieniawski's second concerto, and responded to a recall with Schumann's "Traumerei," which was even better, as it was not overborne by the accompaniment.

For the getaway Sousa had arranged "Turkey in the Straw" as a "cowboy breakdown," and it served the purpose of starting the big audience on its homeward way in thoroughly satisfied mood.

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BLUE LAWS STOP CONCERT BY SOUSA

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. It was charged the concert violated ordinances governing the observance of Sunday.

Mr. 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

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. Kline, J. Calhoun Smith, Edgar Hagen, Frank L. Diefenderfer, Fred A. Woerner, L. O. Rothermel, M. Claude Rosenberry 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 Rosenberry 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.



John Philip Sousa.

President Harding and John Philip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long talk.

Get Into Work That You Like Most to Do Sousa Gives Principles for Success

Writes on Success

John Philip Sousa, famous composer and known around the world as the "March King," who tells value of congenial work in the race for success.



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 bend 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 crowded 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 orchestra of his traveling company. While with him I wrote the overture, dramatic music and march for the

mensely popular play, "The Phoenix." 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 theaters and wrote much music. A little later I became the conductor of the famous Church Choir Opera Company and produced my first opera, "The Snugglers," which, I regret to say, was not a success. At the close of my engagement with the opera company, 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

SOUSA PRAISES CORNET PLAYER

Among the soloists with Sousa and his band when they come to this city on Tuesday evening, Nov. 14th, to give a concert at Irem Temple will be John Dolan. The March-King regards Dolan as a sort of superman of his instrument, and says of him:

"Dolan is the greatest cornet player it has ever been my privilege to hear; and I have more than once fine-tooth-combed the world when men I have raised and trained on the instrument have retired or decided to go into one of the symphony orchestras in order to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theatres; and nobody laughs at such jokes more heartily than I. But the cornet is, none the less, indispensable as an instrument in modern symphonic concerts; for all the great composers now write for the instrument, finding in it a tone-color to be had from no other member of the trumpet family. Richard Strauss, who has gone farther in instrumentation for its own sake than any other composer—not excepting even Berlioz—says modern orchestration is unthinkable without the cornet."

"Dolan is a genius! I must go back to Jules Levy to find a fair comparison; and Levy did not possess the improved instrument of today when he was the idol of the American public, more than a generation ago." Tickets for this concert are now on

sale at Landau's, 34 South Main street. Phone orders given careful attention. Phone 5200 Wilkes-Barre.

SOUSA'S BAND MARCHES OR SERMONS? THAT'S ISSUE

BINGHAMTON, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested yesterday on complaint of the Binghamton Ministerial Association for staging a concert by John Philip Sousa's band at which an admission was charged. It is alleged the concert violated ordinances governing the observance of Sunday.

George F. Johnson, president of the Endicott-Johnson Corporation, announced that he is prepared to fight the Sunday blue laws to a finish in the courts. Mr. 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.

Johnson to Fight Blue Laws.

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SOUSA AND HIS BAND DELIGHT A LARGE AUDIENCE; SOLO- ISTS 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, es-

pecially 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 musicianship 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-liked 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

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.

Sousa's band will end its season in Brooklyn Nov. 19. The bandmaster has been on tour with his organization since the middle of July. Sousa had an extremely long tour last season, having been out ten months. He plans beginning his next tour early in the summer. The "march king" will devote some of his time in the interval to the composing of an opera score, designed for Mary Garden. The band's business went to new records at several stands. In Cleveland last week the takings in two concerts amounted to \$17,800 at the Auditorium. Sousa's annual concert was given at the Hippodrome, New York, last Sunday when \$7,700 was drawn. That figure bettered last year's receipts at the Hip by \$400.



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 "Jocelyn." 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

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 concerts 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.

"Clergymen 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 can't 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."

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.

PASTORS CAUSE ARRESTS AFTER SOUSA CONCERT

Resort to Blue Laws After
Sunday Concert Is Given
at Binghamton

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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, Miss Adele Martyne And Mayor To Head Parade

John Phillip Sousa, Mayor Wood and Miss Adele Martyne, adjutant of the Elmira Chapter, Disabled American Veterans, will occupy the posts of honor and ride at the head of the Armistice Day parade Saturday. Alfred Stanley, a former aviator of the Lafayette Escadrille, will drive their car. They also will review the parade from the reviewing stand. The reviewing stand will be opposite the Arnot Art Gallery, instead of opposite the Park Church, on West Church street as originally planned.

The parade Saturday is scheduled to start at 2 o'clock.

Others who have been invited to review the parade are Justice George McCann, State Senator Seymour Lowman, Commander Ross G. Loop, of the Legion, members of the Board of Supervisors, Grand Marshal Riffe and Mrs. A. P. Morrow, head of the canteen workers. A few others will be added to this list, according to an announcement by Noyes Riedinger, general chairman.

The Eclipse band will head the second division, composed of the Red Cross, Sons of Veterans, Daughters of Veterans, canteen workers, Rotary and Kiwanis Clubs and an Arctic League float. With the engagement of the Eclipse band a

total of seven bands will be in line. At 10:58 o'clock Saturday morning the fire bell will toll for two minutes. The city traffic will pause. Elmirans are requested to face the east. Church bells will toll and a special service will be conducted by Chaplain Rev. Walter D. Cavert, in the Lake street club—in honor of those who made the supreme sacrifice.

Charles Near, leader of the Legion band, will feature, "Armistice Day Forever," a band piece dedicated to Past National Commander, Hanford MacDowell. Another tune, a snappy march piece and familiar to all service men, will be played by the Legion band. It is "Mademoiselle from Armentiers" and "Hail, Hail, the Gang's All Here."

Karl Krug, chairman of the dance decorations committee, was busy Wednesday night trimming the state armory and making ready for the large ball to be held Saturday night. Division banners, mountains of beautiful bunting, colored lighting effects and many other and varied schemes have been conceived by Mr. Krug.

COMMITTEES TO MEET

The final and complete arrangements will be formulated at a meeting of the committees and the assistant marshals in the armory to night. Grand Marshal James Riffe announced today that several changes would be made.

Robert P. McDowell, adjutant of the Legion post, has received an answer from National Commander Owsley, of Texas, to the effect that he will be unable to attend the festivities here. Commander Owsley would come to Elmira except that he had made arrangements to speak at the dedication of Nebraska's new capitol at Lincoln.

Chief of police Weaver is co-operating splendidly with the Legion. A number of policemen will assist in the parade.

OPEN HOUSE

Friday night an open house will be observed in the Lake street club. The Legion band will be there, the post canteen workers will supply the refreshments and a general good time will be enjoyed.

Noted Composer Is Still as Spry As Any of His Musical Compositions



John Phillip Sousa and Mrs. Oliver Harriman.

At sixty-eight, John Phillip Sousa, active as ever, is presenting a copy of "Camp Fire Girls" to Mrs. Oliver Harriman, national campfire president.

LEUTENANT COMMANDER JOHN PHILIP SOUSA Who Will Appear With His Band at Town Hall, Wednesday Evening, Nov. 15.



AN EVASION OF THE SUNDAY CLOSING LAW

The Binghamton Press does not believe that a concert given in the Binghamton theater on Sunday by John Philip Sousa and his band can have any other than an uplifting influence on the community. The same band has given Sunday concerts at Ideal Park in the past, to which the public has been welcomed. The proposed concert tomorrow will be no more harmful than were those given out of doors.

The fact remains, however, that Sunday amusements and entertainments, to which an admission fee is charged, are illegal in Binghamton until such time as the Common Council has reversed the stand it has taken on the matter.

Because a subterfuge for an admission fee is to be used on Sunday, Binghamton officialdom will follow the same policy of inaction that has in the past three years stamped Binghamton as a "wide open" city.

There may be honest differences of opinion concerning the merits and demerits of Sunday amusements. With this phase of the matter The Binghamton Press is not at this time concerned. But the people of Binghamton, through the action of their Aldermen, have decreed against Sunday amusements. Until such a time as this action is reversed it is the duty of the city officials, from the Mayor down, to see that the law is not violated, by subterfuge or otherwise. Official inaction may permit Sunday's Sousa concert, but it will be an evasion of the law nevertheless, and no more excusable an evasion than Sunday movies on the club membership plan.

SOUSA'S BAND DELIGHTS.

Admirers of Noted Leader Crowd Academy of Music.

Admirers of John Phillip Sousa filled the opera house of the Academy of Music last night. The noted bandmaster arranged an especially pleasing program, including a number of his own compositions.

The soloists were Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist. Mr. Dolan's playing of "Centennial Polka" was excellent, as was Miss Thomas' violin selection, "Romance and Finale from Second Concerto." Miss Moody sang "Ah Fors e Lui," from Verdi's "La Traviata," while Mr. Carey's xylophone solo, "Witches' Dance," was capably rendered.

The program consisted of:

Overture, "The Glass Blowers".....Sousa
Coronet Solo, "Centennial Polka".....Bellstedt
Mr. J. Dolan
"Leaves from My Notebook" (new).....Sousa
(a) "The Genial Hostess"
(b) "The Campfire Girls"
(c) "The Lively Flapper"
Soprano Solo, "Ah Fors e Lui" from "La Traviata".....Vardi
Miss Moody
"Golden Light".....Bizet
"A Bouquet of Beloved Inspirations".....Sousa
(a) Xylophone Solo, "Witchest' Dance".....MacDowell
Mr. Carey
(b) March, "The Gallant Seventh" (new).....Sousa
Violin Solo, "Romance and Finale, from Second Concerto".....Wienlawski
Miss Thomas
Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion
The performance closed with the playing of "The Star Spangled Banner."

HARDING RECEIVES FAMOUS MUSICIAN



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

You "See" Music

That Is, You Do When Sousa Leads, He Says

PATRONS of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design.

What is that quality? That is, what is it apart from the personality of John Phillip Sousa, which is unique?

Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus

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

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music.

"My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, sub-consciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given at the Newark armory Thursday.

HARDING RECEIVES FAMOUS MUSICIAN

President Harding and John Phillip B Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the white house when Sousa called to pay his respects.

MINISTERS AFTER MANAGER OF THE SOUSA CONCERT

BINGHAMTON, Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested Sunday afternoon on complaint of the Binghamton Ministerial Association for staging a concert by Sousa's band, at which an admission fee was charged in violation of Sunday ordinances.

George F. Johns, president of the Endicott-Johnson company, says he is prepared to fight the Sunday laws to a finish. The bandmaster says there is more impulse in some of

Letters to the Editor

THE SUNDAY ISSUE

To the Editor, The Morning Sun: It was with great indignation I read of the arrest of Harold Albert in this morning's paper on account of the concert given by Sousa's Band yesterday and I wish to enter a vigorous protest against the narrow, unfair and uncharitable methods used by a small minority whose ideas and judgment are not to be commended.

The "grand, kind man" of this section, who seems to keep awake nights trying to think up things which will help and give pleasure and comfort to this community, certainly did not bring this wonderful band here as a profit-making proposition. I understand a substantial sum was lost on the two concerts. The different ministers throughout this section ought to give thanks every Sunday that we have in our midst this modern "Santa Claus," who is not thinking of glory, popularity or political preferment, but how much good he can do in his quiet way. I should think that it would be rather discouraging to our "grand, kind man" to be generally invited to head the list either for the rebuilding or refinancing of so many of our churches and then to be so unjustly criticized by an occurrence of this kind.

Good music is one of the main assets in the church of today, and if the ministers who are decrying the lack of attendance at their respective churches and feeling that the people are hopeless would only take an inventory of themselves and ask "what is the matter of me?" and "why can't I interest the people?" a whole lot of this lack of church attendance would be solved.

During the war there was no restraining influence brought to bear to keep the Catholics from going over, with the probability of being killed, and yet when they got home a certain misguided sect at every chance wants to kill them politically. At that time there was no great outcry against our boys smoking cigarettes or even drinking beer and light wine when they were fighting for it. Also at that time there was the cry which went up all over the country, "Get together for we must win the war."

Unfortunately a lot of this "get-together" spirit has been forgotten and we are drifting in an aimless, selfish and discontented fashion in so-called "blooms," "isms," "narrow prejudices" and "destructive criticisms." If this keeps on it will cause the utmost trouble in this country. Let us change about front and under the wise leadership of our "grand, kind man" all put our shoulders to the wheel and show the world at large that the people in the "Valley of Opportunity" can get along in peace and harmony without any bickerings, consideration of one another's feelings, creeds and political beliefs and be supremely grateful for all the blessings that have been given us.

JAMES H. ANDREWS.

THE SOUSA CONCERT

To the Editor, The Morning Sun: People who attended the concerts of Sousa's Band on Sunday afternoon and evening all agree that it was one of the finest musical entertainments ever given in Binghamton, and that there was not one objectionable feature to the whole performance. We were not surprised,

however, at the announcement that the promoters of the enterprise had been put under arrest by the minions of the Binghamton Sunday blue laws, as called by George F. Johnson, after reading the communication in the press by Rev. James E. Russell, calling upon the Ministerial Association to take measures to suppress it, on the plea of commercializing the Sabbath.

Now the attendance at both these concerts only goes to show that the people of this community are hungry, yes, starving, for good, wholesome music, something that is elevating, inspiring, ennobling, and they get it in Sousa's productions. Not only are the higher emotions of patriotism aroused, but the deeper religious impulses are awakened, and all are put in a happier mood, drawn closer to the great infinite source of good, and to one another.

If these concerts were so bad, why have not the thirty Binghamton clergymen forming the Ministerial association lodged complaints against the riotous entertainments which have been pulled off at the so-called Clinton Street Stadium all Summer? Is it because they were afraid to attack the class of people who attend such places, but have the courage to vent their spleen against the best people of this city and neighborhood?

Did you ever attend church on Sunday morning—or evening either in late years—when they did not pass the plate, and you were invited to contribute for this purpose or that? Nearly all the money paid into the churches of Binghamton (or elsewhere) finds its way into their coffers on Sunday, and every enterprise, entertainment or social which they hold to secure money, is advertised from the pulpit on Sunday. On the other hand the whole expense of Sousa's concerts was collected and paid in on "week days," as well as its advertising and other arrangements. Somewhere we have read that consistency is a jewel and are inclined to believe it. The Rev. Jas. E. R. very deferentially says he has no objection to free Sunday concerts. But they have to be paid for by some one. Mr. Johnson has generously contributed for this purpose on many occasions, and no objections raised, but on an occasion like the one under discussion, where the expense must needs be great and the people are asked to share in the minimum sum of only 25 cents, the Ministerial Association and its backers have occasion to show how narrow-minded, bigoted and illogical they can be. It is just such moves on their part that puts the self-styled orthodox churches in contempt by men and women who believe in a square deal.

Every advancement, every enterprise, every attempt to improve the world we live in, has been opposed by men of this caliber—and deity has always been on the side of the people, or there would have been but few of the privileges we enjoy today. I am not in favor of making Sunday an occasion for anything vile or vicious, but in gatherings which serve a high and noble purpose there is no better use it can be put to. If it is not lawful and consistent to hold concerts that require an expenditure of money to produce them on Sunday, in which those who are benefited are asked to contribute, then it is not right for churches, Epworth Leagues,

Y. M. C. A. Bible schools or other similar organizations to collect money to pay expenses on that day. We warn the B. M. A. and its affiliations to go a trifle careful. They may be shown just how little people take stock in their moribund creeds.

ADDISON J. ELLSWORTH.
Sunday, Nov. 12.

Bingo's Drastic "Blue Laws" Invoked When Sousa's Band Plays

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 E.-J. corporation, spoke from the

stage of the theater in which the concert was given, stating that he is prepared to fight the so-called Sunday blue laws to a finish in the courts. An audience which filled the theater and overflowed into the streets, cheered Mr. Johnson to the echo. Bandmaster Sousa also 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.

Magnificent to Be Broadminded As Well As Christian--Sousa

Sousa's band gave a concert in Binghamton Sunday, thanks to George F. Johnson, head of the great Endicott-Johnson shoe industry, and the band's director, Harold F. Albert, was arrested for violating the Sunday "blue laws."

Elmfrans are asking what would have happened had the concert been given under the same circumstance in this city. Perhaps Elmfrans clergymen will come forth with expressions of their opinion in the matter. Would they approve of such a concert or would they classify it as against proper observance of the Sabbath?

John Philip Sousa defends his concert as inspirational and in keeping with Sunday observance.

"There is inspiration in good music. My band doesn't give married couples attending the concerts a chance to quarrel. We play one number right after the other for two hours with but five minutes intermission," said Sousa when asked "in Binghamton 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 Binghamton, 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. In Binghamton 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.

"Clergymen who oppose band concerts on Sunday hurt themselves more than anyone else," declared the famous band leader. "Why, I'll bet there were many young fellows in the audience Sunday afternoon and night, who, if they were not in the theatre, 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 came to Binghamton 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."

John Philip Sousa's Spaghetti Portuguese

By JOHN PHILIP SOUSA.

ONE quart can of tomatoes. Put in kettle on top of stove, simmer or at boil slowly for one and a half hours. Add pepper, salt, two onions cut in fine pieces, four allspice and four cloves.

The cloves and allspice to be added after it starts to boil. After two and a half hours add:

Two pounds chopped beef; add one onion, chopped fine, two cups bread crumbs, a little parsley, salt and pepper. Make into meat balls about the size of a plum. Put into sauce and boil one and one-half hours slowly. This makes fully three hours' slow boiling for the sauce.



John Philip Sousa, Composer.

Spaghetti.

Use a package or a pound of spaghetti; not macaroni. Have a large pot of boiling water with about one tablespoonful of salt. Slide the spaghetti into the water. Do not break it. Boil exactly 20 minutes. Must be tender—not tough nor doughy.

To sauce, add three bay leaves one hour before taking off the stove. Serve spaghetti on large platter, pouring tomato sauce over it. Serve potatoes on smaller platter, allowing a small quantity of sauce to remain on them.

Serve grated Parmesan cheese on top. Use a piece of cheese to grate—be bottled cheese.

WRITER AND RECIPIENT OF NEW CAMP FIRE GIRLS' SONG.



Mrs. Oliver Harriman, national president of the Camp Fire Girls, is here shown holding the manuscript of a song which John Philip Sousa has written for her organization and delivered to her.

HARDING RECEIVES FAMOUS MUSICIAN



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House.

Music and Musicians

BY W. L. R. WURTS

A story of the personal magnetism of Lieutenant-Commander John Philip Sousa, whose band will be heard in the armory November 16, is told by Inspector Thurlow Parker, in charge of one of the offices of the customs service in Greater New York.

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

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

John Philip Sousa

Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same kind of a debt. For the past 29 years, Sousa's Band has been playing in American cities and towns and at every concert Sousa's Band has given patriotic music. John Philip Sousa is a patriot. He is also a gentleman. He treats his audience as if he appreciated their presence.

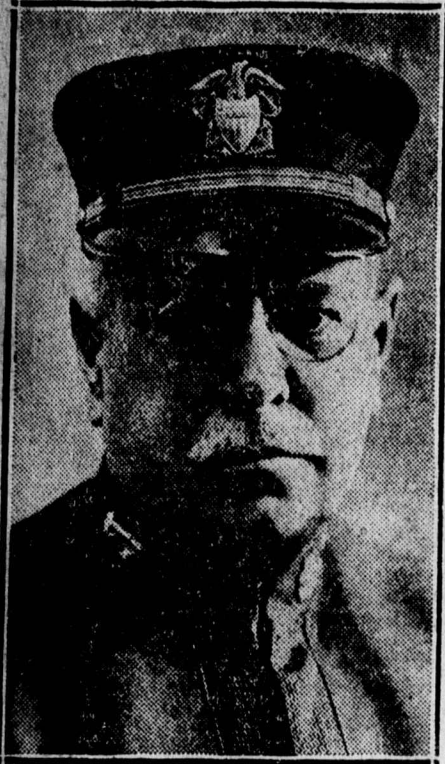
No one could estimate the amount of good to the general cause of music done by John Philip Sousa, bandmaster, composer and patriot. Some great musicians are peculiar, as also are some great leaders of bands. Sousa is not peculiar; he has no mannerisms. He does not throw bricks into his audience when some are compelled to get up and go out. This is a habit of the vaudeville circuit which he has not acquired. Long Live Sousa.

Sousa and his Band comes to the Lyceum Theatre on Saturday next. Matinee 3:30; evening 8:20.

John Philip Sousa has wired Charles Dillingham, asking him to arrange a meeting in New York next Sunday, with Robert W. Chambers, the novelist, to discuss the possible chance of Mr. Chambers supplying the libretto for the new opera which the great bandmaster contemplates writing for Mary Garden.

Sousa and Band Here Thursday

Next Thursday evening will see John Philip Sousa at the head of his band of eighty-five pieces under the auspices of the 113th Infantry at the Newark Armory. This concert in Newark will be the last of the tour.



JOHN PHILIP SOUSA.

which has taken the famous conductor from end to end of the country. It also concludes Sousa's thirty-first year as a bandmaster at the head of his own organization.

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 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.

"There are many persons with great musical talent who play no instrument, have never learned to sing, and yet who have within them all of the requirements for first-rate musicians," says Sousa. "I have often been asked from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but on the other hand I am convinced that environment had. My mother was not a musician, but my father played a trombone in the Marine Band of Washington, and a veteran of both the Mexican and Civil Wars. As you know there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone!"

Four soloists will accompany Sousa in the Armory concert: John Dolan, cornetist; Marjorie Moody, soprano; George Carey, xylophonist, and Caroline Thomas, violinist.

Sousa was 68 years old last Sunday, which he celebrated with a concert at the New York Hippodrome.

Sousa and Opera—

THE composition of an "American Carmen" for Miss Mary Garden, prima donna of the Chicago Opera Company, will occupy the time for the next several months of Lieutenant Commander John Philip Sousa, who brings his band to the 113th Infantry Armory next Thursday for an appearance under the auspices of the regiment, which will mark his first appearance in Newark in three years. Sousa will bring his thirty-first annual tour to a close next Sunday, and after a brief rest will devote himself exclusively to his work on the Mary Garden opera.

Miss Garden for several years has been asking Sousa to write for her what she terms "an American Carmen," an opera which shall be upon a typically American theme, with the elements of love, adventure and romance. Sousa has deferred the work of writing the opera until such time as he could be thoroughly rested before beginning composition. To attain that rest he will conclude his thirty-first annual tour on November 19, and will go immediately to the duck preserve in Delaware and Maryland in which he is interested, where he will put in a few weeks at duck shooting. Then he will take up the actual composition, probably at his home in Port Washington, L. I.

With the revival of the public taste for operetta it is also known that Sousa has been asked to provide another work of this kind. His most successful operetta, "El Capitan," was originally produced about twenty-five years ago and has been revived frequently. Within the last year it has been presented in about a dozen American cities. His first operetta, "Desiree," is remembered as the vehicle for the first comic opera appearance of De Wolf Hopper.

Incidentally, this reviewer can heartily recommend Sousa's 1922 band to Newarkers, although a recommendation is hardly necessary. His present band, however, is undoubtedly the greatest the bandmaster has ever assembled and the 1922 tour has been successful from every angle. We sat in at the band's annual Hippodrome concert in New York last Sunday evening, and thoroughly enjoyed a concert that had them setting on the stage and included everything from the classics to the stirring marches that have made the name of Sousa a byword. The audience received its greatest thrill from Sousa's new "Seventh Regiment March," dedicated to New York's "Gallant Seventh," a dramatic touch being furnished by the appearance of the regiment's own band at the march's climax, to join with the Sousa organization in making the rafters of the historic theater shiver in glee. More power to him!

SOUSA SOON WILL BE OUT SHOOTING DUCKS

Concert in Armory Tonight Marks Approach of End of Thirty-first Tour.

BY W. E. R. WURTS

EVERYBODY knows John Philip Sousa as March King. Hardly anybody has heard of his claim to be the father of American light opera. And yet the fact is that Sousa wrote the first all-American operetta ever presented in the United States. It was "Desiree," produced at the Broad Street, Philadelphia, then McCaull's Opera House, in 1884. This event is also historical in that it was the comic opera debut of DeWolf Hopper. Sousa followed "Desiree" with "The Bride Elect," "The Queen of Hearts," "The Charlatan" and "El Capitan."

The March King now is going back into the field of opera composition. His band concert in the Newark armory tonight will about close up his thirty-first annual tour. Next Monday will find him duck shooting in Maryland. After a few weeks of this sport, he will go to his Long Island home and get busy on the "American Carmen," which Mary Garden has asked him to write for her, as prima donna of the Chicago Opera Company.

Speaking of first things, the oldest of Sousa's marches is "The High School Cadets," written in Philadelphia in the eighties, and sold to a publisher for \$25. Seven generations of school children have made entrances and exits to this daddy of the March King's scores.

SOUSA'S Band this season consists of eighty-five men in addition to the soloists. The majority have been trained by him or have been with him many seasons. At the request of Colonel Phillips, of the 113th Infantry, under whose auspices the concert is given, Sousa has promised to give in Newark the program arranged for his recent concert at the New York Hippodrome. This will include his latest march, "The Gallant Seventh," and his new suite, "Leaves from My Notebook." The soloists will include Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist.

Sousa



Writer and Recipient of New Camp Fire Girls' Song



Mrs. Oliver Harriman, national president of the Camp Fire Girls, here shown holding the manuscript of a song which John Philip Sousa has written for her organization and delivered to her.

HARDING RECEIVES FAMOUS MUSICIAN



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

THE ORPHEUM

SOUSA'S BAND

Well, John Phillip Sousa is coming back: he and his famous band, "the estimable eighty," as they were termed by one Chicago writer, have been booked for two concerts to appear in the Orpheum Theatre Thursday, Nov. 9, matinee and evening, 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

FIGHTS BLUE LAWS AFTER SOUSA BAND IS SILENCED

Binghamton, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested yesterday on complaint of the Binghamton Ministerial Association for staging a concert by John Phillip Sousa's band at which an admission was charged.

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 Sousa issued a statement in which he declared there was more inspiration in the marches he has written than in the sermons of some of the ministers who attended the concert.

FROM Binghamton, the busy up-State city, comes the latest clash of liberty with crass and cranky ignorance and religious bigotry. It appears that on Sunday last Harold F. Albert, Recreational Director of the big Endicott-Johnson Boot and Shoe Corporation, was arrested on complaint of the Ministerial Association of the city for participating in a band concert given by John P. Sousa and his company. Binghamton is all on the *qui vive* over the arrest, and both George F. Johnson, the president of the Endicott-Johnson Corporation (which has done so much for the enjoyment of its employees) and Sousa are indignant and rightly as well as righteously so. The big business man announces that he is prepared to fight the Sunday blue laws to a finish in the courts. To which I say more power to you. And Sousa, not without just cause, retaliates upon the ministers by frankly telling them that there was more inspiration to be had from the marches and music which he has written than in many of his objectors' sermons. I opine that here, too, the consensus of opinion will rather be on the side of Sousa than on that of the upholders of blue laws.

WHAT a pity it is that ministerial associations cannot practice a little more of the live and let live spirit, and not interfere in such harmless, yea, indeed helpful and innocent amusements as Sunday band concerts for the people of this land of far too often cheerless and monotonous Sabbath days. And then they wonder why men do not show an avidity to go to church! Do they not see that their narrow and ungenerous attitude is only on a par with that of the Pharisees and others of old who criticized their Master for graciously reminding men that "the Sabbath was made for man, not man for the Sabbath"?

BUT the technical charge is that Sousa charged admission. Ah! there's where the ministerial technic comes in and the shoe apparently pinches. But do not the ministers themselves take up collections for their Sunday services? Do they not live by those collections? Are we not all expected to give when the plate comes round? It is just straining at gnats—nothing less. "What's the matter with us all?" asked Archbishop Curley in Baltimore last Sunday. And well may His Grace have asked the question. Haven't we had enough cheerless religiosity and mechanical rigidity of morals? Or are the ministerial associations all over the land so inebriated with their successful campaign in making America dry and our shipping trade insolvent that they are now turning their thoughts atavistically to bring back the old blue laws so long in abeyance? They forget that Christianity emanates from Bethlehem (Judah), "the House of Bread," and not from Bethel (Vermont).

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 unimpaired," 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.



FAMOUS SOUSA BAND TO GIVE CONCERT IN CITY. SUNDAY, NOV. 12

Appearance of Noted Musicians at Binghamton Theater
Made Possible Through New Broome County Musical
Organization—Albert Named President

John Phillip Sousa, the greatest band leader in the world, with his band, composed of 78 expert musicians, as well as his soloists, will give a matinee and evening entertainment at the Binghamton Theater on Sunday, November 12. His appearance here on that date was made possible through a new musical organization, the Community Music Club of Broome County, which met yesterday and elected Harold F. Albert, director of recreation for the Endicott Johnson Corporation, president. Robert Teutcher and Florence MacCormick, both of Johnson City, were elected vice president and secretary and treasurer, respectively.

The first act of the club officials was to get into speedy communication with Mr. Sousa's manager. Following a conference with the famous band leader, the latter's manager informed Mr. Albert, the new music club's president, that Mr. Sousa could bring his band and soloists to Binghamton on Sunday, November 12, the band's only open date of an extended two weeks' tour, the greatest ever enjoyed by the internationally renowned band director.

Announce Plans

Following a conference with the other officers of the club, it was decided to bring Sousa's band to this city on the open date, the announcement of the engagement of the famous band being made shortly after by Mr. Albert, who also said that the new music club was formed solely for "better music in this community."

"The matinee entertainment will begin at 3 o'clock in the afternoon and the evening entertainment at 8 o'clock," said Mr. Albert. "Tickets for the musical entertainment will be distributed throughout the Endicott Johnson factories by the various foremen. There will be no reserved seats."

Interest Developing

"Various industrial plants and communities throughout the country are developing a greater interest in music than ever before," continued

Sousa's band has the largest number of musicians in the world. Its present tour has been still more successful than all his other tours. The band is said to be better than ever before. On September 30 at the new auditorium in Cleveland the two performances given by the band netted \$17,746, the greatest amount of money ever taken in by any band for two performances. In a two weeks' tour of New England, the band's receipts reached the high mark of \$60,000.

Third Appearance

On his last two appearances here with his band, Sousa came at the invitation of the Endicott Johnson Corporation. On one occasion he played at Johnson Field and on the other at Ideal Park, before record throngs of admirers. Previous to these two appearances here his band played at the Stone Theater while he was on tour.

Due to the record throng expected to attend the afternoon and evening concerts, the theater doors will be thrown open at 2 o'clock in the afternoon and 7 o'clock in the evening, one hour before each performance.

John Phillip Sousa and His Band

Playing at
Philharmonic Auditorium
Jan. 2nd, 3rd and 4th

Use
CONN

Band Instruments

—the greatest tribute that could be paid to any musical instrument. Sousa's Band is unquestionably the greatest musical organization of its kind in the world. It is composed of famous musicians, artists who know instruments as well as they do music. The fact that they, individually and collectively, use, endorse and recommend Conn Band Instruments is ample proof of their superiority.

What Sousa says about Conn Band Instruments

"I still maintain that the new model Conn instruments enhance the musical value of any organization to a marked degree and the members of my organization fully accord with me." "No doubt your files will disclose many communications from myself and members of the band complimentary to the Conn instruments, and the success they have met with us in our travels throughout the world."

(Signed) John Phillip Sousa

We are sole agents for these splendid instruments and have a complete stock always on hand. Any Conn Band Instrument may be purchased on liberal terms of time payment. Old instruments will be accepted as part payment at a fair valuation. We will arrange lesson courses with competent teachers. Among the more popular Conn Instruments are—

The Conn Melody "C" Saxophone
—\$166.25.
The Conn Victor New Wonder Cornet
—\$70 to \$155.

Conn Saxophones—\$70 to \$250.
Conn Artists' Model Slide Trombones—\$60 to \$165.
Conn Clarinets—\$60 Up.

Geo. J. Birkel Co.

"The Steinway House"

446-448 SOUTH BROADWAY

TESTING A SUNDAY ORDINANCE.

Sousa's band which entertained many people at Elmira Saturday night played at Binghamton Sunday afternoon before several thousand people.

A report was circulated Saturday that the Minister's Association, of Binghamton, would cause the arrest of John Philip Sousa for the purpose of testing the Sunday laws. Of course that would have caused Mr. Sousa a great deal of annoyance and inconvenience. He has engagements to keep and, as it is a question of law the ministers wish to have decided, rather than a matter of personal transgressions, the ministers wisely resolved to permit Mr. Sousa and his band to depart.

The clergymen caused the arrest of Harold F. Albert who arranged the Sunday afternoon concert. He will be given a hearing on the charge of desecrating the Sabbath.

Sunday concerts have been given at Binghamton as well as at Elmira. But they have been free concerts. The experience at Elmira is that more people attend a free concert than a paid concert. However the ministers of Broome county contend that charging an admission fee makes commercialism the motive of the concert and not the rendering of a program intended primarily to inspire and teach.

Elmira has had no real test of the Sunday laws since the trial of the manager of Eldridge park about sixteen years ago on the charge of selling peanuts at the park on Sunday.

It was held that under the law vegetables could not be sold on Sunday but that fruit was an object of legal sale. After a great deal of expert testimony, filing of briefs and argument Recorder Bogart decided that the peanut is a fruit. It has been a fruit ever since, and, while it may cause indigestion, it is not a forbidden fruit any of the seven days of a week.

After all some astute lawyer at Binghamton may convince the judge that Sousa's band is a fruit. Surely, the reed instruments must be fruit.

SOUSA AND HIS WONDERFUL BAND



MINISTERS OPPOSE SUNDAY BAND CONCERT; MARCHES BETTER THAN SERMONS—SOUSA

(By the Associated Press)
BINGHAMTON, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson corporation, was arrested Sunday afternoon on complaint of the Binghamton Ministerial association for staging a concert by John Phillip Sousa's band 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 Sousa issued a statement in which he 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.

Gen. Commander John Philip Sousa, who will bring his world-famous band of 100 to the Yonkers Armory Tonight



JOHN PHILIP SOUSA

New Haven Register
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.

Buffalo Courier
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.

Rockford Register
HARDING RECEIVES FAMOUS MUSICIAN



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

Star Angle Tribune
Sousa Sees Harding



President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

Capital Marion Vis
Harding Receives Bandman



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

Newburyport News
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Binghamton

No Effort Will Be Made to Stop Sousa Concert by Officials

Police Will, However, Serve Warrant if Any Objecting Citizen Can Secure One After First Concert Begins

CITE FOOTBALL TRIAL AS PRECEDENT

"The only procedure that will test the question of permitting the Sousa's band concert in the Binghamton theater Sunday afternoon and night will be the arrest of one of those participating in the concert with a subsequent trial before the city judge on a charge of violating the state law relative to amusements on Sunday," Corporation Counsel Leon C. Rhodes said this morning.

Mr. Rhodes said that Commissioner of Public Safety Norman A. Boyd called his attention to an allegation made yesterday that there was a prospective violation of the Sunday observance law due Sunday, according to advertisements of the Sousa concert, and asked what steps, if any, were required to prevent it.

Corporation Counsel Rhodes replied that there is a section of the penal law which forbids outdoor and indoor amusements on Sunday where an admission fee is charged but in this instance it was his understanding that no admission fee would be charged. The entertainment would be operated on the club plan, similar to that adopted for Sunday football games at the First Ward Stadium.

An effort had been made to test the law in this respect, the charge being made that the club plan for football was an evasion of the Sunday observance law, he said. An arrest had been made, a jury trial held and the jury had acquitted the

defendant of violating the Sunday observance law. This upheld the contention that the club plan was legal. Courts have held that an injunction to prevent the violation of any section of the penal law could not be obtained as the penal law in itself carries penalties preventing a violation and it would be possible to arrest any person violating the law summarily.

Therefore the only remedy, he said, would be the arrest of the person charged with a violation of the law and a subsequent jury trial, if it were demanded by the defendant.

Acting on this ruling it is improbable that Commissioner of Public Safety Boyd will take any steps in the matter.

If any citizen desires to swear out a warrant for any person charged with the violation, the warrant will be issued but it cannot be issued in advance as the violation must first be committed, and special provisions are required for the issuance and service of a warrant on Sunday.

Sperry

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.

Hastings

SOUSA TALKS OF MONEY AND MUSIC

Andrew Carnegie, the iron-master, said, when announcing that he would get rid of his vast fortune through charities and foundations, "The man who dies rich dies disgraced!" Carnegie died rich, but not disgraced; for he could find no logical means of getting rid of all his money, although millions went from his coffers into the channels which he regarded as carrying floods for the cleansing of the human race.

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym on riches which is a curious paraphrase of Carnegie's famous slogan, "The composer who dies rich," said the March-King, "may die disgraced, but not out of his earnings in music!"

Lieut. Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all time, inasmuch as he is the foundation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa, "but Bach would have 'fired' me as a lazy apprentice!"

Richard Strauss, of the living composers, has, in Sousa's belief, been the outstanding financial genius of music. "He takes no chances on failure or on the non-reaction of the public toward his work," said the March-King. "It is cash-down on delivery with Strauss; he gets his even if the new work for which he is so heavily paid is hissed at the first performance."

International copyright has done a great deal to help the composer to realize something on his work, 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 25 years old, 'the essence of Sousaism'; critics everywhere have called it my chief inspiration; I, myself, cannot help regarding it as the A-B-C of my individual idiom, without which no composer achieves a personality in music; and I like to think that it is also true that 'The Stars and Stripes Forever,' in the words of Frederick Donaghey, 'fairly sings the spirit of America'—a phrase he wrote in the Chicago Tribune when he asked the Congress of the United States to adopt the composition by statute as the official marching tune of the American people and the American fighting forces. He was good enough to add that, as the American people had unofficially stamped it as such, Congress would be required only to follow the judgment of the people. Well, Congress did not do it; and, anyway, what I was about to say before I disgraced was that, in spite of these qualities in the march, I could not have legally proved it to be mine had it been stolen by another before I succeeded in getting copyright."

Sousa sums up the question of riches from music as indirect wealth; a man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo and buy industrials!" as Sousa puts it. He sold first hit, "The High School Cadets," for either \$25 or \$35; he kept no books then, and isn't sure, but prefers to give the publisher who got rich on it the benefit of the \$10 doubt.

Sousa and his band, making what they call a "pint-size tour" this season, will visit Yonkers on Friday evening, Nov. 17, appearing in the New Armory. Needless to add, the program will contain the customary liberal measure of new things, including Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York State Militia.

Scranton

SOUSA'S PROGRAM FOR SCRANTON ANNOUNCED

Concert to Be Given Tomorrow Night at Town Hall

Lt. Commander John Philip Sousa has completed the program for his concert here tomorrow evening at the Town Hall. With his band of unex-



LT. COMMANDER JOHN P. SOUSA

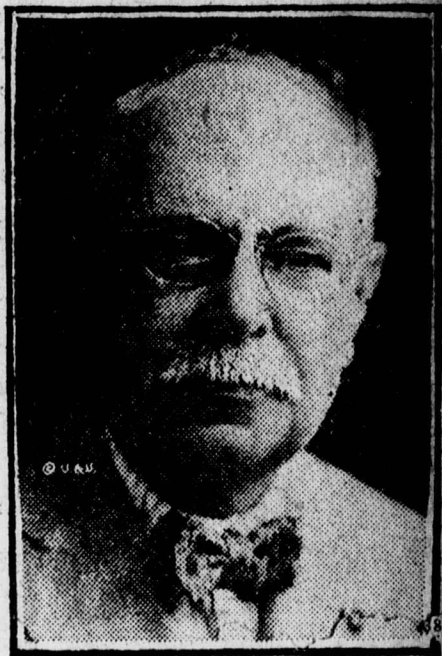
called musicians the following artists will appear: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist, and George Carey, xylophone soloist. Harry Askin is the manager of the band. The program to be carried out will be as follows:

1. Overture, "The Red Sarafan" ... Erich
2. Cornet Solo, "Centennial Polka" ... Belsterdt
3. Suite, "Leaves from My Note-book" (new) ... Sousa
- (a) "The Genial Hostess" ... Sousa
- (b) "The Hostess was graciousness personified. It an event to be her guest at a dance or a dinner."
- (c) "The Camp-Fire Girls"
- (d) "The Lively Flapper"
- (e) "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
6. "A Bouquet of Beloved Inspiration" ... Sousa
7. (a) Xylophone Solo, "Witches Dance" ... MacDowell
- (b) March, "The Gallant Seventh" (new) ... Sousa
8. Violin Solo, "Romance and Finale from Second Concerto," Wieniawski
9. Cowboy Band, "The Cowboy in the Storm" ... Sousa

Scranton

Sousa to Compose an Opera For the Use of Mary Garden

Lieutenant Commander John Philip Sousa, who, with his noted band of eighty-five musicians, will give a concert in the Sussex Avenue Armory Thursday night, will end his trans-continental tour the following Saturday evening. After spending a few days in duck shooting on Chesapeake Bay he will turn his attention to the composition of a grand opera in which Mary Garden, one of the prime donne



John Philip Sousa.

in the Chicago Opera Company, hopes to appear.

Miss Garden broached the subject to Mr. Sousa last year and suggested that the heroine in the proposed work should be a sort of American Carmen. She believes that plenty of dramatic material for an operatic libretto can be found in this country, with its mixture of races, and that Mr. Sousa, with his inherited Latin temperament, knowledge of the stage gained from writing numerous operettas and talent as a creative musician, is just the composer to undertake such a work as she has in mind.

It is claimed for Mr. Sousa that he composed the first all-American operetta staged in this country. That comic opera was "Desiree," which was produced in Philadelphia in 1884 by John A. McCaull, and served as a medium for the debut of De Wolf Hopper in that form of entertainment. It is said that the producer engaged the comedian more for his voice than for his comic ability.

So encouraged was the composer by the production of "Desiree" that he continued to write for the operetta stage, with the result that his "El Capitan," "The Bride Elect," "The Queen of Hearts" and "The Charlatan" added to his fame and fortune.

Viola Dana is "Luna Madness."

Scranton

HARDING RECEIVES FAMOUS MUSICIAN



John Philip Sousa.

President Harding and John Philip Sousa, famous bandman and march king, who commands the largest band ever enlisted under the American flag, recently a long chat at the White House when

Clifford

SOUSA AND THE JAZZ WRITERS

John Philip Sousa has joined the ranks of the critics of jazz music and goes a bit farther than most of those who do not care for the tunes.

John Philip takes a real crack at the jazz writers and says that they do not know how to compose on their own but take the melodies of the real writers and twist them around to suit their own ideas.

"Jazz never was anything but a corruption of the great masters," said John Philip. "The writers of jazz—I won't call them composers—have jazzed everything they can lay their hands on except 'Nearer My God to Thee' and 'Safe in the Arms of Jesus.' When they finish with those they have come to the end of their rope. They don't seem to know how to compose on their own. They must have a motif to start with and they have about exhausted the supply. A publisher told me the other day that a jazz artist had syncretized one of my marches and turned it in to him as an original composition."

"Already jazz has passed from the concert stage. It falls as flat as a flounder. The dance craze is the only thing that is keeping it alive. But there, too, its day will pass. At first it was funny to toss up the drum sticks and do a cake walk with the saxophone; but that has long since become a twice-told tale. Public taste is all right. It moves in cycles and always comes back to the old favorites. Jazz will go, but the love of rhythm, which first made it popular, will be with us always."

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!

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!

Do Work Best Liked if You Seek Success, Says John Philip Sousa

One of a series of inspirational articles written especially for the Hearst newspapers by America's most successful men.

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 crowded 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.

HELPS TEACH CLASSES

I was enrolled as a student at Professor John Espu's Music School in Washington. When I graduated from the Espu 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 afterward began teaching and playing the trombone in the Marine Band. During this time



JOHN PHILIP SOUSA

Famous bandmaster, composer and known around the world as the "March King."

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 orchestra of his traveling 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.

BECOMES BANDMASTER

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 time of the Offenbach season I taught and played violin in local theaters 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. E. F. Mackay, 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.

ORGANIZES BAND

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 last 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 power 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, Southeast, near old Christ church, Washington, D. C. My parents were Antonio and Elizabeth Sousa.

ENVIES NOBODY

I was christened John Philip at Dr. Finkel's church on Twenty-second street Northwest, Washington, D. C., and I 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 me 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 any one. I would not exchange my profession for any gift within the power of the Government or the people to offer.

JOHN PHILIP SOUSA.

SOUSA ON PROHIBITION

To Editor of The PRESS HERALD: The gentleman to whom I have sent the enclosed letter criticized me for calling Prohibition a tragedy. The letter is my reply.

JOHN PHILIP SOUSA.

My Dear Sir: The article that you sent me is an extract from an interview I gave some time ago to a reporter on one of the metropolitan papers on the shortcomings of Prohibition.

I fear me that you have not glimpsed the right angle regarding my statement that prohibition is a tragedy.

The attitude of indifference assumed by a large number of our people to the enforcement of the Eighteenth Amendment endangers the sacredness of the Constitution and lessens the reverence for law and order. This is tragedy.

The claim of the advocate of the present law of prohibition to "safeguard the birthright of the coming generation" is capable of criticism, for if alcoholic indulgence in the present generation carries a deterioration to the next, it is believed that disregard for law will bring a deterioration in the citizenship of the coming generation. This is a tragedy.

The bringing in the arena of activity hordes of bootleggers, moonshiners, rum-runners, defiant of law and successful financially through the equally defiant buyer of their unlawful product is tragic.

I believe that in a popular vote for or against prohibition will be found the bootlegger, the moonshiner, the rum-runner, the grower of home brew material, on the side of prohibition. This is tragedy.

Somebody said "that politics makes strange bed fellows;" so does prohibition. This is tragedy.

The hatred for the saloon and drunkenness is not monopolized by the members of the Anti-Saloon League. Millions and millions of worthy and law-loving citizens of the United States despise the saloon and the drunkard but believe that the methods brought into being by the Anti-Saloon League law opened a Pandora box of great or greater evils than existed during the lawful indulgence in alcoholic beverage. This is tragedy.

Up-rooting alcoholic evils in the old, the young, the poor and the rich "soaks" does not compensate for the transplanting that evil to the educated young, the future mothers and fathers of this land. This is tragedy.

Sincerely,
JOHN PHILIP SOUSA.

ORCHESTRA FOR MILWAUKEE

Civic Organization Starts Career Under Eppert's Baton—Visit of Sousa

MILWAUKEE, Oct. 28.—Carl Eppert, conductor of the new Civic Orchestra, has chosen Ludvig Wragell, Milwaukee violinist, concertmaster for the present year. Mr. Wragell was for many years the concertmaster of a leading orchestra of Christiania, Norway. Mr. Eppert has had applications from a number of cities from players eager to join the new orchestra.

John Philip Sousa led his band in two programs at the Auditorium recently before enthusiastic audiences. Marjorie Moody, coloratura soprano, and John Dolan, cornetist, were among the soloists who reaped abundant applause. The program included favorite marches and groups of novelties.

The Milwaukee Art Institute has inaugurated its series of Sunday musicales for its members, with a program by Adele Strohmeier, mezzo-soprano; Rosamond Witte Smith, pianist, and Edgar Habeck, cellist. Miss Strohmeier sang songs largely by French composers and the pianist gave compositions of Brahms, Schubert-Liszt, Cyril Scott and Smetana.

C. O. SKINROOD.

SOUSA AND BAND WILL PLAY HERE WEDNESDAY

March King's Organization to Appear at Town Hall

The announcement that Sousa and his band are coming to Scranton on Wednesday evening, November 15, to give a concert at Town Hall, makes pertinent 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.

Sousa (when told that his annual salary would be \$2,500, with an increase possible a little later), 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."

The reserved seat sale is now open at Reisman's, 413 Spruce street, from 9 a. m. to 6 p. m.

Sousa's Band Coming.

John Philip Sousa, the famous composer and band leader, comes to Washington on November 2 for two concerts at the President Theater, Pennsylvania avenue at Eleventh street. He will be accompanied by Miss Marjorie Moody, a famous soprano from Boston, Mass. The coming of Mr. Sousa and his famous band will be celebrated in a unique

SOUSA TO LEAD BAND OF 200.

More than two hundred bandmen, comprising the largest band ever heard in New York city, will hold a reunion under the direction of Lieutenant-Commander John Philip Sousa at the Hippodrome Sunday night, November 5. Then he will conduct the combined bands in the first public performance in New York.

Sousa Will Have 5,200 At His Birthday Party

NEW YORK, Saturday, Nov. 4.—John Philip Sousa, band king, is going to have a whole lot of birthday party tomorrow night—5,200 guests! He will be 68 years old. The festivities start tomorrow noon when a delegation of marines, headed by Lieut. Com. Wells Hawk, will march to the New York Hippodrome and tender congratulations to Mr. Sousa. The real celebration comes in the evening when the boxes will be filled by Army and Navy officers, including Gen. Robert Lee Bullard and Admiral Hillary P. Jones. The program of the concert will include a lot of the military marches.

out his Sam Browne belt or as a grand-opera diva without a temper. Sousa took the whiskers everywhere he went. Theater-goers got to know them when he conducted the premier of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great world's exposition of 1900. The whiskers of Sousa became known on the seven seas; for he stuck to them when he made his trip around the world with the band.

A Fashion Set.

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

None of them was ever successful in acquiring the Sousa flare, however; there was something in that luxurious, black, silken growth of the March King's that defied imitation or counterfeiting. Of all the conductors who put time and energy into the cultivation of whiskers, the most successful in nearing the Sousa ideal was Caryll; but even he could

is unemployed and needs no display to be recognized by the world.

Mr. Sousa concerns himself very little with business arrangements, but he does know that the average railroad movement for a band the size of his costs on an average of \$750 per day; that salaries are about \$1,100 per day; that newspaper advertising averages \$300 each day; that bill posting costs \$250, drayage \$60, and overhead expense \$100 each day his organization exists.

To compensate these items, Mr. Sousa declares he has been playing to the greatest crowds in his history. One day in Cleveland netted a \$17,700 crowd, and two weeks in New England brought \$60,000 into the treasury. Advance sale of tickets in Knoxville indicate both matinee and evening capacity houses, the former at 2:30 o'clock and the latter at 8:30 o'clock.

Misplaced Men Drag Way Through Life



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 crowded 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

One of a series of inspirational articles written especially for the Hearst newspapers by America's most successful men

Many Good Carpenters Have Been Lost Because Parents Wanted an Architect in Family—Get Into Work for Which You Are Best Suited and Enjoy It

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 Prof. 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 orchestra of his traveling 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 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 United States Marine Corps, which I accepted, and was sworn in as a marine on Oct. 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 Nov. 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 of the people to offer.

John Philip Sousa

SOUSA SHAVES BEARD AT OPERA

Famous Band Leader Said to Have Slipped Out Between Acts at Theater.

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, he was the most unmistakably whiskered celebrity in the United States of America.

Not even the election to the presidency of Benjamin Harrison, in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the Navy and proceeded to organize his gigantic band of 1,800 players at the Great Lakes Naval Training Station at Lake Bluff, Ill.

The band grew day by day, and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their graylings. And, so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World War, until one Sunday late in November of 1917.

Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon

special performance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and 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 blood-thirsty young Capulets. The curtain fell; there were recalls and cheers, and the audience turned in the entr'acte to have a look at the March-King, who at the age of sixty-one had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

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

He had gone around the corner from the opera-house put himself in a barber's chair, and said quietly: "Take 'em off."

Sousa and his band will give a concert at the Cadle tabernacle on Wednesday night, Oct. 25.

Sousa's Band.

John Philip Sousa, the greatest of bandmen, returns to Washington, his home town, on Thursday for two concerts at the President Theater, the matinee to be known as "The Washington High School Cadets Concert" and the night concert to be given under the auspices of the Shriners—Almas Temple—of which John Philip Sousa is a member.

Band Leader and His Dogs

(Copyright by Underwood & Underwood.)



JOHN PHILIP SOUSA AND HIS SHEEP DOGS.

"There is a jazz that belongs to the symphony hall as well as a jazz that belongs to a night dive," says John Philip Sousa, whose band will be heard in a concert at the Cadle Tabernacle Oct. 25.

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, that the regimental band would take part in Sousa's annual New York concert.

The occasion will partake of the nature of a reunion. Sousa will present the 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 personnel of the Seventh Regiment Band includes six men who have been members of Sousa's band. The Seventh Regiment band will appear in the dress uniform of the regiment.

SOUSA'S BAND TO PLAY AT LONGWOOD AGAIN

Pierre S. duPont has arranged to have Sousa's Band play at Longwood on Saturday afternoon and evening, November 4, for the benefit of the Chester County and Homeopathic Hospitals at West Chester. The concerts will begin at 2.30 p. m. and 8 p. m., and will be given in the greenhouse.

Wilmington people will be given an opportunity to attend the concerts. Admission will be by ticket only. Tickets will be sold at the Chester County Hospital. The greenhouse has a seating capacity of 800.

WINDOW

Announcement that John Philip Sousa, who will be here this week, is to write a new march to be known as "the Almas Temple March," and dedicated to that local organization of the Mystic Shrine, has occasioned deep interest and no little anticipation among band and orchestra men of the country and musicians generally. Sousa will begin work on the march immediately following the close of his concert season. He is a member of Almas temple and has been moved to undertake the creation of a new march by the fact that the imperial council of the Shrine is to meet in Washington next June. He expects to have the manuscript ready for the printer in ample time to enable Shrine bands throughout America to have it in their repertoire when they arrive in Washington the first week of next June. The march will be first heard publicly on that occasion.

It appears certain that the session of the imperial council will furnish inspiration to other writers and that next June will witness the contribution of many new compositions, both instrumental and vocal, to the world's fund of musical creations.

Warren W. Grimes, chairman of the song committee of the Almas temple 1923 committee, aims to confine the program of choral numbers to original selections, and to this end is preparing to appeal generally to writers to contribute vocal numbers. The Shrine session, with its colorful and oriental effects, pageantry and parades, lends itself easily to the imagination of the writer. A massed band of 6,000 pieces, accompanying 5,000 trained male voices is already planned by Mr. Grimes. The new Sousa march undoubtedly will be played by this massed band.

Sousa and His Band Provide St. Louisans with Musical Treat

World-Famed Musicians
Give Two Sunday Con-
certs at Odeon.

Lieutenant Commander John Philip 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 incoming season had such woodwinds, especially such as 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 monster battery of double tubas, bombardons and euphonioms 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 tuba, 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 Wienlawski'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."

SOUSA AND BAND; ARMORY OCT. 13

Predicts Return of the Oldtime
Dances; Says Jazz Is
About to Go

"The death knell of 'jazz' has sounded," said John Philip Sousa a few days ago in the Rochester (N. Y.) Post Express. With this world famous composer and band leader and his band of nearly 100 pieces opening Mrs. George S. Richards' All-Star Course at the Armory next Friday evening, October 13, Lieutenant-Commander Sousa's opinion of the jazz craze is especially appropriate at this time.

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

Lieutenant-Commander Sousa expressed it as his opinion that opera—light, comic, and grand opera—were about to return to popular favor. "Marches," said this noted conductor, "will always live. The role of the march in the late war made it a permanent institution."

It is pertinent to note here, however, that no influence has ever been more powerful towards erecting the permanency of the march than John Philip Sousa himself. The "man of a thousand march tunes," as he has been called, is to this type of music what Wagner was to the opera, and Beethoven to the symphony.

The program to be given by Sousa's band Friday evening admirably illustrates the March King's varied musical tastes, and his intolerance of popular jazz music. The following program will be presented: Overture, "The Red Sarafan (Ericks); cornet solo, "Centennial Polka" (Bellstedt), by John Dolan; suite, "Leaves From My Note-Book" (Sousa) introducing (a) "The Genial Hostess," (b) "The Camp-Fire Girls," (c) "The Lively Flapper," vocal solo, "Ah Fors e Lui," from "La Traviata" (Verdi) by Miss

Marjorie Moody; Intermezzo, "Golden Light" (Bizet); intermission; "A Bouquet of Beloved Inspirations," entwined by Sousa; xylophone solo, "Witches' Dance" (MacDowell) by George Carey; march, "The Gallant Seventh" (Sousa); violin solo, "Romance and Finale From Second Concerto" (Wienlawski) by Miss Caroline Thomas; and "Turkey in the Straw," transcribed by Guion. Encores will be selected from the following well known compositions of Lieutenant-Commander Sousa; "Semper Fidelis," "Comrades of the Legion," "Sabre and Spurs," "Stars and Stripes Forever," "Bullets and Bayonet," "Who's Who in Navy Blue," "U. S. Field Artillery," "March of the Wooden Soldiers," and humorous of "The Silver Lining" from "Sally."

Girl Harpist With Sousa's Band Hailed By Musical Critics



WINIFRED BAMBRICK

A young harpist with powerful wrists and fingers, a wide knowledge of music and what musical critics say is marvelous technical ability, will be soloist when Sousa and his band appear in concert at the Auditorium, Wednesday.

She is Miss Winifred Bambrick, who came out of Canada not long ago to appear in recital at Aeolian hall and take New York literally by storm.

Miss Bambrick is said to be a master especially of the works of Ravel, Debussy, Kasterne, Schuetze and others. "With the majority of her contemporary artists of this instrument, there is no such union and balance of vigor with tenderness, spacious intonation with digital and manual accuracy," a critic

Sousa Will Direct Band Concert Here

John Philip Sousa, celebrated band-master of the United States, and his equally famous organization will appear in Chattanooga on Saturday, October 28 in matinee and night concerts at the Wyatt auditorium under the auspices of the Cadek 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 one of the high lights in the musical season of Chattanooga. The program will include Sousa's famous marches, new 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-leader as given by an actor, John P. 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 Philip Sousa as a sort of musical idol. I do not assert that the Australian is over-fond of 'The Stars and Stripes Forever,' but he seems unable to get enough of 'The Stars and Stripes Forever.' When first I heard it, as an entracte in the theater in Melbourne, I supposed it was an easy tribute of welcome to us Americans in the east; but I hear it is the pet tune of the land. The phonographs seem to be supplied with little else than Sousa marches; and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Field.'"

Sousa Coming to Hippodrome.

Charles Dillingham has rearranged the Hippodrome's series of Sunday night concerts so as to place the big playhouse at the disposal of Lieut. Com. John Philip Sousa and his band on Sunday night, November 5, for the annual concert which he has been accustomed to give in the Hippodrome since his participation in "Hip, Hip, Hooray," Mr. Dillingham's first Hippodrome spectacle. Upon that evening, which will mark Sousa's only New York concert this season, he will direct a band of 110 pieces as well as presenting the soloists who have been with him this season.

Sousa is now engaged in his thirty-first annual tour at the head of his famous organization, and his popularity in America seems to increase rather than diminish with the passing years. On September 30 at the Cleveland Audi-

torium he established a new record for a single day's business when he played to receipts amounting to \$17,700 for two concerts, while a two weeks' tour through New England brought average weekly receipts in excess of \$60,000. The Cleveland record, which was established under the band's own management and without the assistance of any local management is said to constitute a world's record for a single day's receipts for any band, orchestra, vocal or instrumental concert.

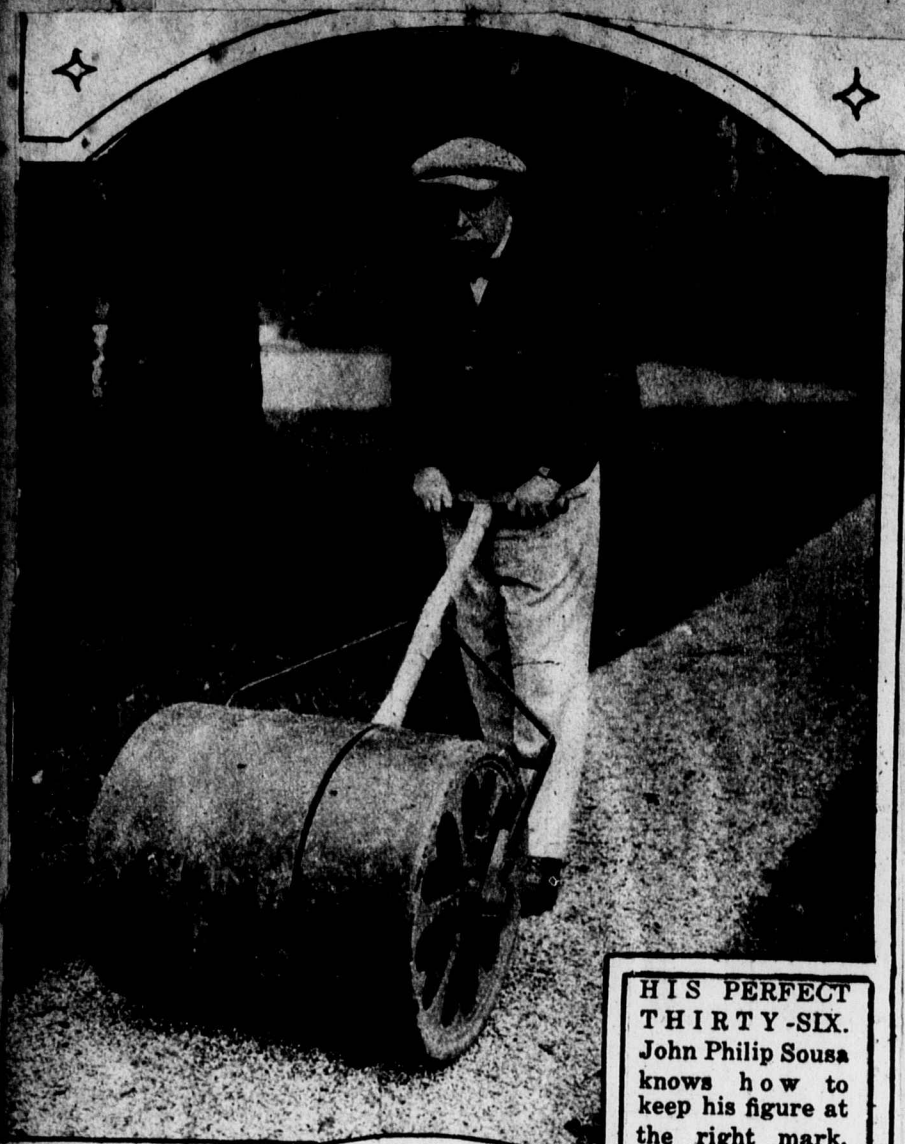
Sousa Coming In A Special Train.

Sousa's Band of 140 have to charter a special train to fill the Towanda engagement Tuesday November 14, Sayre Waverly, Owego and many other towns were after. The World Famous Organization for the matinee, November 14th but Sousa had heard the good reports on Towanda and the new Towanda Theatre that he decided to give the concert here in preference to any other town. They come here in a special train from Binghamton, N. Y., and go from here to Wilkes-Barre. Sousa takes his band to New York for a Sunday concert at The Hippodrome this Sunday, November 5th and the admission. There will be \$2.00 to \$3.50 see the New York papers.

Here is your chance with Sousa and his comany of 100 brought here in a special train. A rare treat for Bradford County people at the Towanda Theatre Towanda Tuesday November 14th. Get your seats for this is your chance of a life time to hear Sousa's organization in Towanda, Tuesday afternoon at 2 p. m. sharp. Prices \$1.00 and \$1.50 and \$2.00, advt.

Sousa's Band in Buffalo

BUFFALO, Oct. 14.—Sousa's band played in Elmwood Hall on Sept. 28, afternoon and evening, and aroused marked applause in programs containing new as well as familiar melodies. Margaret Moody, soprano, and Caroline Thomas, violinist, played solos. F. W. B.



HIS PERFECT
THIRTY-SIX.
John Philip Sousa
knows how to
keep his figure at
the right mark.
He will be here
this week

"Let Sousa Do It," Is Cry

JOHN PHILIP SOUSA has composed a new march, named it "The Gallant Seventh," and dedicated it to the Seventh regiment of the national guard of New York State. He has been made an honorary officer of that famous organization. It again has been a case of "Let Sousa do it" because Sousa always does. Not fewer than eight American composers have sought to write a march for the Seventh regiment of New York; but, the English Tommies in the world would have said, "they didn't do it."

When, in 1918, the late Reginald Koven, the composer, called attention to the fact that this vast nation did not possess a wedding-march of its own—that is, one by a native composer—and had always used Wagner's out of "Lohengrin" and the equally familiar one by Mendelssohn, it was another case of "Let Sousa do it." Within a fortnight after De Koven, in the New York Herald, had uttered his complaint, every music publisher in the United States was in receipt of at least of 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 with the opera which was to be his Swan-song, "Rip Van Winkle." The gifted American lived to see the premiere of that opera—by the Chicago Opera association, and died suddenly in Chicago while waiting for the second performance.

Sousa, when the American wedding-march question was agitated, was idling his time away in Chicago. And he really had nothing to do—save to rehearse, and prepare six bands of 100 players each, men of the Great Lakes naval training station at Lake Huron, Ill., in which Sousa enlisted about a month after the United States entered the world war. He averaged

two concerts a day at the time, traveled a bit between Boston and San Francisco to lead his young bandsmen of the navy in drives for the liberty loans, the Red Cross, the Y. M. C. A., &c., and in other ways lived the easy, lazy, carefree life of an honest, conscientious American officer in war time. So, Sousa did it: He composed an American wedding march, had it accepted, and, not long afterward, while he lay ill in a post-armistice sick room, and fought to recover from the exposure to which he had subjected himself in the closing months of the world war, the march was formally made known to the country via the Chicago Symphony Orchestra, under Frederick A. Stock.

Sousa and his band are to appear here on November 2 at the new President. The program will contain numerous novelties, including "The Gallant Seventh."

RENOWNED BAND COMING TO CITY

Sousa and Ensemble of Artists
Will Be Heard at
Bijou October 30.

Sousa and his famous band are coming!

Arrangements for the appearance of this familiar figure in American musical circles at the head of an ensemble of artists which has become famous in this country and abroad, were completed yesterday, when the Bijou Theatre was engaged for October 30 for the event. Harry Askin, advance agent for the Sousa organization, is in the city making all necessary plans for the one night performance.

Sousa's band is now on a short tour of the south, rendering concerts in only the larger cities. It was scheduled to appear in Knoxville several months ago, but was forced to cancel the engagement.

The organization numbers 115 persons, the largest traveling band of its kind, and using a special train. Among the more than a hundred artists are 12 soloists. The headliners are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; Miss Caroline Thomas, violin; George Carey, xylophone; John Dolan, cornet, and Charles Berhart, oboe.

SOUSA TO PLAY AT HIGH SCHOOL

Band Is Booked by Charles H. Sweeton for Night of Oct. 26

Lieut. Commander John Philip Sousa will bring his band to Evansville for a night concert Oct. 26 at the Central high school auditorium. His last appearance here was two years ago when he was heard at the Coliseum. Charles H. Sweeton is the local manager. The band was booked at the Coliseum but vacated the date to permit the holding of the Home Complete Exposit-

John Philip Sousa, the march king, recently electrified the country by stating in the comfortable, Puritanic city of Hartford, Conn., that prohibition is a tragedy. John Philip regrets the increase in women drinking and would license every man who drinks, especially musicians.

Can you fancy the innumerable offers of hootch that would be made to a musician of distinction, like Alexander Lambert, if he paraded the streets with a tag informing a generous public that he was "licensed to drink."



Coming Visit of March King Promises to Be Gala Event

We hear the far off cannon peal,
We glory in our Land;
Oh, that's the way we always feel,
When Sousa leads the Band

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 On Wisconsin, has the Badgers.

The local police band officers have practiced hard at rehearsals for sev-

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.

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

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 ambitious to try new pieces.

A few days after Sousa's departure, a large parcel of music arrived at Chief Laubenheimer's office. It contained complete orchestrations of



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

Sousa received word last week that the Milwaukee Police band had received his latest composition and would be glad to play it for the concert upon his next visit to this city. He 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.

The local public 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

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.

Camera Usurps Painter's Art Portraiture That Vies With Oil and Canvas Is Shown in London

LONDON—Photographic exhibitions over here are anything but shows of pretty pictures and art poses. The painters and sculptors, if modern pictures show any guide, have changed places with camera artists. The painters now do the realistic studies and the photographers devote themselves to the imaginative side of pictorial art, when they are not engrossed with the new scientific developments in radiophotography, photomicrographs and aerial and spectrum picture making.

In the Royal society's big show just opened here, photography appears in almost every other role except that of making merely pretty pictures. There is a section devoted to pictorial photography, it is true, but it is the least thrilling of all the aspects in which the still work of the camera appears.

Portraiture and studies of the nude still have their place. But portraiture has undergone a great revolution in the last year or two. There are three or four men in all Europe who can make really good photographic por-

traits; the others, the purely commercial photographer, the "studio portrait" artist, and the passport snap-shooter, are all reckoned in the same class. There are half a dozen examples of this modern art of camera portraiture in the Royal Photographic show. They are, with one exception, portraits of men, and they rival the very best product of the portrait painters' art. And two of them are American.

Americans Are Subjects

The modern portrait photographer is a psychologist first; artist and chemical scientist as well as a mechanic, he must at the same time possess the quick responsive mentality which seizes unerringly the moment when his sitter is most himself, the moment when he is at his best. The best example of this—not only because of cherished memories it revives so vividly for one who knew him, happening upon it suddenly in this distant place, but as a work of art—is a portrait of the late William Rockhill Nelson, the founder of The Kansas City Star, by Pirie MacDonald. It shows him with eyes nearly closed, but instinct with the vitality which inspired even the most humble of those who worked under him in the old days, and indeed the whole city. The other American is also a journalist, Dr. Frank Crane.

But if, on the whole, portraiture is moving over to the painters, not so the study of the full figure. As the nude gradually disappears from the painter's canvas, it takes an ever more important place in photography. Landscapes and out-of-doors pictures are no longer considered complete without some figure, it may be human or animal or bird. In this way the natural



Milwaukee Police Band coach

SOUSA OCCUPIES FIRST POSITION IN NEWS OF DAY

Is First of All, Bandmaster, But Specializes in Other Affairs

TICKET SALE LARGE

President Albert Takes Care of Orders in Johnson City and Endicott

With the increasing demand for tickets for the John Philip Sousa band concert in the Binghamton theater Sunday, matinee and evening, Harold F. Albert, president of the Broome County Musicians' Club, announced tonight that the tickets will be placed on sale today at the prevention station, Endicott.

The largest crowd of theatergoers that ever greeted the greatest of all band leaders, is expected to pack the Binghamton theater to capacity an hour before the matinee performance opens at 2 o'clock and long before the evening performance opens at 8 o'clock in the evening.

O. L. Hall, for many years dramatic critic for the Chicago Daily Journal, is warm in his praise of the internationally known "March King." His latest comment on Sousa follows:

"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 the comic operas, 'The Bride-Elect' and 'The Charlatan.'

"Further, he goes into the sports-ages through his prowess as a marksman; for J. P. is, when he puts them all on, encrusted with medals won by accuracy at the traps with a 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, too; for he has bred and raised many fine animals, and to this day writes that the automobile will ever replace the horse.

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

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

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

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

SOUSA GUEST OF SHRINERS

John Philip Sousa, leader of Sousa's band, who will be at the Orpheum theatre on Thursday afternoon and evening, is a newly initiated member of Almas Temple, Noble of the Mystic Shrine, Washington. As a result of telegrams sent ahead from Washington, the Washington nobility has informed Potentate George F. Eisenbrown, of Rajah temple, of the fact that the celebrated bandmaster is now entitled to travel the hot sands without being blindfolded, and without skidding in the dark, and a delegation of the Rajah nobles will meet Noble John P. at the Pennsylvania railway station on Thursday morning.

For several hours after that the band—there's 80 pieces in the outfit—will have to shift for itself, while the Rajah committee is taking Commander Sousa around the Reading desert. The Kiwanis club will give him a complimentary luncheon at noon at the Wyomissing club, so that the distinguished visitor is going to have a busy time before the afternoon concert.

Noble Sousa has been asked and has consented to write the official march for the Mystic Shrine imperial council sessions in Washington next June, which will be attended by several hundred Reading Shriners. He will be there in person and will direct a massed band of 6,000 musicians, assembled for the convention, as a feature of the festivities. This huge band, the greatest ever assembled under the baton of one leader, will play the new Sousa Shrine march, which is said by those who have heard "advance notes" to be a "hummer."

THE ORPHEUM

The coming of John Philip Sousa and his band to this city on Thursday, Nov. 9, matinee at 3.30 and evening at 8.15, brings to mind that he was the first American composer to win a measure of success in replying to the demand that we should have an operetta of our own. That first opera by the march king was called "Desiree," composed to a libretto by Henry Talbot Thayer, a Boston wit and poet who, Sousa maintains till this day, "would have taken rank with Gilbert himself, had he lived." The doughty John A. McCaull staged "Desiree" for Sousa in Philadelphia and New York; and in the former place the piece served as the vehicle wherein De Wolf Hopper rode from the tuneless drama to operetta, the field to which he has since devoted the major part of his hearty activities.

MINISTERS WILL PROTEST AGAINST SUNDAY CONCERTS

Question Will Be Left for People to Decide, Says Rev. James E. Russell

HE ISSUES STATEMENT

Says Club Membership Is Merely a Technical Evasion of the Law

The question of whether the concerts to be given by Sousa's band at the Binghamton theater tomorrow afternoon and night are to be encouraged or whether they are to be looked upon as violations of the law as contended by the Ministerial Association of Binghamton and vicinity, is to be left to the people, according to the Rev. James Elmer Russell, president of the association. Mr. Russell indicated that, following the opinion expressed by Corporation Counsel Leon C. Rhodes, that as the concerts are conducted on the club plan no action can be taken by the city officials to stop them, the ministerial association will not take any active steps to prevent the holding of the concerts. He said, however, that he expects "a general and a vigorous protest from the churches of the city, according to all reports coming to me."

He issued the following statement this afternoon.

"I think that it seems evident to anybody who looks at the matter impartially that the proposed band concert is a violation of the law. Though it may not be designed for a money-making purpose, locally so far as the band is concerned, yet the concert is being given for commercial purposes and therefore the concert is a violation of law.

"Second: The whole club idea, on the face of it, is an attempt to evade the letter of the law by a technicality and tends to bring all law into disrepute.

"Third: In regard to the statement that appeared in last night's issue of The Binghamton Press, that Corporation Counsel Leon C. Rhodes advises that any citizen might, if he desired, institute proceedings designed to stop the concert, it seems to me that all this is simply a shirking of duty on the part of city officers who take an oath to uphold the law. My contention is that it is the business of the city officials to serve an injunction, or swear out a warrant, or take such other steps as should stop the concert. It is not the duty of the ministers nor of the citizens to perform the task for which an officer is responsible.

"According to all reports coming to me, a strong and general protest will be voiced in the churches tomorrow against allowing the law to be violated.

"We will make our protest and will leave it for the people to decide what sort of officer and what sort of law enforcement they desire."

SOUSA ON PROHIBITION

To Editor of The PRESS HERALD: The gentleman to whom I have sent the enclosed letter criticized me for calling Prohibition a tragedy. The letter is my reply.

JOHN PHILIP SOUSA.

My Dear Sir: The article that you sent me is an extract from an interview I gave some time ago to a reporter on one of the metropolitan papers on the shortcomings of Prohibition.

I fear me that you have not glimpsed the right angle regarding my statement that prohibition is a tragedy.

The attitude of indifference assumed by a large number of our people to the enforcement of the Eighteenth Amendment endangers the sacredness of the Constitution and lessens the reverence for law and order. This is tragedy.

The claim of the advocate of the present law of prohibition to "safeguard the birthright of the coming generation" is capable of criticism, for if alcoholic indulgence in the present generation carries a deterioration to the next, it is believed that disregard for law will bring a deterioration in the citizenship of the coming generation. This is a tragedy.

The bringing in the arena of activity hordes of bootleggers, moonshiners, rum-runners, defiant of law and successful financially through the equally defiant buyer of their unlawful product is tragic.

I believe that in a popular vote for or against prohibition will be found the bootlegger, the moonshiner, the rum-runner, the grower of home brew material, on the side of prohibition. This is tragedy.

Somebody said "that politics makes strange bed fellows;" so does prohibition. This is tragedy.

The hatred for the saloon and drunkenness is not monopolized by the members of the Anti-Saloon League. Millions and millions of worthy and law-loving citizens of the United States despise the saloon and the drunkard but believe that the methods brought into being by the Anti-Saloon League law opened a Pandora box of great or greater evils than existed during the lawful indulgence in alcoholic beverage. This is tragedy.

Up-rooting alcoholic evils in the old, the young, the poor and the rich "soaks" does not compensate for the transplanting that evil to the educated young, the future mothers and fathers of this land. This is tragedy.

Sincerely,
JOHN PHILIP SOUSA.

SOUSA'S BAND

Lieut. Com. John Philip Sousa, the world famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant-commander himself told the story it makes a most interesting yarn. "The fable of the supposed origin of my name really is a good one.

and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a 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 musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

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

"Seriously, I was born on November 6, 1854, in G. st., 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 Philip at Dr. Finkel's church in Twenty-second st., 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."

Lieut.-Com. Sousa and his Band come to the High school auditorium next Saturday evening for one concert.

J. PHILIP SOUSA TO APPEAR HERE NEXT THURSDAY

Band Master to Be Host to D. C. High School Cadets.

Sousa, the celebrated Washingtonian, who at one time directed the Marine Band, is coming to town. The place: The President. The time: The second of November.

John Philip is bringing his famous aggregation back home, and with it he is also bringing a number of concert artists, chief of whom is Miss Marjorie Moody, the Boston girl who created something of a furore when she first appeared in song recitals a few years ago. Sousa heard and a concert contract for his present tour resulted.

The "High School Cadet March" is to be played by the Cadet Band, Sousa himself directing, which feature has been arranged at the suggestion of the bandmaster. Too, High School cadets in uniform or those bearing credentials, will be admitted to the matinee performance for 50 cents.

Washington will certainly give her famous offspring a rousing welcome. Tickets on sale at the concert bureau of T. Arthur Smith or at the President Theater, Eleventh street and Pennsylvania avenue.

NEW SOUSA MARCH

More than 200 bandmen will give the first New York rendition of "The Gallant Seventh," the latest Sousa march, when the "march king" comes to the Hippodrome for his only concert of the season Sunday night. The new march is dedicated to the Seventh Regiment, and in playing it the Sousa organization of 110 men will be joined by the band and trumpet corps of the regiment.

Two hundred bandmen are to burst into "The Gallant Seventh" when John Philip Sousa comes to the Hippodrome. This is the latest composition by the March King. Raymond Hitchcock has finally abandoned "Hitchy-Koo" and is going back into vaudeville. "Malvaloca," the first Equity production, comes on Saturday night. Next "Hospitality," with Phyllis Povah and Louise Closser Hale. "The Cat and the Canary" continues to flourish in spite of "The Last Warning," its most important rival. Well, the world is big enough for all, as Morris Cest said when he heard the "Revue Russe" was coming. Victor Herbert will write the incidental music for "Rose Briar," the new Booth Tarkington comedy.

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."

ALFRED CORROT IN ENGLAND



At sixty-eight, John Philip Sousa, active as ever, is presenting copy of "Camp Fire Girl" to Mrs. Oliver Harriman, national Camp Fire president.

ADMIRAL HILARY F. JONES

Commander-in-chief of the United States Navy, who a flagship, the Maryland, is now in the Brooklyn navy yard, will head a party of eighteen officers of the United States Navy, who have reserved three boxes for Lieut.-Commander John Philip Sousa's annual Hippodrome concert next Sunday night. These officers will visit the Hippodrome not only for the purpose of hearing the concert but also to extend congratulations to the bandmaster.

THE FUTURE OF BANDS AND BAND MUSIC

By Edwin Franko Goldman

Conductor of the Goldman Band.

"The future of bands and band music" seems a rather peculiar title for an article at this time—when music seems to have advanced to such a remarkable stage—but, I say "future" purposely, because I feel that the development of bands and band music is still in its infancy—and that a few years hence the world will see some wonderful advancement. The orchestra has reached a certain degree of perfection—and most of the composers treat it in much the same way; that is, it has a certain standardized combination of instruments—and most writers for orchestra recognize this combination. The orchestra, too, will probably undergo some changes in the future, but these changes will be slight in comparison to those of the band. I believe that the orchestra will eventually include saxophones, and perhaps sarrusophones, and even a brass baritone (euphonium). It is even possible that instead of having one tuba, there will be two or three or more included in the make-up of the symphony orchestra. All of these instruments will give additional tonal color, and produce entirely new effects. The tubas will strengthen the string basses, and give a deep organ effect which the strings cannot possibly produce.

As to the band of today—in each country the instrumentation seems different. In France, saxophones, sarrusophones, and all reed instruments are used in large numbers, while in Germany saxophones and sarrusophones are practically unknown. In Germany many brass instruments are used which are not to be found in the bands of other countries. In England, the instrumentation, as a rule, is about the same as that used in our better American bands. In America, unfortunately, we do not have many sufficiently large bands, and consequently our results are generally not what they should be. Bands here range from fourteen to thirty men on the average, and as a consequence do not have the variety of instruments that will give colorful effects. Of course we do have some few large bands, and some very fine ones, but as a general thing we do not take

our bands seriously enough. The general public prefers a band to an orchestra. This can easily be proven by the fact that during the past sixty years there has always been one band that has achieved international fame. Patrick Sarsfield Gilmore and his band held sway for about thirty years, and were able to tour the United States almost continuously during that period. Then came John Philip Sousa, who has also been an international figure for close on to thirty years. He has not only toured the United States and Canada, year after year, but has made several trips to Europe and one to Cuba, Mexico, Japan, Australia and Africa. Gilmore, too, made a trip to Europe with his organization. No symphony orchestra in the world has ever been able to tour constantly. As a matter of fact most orchestral tours have been financial failures, while the band tours have been huge successes. I mention these facts simply to show that the band appeals more generally to all the people—while the orchestra appeals to the few. Numerous other bands have made successful tours, but I only mention Gilmore and Sousa, because they are perhaps the two most famous bandmasters the world has ever known. If I were asked who is the best known musician in the world today I would say John Philip Sousa. While every child or grown-up may not know of Beethoven, Wagner or Mozart, I will guarantee there will be very few who do not know the name "Sousa"—and not only in America, but in other countries as well.

The band is a popular institution. There is no question about that, and it is going to continue to grow in popularity, especially as new improvements are made. As mentioned before, our bands in general are too small. Let us start with the U. S. Army bands, they are really too small to serve the purpose they were intended for. During the war they were increased to forty-five musicians, but immediately after hostilities ceased they were reduced to a smaller number again. A small band, even of good performers, cannot give satisfactory performances. Most of the bands that play in our parks are so scant that they cannot even attempt to play any standard music.

When the word "band" was mentioned formerly, it brought to one's mind the military parade. We do not want better military bands to inspire and cheer our soldiers, but what we want more are good concert bands. We must increase our bands in quantity—and necessarily in quality. In order to stand comparison with the orchestra, the band must have more variety of color than it has at the present in most instances, and it should be the aim of every bandmaster to get orchestral effects.

Now we come to a most important subject. How can orchestral effects be obtained? First of all only by having a sufficiently large band which contains all the wind instruments that are employed in the orchestra, together with additional ones. Then, a good arrangement of the music to be played must be obtained. All band music should be arranged from the original orchestral score. Unfortunately at the present time most band music is arranged so that it can be played by twelve or fourteen men, so that when the band is larger and the more delicate instruments are used they do not have individual parts, but are simply doubling what some other instrument has to play. The effect is ordinary—horrible. The publishers feel, however, that they must cater to the small bands because they are in the majority. The oboe, saxophone, clarinet, cornet, and perhaps another instrument or two play practically the same part in these small arrangements. Therefore, I say that

when our bands increase in size and quality, the music which is written and published is bound to be improved.

It is true that some publishers issue remarkably fine editions for full band, and these again would sound ridiculous when played by small bands. I find some of the English publications particularly beautiful. The instrumentation of the French, German, and Italian bands is not always effective with our bands because of their varied combination of instruments. In all of these countries the orchestra is the same standardized institution, but the bands differ greatly.

I believe that some day the bands will be standardized too, and as soon as we take the good points in band formation from each different country and mould them into a harmonious whole, all concert bands will be able to perform the same music, the general tonal effect will be improved, and I even go so far as to believe that the great composers will begin to write some of their works directly for band. I believe that some of them might have composed for the band before if there had been some kind of a world standard similar to that of the orchestra. When composers do begin to write for the band, they will soon realize that they have missed a rare opportunity before.

The band of the future is going to include flutes, piccolos, oboes, bassoons, E flat clarinets, B flat clarinets, alto clarinets, bass clarinets, sarrusophones, saxophones, B flat cornets, B flat trumpets, E flat trumpets, bass trumpets, French-horns, baritones, euphoniums, tenor horns, trombones, tubas, string basses, drums, tympani, harp, etc.

A few of the above mentioned instruments may be omitted, but the majority of them will be included. Perhaps some day there will be a "world conference of bandmasters" at which some standard instrumentation will be adopted. When this takes place we will have better bands, better band music, better conductors, a keener interest all over the world, and more composers who will write for the band. The great popularity of the band will be increased a hundredfold as bands and band music are improved upon.

The band, to my mind, has done great missionary work for the orchestra, because most people have heard bands long before they ever attended a symphony concert. As the band is brought to a higher state of perfection it is going to instill a far greater love for music in the people, and consequently create a demand for more orchestral, chamber, choral and operatic music as well.

In my own band, I have tried to put my ideas into effect, and I attribute most of our success to the facts that we have, first of all, a fine body of players, an effective instrumentation, and a comprehensive library that contains only music that is well and suitably arranged.

Single Sousa Program for Chicago Visit

WHEN JOHN PHILIP SOUSA and his band come to the Auditorium next Sunday for two concerts, they will be heard afternoon and evening in a single program. Not only is such an arrangement contrary to Sousa usage; it is contrary also to the plans originally made for the Chicago visit of the march king and his men. Sousa takes to the road each season with no fewer than ten ready programs. Some years ago, in a three weeks' engagement in Atlantic City, N. J., he played twenty-one programs in twenty-one days, and later repeated that achievement in London, to the vast astonishment of the English bandmasters, most of them being musicians who, like Sousa, had a military background.

Despite this immense repertoire of band music, Sousa never departs from a program once it is set before an audience. Those who desire special numbers can get them, as a rule, via the encore route. He seldom nowadays programs any of his own marches save the one of most recent composition. Thus, last year he billed only "On the Campus," then new; this season, the program mentions only "The Gallant Seventh," written last summer and dedicated to the famous 7th regiment of the New York national guard. But not in at least twenty-five years—the march is twenty-six years old—has Sousa directed a concert at which "The Stars and Stripes Forever" has not been called for and played. When, early in 1918, he conducted a great liberty bond concert in the Metropolitan opera-house, New York city, with Geraldine Farrar as one of his soloists, Sousa was compelled again and again to take the band—of course, his Great Lakes band, organized and trained by him here in Chicago—thru the stirring measures of "The Stars and Stripes Forever," composed on shipboard while returning to the United States shortly before we went to war with Spain.

Oddly enough, "The Stars and Stripes Forever" is not Sousa's own pet among his thirty or more two-steps. He prefers "Semper Fidelis," which he composed as the official march of the United States marines, in which he once held the title of major.

As to the one program for both concerts of Oct. 8, the explanation lies in the fact that many of the mail orders so far received at the Auditorium have contained notes asking that some of the numbers listed in the formal afternoon program be given in the evening, also. As to do so would be to upset the balance of the program laid out for the evening, the latter has been withdrawn, and the afternoon program will be repeated.

The afternoon bill contains "The Gallant Seventh," new; "The Fancy of

the Town," new, last season, and brought to date by the dropping of the melody representing 1911, with which the medley began in the March visit, and replacing it with a melody representing 1921, thus keeping the porpoise to its design of reviving "the most popular ten melodies of the last decade"; and, new, a medley of "ten of the world's greatest tunes," and not "the world's ten greatest tunes," as it has been incorrectly described.

Marjorie Mooney, a new coloratura, will be the vocal soloist in both concerts.

SOUSA'S GREAT BAND JOY TO NASHVILLIANS

Two Concerts Friday Delight Audiences at Ryman Auditorium.

By GEORGE PULLEN JACKSON.

John Philip Sousa brought to the Ryman auditorium Friday afternoon and evening the very best band, in my opinion, and the largest one that has ever toured the South. It was the same well-known march king, the same old low-arm-swinging unique style in directing—suggesting that the conductor was preparing for a standing jump into the bell of one of those five big yawning Sarrusophones in the back center stage—the same old and new marches as encores, marches that have, in their swing and sweep and swirl, come nearer to embodying the spirit of martial moving America than have the compositions of any other musician; the same old line-up of cornets, piccolos and trombones standing behind the footlights and giving a whip-snap finish to "Stars and Stripes Forever." All this was the same. The new in this organization was its size, increased to about eighty men; and its far better playing. Those eighty men attacked as one. They were so evenly balanced in the different choirs that the total impression was time and again one of a great organ.

The outstanding numbers on the program of the afternoon were the "Peasant Wedding," by Goldmark, and the finale from Tchaikovsky's fourth symphony. Of course these composers did not intend that their works should be interpreted by brasses and reeds alone. And it was clear to those in yesterday's audience who were more or less familiar with the orchestra versions of these works, that clarinets are a poor substitute for violins. Mr. Sousa's reeds were all that could be demanded in excellence; but that was not enough. Compensating, however, for the lack of the string quality in certain passages, was the magnificent offering of the brass section. I have never heard the equal of the tone, both in its evenness and in its volume, that well-edited times out of those tubas, trombones, French horns and trumpets.

The Goldmark number was cleaner cut, purer music, and better adapted to this sort of an ensemble. The Tchaikovsky piece, though even more difficult and equally well played, suffered most from the lack of strings. But I feel that the audience was devotedly thankful to Sousa for dishing up two such beautiful numbers on his afternoon program.

John Dolan is a first-class cornetist. A first-class cornetist is one who can stagger an audience by making the most brilliant tonal gymnastics seem like child's play. Mr. Dolan did this and more. He also played (as an encore during the evening concert) the popular "Berceuse," by Godard, in such a manner as to prove that he was not only a lip-agile cornetist but also a musician.

Miss Marjorie Moody, soloist at both performances, has a high, clear, mobile soprano voice which she used with understanding. Her two arias were "Caro Nome," from Rigoletto, and "Ah, Fors e Lui," from "Traviata." Among the many encores that Miss Moody was compelled to sing, "Dixie" created the greatest furore.

The harp soloist, Miss Winifred Bambrick, proved herself a veritable little wizard of that instrument. Her execution of Alvars' "Fantasia, op. 35" was extremely pleasing.

One might call George Cary, xylophonist, the "cornetist of the wooden bars," for work of this player was very similar in character to that of the traditional triple-tongue-polka products of the little brass horn. Mr. Cary brought real music out of the resonant rosewood slabs.

Miss Caroline Thomas, violinist, completed the really rich roster of Mr. Sousa's soloists. In playing the "Romance and Finale" from Wienawski's second concerto Miss Thomas showed a big tone and an adequate technical equipment. Any violinist, however, who tries to play to an accompaniment of a bank of reed instruments will find herself up against the difficulty of making her tone dominate the volume behind her—as did Miss Thomas. This difficult situation was relieved when the soloist played the popular "Souvenir" as an encore, with harp accompaniment.

Noteworthy among the band's offerings on the evening program were "Leaves from My Note-Book" (Sousa), a pleasing little group of three non-related pieces; intermezzo, "Golden Light" (Bizet), and a "Bouquet of Popular Inspirations" entwined by Sousa.

The last number on each program could not be enjoyed by 3,000 music lovers because 300 bores insisted on indulging in their favorite indoor sport of tramping out of the theater at that time. Sousa and his magnificent band played fair with Nashville folks. But in this respect these early leavers did not play fair with either Sousa or their neighbors.

Sousa to See Himself.

Following out the poetical plea of Robert Burns, John Philip Sousa will see himself as "thers see him" next Monday night. At any rate, he will see himself as the Hippodrome audience see him daily in "Better Times."

Mr. Sousa yesterday telegraphed from Cortland, N. Y., to R. H. Burnside, reserving a box for the occasion so that he may view the impersonation of himself and his band in the Grand Opera Ball number of the show. Thomas Colton is the impersonator.

The Sousa musicians will conclude their present season at Brooklyn on Saturday night.

Sousa Combines Ten Best Tunes



George Carey, World's Greatest Xylophone Player, Who is With Sousa.

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs and guns to arrange with characteristic Sousa instrumentation a fantasia having as its basis his choice of the ten "best" from among what musicians everywhere agree to be the world's greatest melodies. It is interesting, in advance, to guess at Sousa's selections. If all of us do not agree with his choice of ten, it will not be because the march king is unacquainted with the tunes which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it with a number of other novelties in the program he has prepared for the concert by himself and his famous band in this city on Saturday, matinee and night, October 28, in the Wyatt auditorium.

General sale of tickets begins tomorrow morning at 10 o'clock at Sterchi Brothers & Fowler. No telephone orders will be taken while the line is being served. Tickets reserved and not paid for by Friday 5 p.m. will be sold Saturday. There has been a large number of inquiries, but there are still many seats left for those who

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 Mooly, 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 lilted 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 Will Offer Novelties.

A humorous based upon Marilyn Miller's song from "Sally," "Look for the Silver Lining," was announced yesterday by Lieut. Com. John Philip Sousa as one of his numbers for his annual Hippodrome concert on next Sunday night, November 5. Although Sousa is the composer of numerous suites and humor-

esques, his fame as "the march king" so overshadows his other musical renown that the annual Sousa march attracts much wider attention than any of his other new compositions. The "Silver Lining" humoresque this season, however, has been as popular as many of his marches and has even shared honors with the new Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment, National Guard of New York, and the original manuscript of which will be presented to Col. Wade H. Hayes, commander of the regiment upon the occasion of the Hippodrome concert. Mr. Sousa, following his usual custom, will play his march compositions as the encores numbers and this season will draw the encores from the following: "Semper Fidelis," "Bullets," "Bayonets," "Comrades of the Legion," "Who's Who in Navy Blue," "Sabres and Spurs," and "United States Field Artillery," probably the greatest of all military marches.

Mr. Sousa also has made a place on his program for the "Parade of the Wooden Soldiers," by Leon Jessel, from the now popular "Chauve Souris." This is a revival number with Sousa, who introduced it to America during his tour, sixteen years ago.

Lieut.-Commander John Philip Sousa, the famous bandmaster, will appear in his only New York concert of the season at the Hippodrome on Sunday night, November 5. Sousa's New York concert comes near the end of his thirtieth annual tour as the head of the organization which bears his name. A feature will be the first New York playing of the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment New York National Guard. At that time the manuscript of the march will be presented to the regiment, and

the regimental band of eighty pieces will join with Sousa's organization of 100 in its first presentation in New York.

Sousa Cutting Short Tour.

John Philip Sousa will cut short his current tour—the thirty-first of his annual jaunts about the country—on November 19 and devote himself for the rest of the season to duck shooting in the South. The premature termination of his bookings is due to the fact his engagements last year were unusually extensive, thereby cheating him and his co-workers out of a vacation.

Sousa is now heading North from Nashville, with the Hippodrome his objective next Sunday night, for his only New York concert.

After the duck-hunting era has passed Sousa will devote himself to the score of the new opera which he is writing for Mary Garden. A definite announcement concerning this work and its theme is promised upon his arrival here a week hence.

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.

JOHN PHILIP SOUSA AND HIS BAND PREMIERE MUSICAL EVENT

Nearly 4,000 Heard Two
Concerts Here Yesterday,
Successfully Put on By the
Ladies of Music Club.

Johnson City's premiere musical event was the appearance of Lieutenant-Commander John Philip Sousa and his band at the Municipal Auditorium in two concerts yesterday. The sentiment of the people showing flattering approval of the offering, was doubly expressed, by the silent drinking-in of the voluptuous harmonies, and by the repeated recalls given every number played.

Sousa's band, an American institution, and the most famous and widely travelled musical aggregation in the world, of course needed no real introduction to the people of Johnson City; the mere announcement of its coming heralded a musical thrill for the thousands who rushed to secure tickets; and Johnson City itself felt bigger, that the great American bandmaster and his hundred artists had agreed to visit the city. As a result, the great auditorium was completely filled at both the matinee and evening performances.

The musical organization is a perfect balance, a knowledge of the likes and wishes of an American audience—all combined, and subservient to merest nod of the great leader, who has wielded the baton for near two decades. The program was arranged with varied selections, superbly contrasting in their sequence—seeming to the audience as if it were the logical and only way it could be arranged and no matter what the taste or musical knowledge of the listener, there was something—and a lot of it—for just that person.

Sousa's baton seemed electric, connected by some unseen method to every instrument; it's slightest move seemed to touch a note or a chord, drawing forth a flood of hypnotic melody and harmony from the instrumental choir which, under his leadership, seemed a gigantic celestial organ. Gold-voiced horns met sighing reed and mellow wood-wind, and the song was sent on its way; trumpet blared against shriek of fife and roar of tuba, and the heart beat time to the martial tune. The harp, the drums, the chimes, the sad French horns, the proud trombones, the giant tubas, the wierd oboe, bassoon, flute, the soulful baritone—all filling in just the part to make perfectly the Symphony, the song of love the tripping dance, the march to battle—a story told in tone, or a bit of tricky humor, that only such a band and such a master could produce.

Sousa was liberal with his encores. He had to be, to satisfy the continued demands; and they were pleasing in the extreme. To the delight of the audience, many of these unlisted numbers were Sousa's own compositions, including his famed marches; and for good measure he added several popular selections with his own unique variations. One bit of lugubrious musical humor was a closing passage to a popular old song, the tune only being played in different octaves, alternating between tuba and flute, trombone and piccolo, bassoon and clarinet—but as technically difficult as it was hilarious.

The aggregation arrived in Johnson City in two special cars, attached to Southern Railway train No. 26, which was about one hour late. Mr. Sousa went immediately to luncheon with the Rotary Club, while the other musicians were in

uniform, ready for the matinee performance, which was scheduled within a short time after the arrival of the train. The great trunks and boxes for the instruments were scattered in the hallways of the Municipal Building, and with military precision, each man was in his place within a few moments.

Some of the men in the band have been with Sousa for thirty years; and all of them are affable "human" fellows, just "one of the boys." Between numbers on the stage, they slip out the back for a little chat, or a cigarette; and on the moment, slip back into their places like the parade drill of a perfectly trained troop.

Sousa himself may be older, according to the calendar, but nothing in his movement, manner, ability or verve discloses it. He is chock full of a fun of dry humor, with a penchant for telling a good joke at his own expense. Only the absence of his beard makes him different from the Sousa of a few years ago—but even that, revealing a full round face, tanned and pleasant, seems to take off a few years.

Comment, which could only be favorable, is superfluous with regard to the soloists: all finished artists, with selections which at once showed their remarkable skill and thrilled the audience. John Dolan, cornet; Miss Marjorie Moody, soprano, who sang in Johnson City for the first time in several days, having been suffering with a cold; Miss Winifred Bambrick, harp; Miss Caroline Thomas, violinist; George Carey, xylophone.

The Local Touch

Just after the matinee performance, Sousa personally expressed his appreciation to representatives of the Wednesday Morning Music Club, for the successful manner in which they had handled the concerts; and in recognition of this, presented to members of the committee, Mrs. Paul H. Wofford, president of the club, Mrs. B. S. Poudier, and Mrs. R. S. Boyd, each an autographed record of one of his famous marches, played by his band. In the afternoon, about twenty of the players accompanied him to the Sanatorium, where he played for the patients. Several hundred people came from neighboring towns for the concerts.

The Wednesday Morning Music Club is responsible for the great success of the attraction. They had planned to have the band come to Johnson City a year ago, but did not complete arrangements at that time. This year, after failing to secure requested co-operation of several of the other civic clubs of the city in making a guarantee, they arranged alone with the management of the band; and through personal work, gave the musical treat to Johnson City, filled the auditorium twice, through the sale of tickets; doubled the size of the stage; assumed all expense of announcing and preparations, and were rewarded by having left an excess of finances, esti-

SOUSA'S BAND GIVES TWO LIVELY CONCERTS AT ODEON

Numbers Range From Symphonic to
Musical Comedy Excerpts, In-
cluding Leader's Spar-
kling 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 and His Band Provide St. Louisans with Musical Treat

World-Famed Musicians
Give Two Sunday Con-
certs at Odeon.

Lieutenant Commander John Philip 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 boes 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.

Rolling 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 tuba, clarinet following horn, and so forth. In "A Bouquet of Eloquent Inspirations," entwined in potpourri form by Sousa, we heard the liveliest capers and rilleries. 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 Wienawski'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."

Sousa and His Band

The Hippodrome's second big audience yesterday was attracted by John Philip Sousa's birthday concert. The eminent bandmaster, march king, novelist, and toastmaster confesses to sixty-six years, but it is not for such as himself that the limit of life is supposed to be three-score-and-ten. That's a mere starter. To see him, to hear him conduct, is to imagine him a young man of under fifty. He produced some novelties; he aroused enormous enthusiasm; he was smothered in flowers; he added encore after encore; he had four soloists, who also were applauded to the echo—what

Sousa and His Band Entertain in Brooklyn

Sousa and his Band will visit Brooklyn on Saturday, November 18, when they will give two concerts in the Brooklyn Academy of Music, one at 3 P. M. and the other at 8:30 P. M.

The famous March King will bring his entire organization to Brooklyn, and they will play a programme of new and old favorites. Sousa has two new marches which he is keeping for Brooklyn. A new "El Capitan" may spring forth.

IMMENSE THROUNGS GREETED SOUSA

Municipal Auditorium Was Sold Out Last Night — Matinees Well Attended and Concerts at the Sanatorium Was Greatly Appreciated.

Immense throngs greeted John Philip Sousa and his band at the Municipal auditorium yesterday afternoon and last night, thousands from in the city and hundreds from the surrounding communities. The auditorium was filled for the matinee and last night the auditorium was sold out. Sousa appeared here under the auspices of the Wednesday Morning Music Club and the thousands who heard the concerts were lavish in their praise of the efforts of these women. The result was not only a musical triumph but a financial success.

The band is still one of the finest in the United States and Sousa himself modestly admits that he is the

greatest leader in the business, even if he doesn't sport whiskers as in the halcyon days of yore. The playing last night was up to the very high standard set years ago and maintained by Sousa, while the individual artists were all that could be desired. Sousa himself paid high tribute to the members and officers of the Wednesday Morning Music Club who undertook and handled successfully finances and ticket sale.

This morning at the meeting of the club the receipts showed net earnings of nearly one thousand dollars with which the club will purchase a piano.

For The San Boys.

Following the matinee performance yesterday afternoon, under the guidance of Mr. and Mrs. Evan Rees about twenty-five members of the band accompanied by Commander Sousa journeyed by automobile to the National Sanatorium where they gave concerts for the benefit of the patients. The sick ward was also visited and the boys at the Sanatorium were immensely pleased with the courtesy. Instead of receiving thanks Commander Sousa expressed his appreciation of the opportunity of visiting the boys.

Those furnishing cars to take Commander Sousa and the band to the Sanatorium were Mr. Evan Rees, Miss Juliet Hunter, Mrs. Stanyarne Little, Mrs. Paul Wofford, Abe Slack, Mrs. D. A. Vines, Miss Gladys Thomas and Capt. Atkinson.

Commander Sousa had a full day in Johnson City: a fine address before the Rotary Club, matinee performance, special concert at the San and night performance. The band appears in Roanoke, Virginia, tonight.

Mr. Brandenburg, cornetist with Sousa's band remained behind yesterday in the local hospital on account of an infection in the foot. He will return to his work in a few days and will join the band at Wilmington, Delaware.

JOHN PHILIP SOUSA



Sousa Still 'The March King' Delights Hearers

Peoria's need of a larger auditorium than Mohammed Temple was again evidenced on Friday afternoon and evening when people were turned away for the concerts by Sousa's band, and also by the concert itself for a band is too loud for that space. When the selection called for the blare of trumpets in unison or fortissimo passages it fairly shook the floors, and while it caused an exultant thrill all up and down one's being, it was almost ear-splitting.

The thunderous applause which greeted every number of the programs 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 quietly, 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.

Mrs. Carl Block's appearance on the evening program gave the concert an added interest to Peorians, who are extremely proud of her accomplishment as a violinist. She played the difficult Finale to Mendelssohn's Concerto with her usual display of fine technique and sympathy of interpretation, and responded to the hearty applause with two encores "Dream of Youth," unaccompanied by the band, and then the much loved "Traumerie" with accompaniment.

The program was a veritable feast of well-loved numbers. The utmost generosity was displayed with encores, and most of them were the favorite compositions of the director, Mr. Sousa, of which the public never tires. The new number "Leaves from My Note-Book," by Sousa, including "The Genial Hostess," "The Camp-Fire Girls" and "The Lively Flapper" were gems of musical description and his "Bouquet of Beloved Inspirations," a group of favorite classics, entwined in delightful manner, was followed by an encore which was a medley of old-time popular songs ending with an arrangement which brought forth ripples of laughter throughout the audience.

Miss Marjorie Moody, soprano, sang beautifully an aria from "La Traviata" and favored her hearers with two encores "The Sweetest Story Ever Told" and "Comin' Thru the Rye." John Dolan, cornet soloist, and George Carey, xylophone artist, were also well received.

SOUSA—BOILED EGGS—PUNCH—

The account of John Philip Sousa's address before the Rotary Club of Montreal, Can., is so unusually interesting—and different—that it is herewith reprinted from the Gazette:

John Philip Sousa is no less entertaining in the role of raconteur than that of a bandmaster. This was demonstrated yesterday when he addressed 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 on international relationship. On the contrary, it proved to be on boiled eggs, the British admiration 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, introduced the speaker than they all carried their chairs to the immediate vicinity of the head table in order to make a sort of family gathering.

The speaker stated that he came second to no man in his admiration for the British Empire. He had travelled into nearly every corner of the globe over which flew the British flag and the more he had seen of British institutions the more he liked them. But since his arrival in Montreal he had become rather sad. When he was very young, said he, he was always given eggs for breakfast which were beaten up and served with decency since a yellow streak had never been able to eat them with his shirt front or on the tablecloth. Always made its appearance on his shirt front or on the tablecloth. But during his first visit to London he stayed at the old Morley's Hotel and, going down to breakfast, he ordered eggs. The waiter appeared with a weird cup containing an egg still possessed of its shell. "Do I just swallow it?" inquired the bewildered Sousa. Thereupon the waiter, seemingly amazed with his client's ignorance, lifted his knife and decapitated the top of the egg. "It occurred to me, gentlemen," said Sousa, "how very artistic this was, and I to me, gentlemen, said Sousa, "how very artistic this was, and I wondered why on earth such artistry was not introduced into America, and I was determined never again to eat my egg in any other way. On my arrival in Montreal a prominent citizen invited me to be his guest, and at breakfast the following morning sure enough eggs were served, but, alas, with emphasis, "you are slipping," "Gentlemen," added the speaker, "while he was in New York some time ago he received from England four beautiful volumes of Punch. At the time he was entertaining a well known Britisher to whom he commented upon the great admiration the Britisher had for Punch. "Indeed," said he, "it is the English Bible. During my guest's visit it occurred to me how much he would probably enjoy Punch, and one morning I accordingly said: 'There you are, old man, here are some volumes of Punch. Go and spend an enjoyable hour or two with them.' To hell with them," was his reply; 'throw me over the baseball page.' This

AND AN ENGLISH CHARWOMAN

brought forth roars of laughter, which was the more increased when the speaker added: "Gentlemen, you are slipping." His other story concerned an experience with a "charlady" in an English hotel. Every morning as he would go down to breakfast he saw a woman continually scrubbing the floors, and it occurred to him what a horrible life she led. "I asked my manager for a pass to one of my concerts," said Sousa, "and I may say that above all things he hates a man to whom he gives a pass, and there are few men he hates. But I succeeded in getting one eventually. So the following morning I said to the charwoman 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 members, who repeatedly cheered the speaker and they voiced the unanimous hope that Lieutenant Commander Sousa would enjoy his visit to Montreal and that he would address them again during his next visit to the city.

SOUSA AND HIS BAND.

Among the soloists with Sousa and his band when they come to this city, on Peace Day, Saturday, November 11, matinee and evening, will be John Dolan. The March-King regards Dolan as a sort of superman of his instrument, and says of him:

"Dolan is the greatest cornet player it has ever been my privilege to hear; and I have more than once fine-tooth-combed the world when men I have raised and trained on the instrument have retired or decided to go into one of the symphony orchestras in order to end travel. I know that playing the cornet is often the subject of comic paragraphs and of jest in the variety theaters; and nobody laughs at such jokes more heartily than I. Dolan is a genius; I must go back to Jules Levy to find a fair description; and Levy did not possess the improved instrument of the day when he was the ideal of the

SOUSA'S BAND TODAY

Concerts at 4:30 and 8:15 at President Theater

John Philip Sousa, the great American bandmaster, brings his big organization to town today for two concerts at President theater.

The matinee, at 4:30, will be known as the "High School Cadets' Matinee," honoring the local cadet brigade, in which Sousa has always taken a deep interest. The evening performance will be a "Shrine concert." A large group of vocal and instrumental soloists will be present. The band is here under the patronage of Almas Temple, Mystic Shrine.

Sousa's Annual Visit to Willow Grove Park

March King and His Seventy-five Artists to Present Splendid Programs.

There is every reason to anticipate today 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 Sousean, and that means of a high musical quality combined with wealth of melody. Of course, there will be prompt response to demands for more, as expressed in applause, and those Sousa marches and operatic and other compositions that are renowned throughout the world will be heard, played as only they can be played when directed by the composer. Sousa's organization of 75 artists is unique and there is no band anywhere as instantly responsive to a conductor's baton as is this magnificent musical body. Of course, there are soloists who will be heard in well-selected music, and each is an artist in his or her own line.

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, and he was in this city in the spring for one concert at the Metropolitan Opera House. Preceding that concert he was the guest at a banquet given in his honor at the Union League by Walter Hering, of this city. That dinner was notable in the representative quality of the guests and in the fine feeling that was evidenced in the greeting given the famous bandmaster.

The repertoire of the band, which is now in its thirtieth season, has been extended to embrace the best of recent music, and this, of course, includes some new Sousa compositions. One of these is "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th, of the Twenty-seventh Division). A new suite is called "Leaves from My Note-book," both of which will be presented at the second concert this afternoon. This latter is a diversified work, including references to "A Genial Hostess," "The Campfire Girls" and "The Lively Flapper." Another is a collection containing themes of Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These will be played during the engagement, together with many other Sousa compositions.

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's concerts, including Bazin, Chopin, Puccini, Strauss, Verdi and Sousa. A number of operatic selections will mark Wednesday's program.

Thursday will be devoted to the compositions of Lieutenant Commander Sousa. The finest of this composer-director's works will be presented. 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," "Sheridan's Ride," "The Presidential Polonaise" and "Leaves From My Note-book."

Many composers will be drawn upon for Friday's concerts, including Wagner, Perkins, Goldmark, Nicolai, Meyerbeer, Komzak and Sousa. The Wagner selections will be the overture to "Rienzi" and scenes from "Tannhauser."

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 its third 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.

SOUSA TO VISIT BROOKLYN.

Sousa and his band will visit Brooklyn on Saturday, Nov. 18, when they will give two concerts in the Brooklyn Academy of Music, one at 3 p. m. and the other at 8:30 p. m.

The famous march king will bring his entire organization to Brooklyn and they will play a program of new and old favorites. A Manhattan Beach evening will be enjoyed over again by those who number themselves among his old friends, and an evening's good entertainment is insured to his newer acquaintances.

Sousa has two new marches which he is keeping for Brooklyn. A new "El Capitan" may spring forth.

Lieutenant Commander John Philip Sousa will give his only New York concert of the season at the Hippodrome, this (Sunday) night. For this concert, Sousa's organization of 100 men will be joined for a portion of the program by the band and trumpet corps of the Seventh Regiment, New York National Guard, under the direction of Lieutenant Francis W. Sutherland, for the presentation to the Seventh Regiment by Sousa of the manuscript of the latest Sousa March, "The Gallant Seventh," dedicated to that organization and performed for the first time in New York at the Hippodrome on Sunday night.

CAMP FIRE GIRLS WILL

HELP SOUSA CELEBRATE

The Camp Fire Girls will celebrate Lieutenant Commander John Philip Sousa's sixty-eighth birthday to-day by a tea to be given by Mrs. Oliver Harriman, national president of the organization, at her studio, No. 142 East Fifty-fifth street, Manhattan, and by attending in a body Sousa's concert at the Hippodrome this evening, at which he will play a new suite entitled "Leaves From My Note Book," one number of which is "Camp Fire Girls."

Camp Fire Girls from New York and Brooklyn and members of the Board of Directors of the organization will be among Mrs. Harriman's guests on Sunday

day afternoon to do honor to Sousa and to express their appreciation of his interpretation of their movement through his music. It is expected that Sousa will present Mrs. Harriman with an autographed copy of the music for the national organization of Camp Fire Girls. The girls themselves will wear ceremonial gowns both at the tea and at the concert, which they will attend as guests of Mrs. Harriman.

DREAMS

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. For there were five thousand people congregated about the tiers of seats in Dey's Arena to hear the concert under his direction, and it was a hot night and not at all conducive to physical comfort. That those present thoroughly enjoyed the music provided was demonstrated by the enthusiasm which greeted the various numbers, and particularly those familiar ones which have made their composer famous. The quick steps of Sousa, such as the Stars and Stripes Forever, Semper Fidelis, U.S. Field Artillery, El Capitan, and Bullets and Bayonets, certainly drew forth warm applause, and sometimes a demonstration of feeling. Indeed, only the xylophone solo came near to these in popularity, if the vocal and harp soloists are excepted.

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 use of the wood wind instruments in many of the compositions rendered was especially effective, but the brasses revealed fine tonal qualities when brought into play in the more militant pieces. The liquid tones of the reeds were notable in the opening number, the Red Sarafan overture. Followed then a splendidly rendered cornet solo by Mr. John Dolan. In the suite Leaves From My Note Book, which came next, Sousa revealed his clever manner of using the various instruments for "effect" and the playing of this number, besides being enjoyable to hear, was a decided novelty as well. The arrangement of "popular gems" called A Bouquet of Beloved Inspirations was among the most welcomed of the remaining selections. Many waited in anticipation to hear the last number on the program, which was Poirer's Rhapsodie d'Canadien. It is an ambitious composition and many less worthy pieces have been hailed with approval when the name of a more famous composer was attached. The present composer's inspiration seems to have been the martial music of Tschalkowsky, the development of the O Canada theme being strongly reminiscent of the Russian's massive overture 1812. It is a creditable composition, which ought to be heard again.

The soloists were Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. The former sang in a voice of very engaging quality, pure, well-rounded and controlled with perfect ease. She sang Verdi's Caro Nome, and followed with two loudly-demanded encores.

Miss Bambrick, is an Ottawa girl, but anywhere she would win distinction by her finished playing. The loveliest music arose from her instrument in the three numbers she played, the Fantasia and the ever-green Believe Me if All Those Endearing Young Charms, proving the most popular. These two are also widely distinct in character, the former calling for advanced technical proficiency. Her appearance in Ottawa under such distinguished auspices proved a triumph for this brilliant and rising young artist.

The program follows;

1. Overture, "The Red Sarafan," Erichs
2. Cornet solo, "Centennial Polka," ... Bellstedt
3. Suite, "Leaves from my note-book" (new) ... Sousa
- a. "The Genial Hostess,"
- b. "The Camp-Fire Girls,"
- c. "The Lively Flapper,"
4. Vocal solo, "Caro Nome," Verdi
5. Intermezzo, "Golden Light," Bizet
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. Harp solo, "Fantasia" Op. 35 ... Alvars
- Miss Winifred Bambrick.
- b. March, "The Gallant General" (new) ... Sousa
8. Xylophone solo, "Valse Militant" ... Durand
- Mr. George Carey.
9. Rhapsodie "d'Canadien" (new) ... Poirer
- Band encores were selected from the following compositions of John Philip Sousa:

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 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 a head appreciated the opportunity to the fullest, and shared Mr. Johnson's views regarding what he termed "Sunday blue laws."

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, notified Mr. Albert of his arrest and took the names of several theater attaches 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 concerts 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 doing away with the necessity for a sale of tickets on Sunday and satisfying, in the opinion

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 concerts 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.

"Clergymen 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 can't 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."

ion of legal authorities who were consulted, the intent of the law relating 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.

Record Crowds Attend

No concerted move, legal or otherwise, was made, however, to stop the concerts. 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!"

and "Speech!" The E. J. president again appeared, walked smilingly to the center of the stage, where he was forced to stand for a full minute and acknowledge the cheering and applauding of his enthusiastic friends.

"There may have been theater audiences representing greater wealth than is represented in this one," said Mr. Johnson, "but there has never been an audience composed of more good American citizens. I doubt if there was ever an audience more representative of clean and honest citizenship. It is good to see so many honest people gathered here tonight. I know you are honest. There are other audiences in this city tonight and I doubt if all of them are so well entertained."

Wants Ordinance Changed

"I congratulate you upon your privilege of hearing this wonderful organization. Notwithstanding the fact that a city ordinance says it is a crime, I do not feel like a criminal and I don't believe any of you do."

"We are told that we have violated the law. I don't believe that stuff. You don't believe that stuff. (Applause.) I wonder if you don't think we should have a Board of Aldermen who will change such an ordinance. (Cheering.) I believe they will. (Cheering and applause.) We will be in court in the morning. Let them prove us guilty."

During his brief remarks in the afternoon Mr. Johnson invited those who might have felt that they were "partners in crime," to get their money back at the box office. Not one of the 3,000 present availed himself of this offer.

"Mr. Sousa 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 concerts 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.

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 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 unflinching 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 ukeleles, 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 Please

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.

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.

Let all who have despaired of the artistic morale of the American people 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 stuff? When it comes to music, in one

Picks "Ten Best Tunes."

Selecting the twelve greatest women of the same number of most beautiful girls is easy beside the task John Phillip Sousa has set for himself, as he is willing to tell any one interested enough to listen. He is now engaged in picking the "ten best tunes" as a feature number of his program next Sunday night at the Hippodrome. The composite piece will be listed on the program as "A Bouquet of Beloved Inspirations."

Mr. Sousa declares the ten are not all classical, nor yet entirely of the popular variety, but a happy blend of both types.

AMUSEMENT NOTES

Admiral Hilary P. Jones, commander in chief of the United States Navy, whose flagship, the Maryland, is now in the Brooklyn Navy Yard, will head a party of eighteen officers of the United States Navy who have reserved boxes for Lieutenant Commander John Phillip Sousa's annual Hippodrome concert next Sunday night.



JOHN PHILIP SOUSA
"MARCH KING"

SOUSA PLAYS TO LARGE PATRONAGE

Famous Conductor Brings Delight to Believers in Band Possibilities, and Some Unbelievers

There are bands and bands, same as there are fiddlers and violinists, and Lieutenant Commander John Philip Sousa is director of a BAND.

The famous "March King" played at the Auditorium last night to practically a capacity house—a capacity house over there is some house, even for a band concert—and there was not a hint of evidence that anybody did not find in the evening what it actually brought, a delightful treat.

Brass bands are not orchestras, but with as much wood wind and expedients as Sousa carries, he makes one as nearly an orchestra as is possible without strings. The maestro carries a capable list of soloists, particularly his soprano, Miss Marjorie Moody, and his program is interesting from start to finish.

Easily the kern of the program was Mr. Sousa's own suite, a new conception, "Leaves from My Notebook." The arrangement embodies three principal themes and they are as dainty, as highly characteristic and as true as a real artist would have

them. In this suite the score is introducing the "genial hostess" is a true delight, while sections of the second, "The Camp-fire Girls," particularly those passages assigned to the oboe, are inspiring. The suite closes with "The Lively Flapper," and Mr. Sousa certainly must know flappers.

The program was too long and the hour too late to permit of thorough analysis, but the performance may be summed up thus:

There was something for every taste and it was all good.

Another outstanding number by Mr. Sousa was "A Bouquet of Beloved Inspirations." This included the themes from classics of the opera and other scores, not omitting things to carry almost every mood, and as legions for the splendid ovation given it, the conductor gave a similar melody of old time popular airs.

It is difficult for one who loves chamber music or piano alone to imagine that an aggregation of a hundred pieces, largely brass, with some horns designed especially to better a tuba, can give "The Blue Danube" and leave no regrets for what may not be there. Sousa does it. It was one of three encores forced after the "Beloved Inspirations." Along with it as another extra went "Pins and Needles."

Miss Moody sang the incomparable air from "La Traviata," "Ah fors e lui," and she did it well. She has a small voice, purely lyric, but true, clear and marked with animation. As encores she sang "Carry Me Back to Old Virginia" and "Dixie."

The conductor was very generous. Never once was an encore refused, and more than once there were two or three added numbers. He played nearly all of his famous marches. The best of the march hits went with another excellent one from the classics, Bizet's "Golden Light." This march was "The U. S. Artillery," one of the most fitting, melodious and at the same time highly descriptive of the composer's works.

Miss Caroline Thomas, the violin soloist, gave "Romance and Finale from Second Concerto," by Wienlawski and as an encore "Souvenir." When her instrument was not overshadowed by a too heavy accompaniment she gave a good account.

John Dolan, the cornet soloist, and George Carew, with the tubas and mallets of the xylophone, were top-notchers in their specialties; neither getting away with only the fixed program number. Mr. Carew, in his interpretation of MacDowell's "Witches' Dance," appeared to have all there is for his instrument, while Dolan, with his encore number, the Berceuse from Jocelyn proved that there is something besides blare in a cornet if one knows how to extract it.

Except for encores there was not much overlapping of programs as between matinee and evening performances. A good crowd was out for the afternoon concert, and late comers for the evening engagement had reason for a time to fear they might not be entertained. It is understood a great many persons were here from out of town and the city turnout was thoroughly representative.

The Lieutenant Commander is not a personal stranger in Roanoke, although it is a long time since he was

WEDNESDAY MORNING MUSIC CLUB.

As somebody remarked last night, the ladies do better than the men when it comes to achieving great things for this town—meaning that the men shied off from underwriting the John Philip Sousa band guarantee.

The Wednesday Morning Music Club, a woman's club, brought to Johnson City Lieutenant-Commander Sousa and his band, and thus gave hundreds and hundreds of people the privilege of attending and hearing a wonderful musical concert.

We are happy to announce that the ladies of the Wednesday Morning Music Club came out ahead financially, if you'll pardon the vulgar reference to money in relation to art, and we are glad of the privilege of thanking and congratulating them for the rare and splendid treat they made possible for us.

There is every evidence of a tidal

Marjorie Moody, Soprano, to Assist in Sousa Band Concert

Miss Marjorie Moody, one of the soloists to be heard at the concert to be given by Lieutenant Commander John Philip Sousa and his band in the Sussex Avenue Armory next Thursday night, is a soprano whose voice and skill in using it have called forth criti-

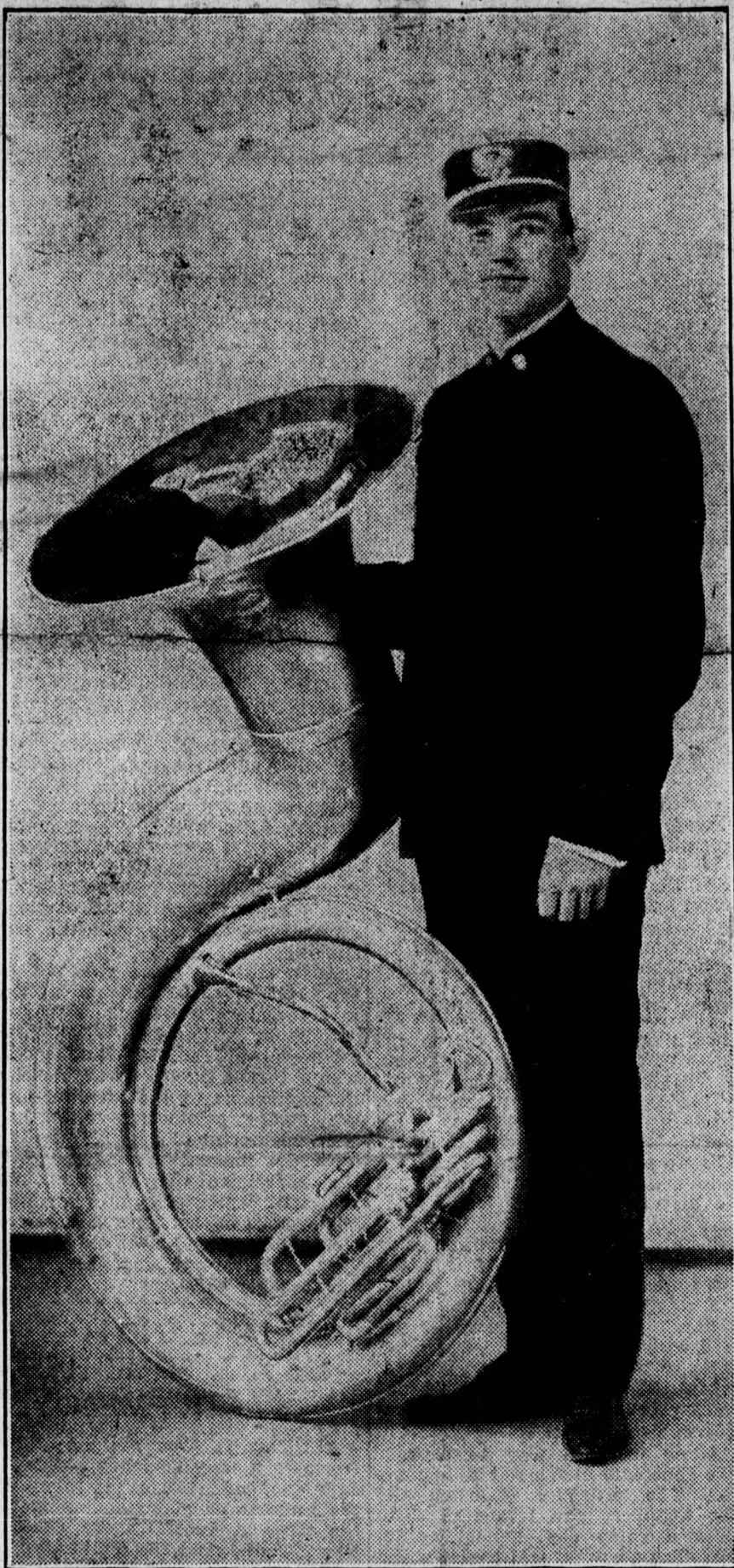


Marjorie Moody, Soprano.

cal praise during the organization's tour this season.

Miss Moody is a Boston girl and received her musical education in that city. To appear as a soloist with Sousa is no small feather in the cap of a young and ambitious singer. Before she was engaged for the present tour she had appeared in concerts in her home town and neighboring places. She was one of many applicants tried out by the noted band master before he decided that she was the best qualified to appear on his programs. His

PAGE OF THE SEVEN AT



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 qual-

ity of the orchestra. The father of the concert band of America was that splendid organizer, the late Patrick 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 piccolo	1 piccolo
2 flutes	4 flutes
2 oboes	2 oboes
1 A-flat piccolo clarinet	1 English horn
3 E-flat clarinets	24 B-flat clarinets
16 B-flat clarinets	2 alto clarinets
1 alto clarinet	2 bass clarinets
1 bass clarinet	4 alto saxophones
1 alto saxophone	2 tenor saxophones
1 tenor saxophone	1 baritone saxophone
1 baritone saxophone	1 phone
1 bass saxophone	1 bass saxophone
2 bassoons	3 bassoons
1 contra bassoon	
2 first cornets	4 first cornets
1 second cornet	2 second cornets
2 trumpets	2 Trumpets
2 Flugel horns	
4 French horns	4 French horns
2 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

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.

New Art Treasures at Metropolitan Museum

Special from Monitor Bureau

NEW YORK, Aug. 23—The Metropolitan Museum of Art is exhibiting for the first time the recent gift of Edward S. Harkness of Egyptian antiquities of unusual interest, belonging as they do to the period of the King Akhenaton (1375-1358 B. C.), when Egypt turned to the worship of Aton—the sun, called the kindly creator of all things. A large part of the gift is from the Amhurst collection, originally from Petrie's excavations in the city built by Akhenaton when he fled from Thebes, and consists of sculptured heads and reliefs, evidently trial pieces from the studio of some old-world modernist, and ceramics, pendants, and scarabs.

This young king, Akhenaton, tried to turn his people from their many gods to the worship of a single deity and although his experiment was of short duration and resulted in a reversion of the Egyptians to their former gods, this period remains the most interesting in their history. From the tomb of a certain Khamwast and his wife Meset, who lived during this time, came an alabaster drinking goblet, a faience decanter, and a signet ring. These objects are inscribed with data which place them of the time of Akhenaton.

The goblet is lotiform and probably from the banquet table of the king. The decanter is of dark green faience and likewise comes from the palace, a souvenir, no doubt, of a court function attended by Khamwast. The gold signet ring is inscribed with the name of a succeeding ruler and its massiveness indicates the importance of the official to whom it was given; in the standards of its day its weight in gold was equivalent to the value of nine or ten acres of good farming land.

A valuable addition to the museum's collection of early Dutch masters is the recent purchase of a "Madonna and Child" attributed to Albert van Ouwater and belongs to the last quarter of the fifteenth century. Various influences appear in his work, notably the lifelike naturalness of Dirk Bouts, the painting of the Madonna's rich costume in the manner of the Van Eycks, and the landscape background similar to those introduced by the Italian painters. In spite of these tendencies the picture remains an earnest document of a skillful and painstaking artist and is fortunately in an almost faultless state of preservation.

An exhibition of Japanese sword mounts, to the number of 450, has been arranged by the museum from the collection of the museum and from the collections of certain specialists and collectors among the members of the Armor and Arms Club. These objects d'art, in which the painter, carver, and lacquerer collaborated, range from the sixteenth to the nineteenth centuries and display the many beauties of Japanese design and skill workmanship.

R. F.

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 two greatest bands in America, coming so closely together will afford an opportunity for comparison. Sousa has the advantage of popularity. But the Marine band is a close second, and some prefer its music to Sousa's. The reputation of the Sousa band rests largely upon the stirring music of the March King himself. The old familiar ones, "Washington Post," "Beau Ideal," and "The Thunderer," have given way to more modern marches, but the infectious spirit, dash and surprises remain. Sousa's band almost specializes in these marches.

The Marine band programs are not better, indeed, they aim at being more musical, and in doing so, they fall

What the Public Wants

Lieutenant Commander John Philip Sousa Has a Thirty Year Career to Prove That It Is Band Music.

by DORLE JARMEL

BOOM BOOM, Boom Boom Boom. A great symphony fills the hall with its beauty but, with a few exceptions, the audience is slumped back in its seats like a composite lump of lead, insensitive, immovable. Suddenly beneath the maze of strangled subtleties, beats the drum. Boom. Boom. The huge lump of lead seems to melt. It becomes fluid, uneasy, rhythmic. The brasses sound in major key. The pulsating mass resolves into individuals. Veins thump. Eyes brighten. Muscles are set for action. A universal chord has been struck in a sophisticated art. Like a trained unit, the audience responds to the ancient stimulus of the military note.

It is a common experience. We have all seen it happen. And it proves one thing. Music is not the universal language it is claimed to be. Music as an art is not even intelligible to ninety per cent of the people in the country from which it emanates. But there is one form of music which is basic in its appeal—the band. And yet good band music is rarely heard—least of all in its rightful place, under the banner of "Music for the People." There is only one conductor who has consistently given the public what it wants, and not what he thinks it ought to want. As a result his fame has spread through two hemispheres, to countries where the names of Nikisch and Damrosch, Mengelberg and Muck, have never penetrated. His name is John Philip Sousa.

"If the people wanted to hear Prsitz . . . sky's Funeral Dirge of a Frog," said Mr. Sousa in the course of an early morning interview at the Army and Navy Club last week just before his departure on his thirtieth annual tour with his band, "I should play it. But they don't. All the world loves a tune and I give them music with melody in it. It is not enough for me that a famous composer's name is attached to a certain composition. I judge by the music, not by the tag. Jupiter nodded on occasions. Why could not Beethoven, as well?"

The same understanding of human psychology was evident when Mr. Sousa discussed the opera with which he plans to top the long list of his works which at present include over one hundred marches, besides comic operas, suites, and songs. He describes it as a 100 per cent American opera, and he hopes that Mary Garden will sing in it.

"I have the utmost respect and admiration for the operetta works which American composers have written," declared Mr. Sousa, "but they make one big mistake. They do not choose themes with real blood in them. It's all right, of course, and very picturesque, to pick red men and Druids as the subjects of opera, but most people don't care very much about their fate and know even less. A good opera must have a theme of universal appeal, such as love, hate, or jealousy. There is no reason why an American setting should be less emotional than a Continental one. I was an American boy and I remember some of the things I suffered in my 'salad' days. Only the other day I read of a youngster who tried to kill his playmate because of a little girl. Which shows that certain primitive emotions are common to all nations and because of their universality should be the materials of art."

Mr. Sousa, despite the gray hairs which rather sparsely decorate his head, is a most invigorating person to talk to. His speech is flavored with army and navy idioms and his laughter is hearty and frequent. Though he was not dressed in the uniform covered with medals which his pictures have made famous—and which his rank as lieutenant commander entitles him to—a military air survived his light grey, striped suit. Years of service have left their mark in the erectness of the portly figure, the mustache like a grey brush, the weather-beaten face, the simple, direct manner of speech.

But perhaps Mr. Sousa is most the soldier when he is the bandmaster. It is then that one admires, not the precision of the right hand with the baton, but the sportsmanship with which the left hand, which was crippled a year ago when Mr. Sousa was thrown from a mad horse, does its work. Making light of the fact that at present his left hand cannot be lifted higher than the shoulder, Mr. Sousa uses a minimum of movement and succeeds in gaining his entrances and effects as successfully as if he were hydra-armed.

"I believe in inspiration," volunteered Mr. Sousa a while later when conversation was resumed at the armory where he was due to conduct a rehearsal. "That is my religion. God smiles and man is inspired. When I was hurt last year, I thought I should not feel so badly if I could write a new piece of music. And then I got the idea for my new suite which I call Leaves from my Notebook. It makes me happy to think that I am doing what God intended me to do. I feel that I am the luckiest man in the world and I would not change with anybody."

When asked why band music has such a wide appeal, Mr. Sousa gave a rather unique explanation. "The popularity of everything depends upon women. If the women didn't like the theatre, it would die; if they didn't go to the opera, the Metropolitan would have to close. The band awakens the militant spirit in us and woman, not man, is the militant spirit of the world. We get our fighting spirit from our mothers. Of course, there are bands and bands, just as there are women and women. But a good band, like a pretty woman, appeals to everyone."

Just then the band, under the leadership of the first cornetist, began to play Mr. Sousa's new Suite. After the first two movements, called The Genial Host and The Camp Fire Girls, came the third and last—The Flapper. Here the composer was most chivalrous—his music revealed, not a scarlet-lipped provocative opportunist, but a pretty tomboy. There was no need to ask Mr. Sousa after that whether he approved of the younger generation. Particularly as he added a few minutes later that if he had his way, all prima donnas would look like flappers and would be compelled to bob their hair.

The suite was over and Mr. Sousa mounted the platform to conduct the next number. It was a march—led by the March King himself. The triumphant rhythm surged through the huge grey armory. From the high windows, the sun poured in. It caught and reflected the gold of the contra bass tubas, the silver buttons of the men's uniforms. A few workers, doing odd jobs about the place, shambled in. Involuntarily their shoulders straightened. Their feet beat time to the music. They leaned slightly forward, as if waiting for a command. And their eyes were fixed on the figure with the baton.

Sousa and Mayor To Review Parade On Armistice Day

Waltz King, City Executive Others Will Occupy Special Stand

SEVEN BANDS IN LINE

Boys' Organization Will Make Its First Public Appearance—Hold Special Rehearsals

A review of the Armistice Day parade by John Philip Sousa, Mayor J. Norton Wood, and other distinguished guests of the Legion has been arranged by the committee. A reviewing stand will be erected in front of the Service Men's Home, in which they will take their places at the close of the parade. This will enable them to ride at the head of the parade in automobiles. Sousa and the mayor will be in the first car, directly following the state police. They will be driven by Alfred Stanley, an ace in the Lafayette Escadrille, the American flying unit of the French Army, and will also be accompanied by a disabled veteran who has not yet been named. The others who will ride and later review the parade are Justice George McCann, Senator Seymour Lowman, Mrs. A. P. Morrow, chairman of the canteen; Captain James Riffe, marshal; Dr. Ross G. Loop, commander of the Harry B. Bentley Post, and the members of the Board of Supervisors.

Seven bands are to participate in the parade, assuring continuous music throughout the line of march within the hearing of all who are marching. They are The American Legion Band, the Fife and Drum Corps of the P. O. S. of A., Hager's Band, the Eclipse Band, the Sons of Italy Band, the Boys' Band and the Reformatory Band. The Eclipse Band and the Boys' Band have just been secured, the latter after great difficulty. The leader felt that the boys were not yet ready to parade, but a special committee called upon the committee in charge of the band and made such an urgent plea for their participation that it was decided to include them. Special rehearsals are being held this week to teach the boys the drill and how to play while marching.

Leader Charles Near has announced the program for the Legion Band. The feature will be the new march, written especially for the occasion, and dedicated to the Legion, entitled "Armistice Day Forever." This is the first time that this has been played. Some of the other selections will be "Semper Fidelis" and "The Picadore," both by Sousa, "The Tenth Regiment March," "Our Director," and "Songs of the Soldiers." The latter is a medley of all the popular doughboy and gob songs, including "Mademoiselle From Amentieres" and "Hail, Hail, the Gang's All Here."

Scranton Rep-

An annual visitor, always welcome in Scranton, is the famous Sousa band. Ed. M. Kohnstamm has been the Sousa representative in Scranton for a number of years. He announces that Mr. Sousa, himself, will bring his band here on Wednesday evening, November 15. Harry Askin, the manager of Mr. Sousa, writes that the latter has arranged an entirely new program for his coming visit to Scranton. The regular box office sale is to open at Reismans on Friday, November 10. The further statement is made that the prices of the coming engagement will be brought within the reach of everyone. Those who have heard Sousa and his band on former visits will extend to him a warm welcome when next he comes to Scranton.

NEWARK STAR-EAGLE: THURSDAY, NOVEMBER

Made for Each Other



That is, the horn and the man were. He's the tallest bandsman in America and it's the largest instrument played in a band, a Sousaphone. Miss Bambrick, harpist, is just in the picture for contrast. All three will be seen, and heard, in the Newark Armory next Thursday evening, when John Philip Sousa and his band pay us a visit.

Otto Kruger is to have the leading role in "The Inspector-General," about to be launched on Broadway, in English, after a run at the Jewish Art Theatre in Yiddish.

"Within the Law" and "Kick In" have been resold to film producers. The first has been bought for Norma Talmadge and the second went to Famous Players.

The Girl Who Made Good



The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose "Ah! Fors e lui" from "La Traviata" surpassed by a league the performance of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshment and re- purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone. She was very successful and, of course, responded to encores, among these Sousa's "Fanny."—Herman Devries, Chicago Evening American, Monday, October 9, 1922.

John Philip Sousa, the march king, who comes to Washington November 15 with his famous band for a concert at one of the local theaters, is a member of Hiram Lodge, No. 10, F. A. M.; Eureka Royal Arch Chapter, No. 4; Columbia Commandery, Knights Templar, and also is a Noble Master of the Mystic Shrine. One of these bodies, it has been reported, is a sort of

It is reported that Mary Garden has asked John Philip Sousa to write an opera for her, and that Sousa has invited Robert W. Chambers to supply the book. Some combination!

XXXXX
Sousa and his band gave a delightful concert at the High school auditorium last evening.

Sousa, Though A Musical Wizard, Is Minus Flowing Hair, Peculiar Ideas And Other Marks Of "Genius"

Famous Bandmaster Arrives In Knoxville—Describes
Requisites Of A Composer And Tells Tale Of His
Lost Whiskers.

(By MORTON L. DEITCH)

American people possess the faculty, whether happy or unhappy, of acquiring a mental picture of each type of mankind, and save energy and time by letting this picture apply to all in that particular class.

According to the orthodox view, a musical genius must possess flowing hair, wear unkempt clothes, and expound ideas which, if they were the product of ordinary individuals, would send them to a hospital for mental incurables.

John Philip Sousa is a musical genius, yet when interviewed last night in his hotel room, he was a plain American citizen, who freely discussed his views on music and life in general. Complacently puffing a big Havana, the leader of the world's greatest band, relaxed after a tiresome journey from Chattanooga on a special train running four hours behind scheduled time. For on the morrow the task of leading two concerts at the Bijou theater awaited him.

Despite a wide range of diversified talent, Mr. Sousa admits he is primarily a musician. As a composer, whose works are known the world over, Mr. Sousa has fashioned his own "musical creed." Here it is: "The putting together of notes in the form commonly known as musical composition can be classified as follows:

Music Classified.

"Untechnical rot, technical rot, meritorious musical matter, with a by-product of time, filling, padding, and—pure inspiration. There is little or no difficulty for the technical musician to fill pages with sequential notes, either disagreeable or pedantic. There is no difficulty for the untechnical man to produce sound perhaps pleasing to himself, but trite and commonplace. A higher form of producer is the one who involves a happy musical idea, and then pads it with an attempt to hide his paucity.

"The music that becomes valuable in the world's repertoire is formed by the combination of man with a power beyond himself—a communion with his Creator.

"It is my belief that the materialist and atheist produce only man-made works—and therefore, they do not endure. Robert South's words ring true, 'God is pleased to vouchsafe the best that He can give, only to the best that we can do.' When the most talented composer ignores the spiritual partnership, his work shows its absence. That perhaps is most evident at the time a composer begins his career, when his mind is more intense on what the world has or is doing in musical art, than in becoming absorbed in his work.

Environment Shows.

"First compositions almost invariably show the influence of tradition or environment. It is not until the composer feels that his work must be done with no thought of what others have done that he arrives at the fruition of his genius. Then it will be found that the 'unseen helper' not only guides the composers' mind to a successful effort but prepares the ears of the world for its advent."

Mr. Sousa never makes a first draft of any composition. He lives in its atmosphere, creates it within his own mind, and then reduces his mental processes to paper—and there is a work which Sousa can be proud of.

"Music is somewhat different from literature," he confided. "I have written four novels but not with the facility of my musical creations. There must be a rearrangement of manuscript in many instances which is not necessary when I place a selection of music on paper for the first time."

The Sousa of today, in physical appearance, is not the Sousa known to many Knoxvilleans who may have heard him several years ago in other cities—for Sousa's famous beard has become a thing of the past. In its stead is a beardless Sousa, as clean-shaven as the average prosperous business man.

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

When, forsaking the government service and the leadership of the musical marines, and setting up shop for himself with the band which bears his name, Sousa took away the whiskers. Sousa without whiskers was as unthinkable as well-



not quite get his crop to look like two-four time.

Crop Flourished.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the navy and proceeded to organize his gigantic band of 1,800 players at the Great Lakes naval training station at Lake Bluff, Ill. The band grew day by day and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their grayings. And, so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the world war, until one Sunday late in November of 1917.

Sousa, that afternoon, was with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago auditorium, with 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!"

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

A Shock.

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 one, 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."

Americans Appreciative.

Mr. Sousa has great faith in the American people and in their growing power of musical appreciation. He described what he termed a natural development—the agricultural stage, artisan period, then the era of manufacturing, big business, industry, "and then we are ready for the trimmings—musical appreciation."

"Even our taste for jazz music has become critical. Formerly a dance orchestra was a dance orchestra. Today we prefer certain orchestras. It is the same with a symphony or opera company."

Simplicity is Mr. Sousa's watchword. The braggart, the egotist, have no place in his estimation. His admiration is centered about a Lib-

SOUSA'S PROGRAM FOR SCRANTON ANNOUNCED

Concert to Be Given Tomorrow
Night at Town Hall

Lt. Commander John Philip Sousa has completed the program for his concert here tomorrow evening at the Town Hall. With his band of unex-



LT. COMMANDER JOHN P. SOUSA

celled musicians the following artists will appear: Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet soloist, and George Carey, xylophone soloist. Harry Askin is the manager of the band. The program to be carried out will be as follows:

1. Overture, "The Red Sarafan" ... Ericha
2. Cornet Solo, "Centennial Polka" ... Bellstedt
3. Suite, "Leaves from My Note-book" (new) ... Sousa
- (a) "The Genial Hostess" ... The Hostess was graciously personified. It is an event to be her guest at a dance or a dinner.
- (b) "The Camp-Fire Girls" ... She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
- (c) "The Lively Flapper" ...
4. Vocal Solo, "Ah Fors e Lul" from "La Traviata," Verdi, Miss Marjorie Moody.
5. Intermezzo, "Golden Light" ... Bizet
- INTERVAL
6. "A Bouquet of Beloved Inspiration" ... Sousa entwined by ... The compiler believes that the themes The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance" ... MacDowell
- (b) March, "The Gallant Seventh" ... (new) ... Sousa
8. Violin Solo, "Romance and Finale from Second Concerto," Wieniawski ... Miss Caroline Thomas
9. Cowboy Breakdown, "Turkey in the Straw" ... Transcribed by Gulon Sousa is always liberal with encores.

Sousa Slipped

Great Conductor's Debut in
Washington Was a Debacle

TODAY is bringing memories to John Philip Sousa. Tonight the great musician is to lead his band in the only theatre from which he ever was ejected. It is The President's Theatre, Washington, D. C. There the band and soloists who are to appear at the First Regiment Armory here November 16 are playing a one-night engagement.

In 1873, when Sousa was seventeen, in the theatre then on the site, known as the Comique, Sousa made his debut as conductor. The violin strings got wet and broke. The performance went to blazes. Someone cruelly said Sousa would be a good horse car conductor. He was ejected almost bodily, whereas tonight he'll probably have to fight his way out through a deluge of encore demands. It's life.

After the frightful debacle, Sousa went en tour with Dolly and Milton Nobles, who are now playing in one of the "Lightning" companies.

Once on the site of this theatre was a large building in which were staged the inaugural balls. The first was that of President Van Buren in 1837, then Polk in 1845, Taylor in 1847, Pierce in 1853, and Buchanan in 1857.

AMUSEMENTS

Mrs. Harriman Honors John Philip Sousa

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 the organization living in Manhattan to meet Mr. Sousa, and also a group of Camp Fire Girls who will be her guests at the concert.

SOUSA'S BAND AT LONGWOOD

Famous Musicians Play at
P. S. duPont's Estate
Today

BENEFIT FOR WEST CHESTER HOSPITALS

As far as music lovers are concerned all roads will lead to the country estate of P. S. duPont, at Longwood, Pa. this afternoon. Sousa's band of eighty-five pieces is playing a concert in the auditorium annexed to the conservatory and horticultural gardens on the duPont estate. The band will also play tonight. Both concerts are for the benefit of the West Chester hospitals. The expense of having the world famous musical organization there is being born by Mr. duPont.

Aside from the excellent concert that is being presented by the band this afternoon and which will be given tonight, there is also several soloists on the program. They are: John Dolan, solo cornetist of the band; Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; Miss Caroline Thomas, violinist; George Carey, xylophone soloist, and Messrs. Wilson and Kunkel, piccolos.

No cash admissions will be granted at the entrance to the auditorium. Admission will be by ticket only.

Sousa, in 68th Birthday Concert, Given Ovation

Hippodrome Packed for March
King and His Band; Old
Favorites Are Played

A tremendous ovation was given Lieutenant Commander John Philip Sousa at the Hippodrome last evening on the occasion of his sixty-eighth birthday and what was announced as the only Sousa concert to be given in New York this season. During the intermission John Emerson made a speech in behalf of Commander Sousa and also presented him with a large wreath of flowers on behalf of the Actors' Equity Association. He also presented the script of Commander Sousa's latest march, "The Gallant Seventh," to Colonel Wade Hampton Hayes, commander of the 7th Regiment, to be preserved in the archives of that organization.

Before an audience which filled every seat in the house, Commander Sousa and his band, augmented by the 7th Regiment Band and trumpet corps, played popular selections, many of which were of Sousa's own composition. A new work called "The Camp-Fire Girls" brought a delegation of girls in costumes, under the patronage of Mrs. E. Roland Harriman, to their feet to join in the applause.

Among those who had reserved boxes were Major General Robert L. Bullard, commanding the Second Army Corps Area; Admiral Hilary P. Jones, Rear Admiral G. W. Williams, Rear Admiral C. T. Vogelgesang and Adjutant General Kincaid of the New York National Guard.

WRITER AND RECIPIENT OF NEW CAMP FIRE GIRLS' SONG.



Photo by Fotograms, N. Y.

Mrs. Oliver Harriman, national president of the Camp Fire Girls, is here shown holding the manuscript of a song which John Philip Sousa has written for her organization and delivered to her.



SPRY AS HIS TUNES.—At sixty-eight, John Philip Sousa is as active as ever, is presenting copy of "Camp Fire Girls."

SOUSA'S ONLY N. Y. CONCERT TOMORROW AT HIPPODROME

His New March, "The Gallant Seventh," Will Be Played

Lieutenant Commander John Philip Sousa will give his only New York concert of the season at the Hippodrome tomorrow night. For this concert Sousa's organization of 100 men will be joined for a portion of the program by the band and trumpet corps of the Seventh Regiment, New York National Guard, under the direction of Lieutenant Francis W. Sutherland, for the presentation to the Seventh Regiment by Sousa of the manuscript of the latest Sousa march, "The Gallant Seventh," dedicated to that organization and performed for the first time in New York at the Hippodrome on Sunday night.

Sousa has arranged a program for his annual concert which is strong in its appeal to the lovers of band music. In addition to his new number, "The Gallant Seventh," he also will present for the first time in New York his new suite, "Leaves From My Notebook," as well as numbers by Bellstedt, Verdi, Bizet, Strauss, MacDowell and Guion. He also will introduce into the program several of the marches which have brought him his greatest measure of fame. Soloists for the Hippodrome concert will be Miss Marjorie Moody, soprano; John Dolan, cornet virtuoso, and George Carey, xylophonist.

Mrs. Oliver Harriman, national president of the Camp Fire Girls, yesterday reserved a large box for Lieutenant Commander John Philip Sousa's annual Hippodrome concert next Sunday night, and will occupy it with a group of Camp Fire Girls dressed in ceremonial costume. Mrs. Harriman and the Camp Fire Girls are attending Sousa's concert in order to hear his new suite, "Leaves from My Notebook," the second number of which is entitled "The Camp Fire Girls."

—Charles Dillingham's

Lansing, Mich.

Sousa and his band of seventy men opened the musical season Tuesday evening in Prudden Auditorium before a crowded house that proved highly enthusiastic and applauded in the way that warms the heart of any musician.

Having played a concert in Jackson, Mich., in the afternoon, Sousa's arrival in Lansing was delayed until 9:40 p.m. on account of mishandling of baggage in Jackson and a subsequent breakdown of the car. The audience was patient and for being so, Sousa was particularly generous with "extras."

"The Red Sarafan" (Ehrlich) was the opening overture, and for an encore, "El Capitan" was given. John Dolan, cornetist, then gave the "Centennial Polka" by Bellstedt, responding with the Berceuse from "Jocelyn." Miss Marjorie Moody, with her pleasing soprano voice, gave the famous "Ah Fors e Lui" from "Traviata," and was so vociferously applauded that two encores resulted, "Sweetest Story Ever Told" and Sousa's "American Girl." George Carey gained honors with his xylophone solo, MacDowell's "Witches Dance," followed by "Nola" and "Ka-Lu-A." "The Stars and Stripes" proved the winner of the evening and when the finale is played with sixteen men "down front" with trombones, cornets and piccolos, the effect is as thrilling as one will ever experience. All in all, it was a great night.

The Lansing Philharmonic Course, under management of James E. Devoe, has arranged a fine series of six concerts for Lansing to be opened Oct. 17 by the Detroit Symphony Orchestra, with soloist as yet unannounced.

Nov. 8 will bring Anna Case, who needs no introduction to any lover of music. Dec. 6 there will be a joint recital by Renato Zanelli and Grace Wagner, soprano. Jan. 3 Mary Garden will make her appearance in Prudden Hall. Feb. 2 Ethel Leginska will make her first appearance in Lansing. Bronislaw Huberman will appear Feb. 23, bringing to a close the series.

Miss Mildred L. Koonsman is the efficient young lady in charge of the course during the absence of Mr. Devoe, and it is due to her that success in the sale of seats is being met with, as very few seats will be left to the late-comer.

WALTER J. M. CAFFEY.

1832 Grand Boulevard, West.

SUNDAY RICH IN FINE CONCERTS

John McCormack, Sousa's Band, Feodor Chaliapin, Francis Rogers and Many Others Heard.

CALVE SINGS WITH SYMPHONY

Concert Halls Crowded as Music Season Continues to Advance. Toward High-Water Mark.

The new music season broke out in a general "rash" yesterday, the prevalent fever for symphony, concert and recital in any and all forms almost reaching the acute stage of the Midwinter crisis. Lieutenant Commander John Philip Sousa celebrated his sixty-fifth birthday by giving his annual band concert and playing a new march, "The Gallant Seventh," dedicated to that New York regiment and assisted by its regimental band and fife and drum corps, the combined organizations making a grand ensemble of over 200 players. John McCormack, at a matinee, packed the Hippodrome as usual; Feodor Chaliapin, new star of the Metropolitan Opera Company, gave his first recital of the season at Carnegie; Francis Rogers in song recital, woke the echoes of Town Hall; Isa Kremer, international balladist, held forth in a matinee at Carnegie; Rosa Raisa and others appeared at the Century; Illuminato Miserendino, violinist, thrilled another Town Hall audience in the evening, and there were half a dozen other concerts and recitals to meet the waxing appetite of New York's Sunday habitues of the concert halls.

The Sousa Band concert last evening took on the aspects of a personal ovation to the veteran march king, who announces that he is to retire from concert work for a year in order to write an American opera. The United States army and navy officers of both establishments, and the audience was dotted with celebrities and personal followers of the illustrious bandmaster. He played his own "Glass Blowers" overture, "Leaves From My Notebook," "A Bouquet of Beloved Inspirations" and his new march, "The Gallant Seventh." John Dolan, the peerless cornetist, played Bell's "Centennial Polka," and the other soloists were Marjorie Moody, soprano, in "Ah Fors e Lui" from "Traviata," and George Carey, xylophonist, in MacDowell's "The Witches Dance." The cowboy breakdown, "Turkey in the Straw," as transcribed by Guion, completed the program.

SOUSA, 68, CELEBRATES AT POPULAR CONCERT

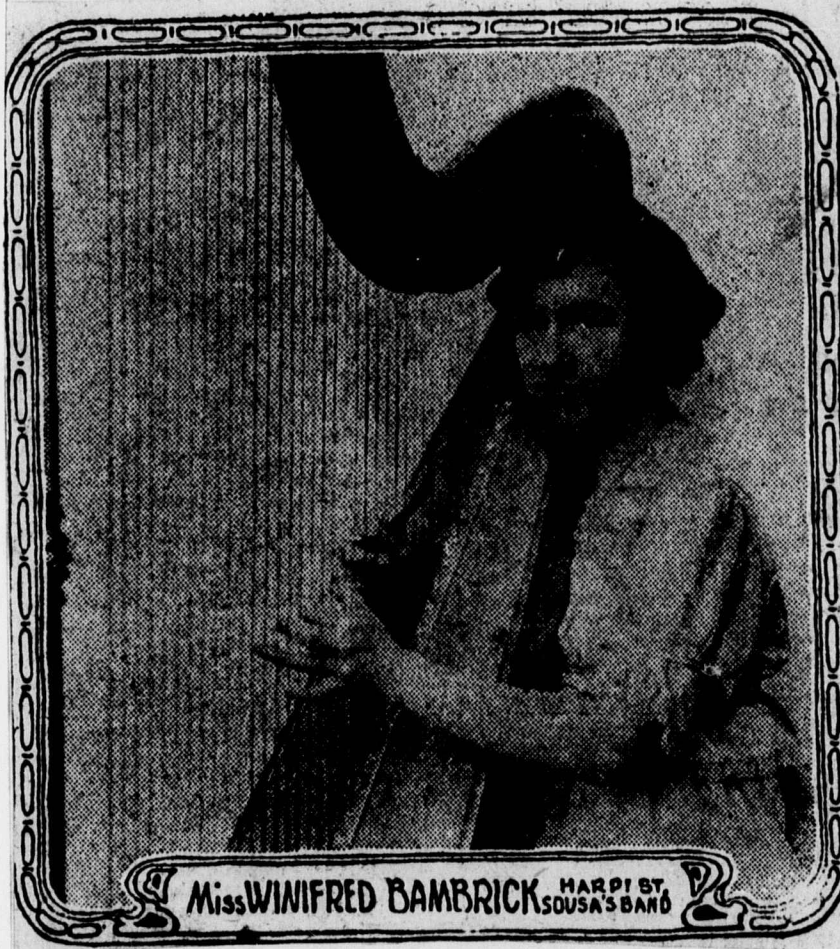
Gallant Seventh Regiment, Camp Fire Girls and Actors' Equity Aid in Tribute.

Five thousand persons filled every seat in the Hippodrome and spilled over on the stage last night to help John Philip Sousa celebrate his sixty-fifth birthday anniversary and to drown out even some of his most throbbing crescendos with deafening plaudits, that he might be left in no doubt that he still was America's best-loved bandmaster. It was Sousa's thirtieth season at the head of his big organization. It was his first appearance in New York for some time, it was a number of things offering opportunities for particular enjoyment and special outpourings of music, matched by specially noisy acclaim.

For instance, there were the Camp Fire Girls, properly uniformed and occupying a stage box to hear played as part of "Leaves From My Notebook," a new composition by Sousa, an offering descriptive of themselves in a woodland setting; there was the inevitable military note supplied by admirals and colonels and lesser officers of the Army, the Navy and the Marine Corps; there was the band of the 107th, the Seventh of earlier days, massed with Sousa's own and blaring away at the 101st Sousa march, "The Gallant Seventh." Then there was a speech honoring the bandmaster as a sympathetic and helpful artist on behalf of the Actors' Equity Association, the speechmaker thereupon doubling in brass as the modest Mr. Sousa's own mouthpiece in presenting the original manuscript of the march to Colonel Wade Hampton Hayes, that he might deposit it in the archives of the regiment. And there were the armfuls of flowers that brought all sorts of birthday wishes to a smiling and happy maker of music for the masses.

Encores came faster than the usual Sousa quick time in obliging, old favorites drowning the echoes of old favorites. And, to round it all out, there were four soloists—John Dolan, with a most admirable cornet; Miss Marjorie Moody, with a sweet voice equal to the huge amphitheatre; George Carey at a melodious xylophone and Miss Caroline Thomas, whose violin playing was in high favor.

Lieut. Com. John Philip Sousa, the famous bandmaster, will appear in his only New York concert at the Hippodrome on Sunday night, Nov. 5. Sousa will have as soloists Marjorie Moody, soprano, John Dolan, cornet virtuoso and George Carey, xylophonist.



Miss WINIFRED BAMBRICK, HARPIST, SOUSA'S BAND

SOUSA'S CLEVELAND GROSS

Cleveland, Oct. 10. John Philip Sousa broke all Cleveland records for a single day's receipts at the Armory here, grossing \$18,770 for two concerts by Sousa's Band Oct. 7.

SOUSA TO PLAY HERE.

Sousa and his band will visit Brooklyn on Saturday, Nov. 18, giving two concerts in the Brooklyn Academy of Music, one at 3 p. m. and the other at 8:30 p. m. He will bring his entire organization to Brooklyn and play a program of new and old favorites. He has two new marches which he is keeping for Brooklyn.

"HEALTHY PROGRESS IN AMERICA'S MUSIC," SAYS JOHN PHILIP SOUSA

Among the many interviews given by Lieutenant-Commander John Philip Sousa, none conveys better his ideas of the progress in music in America than the following reported by Lida Wiggins in the Springfield, Ohio, Sun.

Lieutenant-Commander John Philip Sousa, when graciously giving me an interview Friday afternoon, showed himself to be most enthusiastic over the attitude of America toward music.

"There is no doubt in my mind," he said, "that music is making satisfactory progress in this country. When I consider that a great many cities have symphony orchestras and that there are two full-fledged grand opera companies in the country, besides a great many smaller companies, I believe that the most attractive form of entertainment this year has been music. I know managers tell us where we play and I know for myself, that our houses are greater than they have been before. The past season, in fact, is the best we have had in the 30 years we have been traveling.

"America is coming to the point where she can recognize and understand musical standards. There was a time in the country when music was merely music, there was no difference made between the symphony orchestra, or the big band like mine. They would attract attention because of their rarity, or their greatness. They are able now to parcel out various standards, and of course now any one of these standards of value may attract a great deal of attention.

"The orchestra which is a standard in its class, attracts a great deal of attention. The concert band, the same way, and so on right through

It is not 'I am going to hear a singer,' but, 'what singer am I going to hear?'

"There is another thing that has got to be considered. A great number of the fine teachers of Europe are establishing themselves in America, and that means they find a fruitful field here.

"Then another thing—take my band for example, they are 95 per cent. Americans. Thirty years ago about 5 per cent. were Americans. The three young ladies with us are all Americans, born this side of the water. This was quite apparent when we were in Cuba, for there were only three of the men who needed to have passports, and one young lady in the entire organization. They were all American citizens. Miss Bambrick, our harpist, is a Canadian, but she lives in the states."

I asked him how he accounted for this, and he replied at once:

"The growth of music here! The American boy and the American girl have discovered in the last few years that the commercial value of music is very great.

"Any art becomes valuable when its gets into commerce, and the commercial men of today realize the value of music. Indeed, the amount of money invested in musical enterprises is colossal. This is due simply to the development of the art in America, and just as we have in the last 500 years invented 13 of the 20 great inventions of the world you will find the time will come that every year 'the greatest 13 compositions' will be American, too. We have everything cosmopolitan—a fine form of government and the chance for a man's brain to exercise itself and to get something back from it.

Big Birthday Party At Hippodrome for John P. Sousa Tonight

The biggest birthday party in his long career as a bandmaster



John Philip Sousa will be tendered John Philip Sousa at the Hippodrome tonight.

John Philip Sousa had a great big birthday party at the Hippodrome last night. Distinguished members of the army and navy, society, the theatre and the music world aided in the celebration.

The famous "march king" led a band of more than 200 made up of his own men and musicians of the trumpet corps and Seventh Regiment, the latter organization selected for special honor by the inclusion on the programme of a new march, entitled "The Gallant Seventh."

Mrs. Oliver Harriman and her Camp Fire Girls were also musically honored and presented the veteran bandmaster-composer with a huge floral design.

John Emerson offered birthday wishes for Equity. Nearly all the old and popular marches were given as extra numbers after selections by Strauss, MacDowell, Bizet and others. Three soloists contributed their share to what was apparently a cordially enjoyed event.

Monday J. P. S. will be sixty-eight years old, and he is just completing his thirty-first annual tour of America. A distinguished audience will greet him.

The reservations include three boxes for a group of naval officers, one of whom will be Admiral Hilary P. Jones, and a box for a group of army officers, among them Major Gen. R. L. Bullard and Adjutant General J. Leslie Kincaid of the New York National Guard. Mrs. Oliver Harriman has engaged a box and will attend with a group of Camp Fire Girls, of which organization she is the national president.

On November 19 Sousa goes to Delaware on a duck hunting expedition, after which he will begin work on the score for a new opera for Mary Garden, prima donna of the Chicago Opera Company.

AMUSEMENTS

Sousa's Programme

Lieut. Com. John Philip Sousa will give his annual concert at the Hippodrome to-morrow night. The soloists will be Marjorie Moody, soprano; Joan Dolan, cornet virtuoso, and George Carey, xylophonist. Sousa and his band will be assisted by the band and trumpet corps of the Seventh Regiment, New York National Guard, commanded by Lieut. Francis W. Sutherland, bandmaster. The programme includes, besides old favorites, a new suite, "Leaves from My Notebook," (a) "The Genial Hostess," (b) "The Camp Fire Girls," (c) "The Lively Flapper," and a new march, "The Gallant Seventh," by Sousa.

"Witches' Dance," by MacDowell played as a xylophone solo, will be entertaining.

Charles Dillingham yesterday received a telegram from Lieut.-Commander John Philip Sousa, who will give his only New York concert of the season at the Hippodrome next Sunday night, asking him to arrange a meeting at the Hippodrome with W. Chambers, the novelist, to discuss the possibility of Mr. Chambers supplying the story for the new opera which Sousa is to write for Mary Garden, prima donna of the Chicago Opera Company.



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 to-night 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 "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 tithe 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 payment for another.

The Ten "Best" Melodies.

(New York Star.) John Philip Sousa will return to the national capital soon to give a concert, which will be a fantasia based upon the ten "best" among the world's greatest melodies. Like all discussions of this kind perhaps no two persons would agree upon the ten best melodies. When Sir John Lubbock announced his selection of the hundred best books, he precipitated a controversy which still persists. Without coming to an understanding as to exactly what is meant by the word "best," or defining precisely the term "the world's greatest melodies," of even the word "melody" itself, it is impossible that every one will agree upon any selection. But to start the ball a-rolling here is a selection of the world's ten best. The "Intermezzo," from "Cavalleria Rusticana," by Mascagni; "The Spring Song," by Mendelssohn; "To a Wild Rose," by Mel-Dowell; "Humoresque," by Dvorak; "The Rosary," by Nevin; the "Minuet in G," by Beethoven; "The Swan," by Saint-Saens; "Traumerel," by Schumann; the sextet from "Lucia," by Donizetti, and the "Barcarolle," from "The Love Tales of Hoffman," by Offenbach. These have been selected as supreme examples of melody, pure and simple, based upon their sheer beauty, their popularity and an inevitable something about each one that makes it impossible to suggest a change in a single note to better the composition. Those who like to brand the "Intermezzo" as "sugary" are entitled to their opinion; it will be played hundreds of years after they and their ungente opinion are gone. No attempts have been made to include a hymn, a folk song or any of the great national songs, as a selection of the best could be made from each kind with propriety. To select the ten "best" out of the world's great store of melodies is like attempting to cull the ten "best" roses out of a garden filled with thousands of blooms of equal beauty. It will be interesting to hear what selection Sousa makes, but it will prove nothing.



Miss Margaret Moody

Soloist With Sousa

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, not to speak of Asia, Africa, and Australasia, 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.

This is the old, ever-new story as re-told 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 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!'

"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 into a corner, replied that the March-King's name was really So—John Philip So—and that the 'usa' stood merely for the initials 'U. S. A.' And the next day every newspaper in Paris and the French provinces ran a column or so to tell of the arrival of and the forthcoming concerts of John Philip So, U. S. A.!

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

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 November 8th in the Hippodrome. Needless to tell, the program will contain the usual Sousa share of real novelties, including the new march, "The Gallant Seventh."

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 Notebook," 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 Clarke Coe, Juliana Cutting, Robert Wylie Lyle, Mrs. Clifford McAllister, Mrs. T. J. Oakley Rhinelander, Dr. Myron T. Scudder, Mrs. Grant Squires, Mrs. Samuel Strellt, Margaret E. Young and Lester F. Scott.

Mrs. Harriman, Mrs. Samuel F. Strellt 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.

Sousa and his band will visit Brooklyn on Saturday, Nov. 18, when they will give two concerts in the Brooklyn Academy of Music, 1 to 3 P. M., and the other at 8:30 P. M. The famous march king will bring his entire organization to Brooklyn and they will play a programme of new and old favorites. A Manhattan Beach evening will be enjoyed over again by those who number themselves among his old friends, and an evening's good entertainment is insured to his newer acquaintances. Sousa has two new marches which he is keeping for Brooklyn. A new "El Capitan" may spring forth.

TWIN CITIES GREET THE MARCH KING AND BAND

Soloists for "Pops" Engaged—Great Artists Coming

Oct. 14, 1922.

Oct. 10 Manager E. A. Stein opened the St. Paul musical season by presenting John Philip Sousa and his unexcelled band in afternoon and evening concerts. They were typical Sousa programs, with not a dull moment and a liberal number of encores. How one loves Sousa for his generosity with encores! There was a good sprinkling of new numbers by the conductor: two suites, "Dwellers of the Western World" and "Leaves from My Note-Book" in three parts, (a) "The Genial Hostess," (b) "The Camp-fire Girls," (c) "The Lively Flapper"; Scenes Historical, "Sheridan's Ride," and a new march "The Gallant Seventh" which, played before the popular "Stars and Stripes Forever," proved equally stirring. The descriptive numbers showed that the "March King" is a most skilled delineator of musical pictures.

The afternoon soloists were John Dolan, cornetist; Marjorie Moody, soprano; Winifred Bambrick, harpist, and Messrs. Wilson and Kunkel in a piccolo duet. Those of the evening were John Dolan, Miss Moody, Caroline Thomas, violinist, and George Cary, xylophonist. All were entirely worthy of the Sousa organization. Miss Moody has a pleasing lyric soprano voice, flexible and very pure of tone. Mr. Dolan is the finest cornetist we have heard.

The evening audience was a "capacity."

Mrs. Oliver Harriman is to entertain at tea this afternoon for Lieut. Commander John Philip Sousa. Mrs. Harriman is national President of the Camp Fire Girls, and one of the numbers in Mr. Sousa's concert at the Hippodrome tonight will be "The Camp Fire Girls." Included in a new suite called "Leaves from My Notebook" is a march called "The Camp Fire Girls."

Sousa's Concert Gala At Hippodrome

Lieutenant Commander John Philip Sousa will give his only New York concert of the season at the Hippodrome to-night, when his organization of one hundred men will be joined for a portion of the programme by the band and troops of the Seventh Regiment, New York National Guard, under the direction of Lieutenant Francis W. Sullivan, for the presentation to the Seventh Regiment by Sousa of the manuscript of the latest Sousa march, "The Gallant Seventh," dedicated to that organization and performed for the first time in New York at the Hippodrome on Sunday night.

Sousa has arranged a programme for his annual concert which is strong in appeal to the lovers of band music. In addition to his new number, "The Gallant Seventh," he also will present for the first time in New York his new suite, "Leaves from My Note Book," as well as numbers by Bellstedt, Verdi, Strauss, MacDowell and Gulon. He also will introduce into the programme several of the marches which have brought him his greatest measure of fame. Soloists for the Hippodrome concert will be Miss Marjorie Moody, soprano; John Dolan, cornet virtuoso, and George Carey, xylophonist.

SOUSA'S BAND.

If Lieutenant-Commander John Philip Sousa had not achieved the held pre-eminence as march bandmaster and composer, he would not have missed celebrity as a man, hunter, marksman and sportsman. For the distinguished American leader of the great band in the midst of its twenty-ninth consecutive season of unified growing success, is known among all of the devotees of high sport in America as an expert rider and lover of horses, as "a high game" among the best wing and trapshooters of the world and as a nimble and woodsman of the highest compliments and the most varied experience.

For the spring trapshooting tournaments and competitions, Lieutenant-Commander Sousa is widely revered and in various sections of the United States. The hand that holds the band baton also carries the trigger-finger and the men in the world are so that they're in a real scrape" when John P. walks out towards the target and his famous band succeeds at the Orpheum Theatre matinee and night, November complete change of each concert.

COMMON-SENSE VIEW OF THE AMERICAN COMPOSER PROBLEM

Much of the talk about "helping American composers" must disgust the "pitied" composer so patronizing is it, as though the writers were of the "poor relative" species. American composers do not ask "help"; they are not objects of charity, and they have something to give in exchange for anything they may receive. John Philip Sousa had the right idea when he explained in Paris while visiting the Exposition in 1900: "My business is playing music wherever I find it. I play Haydn and Handel; I play Debussy and Dvorak; I play Tosti and Tschakowsky; why not the composers of my own land? What if there be a question as to which of three operettas is the best—De Koven's 'Robin Hood,' Herbert's 'Serenade,' or my own, 'El Capitan'? What if Mr. Herbert and I contend against each other to fit this or that tale to music for the stage? What if Mr. De Koven wrote a march which sells better than one of mine?"

"In putting De Koven and Herbert and other American composers into my program, I am helping, I think, the cause of American music and I am helping John Philip Sousa by adding to the attractiveness of my concert. I, in my younger days, was helped by older Americans—by Horatio Parker, by George W. Chadwick and others."

Sousa With Accessories.

John Philip Sousa celebrated his sixty-eighth birthday last night at the Hippodrome with everything but a birthday cake. There were pistol shots introduced in the marches, flowers from the Camp Fire Girls, tokens from the Actors Equity Association, golden words from John Emerson, its president, and a vast gilded wreath from the Seventh Regiment, which had sent its band to unite with that of the veteran conductor. In return, Mr. Sousa introduced a new march called "The Gallant Seventh," which was presented in manuscript form to the band after which it was played.



MUSIC A MAKER OF WAR HEROES, SOUSA ASSERTS

Famous Bandmaster Believes Even Timid Can Be Made Brave by Martial Strains.

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, says the Minneapolis Journal.

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 HAS FOUR PET 'PEEVES.'

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 eighty 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."

HE SCORES 'ARTISTIC TEMPERAMENT.'

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 thru a variety of tricks than see a director try it."

BANDS STRENGTHEN MORALE OF MEN.

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 fourteen years of service with the United States forces that bands are valuable to strengthen fighting men. Their effect is physical as well as mental."

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Meanwhile there were the doings at the Hippodrome, where Sousa and his band gave a long entertainment. Today is the bandmaster's sixty-eighth birthday, so due recognition was made of it last evening. The Atlantic Fleet, apparently, was anchored in 43d Street; an army corps was encamped in 44th; Camp Fire Girls had their tents pitched somewhere; the Hippodrome was gayly decorated with flags and uniformed officers and the 7th Regiment Band and Trumpet Corps was on hand to help swell the measures of Sousa's new "Gallant Seventh" march. Speeches, flowers and presentation activities were other embellishments.

Reading Herald

SOUSA AND HIS BAND

Several seasons of appearances as the soprano soloist with Sousa and his band have broadened the art and widened the experience and fame of Miss Marjorie Moody, who will come with the distinguished leader and composer to the Orpheum Theatre for his concert Thursday, matinee and night, Nov. 9. Complete change of program at each concert. Miss Moody hails from Boston, and it was in that city that she took her first step 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.

Telegram N.Y.

Sousa Is Honored on His Birthday

The Seventh Regiment of the New York National Guard and the Actors' Equity Association joined hands with several hundred other soldiers and civilians who packed the Hippodrome last night to pay their respects to John Philip Sousa on the great bandmaster's sixty-eighth birthday.

Between the strains of his favorite marches, with which he opened another concert season, they found time to bedeck his stage with flowers and to tell him how much they appreciated him as a genius and a patriotic American.

John Emerson, president of the Actors' Equity Association, presented the floral tokens with a brief speech outlining Commander Sousa's notable career as a composer and bandmaster, and his splendid service to his country during the war.

Sousa, who has never made a speech, apparently thought sixty-eight was a little too late to begin. He answered in the way in which he expresses himself best, with a brand new march, "The Gallant Seventh," dedicated to the Seventh Regiment.

Atlantic City Gazette

Lieut. Com. John Philip Sousa, the famous bandmaster, will appear in his only New York concert of the season at the Hippodrome to-night, November 5th. Sousa's New York concert comes near the end of his thirtieth annual tour as the head of the organization which bears his name, and the tour has indicated that Sousa, after thirty-one years, enjoys a greater popularity perhaps than any other American musician.

is well

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.

Musical Courier

PORTLAND WELCOMES SOUSA AT BANQUET AND CONCERT

Alice Buxton Boynton, Local Singer, Gives Recital

Portland, Me., October 2.—John Philip Sousa with his band played to a packed house when he came here on September 21. Previous to the concert he was a guest of honor at the dinner given to welcome to the city Donald Baxter MacMillan, the noted explorer. A more enthusiastic audience has rarely been seen in this city. Encore followed encore. Whether in the overture for the entire band or in the numbers by the cornetist, in the descriptive suites, or in the work of Marjorie Moody, the vocal soloist, or of George Carey, the xylophone soloist, every number made an appeal. Caroline Thomas, the violinist, also secured an enthusiastic encore, and the audience seemed never to be satisfied; for it insisted upon repetitions and encores even at the end of a very long program.

At the dinner given by the Rotary Club, when Sousa and MacMillan were guests, Sousa did not attempt to make a speech. He just told a number of stories which had to do with some of his experiences and they elicited much laughter from the Rotarians and their guests. When he had concluded his stories, the noted bandmaster was presented with a handsome bouquet of roses.

Richmond News

SOUSA WILL BE 68 YEARS OLD MONDAY

A birthday party in his honor will be an "added feature" of Lieutenant-Commander John Philip Sousa's annual Hippodrome concert to be given Sunday night, Nov. 5.

The famous bandmaster will celebrate his 68th birthday on the day following his concert, Nov. 6, and because of his presence in New York on the day before the anniversary several of the New York clubs of which he is a member have requested reservations of blocks of seats and will send delegations and in a few cases entire club memberships to the big playhouse to greet him.

W.Y. American

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. Y. 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.

W.Y. Herald

In Its 30th Year, Sousa's Band Plays New York

John Philip Sousa's famous band will appear in the only New York concert of the season at the Hippodrome, Sunday night, November 5. This concert comes near the end of the great bandmaster's 30th annual tour as the head of the organization.

SOUSA GIVES CONCERT AT "HIP" SUNDAY NIGHT

Lieut.-Commander John Philip Sousa's only appearance in New York this season will be made tomorrow night at the Hippodrome. The "march king" has dedicated his latest march, "The Gallant Seventh," to the Seventh Regiment, New York National Guard, and the band and trumpet corps of that organization will join with Sousa's men in the first rendition in New York of the march, after which the manuscript will be presented to Col. Wade H. Hayes and the Seventh Regiment. The Seventh Regiment Band is under the direction of Lieut. Francis W. Sutherland, a former Sousa bandman. The regiment band also will join with Sousa's Band in playing two of the most famous of the Sousa marches, "Semper Paratus" and "Stars and Stripes Forever."

A brilliant audience has made reservations for the concert to greet Sousa upon his only New York appearance, which takes place upon the eve of his sixty-eighth birthday. The reservations include three boxes for a group of naval officers, which includes Admiral Hilary P. Jones, and a box for a group of army officers, which includes Major-Gen. R. L. Bullard, as well as Adjt.-Gen. J. Leslie Kincaid, of the New York National Guard. Mrs. Oliver Harriman has engaged a box and will attend with a group of Campfire Girls, which organization she is the national president, to hear the new Sousa march, "Leaves from My Notebook," an episode of which is entitled "The Campfire Girls." In the afternoon will visit Mrs. Harriman's home to meet the national officers of the organization.

Sousa's New York concert comes virtually at the end of his thirty-first annual tour. After two more weeks Sousa, on November 19, will go to Delaware on a duck hunting expedition, following which he will begin work upon the score for a new opera for Mary Garden.

W.Y. Herald

John Philip Sousa will appear in his only New York concert of the season at the Hippodrome to-night. Sousa's New York concert comes near the end of his thirtieth annual tour as the head of the organization which bears his name. Sousa's Hippodrome concert will be featured by the first New York rendition of the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment of the New York National Guard. At the concert the manuscript of the march will be presented to the regiment and the regimental band of eighty pieces will then join with Sousa's organization of 100 pieces in the first presentation of the march in New York. In addition to the band numbers Sousa will present as soloists Miss Marjorie Moody, soprano; John Dolan, cornet virtuoso, and George Carey, xylophonist. The program includes numbers by Bellstedt, Verdi, Bizet, Strauss, MacDowell, and Sousa, while the best known Sousa marches will be presented as encore numbers.

W.Y. Herald

JOHN PHILIP SOUSA will give a concert in the Hippodrome tomorrow night. As it is also the great bandmaster's birthday, there will be special features, including the appearance of the Seventh Regiment band on the stage to play several numbers, making an ensemble of 200, the largest band ever assembled for such a

WHOSE BIRTHDAY?

NOV. 6.—JOHN PHILIP SOUSA, famous American musical leader and composer, was born in Washington, D. C., Nov. 6, 1856. He developed a remarkable talent for music in early life, being noted as a performer in theatre orchestras when only twelve years of age. In 1867 he joined a strolling company of performers and played in a circus band, but was soon after apprenticed by his father to the Marine Corps for a term of five years. This resulted in his becoming connected with the Marine Band at Washington, of which he ultimately became leader, a position he retained for twelve years. He was assisted by David Mayhew in 1876 in

the famous Sousa's Band, which, since its first performance, met with remarkable success in all parts of America and proved a profitable enterprise. Among Sousa's musical compositions are "The Liberty Bell," "Sheridan's Ride" and "High School Cadets." He is also the author of several popular operas, including "El Capitan," "The Charlatan," "The Bride Elect," "The Queen of Hearts" and "The Free Lance."

W.Y. Herald

W.Y. Herald

W.Y. Herald

W.Y. Herald

W.Y. Herald

Ed Sun
Brooklyn Times
Sousa to Honor Sousa
Admiral Hilary P. Jones, commander-in-chief of the United States Navy, whose flagship, the Maryland is now in the Brooklyn Naval Yard, will head a party of eighteen officers of the United States Navy, who have reserved three boxes for Lieut. Com. John Philip Sousa's annual Hippodrome concert this night. These officers will visit the Hippodrome not only for the purpose of hearing the concert, but also to extend congratulations to the famous bandmaster who will celebrate his sixty-eighth birthday to-day. Sousa, following his custom of thirty-one years, will spend his birthday with his band. There has been but one year since the band was established that Sousa has not conducted at least one concert on his birthday, that being in 1918, when he was musical director of the naval bands at Great Lakes, Illinois.

The officers who will be included in Admiral Jones's party will include Rear Admiral G. W. Williams, Capt. D. F. Sellers, Capt. Adolphus Andrews, Lieut. De W. C. Ramsey, Rear Admiral C. T. Vogelgesang, Capt. Powers Symington, Capt. D. W. Todd, Capt. T. A. Kearney, Capt. H. T. Wright (CO), Capt. R. C. Hollyday (CEC), and Lieut. J. D. Pennington, all of the Brooklyn Navy Yard, or of vessels now in yard; Capt. R. D. White of the Navy Publicity and Recruiting Bureau, Capt. W. B. Wells, attached to headquarters of the Third Naval District, South and Whitehall streets; Capt. T. H. Hicks (SC), of the Naval Supply Depot, Third avenue and Twenty-ninth street, Brooklyn; Capt. C. H. T. Lowndes (MC), of the United States Naval Hospital, and Capt. E. S. Bogert (MCO), of the Naval Medical Supply Depot, located on Sands street, Brooklyn.

More than 200 bandsmen will give the first New York rendition to "The Gallant Seventh," the latest Sousa march. The new march is dedicated to the Seventh Regiment, National Guard of New York, and for its first playing in New York the Sousa organization of 110 men will be joined by the band and trumpet corps of the regiment, under the direction of Lieutenant Francis W. Sutherland, now the

regimental bandmaster and formerly a Sousa man. Lieutenant Sutherland was the first Sousa man to enlist for service in the World War, and is the bugler who sounded "taps" over General Henry W. Lawton, killed in the Philippines at the time of the insurrection.

Sousa to Retire to Write Opera.

The famous bandmaster who has been going about the country breaking records with his band for the past thirty-one years will have two more records to his credit when he concludes his present season, about two weeks after his annual Hippodrome appearance this evening. About a month ago he established a new record for a single day's receipts by any band, orchestra or instrumental or vocal soloist, when the receipts for two concerts in the new Auditorium in Cleveland fell only a few dollars short of \$18,000. The other record will be established upon the night when his present season ends, for this is the shortest season of Sousa's career. Sousa's tour began in Albany on July 20.

There are two reasons for Sousa's abbreviated tour this year. As soon as he finishes his concerts he is going on a duck-shooting trip. Sousa with several other men of wealth or prominence control a duck preserve of 10,000 acres in Delaware. The ground is planted with wild rice, so that it is a feeding ground, and there Sousa will go for several weeks to enjoy the shooting. Then he will go to work upon the most serious work he ever has attempted, the composition of an American opera upon an American subject, probably to be for Mary Garden, prima donna and former

directress of the Chicago Opera Company.

Sousa because of his characteristically American style of composition long has been urged by musicians of note to write an opera, and he has promised from year to year that he would attempt such a work, but always with the proviso that he would not begin such a composition until he could have at his command a considerable period when he would be free from interruption of any kind. This coming Winter and Spring he believes the conditions will be right. Sousa already has been successful in the field of operetta. In 1896 "El Capitán" was produced. That it has survived is indicated that during the past year it has been revived by no less than fifteen companies in various parts of America, while it is scheduled for a presentation in Vienna next season.

Sousa Here Nov. 18.

Brooklyn Times
Sousa and his band will visit Brooklyn on Saturday, November 18, when they will give two concerts in the Academy of Music, one at 3 P. M. and the other at 8:30 P. M. The famous March King will bring his entire organization to Brooklyn and they will play a program of new and old favorites. A Manhattan Beach evening will be enjoyed over again by those who number themselves among his old friends, and an evening's good entertainment is insured to his newer acquaintances.

Sousa has two new marches which

WSBOY 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'S CONCERT TONIGHT.

Lt. Com. John Philip Sousa will give his only New York concert of the season at the Hippodrome tonight. For this concert, Sousa's organization of 100 men will be joined for a portion of the program by the band and trumpet corps of the 7th Regt., New York National Guard, under the direction of Lt. Francis W. Sutherland, for the presentation to the 7th Regt. by Sousa of the manuscript of the latest Sousa march, "The Gallant Seventh," dedicated to that organization and performed for the first time in New York at the Hippodrome on Sunday night.

In addition to this new number he will also present for the first time in New York his new suite, "Leaves From My Note Book," as well as numbers by Bellstedt, Verdi, Bizet, Strauss, MacDowell and Gulon. He also will introduce into the program several of the marches which have brought him his greatest measure of fame.

SOUSA TOMORROW

Wash. Star
Sousa's band comes to town tomorrow for two concerts at the President. The matinee will be "High School Cadet" afternoon. The great band comes under the auspices of Almas Temple, Mystic Shrine.

Wash. Star
Sousa's Band Concerts.
A band concert under the direction of John Philip Sousa is almost a continuous performance, and with two concerts at the President Theatre, yesterday afternoon and last evening, both attended by personal admirers and enthusiastic music lovers, the two concerts, save for a slight intermission, broke the record.

The illustrated programs on sale in the lobby may have stated much about the age of the famous "march king" that was interesting, but in direction his famous aggregation of musicians, including a group of delightful artists, and in his readiness to acknowledge appreciation immediately with encores, all conducted with the snap and vim of years long since gone by, nobody in those audiences will be likely to believe that John Philip Sousa ever will grow what folks so frequently call "old."

The programs ranged through popular music and the classics, including Sousa's own compositions, the new ones of which included a melange of tunes popular during the last decade, under the title, "The Fancy of the Town," in the afternoon program; a delightful suite, "Leaves from My Note Book," with the beautiful number, "The Camp Fire Girl," and the saucy, chattering finale, "The Lively Flapper," that sent a smile over the entire house, and a march, "The Gallant Seventh." In addition there were all the famous marches "the march king of the world," among them "The High School Cadets," "Semper Fidelis," the brilliant "U. S. Field Artillery," and "The Stars and Stripes Forever." No one would dare name the best—they are all best.

Brilliant features included the finale of Tchaikowsky's "Fourth

Symphony," the piccolo duet, "Fluttering Birds," by Messers Willson and Kunkel; "The Red Sarafan" overture a xylophone solo by George Carey, a violin romance of Wienlawski "Romance and Finale From the Second Concerto," by Miss Caroline Thomas, and the wonderfully sweet vocal numbers of Miss Marjorie Moody, the "Ah Fors e Lul," from "La Traviata," and the "Caro Nome" from "Rigoletto," with encores that included "The Sweetest Story Ever Told," "Comin' Thro' the Rye" and the ever famous "Dixie." Miss Moody has a voice of delightful quality and cultivation, but she seemed chary of disclosing its full power. All her numbers were very warmly applauded.

Mention also should be made of the beautiful harp playing of Miss Winifred Bambrick and of the brilliant and beautiful solos of John Dolan, the cornet soloist of the band, who seems a decided acquisition to the famous organization.

At the evening concert Mrs. Gertrude Lyons sang as an added number to the program, and she sang it charmingly, "Charmant Oiseau," from "Perle du Bresil."

A pleasant incident of the evening concert occurred when Commander Sousa appeared on the stage with illustrious Potentate Leonard P. Steuart of Almas Temple of the Mystic Shrine. Mr. Steuart read an address of tribute to the great band leader, recalled amusing and pleasant incidents of his early career in Washington, the place of his birth, and then presented him on behalf of his fellow nobles in Almas Temple, of which he is a member, a bright red fez with a black silk tassel. At the afternoon concert the pupils of Central High School sent their tribute in the form of a large basket of handsome chrysanthemums.

All told, the homecoming of the great band leader, composer and march king, and the welcome accorded were such as were eminently befitting and should furnish him with pleasant memories for a long time to come.

SOUSA'S BAND

A story of the wonderful personal magnetism of Lieutenant-Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the U. S. Customs service in greater New York. Mr. Parker is an ardent admirer of the "March King," who with his world famous band is coming to the Orpheum theatre on Thursday matinee and night, Nov. 9. A complete change of program for each concert.

SOUSA'S BAND.

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederick Hinton, Frank Christianer, James R. Barnes, Edwin Clarke and since 1918, Harry Askin." So said John Philip Sousa to a reporter.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over eight thousand miles of travel. It has depended entirely for its support on the musical public and it has shown its qualities by giving at all times the best efforts to its audience. Sousa and his famous band will give two concerts at the Orpheum theatre, Thursday, Nov. 9, matinee and night, with a complete change of program at each concert.

Reading Eagle
SOUSA'S QUICKSTEPS.
Sousa and his band are coming their date in this city is Thursday, Nov. 9, matinee and night, and the place is the Orpheum Theatre. So, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the march king.

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—school boys and school girls, from primary grades to the "quizz" for college or university.

"The Stars and Stripes Forever" is 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.

SOUSA AT HIPPODROME.

San Antonio Exp.
Lieut. Com. John Philip Sousa, the world-famed band master, 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 7th Regiment, New York National Guard, to whom, "The Gallant Seventh," the latest Sousa march, has been dedicated. The 7th Regiment Band is under the direction of Lieut. Francis W. Sutherland, formerly a member of Sousa's Band.

Sousa at the Hippodrome.

My Times
Lieut. Commander Sousa's choice of "Ten Best Tunes in the World," take 'em on the word of a man who himself has made some tunes heard round the globe, will be a "surprise" number in tonight's gala Hippodrome program of Sousa's Band, nearing the end of its thirtieth annual tour.

The famous bandmaster will hold the baton over about 200 musicians, including an added phalanx of trumpeters, further augmented by the Seventh Regiment's eighty bandsmen under Lieutenant Francis W. Sutherland.

Soloists for the Hippodrome concert include Marjorie Moody, a young soprano, who is making her first appearance in New York after singing on tour, together with two men from the band, John Dolan, cornet, and George Carey, xylophone.

Sousa's 101st march, "The Gallant Seventh," will be officially "presented" on the stage to Colonel Wade H. Hays and the officers and men of the local regiment, dedicated to them by the composer, who tomorrow celebrates his sixty-eighth birthday.

Others to be Heard.

SOUSA AND BAND PLAY HIS 'GALLANT SEVENTH'

W. Y. Herald
Concert at Hippodrome Has Many Notable Features.

Lieutenant-Commander John Philip Sousa and his band, assisted by the Seventh Regiment, N. Y. N. G. Band and Trumpet Corps, Lieut. Francis W. Sutherland, bandmaster, gave their annual concert in this city at the Hippodrome last night before a great audience. It was the eve of the famous bandmaster's birthday and, within a short time, at the end of his thirtieth annual tour as the head of the organization which bears his name. The auditorium took on a gala appearance through the decorations of national flags and the flags of the navy and army. Col. Wade Hays of the Seventh Regiment and his staff occupied the lower box to the left of the stage.

A feature of the program was the presentation by Sousa, during the intermission, of the score of his latest march entitled "The Gallant Seventh" to the regiment through Col. Hays. The march was written in honor of Francis Sutherland, the first man of his regiment to enlist in the great war, and is dedicated to the officers and men of the Seventh Regiment.

Near the end of the program the regimental band of eighty pieces joined with Sousa's band of 100 pieces in the first New York presentation of the spirited work. In the list was also Sousa's "A Bouquet of Beloved Inspirations," of which a note stated that the "compiler believes the themes embodied in this number are universally admired by music lovers."

Sousa's marches figured in the encores. John Emerson, president of the Actors' Equity, made a speech of congratulation in the name of actors and gave Sousa in their behalf a splendid floral piece bearing the inscription "Birthday Greetings." Another work played was Sousa's "The Campfire Girls," and in recognition of this number Mrs. Oliver Harriman, who had been occupying a box, presented the bandmaster with a floral piece bearing the inscription "The Gallant Seventh." Others taking part in the program by giving solos were Miss Marjorie Moody, soprano; John Dolan, cornet; and George Carey, xylophone.

NY Herald
SOUSA MRS. HARRIMAN'S GUEST.
Mrs. Oliver Harriman, as president of the Camp Fire Girls, gave a tea this afternoon in her home at 142 East Fifty-fifth street, for Lieut. Commander John Philip Sousa, who introduced at his concert in the Hippodrome this evening a new suite, "Leaves from My Note Book," of which one number is called "The Camp Fire Girls." In addition to a group of Camp Fire Girls the other guests will include Mrs. Maud Ballington Booth, Mrs. Henry Clay Coe, Miss Juliana Cutting, Mrs. Shalherd K. de Forest, Mrs. Charlotte Farnsworth, Mrs. Maurice Francis Egan, Mrs. J. H. Ford, Mrs. F. Strong Hotchkiss, Miss Florence Hughes, Mrs. Alice McKay Kelly, Mr. William Chauncey Langdon, Mrs. Henrietta Baker Low, Mrs. Robert Wylie Lyle, Mrs. Clifford McAllister, Mrs. T. J. Oakley Rhineland, Dr. Myron T. Scudder, Mrs. Grant Squires, Mrs. Samuel Streit, Miss Margaret E. Young and Mr. Lester P. Scott.

Music and Musicians

New York Star
DIRECTING a band in Washington the other night, John Philip Sousa wore a lid that drew notice. It was not the old familiar braided military cap. It was a red Turkish fez, with the device of a scimitar, crescent and star, and in gilt letters, "Almas."

All this meant that John had just traversed the burning sands and emerged as a member of the Ancient Arabic Order, Nobles of the Mystic Shrine. The band was that of Almas Temple, which initiated him.

Sousa remembered that he took his first Masonic degree in the Capital City many years ago, and elected to complete his Shrineward journey in the same place. The five thousand and odd Shriners of Salaam Temple living in Newark and thereabout and their women folks are not likely to leave any seats vacant in the armory November 16 when Noble Sousa brings his own band here for a concert.

Manager Askin sends me word the March King will bring "The Gallant Seventh" to Newark as one of the novel offerings, and that he has engaged as solo singer Marjorie Moody, a Boston soprano, who studied under Madame Pictoll and has been concertizing with the Apollo Club.

WESTERN CRITIC WRITES OF SOUSA AND HIS BAND

Scranton Rep
March-Man and His Artistic Will Play Here.

O. L. Hall, drama-critic and town commentator for the Chicago Daily

Journal, recently wrote same words in that newspaper about John Philip Sousa and his band.

"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 and his band, are hooked to appear on Wednesday evening, Nov.

15th at Town hall. Among the matters in the program are: "Keeping Step With the Union," dedicated to Mrs. Warren G. Harriman, wife of the president of the United States; "On the Campus," march; third, "The Gallant Seventh," dedicated to the Seventh regiment of the New York State National Guard; "The Fancy of the Town."

Popular prices for tickets are: The local manager, Ed. M. Kamm, has arranged for the sale of seats and display of the reserve diagram at Reisman's, 413 Broadway, where orders and mail of money order are now being received and will be filled in the order of receipt. The regular reserve sale opens at 9 a. m. Friday Nov. 15.

Sousa's Concert.

Ed. Sun
Murdoch Pemberton, the indefatigable

director of publicity at the Hippodrome has been bombarding the Sousa concert with publicity about the Sousa concert. The concert is hardly within our grasp. Whether or not a Sousa concert in music we'll let our conferees, the critics, decide.

HARDING RECEIVES FAMOUS MUSICIAN



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

HARDING RECEIVES FAMOUS MUSICIAN



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SOUSA IS WELL KNOWN IN CITY

Reporter Falls Down In Repeated and Strenuous Efforts to See the Great Musician.

John Philip Sousa, who, with his band, visited the town yesterday, is well acquainted here, and he numbers with his friends all over the world not a few Roanoke people. He is a man fond of weapons, like trombones and shotguns. Often he has come here to indulge his fondness, as, for example, last night and yesterday afternoon, when he had his trombones out in full flare. He has been at the Gun Club several times for trapshooting, and there he is pleasantly remembered by those who like that sport.

In such a man there ought to be a story of some sort that would interest Roanoke people, thought the city editor of this paper, so to one of the reporters was assigned the job of getting it. He didn't get it, which, with some papers, would mean that he would be fired forthwith. In place of it this is offered as an excuse.

A Busy Man.

The band came in yesterday afternoon from some town in Tennessee and departed last night for Washington. Its leader, Mr. Sousa, was a busy man while here, and probably didn't have much time to give to reporters. Nevertheless, to the Hotel Roanoke this one went, looking for him. Naturally, he had just left there. He had gone to the Auditorium for an afternoon's trombone exercises. "Maybe if you hurry you can see him there," suggested the hotel clerk. He didn't know what he was talking about.

To the Auditorium was streaming a circus crowd of brass lovers to hear the great maestro's men at their blowing. Those that had gone before were congregated at the doors, which had not been opened. Probably the music men had not got in all their trombones. The crowd was regurgitating at the entrance and saying recriminating things about whoever it was that had not opened the doors. Obviously there was no chance for a reporter to get in there; still less for him to see Sousa if he did.

Best Time.

There would be an interval of a few hours between the afternoon and the evening concert in which he might be seen, so not bothering any more the reporter left. Not much time between times was left, however, and Sousa could not be seen then, it turned out. He had to dine, he bartered and wrote letters, after which it would be time to resume

blowing. The best time to see him his secretary for foreign affairs said, was after the evening rhapsodies, when he would sit up for half an hour in the smoker of the railroad car before going to bed.

Of course no reporter has anything to do in the evenings; no little solitaires of any sort, no F. F. V. anthologies to have to listen to, no Dianas to keep placated. So the one assigned, after making customary nocturnal social rounds, went to the train to see his musical majesty. Being late, for which the aforesaid social rounds were responsible, it was necessary to go in post tempo to the train, which was duly done, much dust and one stray dog being picked up on the way. (Cars do not run as late as reporters stay out.) "Is he here?" the reporter asked one of the pea-green big boys who blow and sweat for the maestro and who stood in the vestibule of the car. "Izz whoo heere?" answered that one. Indubitably he was one of the Sousa-phonics ones.

"Who?" the reporter answered the tuba-ferous one. "Sousa, of course."

"Yes, hee izz heere."

"W-h-e-r-e izz hee?"

"In the caar."

The man was as scarce with his talk as he was with his toots on the horn.

Through the car the reporter went looking for the Symphonists One, in the berths were the pea-green players. Their pea-green serves both as uniform and as lingerie. I think some reposed with their caps still on. One lay at full length, snoozing serenely. He played a bassoon, unquestionably. One lay in a knot. He must have been one of those Sousa-phonics boys. Another snored. It need hardly be said that he played a trombone.

In the smoking room were many green men and much smoke. One said that Sousa had turned in. It was too late. The reporter had fallen down on the assignment. He thought of knocking on the man's window but decided not to. And that ended this.

GIRLS WILL HEAR SOUSA.

Mrs. Oliver Harriman, national president of the Camp Fire Girls, yesterday reserved a box for Lieutenant-Commander John Phillip Sousa's annual Hippodrome concert next Sunday night, and will occupy it with a group of Camp Fire Girls in ceremonial costume. Mrs. Harriman and the Camp Fire Girls are attending Sousa's concert in order to hear his new suite, "Leaves From My Notebook," the second number of which is entitled, "The Camp Fire Girls." Sunday afternoon Sousa has been invited to meet the national officers of the Camp Fire Girls at Mrs. Harriman's studio, and will present to the organization an autographed copy of the new suite.

SOUSA IN DETROIT

It was fitting that John Philip Sousa should come Sunday with his band to be herald of the new season of music. He announced it with a flourish of trumpets. 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.

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 in the beat of his marches. Some of those he gave were new.

Who can resist the keen whistle of the piccolos, 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 "Star 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 Tchaikowsky'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, Tchaikowsky. Sousa simply has added to the number of these instruments used. 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 cannot 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.

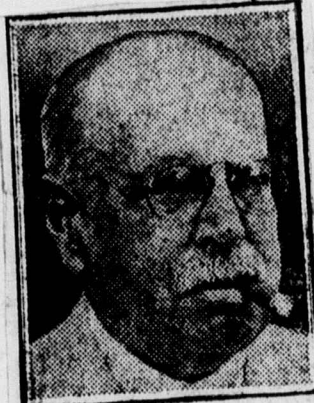
The band was particularly well equipped with soloists. John Dolan was heard on the cornet afternoon and evening, producing exquisite tone, strong clear and good in everything he did. Marjorie Moody, no less accomplished, sang from "La Traviata" the "Ah Forse Lui" and the "Caro Nome" from "Rigoletto."

Other soloists were Willson and Kunkel, who imitated the excited activity of birds in the duet for piccolos called "Fluttering Birds" (Gannin). Winifred Bambrick gave ample evidence of unusual skill on the harp. The "Fantasia Opus 35" by Alvares gave her solo prominence.

In the afternoon Caroline Thomas gave a workmanlike performance of the "romance and finale" from Wieniawski's second concerto for violin. As an extra she played the "Souvenir." George Carey on the xylophone was popular. 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."—Detroit "News."

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's Band, the instrument being the artist's long cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument. The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa Band this season, and a feature of the programme will be a "symphonic xylophone" number with eight players led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of over \$5,000. Sousa and his band comes to the Brooklyn Academy of Music on Saturday, Nov. 18 for their annual visit. They will give two concerts, one at 3 o'clock and the other at 8:30 P. M.



JOHN PHILIP SOUSA, noted band leader, attains sixty-eighth year

113th Infantry Sponsors Sousa Band Concert

John Philip Sousa, the world-famed composer and bandmaster, after an interval of three years, is to reappear in Newark on Thursday evening, November 16, under the auspices of the 113th Infantry. Colonel Edward Phillips, who is responsible for this engagement, has arranged with Sousa to present the identical program to be performed at the New York Hippodrome. This program includes the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which saw service as the 107th Infantry.

ARRANGE SOUSA BAND PROGRAMS

Afternoon and Evening Concerts to Be Given at Longwood on November 4

Musicians Engaged by Pierre S. duPont; Proceeds for Hospitals of West Chester

P. S. duPont has engaged Sousa and his band, which numbers 81 pieces, to play at Longwood, Kennett Square, Pa., Saturday, November 4. There will be two concerts. One at 2.15 in the afternoon, and the other at 8.15 in the evening. Price of admission is \$2, and as it is necessary to limit the attendance admission will be granted by ticket only. No cash admission will be granted. Entire proceeds of the sale of tickets will be turned over to the West Chester Hospitals.

Mr. Sousa is bringing with him the following well known soloists: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; Miss Caroline Thomas, violinist; Mr. John Dolan, cornet; Mr. George Carey, xylophone soloist; Messrs. Willson and Kunkel, piccolos.

Afternoon Program

The program for the afternoon concert follows:

- Miss Marjorie Moody.....Soprano
- Miss Winifred Bambrick.....Harp
- Mr. John Dolan.....Cornet
- Messrs. Willson & Kunkel.....Piccolos
1. Rustle Dance, "The Country Wedding" (Goldmark).
2. Cornet Solo, "Ocean View," (Hartman), Mr. John Dolan.
3. Suite, "Dwellers of the Western World" (Sousa).
(a) The Red Man—
And they stood on the meadows
With their weapons and their war-gear,
Painted like the leaves of autumn,
Painted like the sky of morning.
(b) The White Man—
They sailed, they sailed. Then spoke the Mate:
"This mad sea shows its teeth tonight.
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
A light! a light! a light! a light!
It grew, a star-lit flag unfurled;
It grew to be Time's burst of dawn;
He gained a world; he gave that world
Its grandest lesson—"On and on."
(c) The Black Man—
"Now de blessed little angels
Up in heaven, we are told,
Don't do nothing all dere, lifetime
"Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."
4. Vocal solo, "Caro Nome," from "Rigoletto" (Verdi), Miss Marjorie Moody.
5. Finale, "Fourth Symphony," (Tchaikowsky).
- Intermission
6. Melange, "The Fency of the Town," new, (compiled by Sousa). A wedding of tunes popular sometime during the last decade.
7. (a) Duet for Piccolos, "Fluttering Birds," (Gannin), Messrs. Willson and Kunkel.
(b) March, "Bullets and Bayonets" (Sousa).
8. Harp solo, "Fantasia, Op. 35" (Alvares), Miss Winifred Bambrick.
9. Overture, "Light Cavalry" (Suppe).

EVENING PROGRAM

The program for the evening concert follows:

- Miss Marjorie Moody.....Soprano
- Miss Caroline Thomas.....Violinist
- Mr. John Dolan.....Cornet Soloist
- Mr. George Carey.....Xylophone Soloist
1. Overture, "The Red Sarafan" (Ericks).
2. Cornet solo, "Centennial Polka" (Bellstadt), Mr. 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"—
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by 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 Lul," 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), Mr. George Carey.
(b) March, "The Gallant Seventh," new, (Sousa).
(c) "Romance and Finale" from Second Concerto (Wieniawski), Miss Caroline Thomas.
(d) Overture, "Turk in the Camp," new, (Sousa).

FAMOUS SOUSA BAND TO GIVE CONCERT IN CITY SUNDAY, NOV. 12

Appearance of Noted Musicians at Binghamton Theater
Made Possible Through New Broome County Musical
Organization—Albert Named President

John Philip Sousa, the greatest band leader in the world, with his band, composed of 78 expert musicians, as well as his soloists, will give a matinee and evening entertainment at the Binghamton Theater on Sunday, November 12. His appearance here on that date was made possible through a new musical organization, the Community Music Club of Broome County, which met yesterday and elected Harold F. Albert, director of recreation for the Endicott Johnson Corporation, president. Robert Teutcher and Florence MacCormick, both of Johnson City, were elected vice president and secretary and treasurer, respectively.

The first act of the club officials was to get into speedy communication with Mr. Sousa's manager. Following a conference with the famous band leader, the latter's manager informed Mr. Albert, the new music club's president, that Mr. Sousa could bring his band and soloists to Binghamton on Sunday, November 12, the band's only open date of an extended two weeks' tour, the greatest ever enjoyed by the internationally renowned band director.

Announce Plans

Following a conference with the other officers of the club, it was decided to bring Sousa's band to this city on the open date, the announcement of the engagement of the famous band being made shortly after by Mr. Albert, who also said that the new music club was formed solely for "better music in this community."

"The matinee entertainment will begin at 3 o'clock in the afternoon and the evening entertainment at 8 o'clock," said Mr. Albert. "Tickets for the musical entertainment will be distributed throughout the Endicott Johnson factories by the various foremen. There will be no reserved seats."

Interest Developing

"Various industrial plants and communities throughout the country are developing a greater interest in music than ever before," continued

Mr. Albert. "On November 4 Sousa's band will give a complimentary concert at the Dupont Powder plant at Wilmington, Del. Numerous industrial firms, the big ones, are following in the footsteps of the Endicott Johnson Corporation by forming bands."

Sousa's band has the largest number of musicians in the world. Its present tour has been still more successful than all his other tours. The band is said to be better than ever before. On September 30 at the new auditorium in Cleveland the two performances given by the band netted \$17,746, the greatest amount of money ever taken in by any band for two performances. In a two weeks' tour of New England, the band's receipts reached the high mark of \$60,000.

Third Appearance

On his last two appearances here with his band, Sousa came at the invitation of the Endicott Johnson Corporation. On one occasion he played at Johnson Field and on the other at Ideal Park, before record throngs of admirers. Evidently to these two appearances here his band played at the Stone Theater while he was on tour.

Due to the record throng expected to attend the afternoon and evening concerts, the theater doors will be thrown open at 2 o'clock in the afternoon and 7 o'clock in the evening, one hour before each performance.

Sousa and Jazz

CELEBRITIES in every walk of life are now being called upon to talk about jazz in music.

It is praised, it is condemned, it is extolled and it is execrated by musicians, clergymen, statesmen, novelists, soldiers, sailors, butchers, bakers, theatrical managers, actors, the new-poor, movie magnates, private detectives, escaped convicts, animal-trainers, laundrymen, and even visiting English lecturers.

Mrs. Asquith talks about it, and so does Mr. Sze, the Chinese diplomat. Lady Astor has views on jazz, and so has Rabindranath Tagore, the Indian poet. Marshall Poch is asked to say something about it, and so are the ex-Crown Prince of Germany and Jack Dempsey.

"We have a lot of loose talk about jazz," says John Philip Sousa, the march king, "because of a confusion of terms. Jazz is good or bad as you use the word. Music is such, whether composed by Bach or Berlin, by Peter Tschalkowsky or Deems Taylor. Now, let's see just what the word 'jazz' really means."

"The old-time minstrels—I mean, what we in the United States call minstrels; the men who blackened up with burnt-oak and 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 lit-

tle 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, again, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In brief, infuse an element of greater excitement for the audience."

"And, so, about ten years ago, the word in its extended meaning found its way into the cabarets and the dance-halls, and was used to stir up the players of ragtime who were inept in adopting the split beat or rubato to the exactions of modern ballroom dancing. So far, you see, 'jazz' was perfectly respectable, if a bit vernacular."

"Then came along the abuse of the word, its misapplication, and its degradation. It entered the cocaine or 'dope' period: it became a factor in that line of activity which Joseph Hergeshelmer, in his recent novel of 'Cytherea,' calls 'the rising tide of gin and orange juice.' May I describe 'jazz' in that connection as 'tonal hootch'? Or, perhaps, as the substitute for real music beloved of apes, morons, half-wits, gaga-bays, kookoo girls, deficient, cake-eaters, professional pacifists, goofs, saps and persons who should be put away for mental loitering on the highway of life?"

A CHAT ABOUT SOUSA CONCERT

By Wesley E. Woodruff

One does not have to go into elaborate detail at this day about the features and ruling sensations of the hearer of a Sousa band concert. In the thirty years of this band's performances, and Wilkes-Barre was an early beneficiary of the new light when Sousa left the Marine band and organized his own, this valley has given the great composer-director many audiences in armory, in the various theatres and in the Temple. We know his musical traits well. We realize in advance about what we are going to get in essential flavor, though the programs are endlessly varied. And like the banqueter who indulges in a feast of solids, entrees, and relishes, with very generous additions to the sweet tooth craving, and anon grows hungry and sits at another feast, and as realization of former spreads is active, goes to another and yet another feast, so do the people with remembrances of the former programs of this band return to enjoy its visits and with a lively anticipation.

The Temple audience last night was a big one, and the enthusiasm throughout was hearty. There came into the scheme very much of what we effect to enjoy and do enjoy in music and which we have a right to enjoy in truth and sincerity, namely big culminations and torrents of sound, the stirring cadences and rhythms that stir the blood, and anon bits of melody so enticing that we rejoice realizing that the way of music in its fundamental appeal is flowered with these graces. There came, with the close following of the Marine Band and the Sousa Band, a striking comparison of the general spirit of each program. The Sousa Band flavor is sparkling, brilliant, that of continuous and uninterrupted expectancy. There are no moments except a short intermission that the auditor sits around and makes talk with his neighbor. He has not such opportunity. A wave of applause sweeps over the house and before it is waning the band dashes into an extra, which is generally a bit of the exultation of that spirit to which all are sensitive.

The distinguished conductor appears in better health than when he was here last season, and his recovery from the accident of two years ago seems now to be a matter of patience and care, though the nerve trouble with the left arm still bothers. The band has a big array of instruments, bigger than anything we have ever known in a touring organization of like character—with five great tubas forming the middle distance of the picture, a family of six saxophones also, and seven trombones came to the front with eight cornets and trumpets, to do the intricacies of double counterpoint with the four piccolos in the Stars and Stripes. The harp has been a feature for some time, but is not used as a solo instrument. Last night one or two strings were refusing to stay "put," and the occasional effect was a little disturbing.

On present day Sousa programs there are less of the serious big things esteemed in former days. However the audience had a revel of great sonority and melody pompousness in the Bizet, especially in the imposing octaves of the melody at the close, and Erich's Red Sarafan overture was to this vicinity a novelty. There were three new Sousa compositions, in the composer's characteristic manner, and in which what one might call program music follows period and manner eccentricities. One was Leaves from My Note Book—the genial hostess, the camp fire girls, and the lively flapper—through all of which humor and a delightful musical whimsicality reigned. In the Bouquet of Beloved Inspirations Mr. Sousa brings back to remembrance certain monumental bits of melody like Bizet's Carmen, Weber's Invitation to the Dance, Mendelssohn's Spring Song, and Blue Danube, in which full opportunity is taken for the large variety of tonal combinations abiding in a great military band.

The breakdown, Turkey in the

Straw, which Grainer has featured in his recitals, and which leaps along in vivid procession and lively melody was taken up by the band at a terrific speed, and there were numerous other episodes in which brilliant virtuosity was revealed, hardly any tour de force being anything less than easeful. Gorgeous colorings of wood wind and brass alternated in quick changing and persuasive moments of beauty. As encores, the audience had the great pleasure of musical remembrance, following the principle that nothing is dearer to the average music hearer than the favorite old melody. There came the Stars and Stripes, the Sabre and Spurs, that blood impelling U. S. Field Artillery, not to dwell on the new march, The Gallant Seventh, introduced before a New York audience recently and which has won large favor.

In the delicious interweaving of familiar things incident to an extra selection, one heard the Stein Song, the strangely anachronistic and Volsteadingly reproachful Give Us a Drink Bartender, Updee, and other fragments of college minstrelsy, through which the peculiarly seductive snarl of muted brass, the impending roll of drums, and the enormous battery accents had full play, with interlunations of serene melody given to trombone, flute and anon to oboe, and even to bassoon. At the close of this came a moment of humor excitement that sent ripples of delighted laughter careening, as when a melody was taken by the daintiest high voices and the deepest brassy, a curious, attractively crazy and wondrously funny contortion of melody idea, delivered a matter of three and four octaves apart. Of all the Sousa whimsicalities on popular airs this seemed as funny as anything we have heard.

Carey's brilliant performance on the Xylophone took the audience, which held him to the resonant bars a considerable time. In one of these extras the subdued and blinded accompanist reached its most luscious quality of the evening.

Miss Marjorie Moody was, after the remembrance of average sopranos of American extraction, a delightful surprise. Her performance was beautifully controlled, with the brilliance of cadenza and ornament gracefully accomplished, as in the always trying Traviata, and with a tone education that follows the best, and it may be said the only safe tone tradition. A very fine method has Miss Moody and since she refused to use the voice beyond its resource of power one heard always purity of tone, and felt gratitude in thinking that we have not altogether departed from ideals, in the modern age, when noise seems so much accepted in place of tone. We cannot recall a soprano of sounder tone equipment who has been associated with this band. She had to give two extras. For that matter, the violinist was just as eagerly welcomed and re-demanded after her Wieniawski number, and the familiar Souvenir was one of her extras.

In the dash and spirit of the program, in its yielding to the graces that are readily understandable and always richly enjoyed, in the beautiful tone quality of the organization which extended to the separate choirs, and which thrilled the hearer in the great ensembles; in the very human quality of the music, one likes to think that a scheme of this color and character, evolved out of years of experience, and disdaining self sufficiency, revealing in all the episodes superb technical resources, quickens liking of the average audience for music and wins disciples. There was exhilaration all through. There was no moment of let down in the spirit of the thing. It is a merit to dig out of the old leaves certain pages that ought not to be forgotten, but which ought to be continually held in section. And if such a program, that we might call elemental as to appeal, then all the better.

We are too long retained a self consciousness and pedagogic spirit in music programs, and have not yet become sufficiently sure of ourselves to confess delight and pleasure in these very elemental things of the aforesaid melody and rhythm. Of course, they may be degraded by inept and inefficient treatment. But melody and rhythm, framed as they are by Sousa, cannot but increase the music vogue. The "casual" music lover is entitled to sympathy and to consideration, and because he has never had enough of either, in orchestra, organ recital or band, he has become dulled and sated. Such "casual" had a fine time last night—a very fine time. He came smiling with anticipation, he smiled throughout, and he went home smiling. As to the purist, the high brow, surely there was enough ingenuity in reading and enough study of tone variety and ensembles to keep him busy fascinated with the glowing colors and anon with the subdued splendor of tone mass.

In abundance of tradition in formation and repertory and in the character of certain of his own things like the tone poems, Mr. Sousa is a classicist plus. He has fared through the whole field of Wagner transcriptions, through oratorio, through the ancient folk tune realm, through the great tone poems and overtures and through operatic anthology. It is all an open book. It is in fact from the viewpoint of the scholar and the historian and philosopher that he is qualified and dares to make the intimate and ever effectual appeal, quickening the enthusiasm of the masses and always to the subtler mind revealing extraordinary skill and musical workman hip.

SHRINERS TO MEET

BANDMASTER, NEW MEMBER OF MYSTIC SHRINERS TO RECEPTION HERE

John Philip Sousa, leader of Sousa's Band, who will be at the Orpheum Theatre on Thursday afternoon and evening, is a new initiated member of Almas Temple, Nobles of the Mystic Shrine, Washington. As a result of telegrams sent on ahead from Washington, the Washington nobility has informed Potentate George F. Eisenbrown, of Rajah Temple, of the fact that the celebrated bandmaster is now entitled to travel the hot sands without being blindfolded and without skidding in the dark, and a delegation of the Rajah nobles will meet Noble John P. at the Pennsylvania Railroad station on Thursday morning.

For several hours after that the band—there are 80 pieces in the outfit—will have to shift for itself, while the Rajah committee is taking command. The Kiwanis Club will give him a complimentary luncheon at noon at the Wyomissing Club, at that the distinguished visitor is going to have a busy time before the afternoon concert.

Noble Sousa has been asked and has consented to write the official march for the Mystic Shrine Imperial Council sessions in Washington next June, which will be attended by several hundred Reading Shriners. He will be there in person and will direct a massed band of 6,000 musicians, assembled for the convention, as a feature of the festivities. This huge band, the greatest ever assembled under the baton of one leader, will play the new Sousa Shrine march, which is said by those who have heard "advance notes," to be a "hummer."

JOHN PHILIP SOUSA.

Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same kind of a debt. For the past twenty-nine years, Sousa's Band has been playing in American cities and towns and at every concert Sousa's Band has given patriotic music. John Philip Sousa is a patriot. He is also gentleman. He treats his audience as if he appreciated their presence. He is not stingy with encores and when he yields to an encore he does so graciously. He does not taboo the small town. When his audience is small, as it used to be, sometimes his band performed with the same spirit which might be inspired by a greater audience. His band has inspired other bands.

No one could estimate the amount of good to the general cause of music done by John Philip Sousa, bandmaster, composer and patriot. Some great musicians are peculiar, as also are some great leaders of lands. Sousa is not peculiar; he is no mannerisms. He does not throw bricks into his audience when some are compelled to get up and go out. This is a habit of the vaudeville circuit which he has not acquired. Long Live Sousa. Sousa and His Band appeal at the Lyceum Theatre Saturday matinee and night, November 11th.

ORPHEUM

WHEN SOUSA COMES TO TOWN

"Roll your own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concerts; he is to give here on Thursday, matinee and evening, Nov. 9, in the Orpheum Theatre, The March King has two set rules with respect to his concerts: First, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting machine used in the march called "The Volunteers," written in the course of the World War as tribute to the men who did the bit in the nation's shipyards; second, never to tell an audience what it ought to listen to when calls for more. "Oliver Twist" is that he would get more than if his audacious request was granted," says Sousa; "and an American audience has the right to say what it wants when it asks for more."

Sousa Concert on Sunday Causes Promoter's Arrest

BINGHAMTON, N. Y., Nov. 13.—Complaint on the part of the Rev. James Russell, president of the Ministerial Association here, caused the arrest yesterday of Harold F. Albert, on a charge of having violated city ordinance in having John Philip Sousa and his band give a concert on Sunday. Mr. Albert is director of the Endicott Johnson recreation department.

When Mr. Johnson appeared during an intermission in the program to tell of the arrest, the 4,000 music lovers showed their displeasure at the blue law enforcement by hissing. Every number on the program was loudly applauded.

"I cannot see any difference," said Mr. Sousa in an interview. "In men in my band being paid than in clergymen and church choir singers being paid for their services."

Sousa and His Band Coming

At the matinee performance Lieutenant 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. This greatest of musical organizations comes to the Lyceum Saturday, matinee and evening, November 11. Box office November 9. Mail

Here, indeed is a triumvirate with which to conjure. Report has it that Mary Garden has invited John Philip Sousa to write an opera for her, and that he in turn has suggested to Robert W. Chambers that he fashion the book.



Photographic reproduction of a painting by Paul Stahr, entitled "A Sousa March." It was presented to Mr. Sousa by the Veterans of Foreign Wars at a dinner in New York, and will be on exhibition in this city. Sousa and his band will be heard at the Newark Armory on November 16.

WILLIAM BELL and His Saxophone, With Sousa and His Band at Town Hall, Wednesday Evening, Nov. 15.



AMUSEMENTS

SOUSA AND HIS EIGHTY

March King and His Band at Cortland Theatre, Monday, Nov. 13

If you be among those who go to the concert by Sousa and his band, on Monday, Nov. 13, in the Cortland theatre, you will see a reason why the March-King does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income tax outgo. There are more than eighty men to be carried every time Sousa makes a jump; and he makes an average in the season of five jumps a week, some of them of great length. In March, in a week devoted to making up some of the country through his lines in the

autumn of 1921, Sousa and the band went from Huntingdon, W. Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on the way to Chicago! "That," as Harry Askin, Sousa's manager, says—"is handing it to the railroads after taking it in at the box office!"

And there is no classified rate when it comes to passenger travel in this country. Even if there were, Sousa believes that the best is none too good for his bandmen. It is always the best and fastest trains and the lower sleepers for them. It costs as much to carry the colored boy who cleans the drums and the Japanese boy who polishes the trombones as to carry Sousa, himself, or Askin, himself, or John Dolan, the cornetist. In a season when hundreds of small theatrical companies gave up the ghost because of high rail fares as compared with the war rates, Sousa and his estimable band have the national compass

and Band Give Two Brooklyn Concerts

Lieutenant Commander John Philip Sousa, U. S. N. R. F., and his band will visit the Brooklyn Academy of Music on Saturday. They will give two concerts, one at 3 p. m. and the other at 8:30.

Barnum's Circus and Sousa and his band still remain pre-eminently American, and when the appointed time comes for their annual visits, the ledest member of the family feels it incumbent upon himself to take the younger member and make pilgrimage to their shrine.

Sousa and his band are playing a Manhattan Beach programme in the afternoon and in the evening his regular programme will be rendered. "The Gallant Seventh," "On the Campus," "Bullets and Bayonets," "Sabre and Spurs" and "Leaves From My Notebook" are some of the best selections.

Chant to Prepare

ORPHEUM

SOUSA AND HIS MARCHES.

If you wish to know all about marches, it is reasonable to go to John Philip Sousa for the information. He is always ready to tell you all about it. He is coming here soon, for a concert on Thursday, matinee and night, Nov. 9, in the Orpheum Theatre, and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or more masterpieces for his inspection when he strikes town.

The time of day for composing a good, successful march is important Sousa thinks; for he says: "Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral march in 'Goetterdaemmerung,' was careful to pick out the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin, in the deathless funeral march of the B flat minor sonata.

"For myself, I regarded as of immense importance the fact that, although I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon, and 'Semper Fidelis' in the morning."

Sousa Declares Jazz Music To Be 'Steal' On Older Tunes

Noted Composer-Director Says His Own March Was "Stolen"—Huber Avers Jazz "Has Possibilities"—Singer Says Vaudeville Audiences Looking For Better Music.

Jazz music is bound to go. Having passed its zenith, already it is on the downward grade. So say those who know.

"Jazz never was anything but a corruption of the great masters," said John Philip Sousa on Friday night, just before taking the platform to conduct his band. "The writers of jazz—I won't call them composers—have jazzed everything they can lay their hands on except 'Nearer My God to Thee' and 'Safe in the Arms of Jesus.' When they finish with those they have come to the end of their rope. They don't seem to know how to compose on their own. They must have a motif to start with and they have about exhausted the supply. A publisher told me the other day that a jazz artist had syncopated one of my marches and turned it in to him as an original composition.

Dancing Keeps Jazz Alive.

"Already jazz has passed from the concert stage. It falls as flat as a flounder. The dance craze is the only thing that is keeping it alive. But there, too, its day will pass. At first it was funny to toss up the drum sticks and do a cake walk with the saxophone; but that has long since become a twofold tale. Public taste is all right. It moves in cycles and always comes back to the old favorites. Jazz will go, but the love of rhythm, which first made it popular, will be with us always."

Says Jazz "Has Possibilities."

Frederick R. Huber, municipal director of music, though agreeing that the extreme form of jazz is already passing,

finds possibilities in this type of music. Taken in hand by the best composers and toned down to a cross between jazz and ragtime, it will become a real American contribution, he thinks. Nothing is wrong with the jazz idea, in his estimation. Hungarian rhapsodies and Egyptian music are based on similar syncopation. But the American form to live, he adds, must shed the tin-pan effect.

Composer's Point of View.

The composer's point of view on the subject, as given by Franz C. Bornschein, is largely condemnatory, though admitting that the better jazz may be clever, interesting and inoffensive to the best ear.

"It is like a mosaic," Mr. Bornschein said. "It may hold your attention, but the amount of energy it demands might be used to much better advantage in other ways. It will never contribute anything toward developing appreciation and taste in music."

His verdict is that jazz will die of its own inertia as America regains her common sense, though the masses will always clamor for a bit of it.

Even the vaudeville stage takes a thrust or two at the doomed type of music. Miss Yvette Rugel, who sang last week at the Maryland Theater, in spite of her love of dancing to jazz, calls attention to its waning sway on the average vaudeville program. The audiences, she believes, are beginning to prefer quieter entertainments and jazz steps and tunes are being eliminated from the majority of acts.

FEMALE ARTIST WITH SOUSA AND HIS BAND

Miss Marjorie Moody to Appear Here November 15.

Several seasons of appearances as the soprano soloist with Sousa and his band have broadened the art and widened the experience and fame of Miss Marjorie Moody, who will come with the distinguished leader and composer to Scranton for his concert at Town Hall on Wednesday, November 15. Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music.

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.

Aside from her engagements with Sousa and his band, Miss Moody made several notable appearances in Boston and elsewhere as a soprano concert singer. She has been soloist at the concerts of the Apollo club, a famous organization that is known the country over, and with other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and different operatic arias in French, Italian, Spanish, German and Russian.

Reserve seat diagram is now on display at Reisman's, 413 Spruce street, where orders are now being received.

HIGH CLASS ATTRACTIONS

SOUSA'S TRAVELS IN MASONRY

That musician of many and far journeys, John Philip Sousa, has but recently completed on 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 the imperial potentate, Ernest A. 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. The evening of May 3 offered to him the first opportunity to become a Shriner in Washington, for in the intervening years after he became eligible for the shrine he never was in Washington when Almas was putting in new members or Almas was not installing when Sousa was in Washington.

Exchange—The Guide

TODAY IS BIRTHDAY FOR 'WALT' JOHNSON AND SOME OTHERS

Today's prominent birthdays include four names well known in Washington. They are Ignace Jan Paderewski, the great Polish musician and statesman; Representative Frank Mondell, the Wyoming republican member of the House District Committee; John Philip Sousa, the celebrated bandmaster and composer, and Walter Perry Johnson, upon whom Washington base ball fandom has often pinned its hopes.

Paderewski was born in Russian Poland sixty-two years ago today. Representative Mondell was born in St. Louis sixty-two years ago. Sousa was born here sixty-eight years ago. And Johnson was born at Humboldt, Kan., thirty-five years ago.

Sir Herbert Samuel, high commissioner for Palestine, was born also fifty-two years ago today, and Alfred E. Neale, the Cincinnati Reds outfielder, twenty-nine years ago, at Parkersburg.

Sousa and His Band Saturday, November 11.

"If your pulse can be stirred by the lilt of marching tunes, you will get some new and memorable thrills, by hearing the famous march king, John Philip Sousa, when he brings his band and soloists that number nearly a hundred to the Lyceum Theater, next Saturday matinee and evening. In order that Mr. Sousa, who is a member of the American Legion, may be an honored guest in the parade that day, the matinee performance will begin at 3:30 p. m., and the evening performance at 8:20.

"Comrades of the Legion" one of the latest and most stirring of the irresistible marches composed by this famous leader, and will be heard at both the matinee and evening performances here for the first time.

Seats on sale Wednesday, mail orders now.

IT'S SOUSA ALL OVER THE MAP

March King Displays Versatility as Writer, Composer, Horseman, Sportsman and Politician

O. B. Hall, who for many years has been a drama-critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper about John

Philip Sousa and his varied and contrasted interests and activities. Thus: "The march-man of a thousand tunes naturally gets his name into the columns devoted to music; for he is, in the minds of hundreds of thousands throughout the land, the foremost American musician."

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

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

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

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

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned, 'red-hot' Republican, and takes part in every campaign when at his home, Port Washington, L. I., N. Y. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the President from Marion, O., was a member of

the city's cornet band.

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

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 Monday in the High School Auditorium. Among the new matter in the programme are 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.

Drinking Habits of Two Kinds of Women—Reply to John Philip Sousa

(Boston Herald.)

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 now 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 5,000 Massachusetts women were arrested for drunkenness, more than 3,000 were imprisoned for that offense, 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 6,000 and the number remaining at the end of the year 700.

I have tried to see the number of arrests decrease from 6,000 to 2,634 in 1922, and the number of commitments decrease from 3,000 to

maintaining in our prisons for drunkenness has fallen from 700 to 62.

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.

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. 12.

SOUSA SCORES BIG TRIUMPHS AT CONCERTS

March King Receives One of Greatest Ovations in Career at the President.

John Philip Sousa, returning to his home town on the eve of his sixty-eighth birthday, and appearing on the site where he met failure in his first public appearance thirty-nine years ago, received one of the warmest receptions in his eventful career in two concerts yesterday at the President Theater.

So enthusiastic was the audience that last night the master gave fifteen encores, with almost as great a number at the afternoon concert.

A number of new compositions, including a three part suite, "Leaves From My Note-Book," and a march, "The Gallant Seventh," which is as virile and stirring a work as any the March King has yet written, were heard here for the first time.

The new suite opens with a beautiful old-fashioned waltz movement, "The Genial Hostess." The second movement is one of surpassing beauty, representing the pitching of a camp by "The Camp-Fire Girls." As the approach of twilight is depicted in the music, a clear, detached wood-wind solo steals in above a pizzicato, guitar-like effect in the accompaniment.

The melody is re-enforced by a wood-wind choir as the voices of the other girls chime in, and, as the camp is lulled to slumber, the solo strain is resumed very softly, bringing the movement to a close. The last movement is a musical flurry, depicting "The Lively Flapper."

The encores included the world-famed leader's greatest march numbers, among them his greatest, "Stars and Stripes Forever," his own favorite, the "marines" march, "Semper Paratus," "El Capitán," "U. S. Field Artillery," "The High School Cadets," and "The Washington Post."

Sousa, perennially youthful, was in an especially happy mood yesterday, and the members of the band, catching his spirit, gave one of the brightest and most inspiring band concerts yet heard here.

The capacity audience last night with hundreds standing, was re-enforced by a strong delegation of fezzed Nobles from Almas Temple, the Mystic Shrine, of which Lieutenant Commander Sousa is a member. During an interval in the program last night a fez was presented to Mr. Sousa. It was donated by the temple. Illustrious Potent Leonard P. Stewart made the presentation speech.

A generous program of solo numbers was given at each concert. Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophone soloist. In addition Gertrude Lyon, announced as "an old friend of Mr. Sousa," was called to the stage and sang the beautiful pearl of Brazil aria, "The Charming Bird."

GEORGETOWN DEBATORS

Wash. Post

SONS OF VETERANS U. S. A.

The Sons of Veterans and Ladies Auxiliaries and the Daughters of Veterans will occupy the boxes at the President Theater on the evening of November 2 on the occasion of the visit of Sousa and his band, in honor of Sousa, who is a member of Lincoln Camp of this city.

A permanent welfare committee has been formed by the resident division officers, the past national officers and the elective officers of the several camps of Sons of Veterans, the Daughters of Veterans and the Sons of Veterans Auxiliaries, for the purpose of promoting greater activity and closer social and fraternal relations.

Consideration was given to the entertainment and celebration of "Veterans night," which will be held in the auditorium of the Grand Army Hall on November 20, in honor of the Union soldiers of the civil war.

William B. Cushing Auxiliary initiated two new members and performed the initiation ceremonies of two new members for Harding Auxiliary at their last meeting. Two of the division officers of the Sons of Veterans were present and gave short talks. After the business session, "Halloween social" was held and refreshments were served. The members of Harding Auxiliary were guests.

Harding Auxiliary met at the home of Miss Marie Marks, 645 A street, northeast, Monday evening. Program for increased activity and matter of enrollment in the branch of the order were discussed.



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 AND HIS BAND

AT THE TEMPLE NOV. 14

Welcome will be the news to the music loving people of this valley that Sousa and his world famed band of 100 musicians and soloists will give a concert at Irem Temple, Tuesday, November 14th.

This news was received by Ed. M. Kohnstamm, Mr. Sousa's representative in this part of the state, from Harry Askin, Mr. Sousa's manager.

The record audiences that Sousa is attracting in other cities already visited on this tour, augurs that his welcome in Wilkes-Barre will be a warm one, for Sousa has declared that he holds Wilkes-Barre audiences in highest esteem, and it is known that there is no artist on the stage today who occupies a warmer place in the music loving heart of Wilkes-Barre than Lieut. Commander John Philip Sousa, the march king.

With phonograph owners especially is he popular, and the dealers in records say that the demand for Sousa's marches is one of the greatest in the business.

The Sousa policy of popular prices will prevail at the Wilkes-Barre engagement, prices having been fixed at \$1.00, \$1.50, and \$2.00 per seat, with 10 per cent added for war tax.

To assure the music loving public of securing choice seats, Mr. Kohnstamm has arranged for the display of the reserve seat diagram and sale of tickets now at Landan's Music Store, 34 South Main street, this city. Mail orders addressed to Mr. Kohnstamm, care of Landan's, accompanied by check or post office money order will be filled in the order of their receipt.

SOUSA A STICKLER

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

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

ARRESTED FOR HOLDING SUNDAY SOUSA CONCERT

Endicott Johnson, Recreation Director, Accused by Ministers—Firm to Fight Blue Laws.

BINGHAMTON, N. Y., Nov. 12.—Harold F. Albert, Recreation 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 Sousa issued a statement in which he declared there was more inspiration in the marches he has written than in the sermons of some of the ministers who attended the concert.

Lieut. Com. John Philip Sousa, U. S. N. R. F., and his band, will visit the Brooklyn Academy of Music on Saturday, Nov. 18. They will give two concerts, one at 3 P. M. and the other at 8:30. Barnum's Circus and Sousa and his band still remain preeminently American, and when the appointed times come for their annual visits, the eldest member of the family feels it incumbent upon himself to take the younger member and make pilgrimage to their shrine. Sousa and his band are playing a Manhattan Beach programme in the afternoon and in the evening his regular programme will be rendered. "The Gallant Seventh," "On the Campus," "Bullets and Bayonets," "Sabre and Spurs," "Leaves from My Note Book" some of the best selections.

MARCH KING SOUSA

What would you reply if you were asked, from all the tunes which Time has tried and found not wanting in inspiration and vitality, to name the ten best? This was among the 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 Thursday, matinee and night, Nov. 9, he and his famous band come for a concert in the Orpheum Theatre.

Made for Each Other



That is, the horn and the man were. He's the tallest bandsman in America and it's the largest instrument played in a band, a Sousa-phone. Miss Bambrick, harpist, is just in the picture for contrast. All three will be seen, and heard, in the Newark Armory next Thursday evening, when John Philip Sousa and his band pay us a visit.

JOHN PHILIP SOUSA PROUD OF HIS QUINTET OF GRANDCHILDREN



John Philip Sousa and His Grandchildren.

The plaudits earned by Conductor John Philip Sousa and his band on their concert tours are not the only things which sweeten existence for him. He has other interests in life helping to fill his cup of happiness.

The noted "March King," who with his band will give a concert in the Armory in Sussex avenue Thursday night, November 16, has a son, John Philip 3d. That son has inherited no musical talent from his sire, but has a very practical mind and is engaged in manufacturing and exporting automobile parts. Moreover, he has five children and, in combination, they are the apple of their grandfather's eye. Whenever he has the time he goes to their home in Scarsdale, N. Y., and the children make him the central figure in a petting party.

The youngsters as shown in the accompanying photograph are John Philip

3d, Nancy, Jane, Priscilla, Thomas Adams and Eileen. In honor of the last named the grandchild composed his "Debutante" march. John Philip 3d is musical and has begun to show an ambition to follow in his grandfather's footsteps as a creative musician and director. Jane Priscilla, whose beauty is of the Spanish type, seems inclined to be a heartbreaker. Of inquisitive dispositions are Tommy and Nancy, and each vies with the other as to who will see most of the insides of anything and everything that attracts their fancy. What grandfather wouldn't be prouder of such progeny than of any public honors won during a long professional career?

Though in his middle sixties, Conductor Sousa is active in ministering to the musical public by concert giving and writing new works. There is no lessening of popular interest in his concerts. In an Ohio city the other day he played to box office receipts of

\$17,000, for matinee and night performances. He never allows his band to deteriorate in the quality of talent employed. Like some of the baseball managers, he has scouts exploring the country for young and talented musicians. If one of unusual promise is discovered, he is sent on to the conductor. If he is technically well enough equipped for service in the band, he is engaged. If the examination shows that he needs more study he is encouraged to perfect himself and to apply later.

As a result of his work as musical director at the Naval Training Station at Great Lakes, Ill., after America entered the World War, Mr. Sousa has been appointed a Lieutenant of the first grade in the United States naval reserve forces. Other official honors conferred on him are England's Victorian Order, the French Academy's Palmes and the grand diploma from the Academy of Hainut, Belgium.

SOUSA AND HIS BAND

Saturday—Matinee and Evening
Lieutenant Commander John Philip Sousa and his famous band will be the attraction at the Lyceum Theater next Saturday, matinee and evening. This season Mr. Sousa brings to Elmira the largest organization of soloists ever heard under his direction in this city. One of the latest and most stirring of the irresistible marches composed and used for the first time at the New York Hippodrome this season, titled "Comrades of the Legion," is the official quickstep of the American Legion, and its popularity with the American public is unbounding. A special school children's ticket has been arranged for the matinee, whereby they will be admitted to any seat in the house for 55c. Mail orders are now being sent out. The regular box office sale opens Wednesday at 9 a. m.

SOUSA'S BAND

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

Sousa and his world famed band will give a concert on Nov. 14th, at Town Temple, Wilkes-Barre. Tickets for this splendid concert are now on sale at Landau's, 34 South Main street, where the reserve seat is on display, orders and money order will be filled at their receipt.



Lieutenant-Commander John Philip Sousa and Mrs. Oliver Harriman, social leader, who lately celebrated the noted bandman's sixtieth birthday by a reception given at Mrs. Harriman's New York home. Many hundreds of prominent guests paid honor to the composer of "The Stars and Stripes Forever" and other favorites.

Kadel & Herbert.

Reserves Box for Sousa.

Mrs. Oliver Harriman, as national president of the Camp Fire Girls, yesterday reserved a box for John Philip Sousa's annual Hippodrome concert at the Lyceum Theater next Sunday night. She and a group of girls from her organization, in colonial costume, will occupy the box.

SOUSA AND HIS BAND.

Lieut. Commander John Philip Sousa and his band will visit the Brooklyn Academy of Music next Saturday. Two concerts will be given, one at 3 P. M. and the other at 8.30 P. M. "The Gallant Seventh," "On the Campus," "Bullets and Bayonets," "Sabre and Sousa," "Leaves From My Note Book" are

"Let Sousa Do It," Is Cry

JOHN PHILIP SOUSA has composed a new march, named it "The Gallant Seventh," and dedicated it to the Seventh regiment of the national guard of New York State. He has been made an honorary officer of that famous organization. It again has been a case of "Let Sousa do it!" because Sousa always does. Not fewer than eight American composers have sought to write a march for the Seventh regiment of New York; but, as the English Tommies in the world war would have said, "they didn't click."

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

Sousa, when the American wedding-march question was agitated, was idling his time away in Chicago. And he really had nothing to do—save to drill, rehearse, and prepare six bands of 300 players each, men of the Great Lakes naval training station at Lake Bluff, Ill., in which Sousa enlisted about a month after the United States entered the world war. He averaged

two concerts a day at the time, 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. &c. and in other ways lived the easy, lazy, carefree life of an honest, conscientious American officer in war time. So, Sousa did it: He composed an American wedding march, had it accepted, and not long afterward, while he lay ill in a post-armistice sick room and fought to recover from the exposure to which he had subjected himself in the closing months of the world war, the march was formally made known to the country via the Chicago Symphony Orchestra, under Frederick A. Stock.

Sousa and his band are to appear here on November 2 at the new President. The program will contain numerous novelties, including "The Gallant Seventh."

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 Capriccioso" instead of the Wieniawski number on the program and for her encore gave the ever delightful and very familiar "Souvenir" of Drla.

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.



John Philip Sousa, world famous band leader, presenting an autographed copy of "The Camp-Fire Girl" to Mrs. Oliver Harriman, National President of the organization.

Underwood & Underwood.

Noted Composer Is Still as Spry As Any of His Musical Compositions



John Philip Sousa and Mrs. Oliver Harriman.

At sixty-eight, John Philip Sousa, active as ever, is presenting a copy of "Camp Fire Girls" to Mrs. Oliver Harriman, national campfire president.

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."

John Philip Sousa Thursday

The name of John Philip Sousa is familiar throughout the civilized world, but nowhere is it held in greater esteem than in Washington, his own home town. That is why his coming, with his marvelous band and its assisting artists, to the President Theater, Thursday, is great news to Washingtonians. With him this year are Miss Marjorie Moody, soprano; Miss Caroline Thomas, violin; George Carey, xylophone, and Miss Winifred Bambrick, harp. All are artists. In addition, John Philip Sousa is going to give Washingtonians a chance to take part in his program.

The High School Cadet Band has been invited to occupy the stage for a rendition of Sousa's "High School Cadet March," under the leadership of Sousa himself. His great admiration for the cadets has led him to name the afternoon concert in their honor. All cadets in uniform, too, will be admitted to the afternoon concert for 50 cents; if they wear civilian clothes they must present credentials to secure the reduced rate. The evening performance will be at the Almas Temple, 14th Street, at 8 o'clock. Temple night.

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.

INSPIRATIONAL MARCHES.

John Philip Sousa, the bandmaster, says there is more inspiration in the marches he has written—and which he wanted to play at a Sunday concert in Binghamton, New York—than in the sermons of some of the ministers who objected to the concert, at which an admission fee was to have been charged, in violation of a local ordinance.

Perhaps Sousa is right, but the ordinance is supposed to represent the sentiment of a majority of the people of Binghamton, and not the mercenary interests of a traveling bandmaster. The same argument could be made by any saloon-keeper, as there is said to be more "inspiration" in beer and whiskey than in water or grape juice.

The corporation under whose management Sousa was to have appeared threatens to "fight to a finish" in the courts the so-called Sunday blue laws. That is what the courts are for—to settle such differences of opinion. To most persons, perhaps, a Sunday concert is unobjectionable, whether it is free or an admission fee is charged; but Binghamton evidently does not want them, and there are so many other cities that do that it will be a waste of time and money to fight the "blue laws."

SOUSA, 68, CELEBRATES AT POPULAR CONCERT

NEW YORK, Nov. 6.—Five thousand persons, filled every seat in the Hippodrome and spilled over on the stage last night to help John Philip Sousa celebrate his sixty-eighth birthday anniversary, and to drown out even some of his most thrilling crescendos with deafening pfaudts, that he might be left in no doubt that he still was America's best-loved bandmaster. It was Sousa's thirtieth season at the head of his big organization and his first appearance in New York for some time.

There were the Camp Fire girls, properly uniformed and occupying a stage box to hear played as part of "Leaves From My Notebook," a new composition by Sousa, an offering descriptive of themselves in a woodland setting. Then there was a speech honoring the bandmaster as a sympathetic and helpful artist on behalf of the Actors' Equity association.

Sousa Sunday Concert on Binghamton List of Crimes

BINGHAMTON, N. Y., Monday.—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 fee was charged, in alleged violation of the ordinance governing the observance of Sunday.

Faces Blue Law Charge For Staging Sousa's Band

Endicott-Johnson Recreational Director Arrested at Binghamton, N. Y.

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.

John Philip Sousa, who with his noted band will give a concert in the Sussex Avenue Armory Thursday night, November 16, was asked recently to give an estimate of the comparative popularity of the compositions by which he is best known—the creations which have caused him to be called the "March King." From his years of observation and tabulation and not in his own opinion of the worth of this or that composition, he draws his conclusions.

"I have no false modesty and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do," he said. "The oldest of the marches is 'The High School Cadets,' written in Philadelphia in the eighties and sold to a publisher for \$25. It is second in popularity with a vast section of the Canadian and American public—school boys and school girls from the primary grades to the quizz for college or university. The second oldest of the marches is second, also, with another but smaller section of the public here, in Canada and Europe. That is 'The Washington Post,' composed while I was leader of the Marine Band in Washington. 'Semper Fidelis,' dedicated to the United States marines and adopted by them as their official march-tune, is first in popularity not only with the marines, who love it as a matter of course, but also with the soldiers of Uncle Sam."

Manhattan Beach, "King Cotton" and "El Capitán" rank with the more popular of Sousa's productions. He regards "Semper Fidelis" as his finest march.

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.

"Turkey in the Straw," a dancing humoresque best described as a cowboy "breakdown," or de luxe "barn dance," and one of the quaintest whimsies from the march king's versatile pen, is one of the fetching numbers of Sousa's program this season.

SOUSA AND HIS BAND HERE ON NOVEMBER 15

Will Give Concert at the Armory on That Evening

Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same debt. For the past twenty years Sousa's band has been playing in American cities and towns and every concert Sousa's band has given is a patriotic music. John Philip Sousa is a patriot. He is also a gentleman. He treats his audience as if he appreciated their presence. When his audience is small, as it used to be, some times, his band performed with the same spirit which might be inspired by a greater audience. Some great musicians are peculiar, as are some great leaders of bands.

Sousa and His Band.

Lieutenant-Commander John Philip Sousa and his band will visit the Brooklyn Academy of Music on Saturday, Nov. 18. They will give two concerts, one at 3 p. m. and the other at 8:30. Sousa and his band will play a Manhattan Beach program in the afternoon, and, in the evening, his regular program will be rendered. "The Gallant Seventh," "On the Campus," "Bullets and Bayonets," "Sabra and Spurs," "Leaves From My Notebook," and

HARDING RECEIVES FAMOUS MUSICIAN



John Phillip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

The "welcome home" concert to be given by John Phillip 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 Stuart of Almas Temple of the Mystic Shrine has arranged a definite program for his organization which promises to be interesting.

Almas Temple, in addition to pushing to a splendid result its efforts in behalf of the big Shrine convention in Washington next June, is, nevertheless, not losing sight of its local activities and ordinary avocations. Thursday afternoon the John Phillip Sousa Band concert at the President Theater will be a gala Shrine occasion. Much of the Almas program is withheld as a surprise, but enough information is vouchsafed to predict a pleasant evening for the famous march king and his friends. If all of them who are members of the temple turn out there will be no room for anybody else, and yet at least three Masonic bodies are looking forward to the occasion with much anticipation. Sousa is an Almas noble and the audience will know it.

November 20, at the President, the next big ceremonial session will take place. On this occasion Imperial Potentate James S. McCandless and his staff will be the guests of honor, for it will be imperial visitation night, and preparations will be made accordingly. Scores of the nobility, including many distinguished Shriners, are expected, and Potentate Stuart is determined to make the evening one that will stand out, he says.

December 2 to 16 the big Almas Temple Shrine carnival will be held in Convention Hall, all the proceeds from which will go to the Shrine committee entertainment fund for the big convention. The attraction on that occasion is notable in Shrine circles and has just completed a rousing engagement with Mecca Temple, the mother temple, of New York. It has a record of big successes with many other temples and in due time will be described in full. It was a big feature in San Francisco last year.

The executive committee for the big convention has now been completed and organized as follows: Potentate Stuart, chairman ex-officio; Wisdom Brown, first vice chairman; Harry F. Cary, second vice chairman; Harry Standiford, executive secretary; F. Lawrence Walker, Arthur E. Cook, R. P. Andrews, Samuel Hart, Ellwood P. Morey, Thomas E. Jarrell, L. Whiting Estes and Carter B. Keene. This goes, it is declared, in spite of other announcements.

Potentate Stuart has directed a

notable addition to the Almas Drum Corps in the form of an Almas Bugle Corps of twelve instruments, which already have been ordered. The drum and bugle corps will, of course, constitute a single unit and ought to make itself known in parades.

Past Grand Monarch Edward S. Schmid recently sent the compliments of the Mystic Order of Veiled Prophets to Potentate Stuart and took occasion to state that in his opinion the barbecue recently given at the Noyes farm in Maryland "was the best affair that has ever been given during the term of my membership of more than twenty-eight years, and I also wish to add that during the administration of no former potentate has the ceremonial work been more impressively staged." The past grand monarch also added that he felt confident that the meeting of the Imperial Council in Washington next June will be the greatest ever held. All of which did not make the potentate feel badly.

THIS CONCERT IS FOR YOU, IF YOU SHUN CLASSICAL

Orchestra Conductor Will Play Whole Program to Educate Your Ear.

If you enjoy Sousa's "Stars and Stripes Forever," but do not appreciate classical selections, Richard F. Grant advises attending the informal concert of the Cleveland orchestra Nov. 21.

Mr. Grant, who is chairman for the concert, believes many persons do not appreciate classical music because they do not understand melody and rhythm in their higher forms.

Nikolai Sokoloff, director of the orchestra, will analyze the elements of the music at the concert, which will be held at Masonic hall. Mr. Grant said, and those who wish to learn to appreciate the works of great musical masters will have their opportunity. The director wishes to get those who do not appreciate symphony concerts to see the picture as he sees it.

"He wants them to hear what he hears in certain movements," Mr. Grant added, "and he will play in marvelous fashion some of the simple things you have heard and which rest with lingering sweetness with you."

"The non-classicals, as we shall call the group who do not appreciate symphony concerts, say they haven't the time or disposition to get educated to some other standard. But they are wrong when they attend an orchestra concert convinced that they are going to have a bad evening and determined that they won't enjoy anything in it. This is half the trouble. The other half can be ironed out."

John Philip Sousa Plays Here Wednesday Under Women's Auspices

JOHN PHILIP SOUSA, noted bandmaster, will appear in concert in Des Moines at the Coliseum Wednesday night, Oct. 18. He appears here under the auspices of the Des Moines Women's club, and a portion of the receipts from his concert will go to the building fund of the women's organization.

Sousa's band comprises eighty band musicians and accompanying soloists. Soloists who will take part in the program here Wednesday night are Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Mr. John Dolan, cornet soloist, and Mr. George Carey, xylophone soloist.

An extensive program of new and old Sousa band selections is included in the evening's entertainment as outlined for Wednesday by Mr. Sousa. The program will be in two parts, with intermission. Encores will be selected by the audience from a list of famous Sousa compositions.

The program:
Overture, "The Red Sarafan" Erichs
Cornet Solo, "Centennial Polka" Bellstedt
MR. JOHN DOLAN.

Suite, "Leaves from My Notebook" (new) Sousa

(a) "The Genial Hostess."
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp Fire Girls."
Drum beats steal softly from over the hills. The militant figures of the Camp Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukuleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper."
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
MISS MARJORIE MOODY.

Intermezzo, "Golden Light" Bizet

INTERVAL

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

(a) Xylophone Solo, "Witches Dance" MacDowell
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

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

"Semper Fidelis."
"Bullets and Bayonets."
"Comrades of the Legion."
"Who's Who in Navy Blue."
"Sabre and Spurs."
"U. S. Field Artillery."
"The Stars and Stripes Forever."
Humoresque of "The Silver Lining" from "Sally."
"March of the Wooden Soldiers."

Sousa's Birthday

Five thousand persons filled the New York Hippodrome to help Lieutenant Commander John Phillip Sousa celebrate his sixty-eighth birthday. He was welcomed by naval officers who included Admiral Hilary P. Jones, now commanding the United States naval forces; by army officers who included Major General Robert L. Bullard, commanding the Second Corps Area; by officers of the marines and by many persons prominent in New York social and club life. When he played his march, "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, the band and trumpet corps of that organization—80 men in dress uniform—filed on the stage to play with him in the first New York rendition of the march. When he played his new suite, "Leaves From My Notebook," Mrs. Oliver Harriman, national president of the Campfire Girls, accompanied by the national officers, in ceremonial costume, stood in her box during the playing of the second episode, "The Campfire Girls." And when he played "Semper Fidelis" as an encore a squad of marines stood at attention upon the stage in tribute to the man who had written the official march of the United States Marine Corps, and which has been taken by the marines to every port in the world.

SOUSA TO LEAD BAND OF 200.

More than two hundred bandmen, comprising the largest band ever heard in New York city, will hold a reunion under the direction of Lieutenant Commander John Phillip Sousa at the Hippodrome Sunday night, November 2. Then he will conduct the combined bands in the first public performance in New York.

VETS TO HEAR SOUSA

Disabled Soldiers at Asbury and Other Hospitals to Be Guests.

Disabled war veterans in Asbury and other hospitals will hear Sousa and his band as guests of the marines tomorrow afternoon at the

CURTIS THEATER GAVE THE "TRUST" A KNOCK.

The Curtis (formerly the Denver) was the only other theater, and it was under the management of A. R. Pelton, and its ad boldly declared it was "NOT in the trust." Its prices ranged from 15 cents to 50 cents, and the current attraction was "The Great English Melodrama, 'OVER THE SEA'—a play for the masses."

Large plans were being made for local musical affairs. The Baker string quartet was to give a series of concerts. Its personnel was Fred A. Baker, viola; Geneva Waters Baker, first violin; Horace E. Tureman, second violin, and Louis Appy, cello.

Some of the notes of plays and players:
"The Country Girl," an English musical comedy, has opened in New York.

William Norris and Minnie Ashley scored hits (last season) in "A Gaiety Girl."

Clara Bloodgood is touring in "The Girl With the Green Eyes."
"The Prince of Pilsen" has been accepted by critics and public in Chicago.

In William Gillette's supporting company in "Sherlock Holmes" this season is Elida Cortelyou, cousin of the secretary of President Roosevelt.

John Phillip Sousa gave a bouquet to a clergyman on Monday morning. The minister hoped he did not pick the flowers on Sunday. "No, I picked them this morning, but they were growing all day yesterday."

Ethel Barrymore will appear in "A Country Mouse" after her tour in "Carrots." Bruce McRae will be in her company.

(You know it was in "Carrots" that Miss Barrymore started all the trouble thru the way she read the line: "That's all there is. There isn't any more.")

"F. W. W.'s" article for the Sunday paper was "Concerning the Presentation of a 'Wicked Play.'"

It seems that William Winter had written some very harsh things about Arthur Wing Pinero because of his new play, "Iris." "The Second Mrs. Tanquary" was bad, but this play of a woman who was a bad woman, and no two ways about it, caused the erudite Mr. Winter to wax exceedingly peevish with the yet unknighthood Mr. Pinero—and there were London critics who agreed with him.

The substance of the F. W. W. article was that Mr. Winter was unnecessarily bitter with the dramatist who had but pictured a life without making any claims for the pardonability

SOUSA AND BAND HEARD TODAY IN THE AUDITORIUM

Afternoon and Evening Programs Offered— Other Events in World of Music

SOUZA and his band will give a concert at the Auditorium this afternoon at 3 o'clock and another tonight at 8:15, the last in this city, for on Nov. 3 Sousa will complete his tour and disband his band, which, during the thirty years that it has been conspicuous in the world of band music, has come to be looked upon as a national institution.

The "march king" has announced that upon the completion of his present tour, he will go to his home to start work on an American opera in which he has chosen Mary Garden to play the leading role. Appreciating that the well known composer and bandmaster does not plan to bring his famous band back again next season, the American public has showered upon him this year the keenest enthusiasm Sousa has ever seen manifested in his concerts. Everywhere he has played thus far this season the attendance records have been broken, and crowds have been turned away disappointed.

The two programs which will be given here are entirely new, with a number of the old favorites which Sousa's audiences insist on hearing over again each season sprinkled in as encores. Sousa has always been known to be exceptionally generous with his encores, his one aim being to give his audiences all the music they wish to hear. One of the big features of his programs will be the playing of his latest march "The Gallant Seventh," dedicated to the Seventh regiment of the New York National Guard.

There will be two new soloists with the band. They are Marjorie Moody, soprano, and Caroline Thomas, the attractive little violin-

ist, and her sister, which would well repay a trip to the Palace theater on Nov. 13 when she comes under Marian Anderson's direction.

"Russia may not have been successful in converting the world to its own special political doctrine," said Mrs. Castle, recently, "but it certainly has set the entire artistic world to copying its music, its dances and its costumes. The Chasse Bourgeoise has proved the instigating charm of Russian valseville, and the dancing as such, as well as the Russian genius in the world of music. In our 'Dances and Fashions of 1923' we lean heavily upon Russian influence, and although the steps of that country may be bare and forbidding, its color sense and knowledge of how to make simple dress attractive has long been known to the world. The old Russia that is no more must live in its art and music and its opulent taste.

"I have chosen our orchestra for its ability to render the spirit of the music it plays and combined with the Moscow artists, we have the best of Russia in an effect that is well nigh indescribable." Interest in the event is indicated by the heavy advance sale even before it is officially announced.

PRAISE from a critic is praise indeed, and praise from one of the best New York critics has special value. Milwaukee, therefore, may well be proud of the compliment which Richard Aldrich of the New York Times gives it in a personal letter to Margaret Rice, manager of the Twilight Musicales. Referring to the audiences at the Musicales, he says: "You are to be sincerely congratulated on the character of your Milwaukee public."

The Twilight Musicales, since their inauguration five years ago, have aimed consistently to represent the highest standards in the more intimate forms of musical art, and have featured the finest salon recitalists and ensemble organization in the concert field. The programs have always been chosen to appeal to the most critical. As a result, there has gradually been brought together a large audience of cultured and discriminating music lovers.

A factor in the success of the Musicales is the effort of the progressive music teachers of the city, who bring them to the attention of their students as an opportunity for broadening their taste and adding to the value of their music studies.

The artists for the coming season are the Flennaley Quartet, in December; Gulomar Novae, the young Brazilian pianist, January; Pablo Casals, Spanish cellist, February, and the London String Quartet, March.

ADAMS-BUELL'S annual piano recital will take place at the Athenaeum Wednesday evening, Nov. 8, instead of Nov. 9, as first announced.

This pianist artist always has something new and worth while to offer in his programs each year, and his appearance is sure to be interesting, particularly to those who enjoy hearing new and seldom heard works for the piano. This year, Adams-Buell has prepared an entirely new list, and will open and close his program with numbers by Americans.

This recital is under the auspices

Sousa and Band at Coliseum Wednesday Week's Musical Event

The appearance of Sousa and his band for a concert on Wednesday evening at the Coliseum is the most prominent musical event of this month, the event attracting the attention of music lovers from all parts of the state.

The band, which is conducted by the famous Lieut. Commander John Philip Sousa, is brought to the city under the auspices of the Des Moines Women's club, who receive a large share of the proceeds for their furnishing fund of the new club house.

Four soloists accompany the band, Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Mr. John Dolan, cornet soloist; and Mr. George Carey, xylophone soloist.

An interesting feature of the concert here will be the tribute paid to the famous band master by the Camp Fire girls of the city. This is in return for the courtesy paid to the Camp Fire girls by Sousa, who has composed a piece, "Camp Fire Girl," which will be played on the local program. The explanation of the piece is as follows:

Drum-beats steal softly from over the hills. The militant figures of the Camp Fire girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing slumber.

A delegation of local Camp Fire girls will meet Commander Sousa when he arrives Wednesday morning at the station. At the concert they will present him with a gift from Des Moines girls. The girls making the presentation will wear Camp Fire gowns.

An interesting member of the band is R. Meredith Willson, former Mason City boy, and a member of a pioneer family of northern Iowa. He married Miss Elizabeth Wilson, a former Drake girl and a member of the Zeta Phi sorority.

PROGRAM

The program of the concert is as follows:

1. Overture, "The Red Sarafan" Erichs
2. Cornet Solo, "Centennial Polka" Bellstedt
Mr. John Dolan
3. Suite "Leaves from My Notebook" (new) Sousa
(a) "The Genial Hostess"
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
(b) "The Camp Fire Girls"
(c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
Miss Marjorie Moody
5. Intermezzo, "Golden Light" Bizet
6. "A Bouquet of Beloved Inspiration" 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
Mr. George Carey
(b) March, "The Gallant Seventh" (new) Sousa
8. Violin Solo, "Romance and Finale from Second Concerto" Wieniawski
Miss Caroline Thomas
9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion
The encore numbers will include Semper Fidelis, Bullets and Bayonets, Comrades of the Legion, Who's Who in Navy Blue, Sabre and Spurs, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Link" from "Sally," and March of the Wooden Soldiers.

Misses Agnes Broom of Colfax and Eleanor MacGuffigan are spending the week end in Ames attending the Gamma Phi Beta homecoming.

Famous Americans who first saw the light of day in November include Presidents James K. Polk, Franklin Pierce, James A. Garfield and Zachary Taylor; Stephen J. Field, Elizabeth Cady Stanton, Richard H. Dana and John Philip

Sousa and His Band.

Lieutenant-Commander John Philip Sousa and his band will visit the Brooklyn Academy of Music on Saturday, Nov. 18. They will give two concerts, one at 3 p. m. and the other at 8:30. Sousa and his band will play a Manhattan Beach program in the afternoon, and, in the evening, his regular program will be rendered. "The Gallant Seventh," "On the Campus," "Bullets and Bayonets," "Sabre and Spurs," "Leaves From My Notebook" are some of the best selections.

SUNDAY AFTERNOON CONCERT SERIES

Albert Edmund Brown has arrangements well under way to present a series of Sunday afternoon popular concerts at popular prices.

Among the artists secured are Mme. Sundelius of the Metropolitan Opera Co.; John Charles Thomas, the celebrated baritone, formerly of Apple Blossoms and the Love Letter, and who has been making such tremendous successes in Europe.

Mr. Brown will go to New York on Oct. 15th for Thomas' Aeolian Hall recital. Mr. Thomas is said by the critics to be in the front rank of the concert baritones of the world. He left the field of light opera to take up the concert work and has been a tremendous success.

Alice Nielson, prima donna soprano, with Heinrich Gebhard, the

pianist, will be heard on Dec. 10. Gallo's Famous Symphony Band will be heard in January. Two big orchestral concerts have been arranged with Metropolitan Opera soloists. Mr. Brown is now negotiating with Milla Picco, formerly of this city, now of the Metropolitan, for one appearance. The other artists include such people as Marjorie Moody, who was soloist with Sousa's band; Henry Levine, pianist; Frederick Johnson, organ virtuoso; and Walter Smith, the well known trumpeter.

The prices, which will be announced later, will be the lowest ever known for such attractions.

As has already been announced Mr. Brown will secure the best available talent for presentation to the people of Lowell without charging fancy figures for the tickets.

SOUSA'S BAND.

On the following Monday afternoon John Philip Sousa will bring his band of eighty pieces to the Lincoln Squares for a matinee only.

As usual Mr. Sousa has with him a group of soloists to give variety to the band program—a vocalist, a cellist and a xylophonist of exceptional talent being among those who will perform in the program to be given here.

WARFIELD IN NEW YORK.

David Warfield will have his opening in "The Merchant of Venice," which he announced last

winter while he was in Decatur that he would play this season in New York, Dec. 21.

Mr. Warfield of course, will take the part of Shylock and Miss Mary Servoss, well known as an actress, will be the Portia of the play.

Incidental music for the play has been written by Norman J. O'Neill, who composed the incidental music for "Mary Rose" in which Ruth Chatterton appeared in Decatur last season.

ARRESTED FOR HOLDING SUNDAY SOUSA CONCERT

Manager Charged Admission, Ministers Complain.

BINGHAMTON, N. Y., Nov. 12.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested this afternoon on the 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, 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.

Kiddies' Matinee All Set for Sousa's Band

From every corner between Two Harbors and Proctor, Superior and Ashland, the kiddies are coming to hear the special matinee for them by Sousa's band at the Duluth Armory Friday afternoon 3:15.

Mrs. Ann Dixon, music supervisor of

Duluth public schools, estimates that it may not be possible to accommodate all the young people that will want to attend the concert. Through the interest of the music department of Duluth schools, in co-operation with Mrs. George S. Richards, who will present Lieut. Commander Sousa and his band in Virginia on Thursday evening and in Duluth Friday night, the boys and girls of Duluth and Superior and neighboring communities are given the opportunity of purchasing a ticket for Sousa's band and the children's matinee of the Minneapolis Symphony orchestra on Nov. 24 for one price of 50 cents.

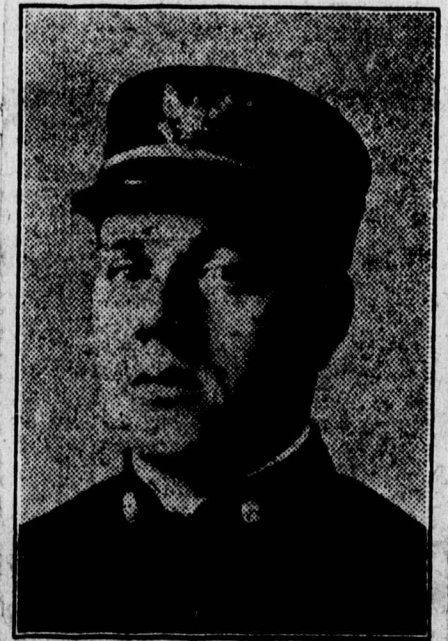
Miss Winifred Bambrick, the eminent Canadian harpist, will be soloist at the matinee program, with Messrs. Willson and Kunkel, piano soloists, Miss Marjorie Moody, prima donna, and John Dolan, whom Sousa called "a genius of the cornet." At the evening program the last named artists will be supplemented by Miss Caroline Thomas, violinist, and George Carey, master of the xylophone.

Charles Dillingham has rearranged Hippodrome's series of Sunday night concerts so as to place the big Sousa at the disposal of John Philip Sousa and his band on Sunday night, November 3, for his annual concert in Boston, which will be the first of his annual concert series, he will direct a band of 110



MISS MARJORIE MOODY,
Soprano Soloist With Sousa's Band.
ist, who has been termed "the vampish star" of the Sousa organization.

EVEN if the famous fashion side of Irene Castle's program this year were to be omitted, there would still be an entertainment left



John Dolan, solo cornetist with Sousa's band at High school auditorium, Saturday evening.

THE "MARCH KING" and grandchildren. John Philip Sousa, America's "March King," devotes a day to a visit with his five grandchildren. Sousa will appear at the Lyric with his band on November 3.



Color will be lent to John Philip Sousa's annual Hippodrome concert Sunday night when Camp Fire Girls will occupy a box. Mrs. Oliver Harriman, national president of the Camp Fire Girls, will head the group in their ceremonial costume. This is one of the means employed by Mrs. Harriman to interest the girls in matters outside of the immediate purposes of their organization, in which she has a deep concern.

Tribute such as is seldom paid a musician will be extended by Milwaukee and surrounding towns to John Philip Sousa, when he and his celebrated band come Sunday to give afternoon and evening concerts at the Auditorium.

Wisconsin boys who were members of the Jackie bands at the Great Lakes Naval Training station, which were organized and trained by Sousa during the war, will greet the march king after the afternoon concert and wish him success with his American opera, in which Mary Garden will sing the leading role. Sousa will close his band tour early in November, when he will confine his efforts to the writing of the opera.

Police Band in Welcome

The Milwaukee Police band will take a leading part in welcoming Sousa. This band surprised Sousa last year by meeting him at the depot, playing one of his marches as his train pulled in, and escorting him to his hotel. Almost since its organization, Sousa has befriended the police band, providing it with complete orchestrations of all his works.

At the afternoon concert, the police band will play, together with Sousa's organization, under the direction of the veteran bandmaster, his newest march, The Gallant Seventh, dedicated to the Seventh regiment of the New York National guard. This will be given immediately after the intermission at the afternoon concert. The blue-coated musicians will meet Sousa at the entrance to the Auditorium and escort him to the stage, playing one of his best known marches. A detail of motorcycle police will escort Sousa

from the Hotel Pfister to the Auditorium.

Plan More Honors

As Sousa mounts the stage, he will sign his name in the Auditorium album, containing the signatures of all the celebrated people who have ever visited the building. The chair he will occupy will be dedicated to him by the Auditorium management and placed among the collection of chairs occupied by notables who have appeared on the stage. This chair will be inscribed with the veteran bandmaster's name.

That Sousa's band is more popular today than ever before after 30 years "on the road," is evidenced by the facts that his attendance thus far this season has broken all records.

FRIDAY, the thirteenth! Words of ominous portent! Words, according to the popular legend, that should strike terror in the hearts of 8 out of 10 of the American people, and especially in those creatures of temperament and perversity—the musical celebrities par excellence.

And yet there was one whose glamorous aura of prominence in the musical world overshadows all others, scoffing deliberately at the dreaded Friday, thirteenth, and politely telling it, in impolite vernacular, to cheerfully "go chase itself."

"Superstitious? No, sir! Not on your life!"

The speaker—shades of snap dragons!—was John Philip Sousa. In his official capacity, Lieut. Com. John Philip Sousa, U. S. N. R. F., who appeared here on the lucky day.

This staunch bravado might have been the more remarkable had it come from anyone but the noted leader of Sousa's band, for he is a man who flays unmercifully the hocus-pocus of "artistic temperament" in diva or band conductor.

However, there must be a reason for Lieut. Com. Sousa's fine disregard of the legend that last Friday sent otherwise perfectly sane and normal men scurrying out of the way of black cats, upraised ladders, and the rest. There must be, as indeed, there is. The reason, as Mr. Sousa told it last Friday is this:

"Last January, during the height of the racing season, my band played an engagement in New Orleans. The manager of the track there agreed to enter a horse for me in the handicaps. It was the thirteenth entry—did it lose? No, sir, it won! There may have been a time in my youthful days of barnstorming, I dare say there was, when Friday the thirteenth would have me 'on edge' every minute of the day. It seems to me, though, that in 1922, American people have enough to worry their minds without bothering about felines, empty omens, and a day when, paradoxically speaking, something's wrong when nothing's wrong."

And just to prove that 13 is the luckiest ol' number this side of a thousand for the American march king, behold the evidence: There are 13 letters in his successful operetta, "The Bride-Elect," thirteen in his novel, "Pipe-town Sandy," and thirteen in two of his most famous marches, "Semper Fidelis" and "Sabre and Spurs"; there are nearly seven times 13 members of his band; and to cap the evidence conclusively, Mr. Sousa and his band appeared in Duluth at the Armory this afternoon and evening, Friday, thirteenth, opening Mrs. George S. Richards' All-Star course.

Mr. Sousa did not state whether it was on the thirteenth of November in 1917 that he lost his whiskers. He did tell, however, of that memorable event that shocked music followers from one end of the continent to the other. Sousa without the Sousa whiskers, you see, was as unthinkable as the Smith Brothers of cough drop fame missing their indispensable crop. It happened, though, as such things do, through the most amazing inspiration. Inspiration is what Sousa considers it. Lieutenant-Commander Sousa, who had re-enlisted in the navy to organize his band of 1,800 players at Great Lakes Naval Training station, was with Mrs. Sousa, the guest at a special performance of "Romeo and Juliet" in the Chicago auditorium, with Muratore and Galli-Curci as the lovers, and the Belgian basso, Dufranne, as the bearded patrician Capulet. When the demonstration following the first act had subsided, and the crowd turned to look at the honored march king in his box, Sousa had disappeared. A beardless Sousa returned later.

Sousa's Band In Concert Wednesday Night At Coliseum

First Visit of "March King" to Des Moines In Two Years.

This week will see the first visit to Des Moines in two years of John Phillip Sousa, world famous band-master, and his equally well known band.

Sousa's band comes to the Coliseum Wednesday night for one concert. Profits from the concert will go to the building fund of the Des Moines Women's club. Seats are on sale at Chase & West's.

On his visit here Mr. Sousa will play two new pieces, one a march, "The Gallant Seventh," which the bandmaster considers equal to his "Stars-and Stripes Forever." The other is a fantasy, "Leaves from My Notebook," in which the famous composer picks strains from the musical memories.

His old favorites, which he has played for scores of years, will make up his encore. The stirring "Stars and Stripes Forever" and "Semper Paratus" will be the

Sons of Veterans.

The Sons of Veterans and their ladies' auxiliaries and the Daughters of Veterans will occupy the boxes at the President Theater on Thursday evening, on the occasion of the visit of Sousa and his band in honor of Brother Sousa, who is a member of Lincoln Camp, of this city.

A permanent welfare committee has been formed by the resident division officers, the past national officers and the elective officers of the several camps of Sons of Veterans, Daughters of Veterans and Sons of Veterans' auxiliaries, for the purpose of promoting greater activity and closer social and fraternal relations. At their meeting on Friday evening the final arrangements were made for the ovation to be given Brother Sousa on November 2, and further consideration was given to the entertainment and celebration of "Veterans' Night," which will be held in the auditorium of the Grand Army Hall, on Monday evening, November 20, in honor of the Union soldiers of the civil war. It was also decided to hold some function each month in the future in which all members of the several organizations will be brought together for a social evening.

THE SHINE.

The "Welcome Home" concert of Noble John Philip Sousa will be given next Thursday afternoon and evening at the President theater. The afternoon concert will be given in honor of the High School Cadets and the evening concert will be under the auspices of Almas temple. The affair will be a gala Shrine occasion and the members of the other Masonic bodies to which Commander Sousa belongs are just as enthusiastic over the affair as are the nobles of Almas temple.

The executive committee for the big Shrine convention to be held in this city next June has been completed and organized as follows: Potentate Steuart, chairman ex officio; Wisdom Brown, first vice chairman; Harry F. Carey, second vice chairman; Harry Standford, executive secretary; F. Lawrence Walker, Arthur E. Cook, E. P. Andrews, Samuel Hart, Elliott.

Jarrell, L. W.
B. K. K.

Colonel Wade H. Hayes, commanding the Seventh Regiment, National Guard of New York, has reserved a box at the Hippodrome for himself and his staff for the annual concert to be given by Commander John Philip Sousa and his band Sunday night, November 5. In addition to the reservation for his staff, Colonel Hayes made reservations for all officers of the regiment and promulgated an order for their attendance in dress uniform.

The occasion for the attendance of Colonel Hayes and his staff will be the presentation to the regiment of the latest Sousa march, "The Gallant Seventh," written during the past Summer and dedicated to that organization. Sousa at that time will break a precedent by permitting the original manuscript of one of his marches to pass out of his own possession. The march already has been adopted as the official march of the Seventh Regiment, and the manuscript, which has been bound for presentation, will become a part of the possessions of the organization. Sousa dedicated the march, which is the 101st written and published by him during his long career, because of his life-long friendship for the regimental commander and because the regimental band now includes in its membership several Sousa men, while its bandmaster, Lieutenant Francis W. Sutherland, was the first Sousa man to enlist for the World War. Lieutenant Sutherland assumed charge of the Seventh Regiment Band about a year ago, after serving for two years as musical director of the Strand Theatre. He went overseas as bandmaster for the 104th Field Artillery and then was detailed to the post of division bandmaster by Major General Joan J. O'Ryan, who commanded the Twenty-seventh Division.

Lieutenant Commander John Philip Sousa will give his only New York concert of the season at the Hippodrome to-morrow night, when his organization of 100 men will be joined for a portion of the program by the band and trumpet corps of the Seventh Regiment, N.Y.N.G., under the direction of Lieutenant Francis W. Sutherland, for the presentation to the Seventh Regiment by Sousa of the manuscript of his latest march, "The Gallant Seventh," dedicated to that organization and then performed for the first time in New York.

Sousa has arranged a programme which is strong in its appeal to the lovers of band music. In addition to his new suite, "Leaves from My Note Book," as well as numbers by Bellstedt, Verdi, Bizet, Strauss, MacDowell and Guén. Soloists for the Hippodrome concert will be Miss Marjorie Moody, soprano, and John Dolan, cornet virtuoso, and George W. W. xylophonist.

BRINGS BAND HERE



LIEUT. COMMANDER JOHN PHILIP SOUSA

SOLOIST WITH SOUSA'S BAND



(c) Underwood & Underwood

MISS MARJORIE MOODY

Several seasons of 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 Evansville for his concert at the Central high school auditorium on Thursday night. Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. But America takes pride in her also, for her training and professional engagements have been wholly in this country. There was no need for her to go abroad to perfect her art.

Miss Moody obtained her musical education under the best auspices. She is a pupil of Mme. M. C. 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.

Has Appeared Elsewhere

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.

VIRGINIA C. C. TO HAVE MEMBERSHIP LUNCHEON

Virginia, Minn., Oct. 9.—(Special to The Herald.)—The regular membership luncheon meeting of the chamber of commerce will be held next Thursday at noon, at which time the organization will have as its guest and speaker John Philip Sousa. Mr. Sousa's presence in Virginia will be of interest to the American Legion, for Mr. Sousa is a member of that organization; to the Rotary club because of his holding an honorary membership in Rotary, and to the Kiwanis club because it is sponsoring the all-star musical course in Virginia.

It is the plan of the chamber of commerce to have its membership luncheons every other week, if possible, each meeting to have some special attraction.

HE PLAYS SOUSAPHONE



William Bell, the tallest bandsman in America, who plays the sousaphone, said to be the world's largest instrument.

SOUSA'S BAND.

There is something irresistibly attractive about a band, what was called by a popular song of a few years ago "a big brass band," and when John Philip Sousa brings his band to Nashville on Friday of this week the city will have the opportunity to hear one of the best. A real band is something more than a collection of trained musicians playing on their respective instruments. It is the personification of hours of innocent pleasure for hundreds of thousands of people. In that respect it is no more than just to say that Sousa and his band have become an American institution.

From another angle, that of rousing patriotism, Sousa and his band have an unusual record. It would be hard to imagine an American community so far removed that it does not hear, one way or another, the strains of "The Stars and Stripes Forever," as composed by Sousa himself and played by the musical organization he has made so successful. During the war the name of Sousa stood for stirring appeals to the spirit of the country through the medium of patriotic music. He was made a

Lieutenant-commander in the navy and organized a band which did things for the cause of the United States.

It is the same Sousa and perhaps a better band who will appear in Nashville Friday night. The music will be the rollicking, jolly kind that appeals to so many, but there will also be a thrill about it. Sousa's band is worth hearing.

AMAZING POSSIBILITIES.

Sousa.

"Barnum and Bailey and John Philip Sousa still remain pre-eminently American," wrote a critic some years ago.

And John Philip Sousa still is with us.

Barnum and Bailey have been swallowed up in the amalgamation of circuses and animal shows, but Sousa remains the Sousa of old, the greatest band leader in the United States ever has known and one of the greatest composers of martial music of all times.

Since 1830, when he became leader of the Marine Band, he has been conducting concerts and adding to the nation's wealth of musical composition.

He will be 66 years of age next month. Forty years is a long time for an individual to have entertained the public. When Sousa comes to Nashville Friday, he will be welcomed by the hundreds of friends who have heard his band many times in the years gone by and hundreds of youngsters who will have their first opportunity to witness a Sousa performance.



John Philip Sousa.

Sousa's Band.

John Philip Sousa, the greatest of bandsmen, returns to Washington, his home town, on Thursday for two concerts at the President Theater, the matinee to be known as "The Washington High School Cadets Concert" and the night concert to be given under the auspices of the Shriners-Almas Temple, of which John Philip Sousa

Sousa's Band.

John Philip Sousa, the march king, comes to the President with his band of 100 on November 2. Miss Marjorie Moody, Boston soloist, will sing at both afternoon and evening concerts in Washington.

John Philip Sousa has included his idea of "the best tunes in the world" in a single composition which he calls "A Bouquet of Beloved Inspirations" and which he will play for the first time locally at his birthday party next Sunday night at the Hippodrome.



Strike up the band, here comes John Philip Sousa and his famous band, which will be heard at the Sussex Avenue Armory next month.

TREATS FOR MUSIC LOVERS



Left to right, Lieut. Com. John Philip Sousa, Ruth St. Denis, Adèle Strahmeyer

John Philip Sousa and His Home Town

Although he is a New Yorker, not by birth, but by inclination, although he is a member of half a dozen New York clubs, and although he has a New York home as well as a country home at Fort Washington, L. I., and although his fame is world-wide, there is scarcely a large city in the land where Lieutenant Commander John Philip Sousa, who gives his annual concert at the Hippodrome on Sunday evening, November 5, is not a more familiar figure than he is in his home city.

Along in July of each year, Sousa, in civilian clothes, may be seen for a few days along the streets in New York. Sans uniform and the beard, which disappeared during the world war, Sousa, known by sight or by photograph to virtually every man, woman and child in America, passes through the streets almost unnoticed. Sousa is rehearsing his band for his annual tour.

Then in a few days the organization of 110 musicians and soloists takes the road and Sousa's year begins.

Over the country he goes, heading the largest touring organization, except the circuses which are seen in America. For forty weeks or more he travels, some years to the Pacific coast, some years through the South, and others through the Middle West and up into Canada. Always he covers more territory than any circus, because his season is longer and because Sousa averages about nine cities a week during his tour, whereas the circus never averages more than six.

But along toward the end of the season, Sousa, who has found time "on the road" to conduct 250 to 400 concerts, as well as to compose a new march and perhaps a suite, to speak at perhaps 200 luncheons given in his honor by Rotary clubs, musical clubs and commercial clubs, comes back to New York, and at the Hippodrome, he gives his only New York concert of the season.

As a rule the concert is attended by

delegations from virtually every club and organization to which he belongs. Former Sousa bandmen located within a day's travel of New York flock in for a day with their old organization and its leader. It is Sousa's day of all the year. And this year it will be a "big day," because the concert falls upon the eve of his sixty-eighth birthday, and because it is the occasion upon which he will break a lifetime rule and permit a piece of original manuscript to pass from his hands.

The latest Sousa march, "The Gallant Seventh" has been dedicated to the Seventh Regiment, National Guard of New York, and the officers of the regiment, the members of its regimental band, and most of the enlisted personnel will be present to see Colonel Wade H. Hayes accept for the regiment the march which has been dedicated to it, and to hear it played for the first time in New York by the combined bands of Sousa and the Seventh.

With Sousa and His Band



Winifred Bambrick, harpist, who is one of the featured soloists with Sousa at the Auditorium October 27.

"After forty-nine years I have my old job back," telegraphed John Philip Sousa to Charles Dillingham to-day. The latter wondered and set Pemberton to work. Washington wasn't so far off that he couldn't ask Sousa what it all meant, and he soon found out. The great bandmaster is playing to-night in the President's Theatre, which is on the site of the first variety theatre in Washington, the Comique, in which, in 1873, Sousa made his first appearance as a conductor and lasted for one consecutive performance.

Then seventeen years old, Sousa was engaged as conductor and first violin. The Comique was in a half cellar on low ground, and in the afternoon a heavy rain had flooded the place. It was cleaned out after a fashion for the evening performance, but it was a pretty damp place at that. The new conductor took his place in the orchestra pit; the performance and Sousa's troubles began. Strings on the piano began to break from the dampness. Then Sousa's violin strings began to go. In thirty minutes the piano was out of condition and the violin finished on two strings.

When the performance was over the irate manager fired Sousa and the orchestra. After a night's sleep the manager concluded that the musicians were not to blame and offered to take Sousa back, but he declined and went on tour with Milton Nobles, now touring in "Lightnin'," and then went to the Marine Band leadership. He plays on the site to-night, forty-seven years later. The Comique and its successor, by the way, are on a historic site—place where a number of the nation's presidents have been born.



John Philip Sousa at play with his two Sealyhams, Piggy-Wiggles and Pup-Doodles, and his airedale, Teddy.

"MARCH KING" WHO IS COMING HERE SOON



JOHN PHILIP SOUSA

Sousa and his famous band will be heard here at the Lyric on the evening of November 3. The program will include many of Sousa's own quick-step compositions, which earned for him the name of "The March King."

SANCTIFYING SOUSA

MARTIN LUTHER's often-quoted dictum was that he saw no reason why the devil should have all the good music. John Philip Sousa's marches are a far cry from being contraptions of the devil; but the "March King" feels aggrieved because clergymen of Binghamton, N. Y., have emphasized protest with arrest in the case of a Sunday concert at which Sousa's marches were played and an admission fee was charged. It was the promoter of the concert, not the composer of the music, who was hailed to an accounting before the bar of justice. But Sousa feels bound to clear "The Washington Post March" and "The Stars and Stripes Forever" of the imputation that to hear them on Sunday is demoralizing. He says his marches are more inspiring than the sermons of some of the clergymen who oppose him.

In this case, the breath between the pulpit and the concert platform is not one that cannot be spanned, if each side in the controversy is willing to understand how marching tune can be taken into the service of the churches and used to enkindle a victorious enthusiasm, or, at least, to create that atmosphere of heartiness and good cheer which belies those who hold that all the offices of religion must be lugubrious and chill. Useful it can be to the other. Many a rousing tune has been converted to the good uses of Sunday-school processional, or reunion festival, or even the choir-loft on some occasion not too formal.

Announcement that John Philip Sousa, who will be here this week, is to write a new march to be known as "The Almas Temple March," and dedicated to that local organization of the Mystic Shrine, has occasioned deep interest and no little anticipation among band and orchestra men of the country and musicians generally. Sousa will begin work on the march immediately following the close of his concert season. He is a member of Almas temple and has been moved to undertake the creation of a new march by the fact that the imperial council of the Shrine is to meet in Washington next June. He expects to have the manuscript ready for the printer in ample time to enable Shrine bands throughout America to have it in their repertoire when they arrive in Washington the first week of next June. The march will be first heard publicly on that occasion.

It appears certain that the session of the imperial council will furnish inspiration to other writers and that next June will witness the contribution of many new compositions, both instrumental and vocal, to the world's fund of musical creations.

Warren W. Grimes, chairman of the song committee of the Almas temple 1923 committee, aims to confine the program of choral numbers to original selections, and to this end is preparing to appeal generally to writers to contribute vocal numbers. The Shrine session, with its colorful and oriental effects, pageantry and parades, lends itself easily to the imagination of the writer. A massed band of 6,000 pieces, accompanying 5,000 trained male voices is already planned by Mr. Grimes. The new Sousa march undoubtedly will be played by this massed band.

SOUSA'S BAND TO PLAY AT LONGWOOD AGAIN

Pierre S. duPont has arranged to have Sousa's Band play at Longwood on Saturday afternoon and evening, November 4, for the benefit of the Chester County and Homeopathic Hospitals at West Chester. The concerts will begin at 2.30 p. m. and 8 p. m., and will be given in the greenhouse.

Wilmington people will be given an opportunity to attend the concerts. Admission will be by ticket only. Tickets will be sold at the Chester County Hospital. The Greenhouse has a seating capacity of 800.

Sousa, Noted Band Master, Talks Freely Of Modern Music And Press Interviews

March King Called on by De Wolf Hopper and Admiral Caperton, Old Friends

"I see my old friend De Wolf Hopper is in town," said John Philip Sousa Friday morning, as he gossiped with The Tennessean reporter at the Hermitage. Mr. Sousa and his many-piece band give concerts at Ryman auditorium Friday afternoon and night.

"We all call him 'Bill' Hopper because his first name is William," the band master went on. "I'm glad I'll see him again. Our friendship has lasted over many years."

The first comic opera Hopper appeared in, away back there in the previous century, was called "Desiree" and was written by Sousa. The comedian's two new operas, "El Kapitan" and "Charlatan" were also written by the band master, especially for Hopper.

"And the funny thing was," Mr. Sousa continued, "Bill's first wife appeared with him in 'Desiree,' his second in 'El Kapitan,' and his third in 'Charlatan.' But that was a quarter of a century ago."

Presently, Rear Admiral W. B. Caperton, who is here on a visit, called on Mr. Sousa to renew an old friendship. Admiral Caperton reminded his host that he had danced to the band master's music at the White House when Harrison was president. Sousa served as head of the naval band there during the administrations of five presidents.

Sousa talked much of music, modern music, which he said the people of America are appreciating more every year, particularly in the last few years. He is pleased to note that where but few cities had orchestras of their own a short time ago nearly every large city has its own symphony these days. Schools and colleges and public institutions, to say nothing of theaters and hotels, are not without their orchestras.

"The commercial world is waking up to the fact that music is an asset to business. As soon as such a thought gains a firm hold on the public mind we shall have a musical America," he said.

Mr. Sousa is an easy person to talk to. Affable and chatty, he meets his visitors with a fund of general information that makes him "good copy." He has been interviewed and interviewed throughout

the many years of his public appearances, and tells illuminating stories of some of the things reporters tell about him.

"I remember coming into San Francisco once to be faced by five reporters. I invited them up and they began firing questions at me. Each of the five heard me say the same things in the same way, and no two had accounts anything alike. One told what I said. Another injected himself into the interview. A third misquoted completely, and the other two I don't remember."

Mr. Sousa rode in the navy parade and was entertained as one of the honor guests at the Kiwanis luncheon.

SOUSA'S HAND.
John Philip Sousa says he seeks to make his music visible. Let him tell it, thus: "Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater receptivity and a correspondingly smaller tax on the faculties."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on Thursday night, Nov. 3, in the Orpheum Theatre. A matinee concert will be given with a complete change of program.

Three Generations of Sousas



Charmingly intimate family group showing a bit of the home life of the famous band master who is to appear here in concert at the auditorium this afternoon and evening. The group includes John Philip Sousa I, and III, as well as Baby Nancy, Priscilla Jane, Thomas, and Elleen, all Sousas. Sousa gets here this morning.

Sousa Thinks "Stars and Stripes" Best March He Ever Composed

John Philip Sousa, "the march king," lieutenant-commander in the navy, and other things, is known as plain "mister." And of all his one hundred march compositions he likes probably "The Stars and Stripes Forever" best of all.

This much to satisfy the curiosity of the interviewer, Mr. Sousa told also of how music is advancing and how he had belonged to all three branches of the service—army, navy and marines—and how he had been interviewed by five reporters at once in San Francisco and no two of the five had interviews at all alike. These and other things he told in his affable manner as he sat in dark-blue dressing gown and white vest in his room at the Hotel Hermitage this morning.

Mr. Sousa and his band are here for engagements at the Ryman auditorium this afternoon and tonight, and incidentally he was to take part in the "Navy Day" parade and speak at the Kiwanis Club.

"Properly speaking, I am just 'Mister Sousa,'" he said in reply to the reporter's inquiry. "Whenever anybody approaches me with 'How do you do, lieutenant-commander?' I know to look out for a touch. And I never open a letter addressed to 'Honorable John Philip Sousa' without knowing that some Eastern Relief wants money or some poor woman with five children who loves music wants six tickets to the matinee."

Mr. Sousa said that choosing the best of all his marches was like calling on the woman who had twenty children to select one of them which she would give up. He added, however, that his "Stars and Stripes Forever," written in 1896, was probably the best.

There was one more question yet that needed answering—whether Mr. Sousa himself wrote the "Field Artillery March," or whether it was written by a regimental bandmaster who later went insane, as a story in the army had it.

Mr. Sousa said that he wrote the march in 1917 at the request of a lieutenant of field artillery, who came to him as a representative of a field artillery regiment.

"I took that old field artillery song you know it. The caissons go rolling along—and used it as the basis for the

march," he said. "Some people think it the best march I have ever written. There is a swing to it—you can almost see those gun and caisson wheels rolling over the ground."

Almost see them? You can see them, and the lurch of the lead pairs against the leather and the bumping in the saddle at the trot.

"Over hill, over dale we will be the dusty trail—

And the caissons go rolling along. Up and down, in and out, count the march and left about—

And the caissons go rolling along. Oh, it's heigh, ho, hey, for the field artillery.

Shout out your numbers loud and strong: Where'er we go, you will always know That the caissons go rolling along."

Mr. Sousa, if it isn't asking too much, would you mind playing the field artillery march tonight for an encore? There'll be some folks to hear you who sure would appreciate it.

Blow, Bugle, Blow!

Adding the band and trumpet corps of the Seventh Regiment to the forces of the Sousa band at the Sousa birthday concert Sunday night, 200 musicians will play "The Gallant Seventh," which is the newest Sousa march and is dedicated to the New York soldiers.

John Philip Sousa Speaks on Jazz

John Philip Sousa is coming back. He and his famous band, the "Estimable Eighty," as they were termed by one Chicago writer, have been booked for November 16 to appear in the Newark Armory.

Interviewed on the ever-debatable subject of jazz, Lieutenant Commander Sousa says, "We have a lot of loose talk about jazz because of a confusion of terms. Jazz is good or bad according to how 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, 'jazo,' meaning stimulation, or what is now called 'pepping-up.' If the first part of songs or talk or an interlude of dancing or an after-piece of negro life dragged, or seemed to hang heavy, the stage director would call out, 'A little more jazo; try the old jazo on 'em.' The word, like many other minstrel terms, passed into the vernacular of the regular theater by the easy stage of vaudeville."

"Later 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 Hargreaves in his recent novel, 'Cytherea,' calls it 'the rising tide of gin and orange juice.' May I describe 'jazz' in that connection as 'tonal hootch' or perhaps as the substitute for real music beloved of apes, morons, half-wits, gaga boys, koo-koo girls, deficients, cake-eaters, professional pacifists, goofs, saps and persons who should be put away for mental loitering on the highway of life."

Mr. Askin, manager for John Philip Sousa, sends word that the program to be performed at the Armory will include numerous novelties, notably the "Gallant Seventh" march. For soloist, Miss Marjorie Moody, a Boston soprano, who obtained her musical education under Mme. M. C. Piccoli, has been engaged. Miss Moody has been soloist at the concerts of the Apollo Club, known the country over.

About John Philip Sousa.

Mrs. W. V. R., Wellsville, Kas.: John Philip Sousa, musician, was born at Washington November 6, 1854. Studying music at an early age, he was teaching at 15. At 17 he was a conductor. He played one of the first violins in Jacques Offenbach's orchestra when he was in this country. From 1880 to 1892 Sousa was leader of the United States Marine Corps band and since then has been director of Sousa's band. He toured Europe in 1900, 1901, 1903 and 1905, and in 1910-11 made a tour of the world. He has been decorated with the Victorian Order, England; Palms of the Academy and Officer of Public Instruction, France, and the Grand Diploma of Honor, Academy of Hainut, Belgium. He has composed more than twenty marches and over ten comic operas. In May, 1917, he was appointed a lieutenant, senior grade, in the United States naval reserve, and was assigned to the Great Lakes naval training station as musical director.

A birthday party in his honor will be an "added feature" of Lieut. Commander John Philip Sousa's annual Hippodrome concert to be given Sunday night, November 5. The famous bandmaster will celebrate his sixty-eighth birthday on the day following his concert, November 4, and because of his presence in New

York on the day before the anniversary several of the New York clubs of which he is a member have requested reservations of blocks of seats and will send delegations and in a few cases entire club memberships to the big playhouse to greet him.

Sousa's Shoes Are March King's Hobby



IF 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 with "spirits" but it can be said with "spirit!" Long may he march in his shoes, shoes, shoes!

SOUSA EXPLAINS BAND'S APPEAL

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

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

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

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concerts to be given here on Saturday, matinee and night. Seats for this concert will be placed on sale Thursday morning at the Music shop.

TWO SOUSA PROGRAMS AT THE ODEON SUNDAY

Two distinct programs will be given by Sousa and His Band at the Odeon Sunday afternoon and evening, October 22. The repertoire of the famous band of eighty-two men embraces the full literature for bands and when on tour and in cities where more than one program is given, the band does not repeat itself, save in the encores, and these by public request hold pretty generally to the marches and Sousa compositions, on which his fame rests quite as much as on that of leader of the greatest band organization in the world. The Sousa marches are not only popular in this country, but are played in all the public places on the other side of the water.

Sousa and his organization will arrive in the city on Sunday morning having come by easy stages from Chicago, stopping at the leading Illinois towns enroute. Crowded houses have greeted the band everywhere and a rousing beginning of the music season for St. Louis is promised in the two concerts announced for Sunday.

The evening program follows:
Overture—The Red Sarafan Ericks
Cornet Solo—Centennial Polka Bellstedt
Mr. John Dolan

Suite—Leaves from My Note Book Sousa
(a) The Genial Hostess.
(b) The Campfire Girls.
(c) The Lively Flapper.

Vocal Solo—Ah Fors e Lui, from La Traviata Verdi
Miss Marjorie Moody.

Intermezzo—Golden Light Bizet
Interval.

A Bouquet of Beloved Inspirations So
(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

CRIPPLED TOTS WILL HEAR SOUSA'S BAND

The children at St. John's sanitarium who will be guests of the Elks at the matinee performance of the Sousa band Saturday afternoon, will be taken on an automobile ride through the city streets preceding the concert. They will be taken to Lincoln Inn where they will be guests of Mrs. Whalen, custo-

Lieutenant Commander John Philip Sousa, the famous bandmaster, will appear in his only New York concert of the season at the Hippodrome tomorrow night. Sousa's New York concert comes near the end of his thirtieth annual tour as the head of the organization which bears his name. His Hippodrome concert will be featured by the first New York rendition of the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment.

Notes of the Stage

Miss Marjorie Moody, soprano with John Philip Sousa and his band, made her operatic debut some years ago with the organization that made Reginald De Koven and Harry B. Smith, the Boston opera company.

SOUSA SEAT SALE BEGINS WEDNESDAY

A recent music critic said: "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." The famous Sousa band will play these marches here in the regular concert programs on next Friday and the composer, Lieut. Sousa, directs them as none other could.

The two concerts here by Sousa and his band on Friday are attracting more than the usual attention, and large audiences are expected to be present.

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.



MISS MARJORIE MOODY, soprano with Sousa's Band, which is soon to be heard here

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.

SOUSA TO WRITE OPERA.

Charles Dillingham yesterday received a telegram from Lieut.-Commander John Philip Sousa, the famous bandmaster, who will give his only New York concert of the season at the Hippodrome next Sunday night, asking him to arrange a meeting at the Hippodrome with Robert W. Chambers, the novelist, to discuss the possibility of Mr. Chambers supplying the story for the new opera which Sousa is to write for Mary Garden, prima donna of the Chicago Opera Company, and formerly its director.

MUSIC AS A MAKER OF HEROES.

John Philip Sousa Discusses Importance of Bands in War.

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 eighty 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 six hundred. He sent twenty-five hundred 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 fourteen years of service with the United States forces that bands are valuable to strengthen fighting men. Their effect is physical as well as mental."

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



SOUSA'S ONLY NEW YORK CONCERT ON SUNDAY, NOV. 5TH

As Usual the Great Band Will Play at the Hippodrome

Lieut. Com. John Philip Sousa, the famous bandmaster, will appear in his only New York concert of the season at the Hippodrome on Sunday night, November 5. Sousa's New York concert comes near the end of his thirtieth annual tour as the head of the organization which bears his name, and the tour has indicated that Sousa, after thirty-one years, enjoys a greater popularity perhaps than any other American musician.

Sousa's Hippodrome concert will be

featured by the first New York rendition of the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment of the New York National Guard. At that time the manuscript of the march will be presented to the regiment and the regimental band of eighty pieces will join with Sousa's organization of 100 pieces in its first presentation in New York.

In addition to the band numbers, Sousa will present as soloists Miss Marjorie Moody, soprano; John Dolan, cornet virtuoso, and George Carey, xylophonist. The program will include numbers by Bellstedt, Verdi, Bizet, Strauss, MacDowell and Sousa, while the famous Sousa marches will be presented as encore numbers.

The annual concert of Commander John Philip Sousa and his band will be held at the President theater Thursday, November 2, afternoon and evening. Commander Sousa is a member of Hiram lodge, No. 10; Eureka chapter, No. 4; Columbia commandery, No. 2, and Almas temple, Mystic Shrine, and each of these bodies will have delegations present to give him a "welcome home."

ROYAL ARCH.

SOUSA AND MUSIC ARE WIDELY KNOWN

The name of Lieut.-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras.

This, together with the excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering nearly one hundred players, will be here on Thursday evening Oct. 26 at high school auditorium.

John Philip Sousa, the famous bandmaster, will appear in his only New York concert of the season at the Hippodrome on next Sunday night, November 5. This concert will feature the first New York rendition of the latest Sousa March, "The Gallant Seventh," dedicated to the Seventh Regiment of New York's National Guard.

March King



John Philip Sousa, the most popular and march composer, with his band at the Hippodrome on Sunday afternoon.

Hibbing Tribune

KIDDIES ALL SET FOR JOLLY TIME WHEN SOUSA COMES TO VIRGINIA, CONCERT AT AUDITORIUM TONIGHT



John Philip Sousa, famous bandmaster, and his grandchildren; left to right: John Philip, 3d; Nancy, Jane Priscilla, Thomas Adams, and Eileen; they are the children of the March King's eldest son, John Philip Sousa, 2d. Sousa, now on his thirty-first annual tour, will appear at the Hippodrome with his band for his only concert of the New York season Sunday night, November 5.

(C) Underwood & Underwood.

"Whoopie! fellers! Sousa's coming and a hundred players and everything! I" tell the world I'm going to hear him."

That's what Skinnay is telling his pals this week for it has been arranged by Mrs. George S. Richards and Miss Julia A. Carter for 1,500 school boys and girls to attend a special aminee by Sousa's band Thursday afternoon at the Virginia high school auditorium, where Lieut-Com-mander Sousa and his excellent musicians will open the all-star course in the evening.

No wonder that the kiddies are all excited, for they all know that John Philip Sousa is a friend of young people. Hasn't he some of his own? Moreover, Mr. Sousa has promised a program of such numbers as the cowboy breakdown "Turkey in the Straw" and "The March of the Wooden Soldiers" that will be sure to appeal to the juvenile mind. The youngsters are going from Hibbing, Eveleth, Gilbert, Mountain Iron and other points in the vicinity.

At the matinee Mr. Sousa will give in Duluth Friday afternoon, over 3000 boys and girls are expected.

Miss Winifred Bambrick, the young Canadian harpist, will be soloist at the matinee program, with Messrs. Willson & Kunkel, piccolo solosits. Miss Marjorie Moody, prima donna, and Mr. John Dolan called by Sousa "a genius of the cornet". At the evening program the last named artists will be supplemented by Miss Caroline Thomas, violinist and Geo. Carey, xylophonist.

Many fine seats for the evening concert will be on sale at the box office of the Virginia high school auditorium.

Star Indianapolis

"March King" at Tabernacle



JOHN PHILIP SOUSA.

The Cadle tabernacle will resound with brass Wednesday evening. John Philip Sousa, the "march king," and his band are scheduled for a concert there.

Wash Star

The Ten "Best" Melodies.

John Philip Sousa, Washington's most famous musician, will return to the National Capital soon to give a concert, in which will be included a fantasia based upon the ten "best" among the world's greatest melodies. Like all discussions of this kind, perhaps no two persons would agree upon the ten best melodies. When Sir John Lubbock announced his selection of the hundred best books, he precipitated a controversy which still persists.

Without coming to an understanding as to exactly what is meant by the word "best," or defining precisely the term "the world's greatest melodies," or even the word "melody" itself, it is impossible that every one will agree upon any selection. But to start the ball a-rolling, here is a selection of the world's ten best:

The "Intermezzo," from "Cavalleria Rusticana," by Mascagni; "The Spring Song," by Mendelssohn; "To a Wild

Rose," by MacDowell; "Humoresque," by Dvorak; "The Rosary," by Nevin; the "Minuet in G," by Beethoven; "The Swan," by Saint-Saens; "Trau-merel," by Schumann; the sextet from "Lucia," by Donizetti, and the "Bar-carolle," from "The Love Tales of Hoffman," by Offenbach.

These have been selected as supreme examples of melody, pure and simple, based upon their sheer beauty, their popularity and an inevitable something about each one that makes it impossible to suggest a change in a single note to better the composition. Those who like to brand the "Intermezzo" as "sugary" are entitled to their opinion; it will be played hundreds of years after they and their ungente opinion are gone.

No attempt has been made to include a hymn, a folk song or any of the great national songs, as a selection of the best could be made from each kind with propriety. To select the ten "best" out of the world's great store of melodies is like attempting to cull the ten "best" roses out of a garden filled with thousands of blooms of equal beauty. It will be interesting to hear what selection Sousa makes, but it will prove nothing.

Godsminville Journal

SOLOIST WITH SOUSA



(c) Underwood & Underwood Studios, N. Y.
MISS MARJORIE MOODY

Anna Haute Star

SOUSA'S BAND.

Reservations are pouring into the Grand box office for Sousa's band, which comes to the Grand for two concerts Tuesday, Oct. 24. The organization carries nearly 100 instrument-alls this season in addition to a number of good soloists. A late matinee, timed for school children, is to be given Tuesday afternoon. Sousa undoubtedly is a national favorite, and long attending patrons are to be expected at the matinee.

EXT WEEK ON S



Romance and Sousa Are "Old Pals," Says Noted Bandmaster

March King Seeks In- spirations at "Fount of Fancy"

IN the time between afternoon and evening concerts one day in Chicago, John Phillip Sousa entertained a number of local friends at an informal dinner. His guests included three newspaper men, the bandmaster of a nearby university, two theatrical managers, his personal physician, and wives various. It was one of the wives who at length said:

"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 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 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 thrill for me. When one of my two daughters decided that she had found the right man, she came and asked me if 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 to Washington on November 2, and will give their program of new material and old pets at the New President.

"Turkey in the Straw," a dancing humoresque best described as a Cowboy "breakdown," or de luxe "barn dance," and one of the quaintest whimsies from the March King's versatile pen, will be played by Sousa's Band here.

"MARCH KING" IS ANNOUNCED.

John Philip Sousa and his famous band will give a concert at the Lyric on November 3, when Margaret Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophonist, will be soloists. The program will contain a number of novelties, including Sousa's new suite, "Leaves from My Notebook," and "A Bouquet of Beloved Inspirations."

Meredith and Cedric Willson Play for John Philip Sousa in Famous Band

Play First Flute and Bassoon on U. S. Tour

Near the top of the list of Mason City's claims to fame is the honor of being represented by two local boys in John Philip Sousa's band, considered by many to be one of the world's greatest musical organizations. The boys are Meredith and Cedric Willson, sons of Mrs. Rosalie Willson, 314 south Pennsylvania avenue.

Meredith, the younger of the two brothers, has been with Sousa for three years. He is principal flute in the organization. Mr. Sousa calls the Mason City boy the world's greatest flute player. He has played the most difficult movements with an ability and genius which has won many praising press notices. A favorite with Sousa audiences is the Chaminade selection in which Meredith is at his best. He played the number, by request, as an encore at the Des Moines concert a short time ago.

Cedric is Bassoon Player

Cedric is bassoon player. His opportunity to play with Sousa came last fall when he was working with the Iowa Highway commission near Garner. Sousa called upon Bassoon Master Maynard, instructor in bassoon at the Damrosch conservatory in New York City, with whom Cedric had studied, for a bassoon player to substitute for the one who was leaving his band. Prof. Maynard recommended Cedric. Mr. Sousa wired Cedric but Cedric replied that he was sure he could not carry the position. Mr. Sousa wired back:

"Maynard's word is all I need. Meet us in Philadelphia Sunday." Cedric came home from Garner late in the afternoon and left on the evening train for Philadelphia where he enjoyed a reunion with Meredith and their sister Dixie, who was returning to New York after a summer visit here.

Tour Europe Next

The boys have both been successful this year in their musical work and they have enjoyed the trip. It is predicted that Sousa will take his band to Europe next year. The organization disbanded after a final concert at Brooklyn on Saturday. Meredith will play principal flute in the symphony orchestra at the Alto Theater on Broadway this

Sousa Coming.

What would you reply, if you were asked, from all the tunes which time has tried and found not wanting in inspiration and vitality, to name the ten best? In what quality, for example, would you regard Handel's "Largo," say, as the "best" of three, the two others being, for example, Bizet's great bolero in "Carmen," known as the song of the torador, or the "Song to the Evening Star" in "Tannhauser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"? How would you choose as between the great waltz in the Kirmess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme"? How about the "Miserere" in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers"? Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and the well-known "Serenade" by Richard Strauss? What would you do if asked to make a preference between Johann Strauss's waltz of "The Blue Danube" and Oscar Strauss's waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum" in "The Mikado," both operettas being by the same composer, Sullivan?

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

John L. Geiger, instructor in Indiana university school of music, entertained the members of his Indianapolis excursion class in the history of the opera by a recital at his studio at the Judson apartments, 123 East Pratt street, Friday evening. Mrs. Hazel Simmons Steele, soprano, sang Russian folk songs and opera music.

David Baxter, the Scotch basso, has resumed his teaching in Indianapolis. He is at 308 Marion building each Monday.

winter. The orchestra is said to be the best in New York with the exception of the New York Symphony orchestra. Cedric will return to his studies in the engineering course of New York university at the opening of the second semester.

Played Here First

Both of the Mason City boys began their musical careers at home. They played in the musical organizations in the high school and were members of the once famous (locally) "Jones Brothers Quartet." Meredith played in the Mason City municipal band in 1920 as solo flutist, the summer before his first engagement with Sousa.

They do not confine themselves to their favorite instruments however, but play the banjo and other instruments proficiently.

Mrs. Meredith Willson is in the city visiting her parents, Mr. and Mrs. Fred P. Willson, 320 First street northwest. Mr. Willson, who has been ill, is showing steady improvement. Mrs. Willson will remain until after her father is in his usual good health.

N. B.—A letter to Mrs. Rosalie Willson from Meredith announces that the mustache, shown in the picture, has been shaved off.

SOUSA'S BAND TO PLAY IN GOODWILL

Famous Organization of Musicians Is Booked for Concert on Nov. 12

Johnson City, Oct. 18.—John Philip Sousa's band will give two concerts in the Goodwill theater Sunday afternoon and night, Nov. 12, Harold F. Albert, director of recreation for the Endicott Johnson corporation announced today.

Sousa's company, including the band and soloists, numbers 78. It is the organization with which he will begin a tour of the world soon after filling the engagements here.

An effort was made early in the season to book Sousa's band for the Goodwill, but at that time all bookings for its tour in the United States prior to beginning the world tour in Australia were completed.

Since that time the tour in this country has been extended two

weeks. Mr. Albert learned of the extension of time last week and wired immediately for a date for Johnson City.

Sousa's band has appeared several times in Kalurah Temple, Binghamton, and several years ago played an open air concert in Ideal Park, Endicott, which attracted thousands of music lovers. Mr. Albert considers it fortunate that a turn of affairs made it possible to bring the band here as one of the series of concerts which are to be held in Goodwill.

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.

MASON CITY DAILY GLOBE-GAZETTE

MUSICAL BROTHERS



Meet Meredith and Cedric Willson, plays leading flute with the celebration of Mason City, now playing with John Philip Sousa's band. Meredith plays bassoon.

John Philip Sousa November

A great musician and his band will appear at the President Theater November 2, when the celebrated John Philip Sousa and his band of nearly a hundred will come for a matinee and an evening concert, with a number of singers, including Miss Marjorie Moody, a Boston girl, who has been winning critical praise of late in concert.

The High School Cadets are to be honored at the matinee performance when cadets in uniform or bear proper credentials will be admitted for 50 cents. An invitation has been sent to the Cadet Band, and Sousa will direct them in his "High School Cadet March."

The evening concert will be given over to the Shriners, since John Philip is a Shriner, holding a Washington membership in Almas Temple. Tickets are on sale at T. Arthur Smith's, Inc., and the theater.

Famous Musical Organization Will Give Program at Cadle Tabernacle.

John Philip Sousa and his band will give a concert Wednesday night at the Cadle Tabernacle. A number of soloists will be on the program.

Three Indianapolis musicians will Sousa this year. They are Donald C. Gardner, Arthur Danner and Arthur Peters.

In the notable audience to be present at the concert will be Thomas H. Hall, former vice president; Governor Warren T. McCray and Ed. Jackson, secretary of State.

Sousa has selected the following two-part program:

PART I
SOLOISTS
Miss Marjorie Moody, soprano; Caroline Thomas, violinist; Mr. John Dolan, cornet soloist; Mr. George Carey, xylophone soloist.
Overture, "The Red Sarafan".....
Cornet Solo, "Centennial Polka".....
Mr. John Dolan
Suite, "Leaves from My Notebook".....
(new)
(a) "The Genial Hostess".....
The hostess was gracious person. It was an event to be her guest at a dinner or a dinner.

(b) "The Camp-Fire Girls"
Drum-beats steal softly from over hills. The militant forces of the Camp-Fire Girls are approaching. Their ranks increased by the girls who have been chopping wood and gathering fagots, a command from the guardian wood, underbrush are heaped and matches are a pillar of smoke ascends and soon the fire is brightly burning. The girls strap their blankets, spread them on ground, and throw themselves in great abandon. The twilight shadows deepen night. A clear voice of one maiden heard accompanied by ukuleles. The girls are caught up by all the girls, and at close the sweet voice intones softly closing cadence of the song and the girls are lulled to slumber.

(c) "The Lively Flapper"
She was an adorable young thing, her hair bright-red; the embodiment of youth.

Vocal Solo, "Ah Fore a Lul" from "La Traviata".....

Miss Marjorie Moody

Intermezzo, "Golden Light".....

PART II

"A Bouquet of Beloved Inspirations"

entwined by.....

The compiler believes that the embodied in this number are universally loved by music lovers.

(a) Xylophone Solo, "Witcher Dance".....

Mr. George Carey

(b) March, "The Gallant Seventh" (new).....

Violin Solo, "Romance and Finale from Second Concerto".....

Miss Caroline Thomas

Cowboy Breakdown, "Turkey in the Straw".....

Transcribed by.....

The encores will consist of some of Sousa's best known compositions.

1000 HAPPY SCHOOL KIDS HEAR SOUSA DURING AFTERNOON

With school banners gaily fluttering, and faces bright with anticipation, nearly one thousand school children attended the Sousa concert, given at the Shrine Temple, Friday afternoon.

The children were in charge of teachers from each school, and the different divisions were seated without confusion.

The program was arranged especially for the youngsters, under the direction of Clarence Russell, band librarian, formerly superintendent of schools in Pittsfield, Mass.

SOUSA AND HIS BAND AT THE HIPPODROME NOV. 5

John Philip Sousa will appear in his only New York concert at the Hippodrome on Saturday night, November 5. He will then give the first local performance of his latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York. At that time the manuscript will be presented to the Seventh, and the regimental band will join with Sousa's organization in playing it.

Col. Wade H. Hayes, commanding Seventh Regiment, National Guard, New York, the organization which served in France as the 107th Infantry, has reserved a portion of the box at the Hippodrome for himself and his staff for the annual concert to be given by the regimental band. John Sousa and his band in the big place on Sunday night, November 5.

Sousa's Noted Band Coming to Newark

Colonel Edward Phillips, commanding the 113th Infantry, yesterday made arrangements for Lieutenant-Commander John Philip Sousa, the world-famed bandmaster, to lead a Newark concert in the 113th Regiment Armory Thursday, November 16, under the auspices of the regiment. Colonel Phillips has asked Sousa to present the same program that has been arranged for his annual concert in the New York Hippodrome two weeks earlier.

Sousa is accompanied this season by a band of eighty-five pieces, composed almost entirely of men who have been trained by him. The soloists who will be heard in Newark include Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; and John Dolan, cornet virtuoso, and George Carey, xylophonist.

SOUSA WILL PLAY MEMORIAL MARCH

Friday, Oct. 27, is Theodore Roosevelt's birthday, which will be observed by special services in many sections of the country. It happens that Sousa's band will play in Nashville on that date, and to commemorate that event Mr. Sousa will play "The Golden Star," a memorial march which he has dedicated to her husband and son, the late President Roosevelt.

Friday is also official "Navy Day," and as Lieut.-Commander Sousa is a member of that branch of the service, his programs here will be especially appropriate. The local navy attaches will attend the concert as aides and add a pleasing feature to the gathering.

Seats for the concert on Friday go on sale in the morning at the Houck Piano Company. Orders are coming in from many out-of-town points for tickets, indicating unusual interest. For the matinee a rate is being made to school children and a large number of these are expected to attend.

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.

KALIPOLIS GROTTTO.

Monarch of the Kalipolis and

Lieut.-Commander John Philip Sousa, the famous bandmaster, will appear in his only Manhattan concert of the season at the Hippodrome on Sunday night, Nov. 5. Sousa's Manhattan concert comes near the end of his thirtieth annual tour as the head of the organization which bears his name, and the tour has indicated that Sousa, after thirty-one years, enjoys a greater popularity than any other American musician. Sousa's Hippodrome concert will be featured by the first New York rendition of the latest Sousa march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York National Guard. At that time the manuscript of the march will be presented to the regiment and the regimental band of eighty pieces will join with Sousa's organization of 100 pieces in its first presentation in Manhattan. In addition to the band numbers, Sousa will present as soloists, Miss Marjorie Moody, soprano; John Dolan, cornet virtuoso, and George Carey, xylophonist.

SOUSA'S GREAT BAND JOY TO NASHVILLIANS

Two Concerts Friday Delight Audiences at Ryman Auditorium.

By GEORGE PULLEN JACKSON.

John Philip Sousa brought to the Ryman auditorium Friday afternoon and evening the very best band, in my opinion, and the largest one that has ever toured the South. It was the same old low-arm-swinging unique style in directing—suggesting that the conductor was preparing for a standing jump into the bell of one of those five big yawning Sousaphones in the back center stage—the same old and new marches as encores, marches that have, in their swing and sweep, and swirl, come nearer to embodying the spirit of martial moving America than have the compositions of any other musician; the same old line-up of cornets, piccolos and trombones standing behind the footlights and giving a whip-snap finish to "Stars and Stripes Forever." All this was the same. The new in this organization was its size, increased to about eighty men; and its far better playing. Those eighty men attacked as one. They were so evenly balanced in the different choirs that the total impression was time and again one of a great organ.

The outstanding numbers on the program of the afternoon were the "Peasant Wedding," by Goldmark, and the finale from Tchaikovsky's fourth symphony. Of course these composers did not intend that their works should be interpreted by brasses and reeds alone. And it was clear to those in yesterday's audience who were more or less familiar with the orchestra versions of these works, that clarionets are a poor substitute for violins. Mr. Sousa's reeds were all that could be demanded in excellence; but that was not enough. Compensating, however, for the lack of the string quality in certain passages, was the magnificent offering of the brass section. I have never heard the equal of the tone, both in its evenness and in its volume, that welled at times out of those tubas, trombones, French horns and trumpets.

The Goldmark number was cleaner cut, purer music, and better adapted to this sort of an ensemble. The Tchaikovsky piece, though even more difficult and equally well played, suffered most from the lack of strings. But I feel that the audience was devoutly thankful to Sousa for dishing up two such beautiful numbers on his afternoon program.

John Dolan is a first-class cornetist. A first-class cornetist is one who can stagger an audience by making the most brilliant tonal gymnastics seem like child's play. Mr. Dolan did this and more. He also played (as an encore during the evening concert) the popular "Berceuse," by Godard, in such a manner as to prove that he was not only a lip-agile cornetist but also a musician.

Miss Marjorie Moody, soloist at both performances, has a high, clear, mobile soprano voice which she used with understanding. Her two arias were "Caro Nome," from Rigoletto, and "Ah, Fors e Lui," from "Traviata." Among the many encores that Miss Moody was compelled to sing, "Dixie" created the greatest furore. The harp soloist, Miss Winnifred Bambrick, proved herself a veritable little wizard of that instrument. Her execution of Alvars' "Fantasia, op. 35" was extremely pleasing.

One might call George Cary, xylophonist, the "cornetist of the wooden bars," for work of this player was very similar in character to that of the traditional triple-tongue-polka products of the little brass horn. Mr. Cary brought real music out of the resonant rosewood stabs.

Miss Caroline Thomas, violinist, completed the really rich roster of Mr. Sousa's soloists. In playing the "Romance and Finale" from Wieniawski's second concerto Miss Thomas showed a big tone and an adequate technical equipment. Any violinist, however, who tries to play to an accompaniment of a bank of reed instruments will find herself up against the difficulty of making her tone dominate the volume behind her—as did Miss Thomas. This difficult situation was relieved when the soloist played the popular "Souvenir" as an encore, with harp accompaniment.

Noteworthy among the band's offerings on the evening program were "Leaves from My Note-Book" (Sousa), a pleasing little group of three non-related pieces; "Golden Light" (Bizet); and a "Bouquet of Popular Inspirations" entwined by Sousa.

The last number on each program could not be enjoyed by 3,000 music lovers because 800 bores insisted on indulging in their favorite indoor sport of tramping out of the theater at that time. Sousa and his magnificent band played fair with Nashville folks. But in this respect these early leaders did not play fair with either Sousa or their neighbors.

Lieut.-Com. John Philip Sousa, famous bandmaster, who will give his only New York concert of the season at the Hippodrome next Sunday night, has requested Robert W. Chambers, novelist, to supply the story for the new opera which Sousa is to write for Mary Garden, prima donna of the Chicago Opera Company, and former director.

SOUSA LEADS IN MANY ACTIVITIES

O. L. Hall, who for many years has been a dramatic critic and topical commentator of great popularity for the Chicago Daily Journal, recently wrote some words in that newspaper

about John Philip Sousa and his varied and contrasted interests and activities. Thus:

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

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

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

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

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

"Politics? Yes; for, although a showman and, therefore, a man who should make a slogan of non-partisanship, Sousa is an old-fashioned 'red hot' Republican and takes part in every campaign when at his home, Port Washington, L. I., N. Y. Incidentally, he and President Harding are warm friends—a friendship of musical origin; for the president from Marion, O., was a member of the city's cornet band."

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

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 and night at the state arsenal. Among the new matter in the program are 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.

Seats for both concerts can be obtained at the Music Shop.

Sousa Cutting Short Tour.

John Philip Sousa will cut short his current tour—the thirty-first of his annual jaunts about the country—on November 19 and devote himself for the rest of the season to duck shooting in the South. The premature termination of his bookings is due to the fact his engagements last year were unusually extensive, thereby cheating him and his co-workers out of a vacation.

After the duck-hunting era has passed Sousa will devote himself to the score of the new opera which he is writing for Mary Garden. A definite announcement concerning this work and its theme is promised upon his arrival here a week hence.—New York Morning Telegraph.

200 Mark

SOUSA'S HOBBY IS USING ENCORE TO PRODUCE EFFECT

John Philip Sousa, eminent bandmaster who brings his band to Springfield for two concerts, afternoon and evening, tomorrow, is a firm believer in the doctrine of "giving them what they want." Sousa's concerts always lean toward the popular taste in the music, and his program selections never fail to strike a sympathetic and responsive chord in the minds and hearts of his audiences.

The development of the encore has been a study which has developed into a hobby with Sousa. Quaint arrangements of old fashioned tunes, stirring Sousa marches and oddities of various kinds are cheerfully given by the band, all played with a smoothness and dash which are characteristic of this organization alone.

In addition to being a composer of numberless marches, operettas, suites and arias, John Philip Sousa's contributions to literature are of such a nature as to stamp him as one of America's foremost authors. His fanciful story, "The Fifth String," is a gem of originality. Sousa's wide acquaintance in Springfield is responsible for the possession of autographed copies of this quaint volume by many persons here.

The concerts will be given in the state arsenal. The Springfield lodge No. 18, B. P. O. Elks, is sponsoring the engagement of the band. Seats may be bought at the Music Shop today and at the State arsenal tomorrow.

Seats for the concert are selling good but there still are a number of choice seats to be had. Because of the popularity of Sousa in Springfield

the Elks hope to have a large crowd present at the state arsenal to greet the March King and the man who developed so many of the Jackie bands that toured the country during the war.

Seventh Regiment to Honor Sousa

Col. Wade H. Hayes, commanding the Seventh Regiment, National Guard of New York, the organization which saw service in France as the 107th Infantry, yesterday reserved a portion of a box at the Hippodrome for himself and his staff for the annual concert to be given by Lieut.-Commander John Philip Sousa and his band in the big playhouse on Sunday night, Nov. 5. In addition to the reservation for his staff Col. Hayes made reservations for all officers of the regiment and promulgated an order for their attendance in dress uniform.

The occasion for the attendance of Col. Hayes and his staff will be the presentation to the regiment of the latest Sousa march, "The Gallant Seventh," written during the past summer, and dedicated to that organization. Sousa at that time will break a precedent by permitting the original manuscript of one of his marches to pass out of his own possession. The march already has been adopted as the official march of the Seventh Regiment and the manuscript, which has been bound for presentation, will become a part of the possessions of the organization. Sousa dedicated the march, which is the 101st written and published by him during his long career, because of his lifelong friendship for the regimental commander, and because the regimental band now includes in its membership several Sousa men, while its bandmaster, Lieut. Francis W. Sutherland, was the first Sousa man to enlist for the World War. Lieut. Sutherland assumed charge of the Seventh Regiment band about a year ago, after serving for two years as musical director of the Strand Theatre.

John Philip Sousa, November 2

When John Philip Sousa, the famous composer and band leader, comes to Washington November 2 for two concerts at the President Theater, he will be accompanied by Miss Marjorie Moody, a famous soprano from Boston, Mass. Miss Moody has been a soloist with the Apollo Club and has made notable appearances in concert throughout the country.

The coming of Mr. Sousa and his famous band will be celebrated in unique fashion. The concerts are to be known as "Washington's welcome to her own son."

March King and His Band Here on Friday



J. P. SOUSA

The march king and his famous band will play in Grand Rapids Friday evening. The Armory will resound with the stirring band pieces written by this foremost of American composers in the march line. Among the compositions new to us will be "The Gallant Seventh," written since Sousa last appeared here. Of course "The Stars and Stripes Forever" will appear somewhere on the program.

In addition to his large band Sousa carries exceptional soloists this year. Miss Marjorie Moody, soprano, will sing an air from "La Traviata." Miss Caroline Thomas, violinist, will play the romance and finale of Wieniawski's second concerto; John Dolan, cornetist, and George Carey, xylophonist, also will appear in solos.

SOUSA, MARCH KING GIVEN AN OVAL

There is something about sway, the swing and rhythm of Philip Sousa's marches that toes to tapping and the pulse faster beat. Visions of banners, bayonets and mighty armies on march, of flags unfurled, of trumpets and drums.

The coming of Sousa and his band to the Mohammed Shrine Temple yesterday brought forth an ovation. It was back in the days of the world war that Sousa was last here, when sons of North and South were rallying on the flag. Sousa came down from the Great Lakes naval station with a band of a hundred men. There wasn't fine technique to the marching music they made, but there was something more, something that set the red blood dancing.

At the afternoon concert Young America was in evidence overflowing the temple. In the evening the great auditorium was packed to its uttermost limits. The old marches were played and the splendid organization—one great instrument of marvelous tone and power—rendered such a concert as one hears but seldom in a lifetime.

A feature of the program was the violin playing by Mrs. Carl Bloek of Peoria. Perfect mistress of her exquisite instrument, and with band accompaniment, her playing was a revelation that merited the thunder of applause demanding encores and not to be denied. Mrs. Bloek was formerly soloist with Sousa's band and it was upon the insistence of the March King himself that she consented to appear.

The set program follows. The even more popular marches were rendered as encores:

- Overture, "The Red Sarafan" (Erichs)
- Cornet Solo, "Centennial Polka" (Bollstedt), Mr. John Dolan
- Suite, "Leaves From My Note-Book" (Sousa)
- Vocal Solo, "Ah Fors e Lui" from "La Traviata" (Verdi), Miss Marjorie Moody
- Intermezzo, "Golden Light" (Bizet)
- "A Banquet of Beloved Inspiration," entwined by Sousa
- (a) Xylophone Solo, "Witch's Dance" (MacDowell), George Carey
- (b) March, "The Gallant Seventh" (Sousa)
- Violin Solo, Finale from Mendelssohn's Concerto, Jeanette Powers Bloek
- Cowboy Breakdown, "Turkey in the Straw," transcribed by Gulon

Sousa to Bring Band Here Thursday Evening

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

Twenty-nine years ago, John Philip Sousa, then a well known

worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is. The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of

the attributes of his genius. He has his finger constantly on the pulse 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.

FAMOUS PRIMA DONNA WITH SOUSA'S BAND



MISS MARJORIE MOODY, WHO WILL APPEAR AT THE ARMORY FRIDAY, OCT. 13.

ONLY ONE SOUSA

A musical season without the magnetic Sousa and his pulsating band is almost no season, therefore it is good news that the "greatest band leader in the world" has entirely recovered from the accident which incapacitated him for several months. His company is making a transcontinental tour, and after forty years of service he is still as hale as ever and younger at sixty-four than many of his juvenile contemporaries. Always an artist of rare gifts, Lieutenant-Commander Sousa is continually adding to his reputation as a creator of inspiring music, and his latest compositions are as original and sparkling as those which endeared him two decades ago to melody-lovers the world over. His "Stars and Stripes" will live while men have red blood in their veins and the urge of conquest remains. The first strains stir a riot of applause wherever heard. The name "Sousa" will be alive long after mighty others have passed into oblivion, and it will be known to our children's children to the 'steenth generation. John Philip Sousa's marches

have led regiments to victory, he has served the people of his country like the true American he is (he was born in Washington, D. C.), so when he comes to the Chicago Auditorium next Sunday let there be great greeting. There is only one Sousa.

SOUSA IN DETROIT

It was fitting that John Philip Sousa should come Sunday with his band to be herald of the new season of music. He announced it with a flourish of trumpets. 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.

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 in the beat of his marches. Some of those he gave were new.

Who can resist the keen whistle of the piccolos, 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 "Star 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 Tchaikowsky'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, Tchaikowsky. Sousa simply has added to the number of these instruments used. 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 cannot be said that he 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 Forsé Lui" and the "Caro Nome" from "Rigoletto."

Other soloists were Willson and Kunkel, who imitated the excited activity of birds in the duet for piccolos called "Fluttering Birds" (Gannin). Winifred Bambrick gave ample evidence of unusual skill on the harp. The "Fantasia Opus 35" by Alvares gave her solo prominence.

In the afternoon Caroline Thomas gave a workmanlike performance of the "romance and finale" from Wieniawski's second concerto for violin. As an extra she played the "Souvenir." George Carey on the xylophone was popular. 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."—Detroit

CRIPPLED TOTS TO HEAR SOUSA

Many little hearts were gladdened yesterday at St. John's sanitarium at Riverton, when they were told that they were to be the guests of the members of the Elks club, at a matinee concert given by Sousa's band at the state arsenal, Saturday, October 21.

It is thought that about twenty five children from the sanitarium will be able to attend, and autos will be provided to carry them to and from the arsenal. A number of ladies of the Crippled Children's Aid society will assist and care for the children during the afternoon.

While discussing this among themselves, little Billy Baker, a leader among his playmates, said, "Lady, who is an Elk, who is going to show us such a good time? Is he little boys like us? And will he have clowns and dogs and big horns to make music, and men who will sing and dance funny?" It is characteristic of a child, that any kindness that is shown to him leaves an impression on his mind that is not easily effaced.

Not one of the children has forgotten the indoor circus that was sent out to the sanitarium one afternoon by the Masonic lodge, with the big band, trick dogs and clowns. Nor have they forgotten the "Wandering

Caseys" of the Knights of Columbus, who strayed out there one evening and sang and danced for them.

They are daily reminded of the Traveling Men's association, who furnished the operating room, with tables and all appliances, where operations are performed for them by Doctor East and his assistants, and fitted with braces so they may recover the use of their limbs. They have not forgotten the number of men connected with the county offices and their friends, who made it possible for the children to be comfortable in the school room by the purchase of desks made especially for crippled children who are striving to obtain an education.

And now in a few days their cup of happiness will be filled when they hear the opening bars of Sousa's Famous Number, "The Stars and Stripes Forever," are played.

SOUSA ARRIVES

Famous Leader and Band in Concert Here Tonight

John Philip Sousa and his band of musicians was to arrive over the Great Western at noon Wednesday for a concert in the evening at the Coliseum.

The Shrine band and a delegation of Kiwanians were to meet the bandmaster and conduct him to Hotel Ft. Des Moines, where they were to give a luncheon at noon.

The band appears under the auspices of the Des Moines Women's Club. Four soloists accompany the band of 50 pieces.

John Philip Sousa and Band Will Play Here

John Philip Sousa and his famous band will give a concert at the coliseum, October 18.

The event will be held under auspices of the Des Moines Women's club and the money will be used to help defray the expense of their new club house.

Mr. Sousa will bring a band of 88 musicians.

Concert by Sousa.

The two concerts which will be given Sunday afternoon and night in the Auditorium are the last that Lieutenant-Commander John Philip Sousa will ever give in Milwaukee, for on Nov. 3, one of the great concert bands of the world will disband, and the leader, who for thirty years has been a most conspicuous figure in his field of endeavor will retire.

It is his intention to at once start work on an opera, which he has chosen Mary Garden to interpret, and which the musical world is looking forward to with keen interest. Ever since the announcement that this is Lieut. Com. Sousa's farewell tour, the halls and theaters in which he has played have been unable to accommodate the crowds which have flocked to do him honor. His magnetism and splendid attainments have won him thousands of friends all over the world, and the following program will doubtless be met with an enthusiasm beyond description:

Miss Marjorie Moody, soprano.
Miss Winifred Bambrick, harp.
John Dolan, cornet.
Messrs. Willson and Kunkel, piccolos.

MATINEE—3 P. M.

Bustic dance—"The Country Wedding" Goldmark
Cornet solo—"Ocean View" Hartman
John Dolan.

Suite—"Dwellers of the Western World" Sousa

Vocal solo—"Caro Nome" from "Rigoletto" Verdi
Miss Marjorie Moody.

Finale—"Fourth Symphony" Tchaikowsky

INTERVAL

Scenes historical—"Sheridan's Ride" Sousa
(a) Duet for piccolos—"Fluttering Birds" Gannin

(b) March—"Bullets and Bayonets" Sousa
Harp solo—"Fantasia, Op. 35" Alvares
Miss Winifred Bambrick.

Overture—"Light Cavalry" Suppe

EVENING PROGRAM.

Overture—"The Red Sarafan" Erichs
Cornet solo—"Centennial Polka" Bellstedt
John Dolan.

Suite—"Leaves From My Note Book" (new) Sousa
Vocal solo—"Ah Forsé Lui" from "La Traviata" Verdi
Miss Marjorie Moody.

Intermezzo—"Golden Light" Bizet

INTERVAL

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

(a) Xylophone solo—"Witches' Dance" MacDowell
George Carey.

(b) March—"The Gallant Seventh" (new) Sousa
Violin solo—"Romance and Finale from Second Concerto" Wieniawski
Miss Caroline Thomas.

Cowboy breakdown—"Turkey in the Straw," transcribed by Guilfoyle

Sousa Will Speak at Kiwanis Club Luncheon

John Philip Sousa will speak at the Kiwanis club luncheon at Hotel Fort Des Moines next Wednesday noon. The famous band leader leads his band in concert at the Coliseum for the benefit of the Des Moines Women's club Wednesday night.

Sousa composed the "Kiwanis Club March" for a national Kiwanis club convention. He is an honorary member of forty-seven Kiwanis clubs.

Shrine officials will also be guests at the Kiwanis club luncheon.

SOUSA ARRANGES TO MEET ROBT. CHAMBER

John Philip Sousa has requested Charles Dillingham to arrange a meeting with Robert W. Chambers, novelist, at the Hippodrome, on Nov. 5, the occasion of the band's only appearance in New York this season. Mr. Sousa wishes to discuss with Mr. Chambers the possibility of a libretto for an opera which he is to write for Mary Garden.

RADIO FANS TO HEAR FAMOUS BAND HE LEADS



John Philip Sousa.

JOHN PHILIP SOUSA PROUD OF HIS QUINTET OF GRANDCHILDREN.



John Philip Sousa and His Grandchildren.

The plaudits earned by Conductor John Philip Sousa and his band on their concert tours are not the only things which sweeten existence for him. He has other interests in life helping to fill his cup of happiness.

The noted "March King," who with his band will give a concert in the Armory in Sussex avenue Thursday night, November 16, has a son, John Philip 3d. That son has inherited no musical talent from his sire, but has a very practical mind and is engaged in manufacturing and exporting automobile parts. Moreover, he has five children and, in combination, they are the apple of their grandfather's eye. Whenever he has the time he goes to their home in Scarsdale, N. Y., and the children make him the central figure in a petting party.

The youngsters as shown in the accompanying photograph are John Philip

3d, Nancy, Jane Priscilla, Thomas Adams and Eileen. In honor of the last named the grandsire composed his "Debutante" march. John Philip 3d is musical and has begun to show an ambition to follow in his grandfather's footsteps as a creative musician and director. Jane Priscilla, whose beauty is of the Spanish type, seems inclined to be a heartbreaker. Of inquisitive dispositions are Tommy and Nancy, and each vies with the other as to who will see most of the insides of anything and everything that attracts their fancy. What grandfather wouldn't be prouder of such progeny than of any public honors won during a long professional career?

Though in his middle sixties, Conductor Sousa is active in ministering to the musical public by concert giving and writing new works. There is no lessening of popular interest in his concerts. In an Ohio city the other day he played to box office receipts of

\$17,000, for matinee and night performances. He never allows his band to deteriorate in the quality of talent employed. Like some of the baseball managers, he has scouts exploring the country for young and talented musicians. If one of unusual promise is discovered, he is sent on to the conductor. If he is technically well enough equipped for service in the band, he is engaged. If the examination shows that he needs more study he is encouraged to perfect himself and to apply later.

As a result of his work as musical director at the Naval Training Station at Great Lakes, Ill., after America entered the World War, Mr. Sousa has been appointed a lieutenant of the first grade in the United States naval reserve forces. Other official honors conferred on him are England's Victorian Order, the French Academy's Palms and the grand diploma from the Academy of Hainut, Belgium.

Sousa's Band also will be with us this week. It is easy to remember the time when our youthful pulses were stirred up by the mere thought of hearing Sousa's musicians play. His marches got into the national blood and started a vogue that exerted an influence which showed itself in all sorts of ways, and not exclusively musical, either.

Two of his new works will be given locally for the first time Friday evening—"Impressions From My Note Book," "The Genial Hostess," "The Campfire Girls" and "The Lively Flapper," and a march called "The Gallant Seventh." Margaret Moody, soprano, will sing an aria from "Traviata"; Caroline Thomas, violinist, will play the lovely Romance and the Finale of Wieniawski's Second Concerto, and there will be cornet and euphone solos by John Dolan and George Carey, respectively.

A terrible oversight seems to have been made in the program. The "Sextette from Lucia" is not mentioned.

HAS TWO BROTHERS WITH SOUSA



MISS DIXIE WILLSON.

An Iowa family of flutists dating back in Iowa history to before the civil war will be doubly represented at the Coliseum this evening when John Philip Sousa and his band play in concert for the Des Moines Women's club.

The flute soloist with the band is R. Meredith Willson of Mason City. One of the bassonists is his brother, Cedric. Their mother is Mrs. Rosalie Remiger Willson of Mason City. She is the daughter of the late G. G. Remiger, the first attorney in Charles City, who arrived in Iowa in 1852.

Mr. Remiger is remembered by the few remaining pioneers of his day as a flutist of rare charm, a man which he has passed on to his son.

Mrs. Willson writes to the Capital "for two brothers to be touring the world in this greatest known musical organization. There is only one Sousa. No one will ever replace him."

The two musicians are brothers of Miss Dixie Willson, a young magazine writer, who was recently given a reception at Harris-Emery's when she autographed some of her juvenile publications. While in Des Moines she was entertained at the home of Mrs. F. W. Samson, 2804 Cottage Grove avenue, an old-time friend and music teacher.

R. Meredith Willson is accompanied on the tour by his wife, a former Drake girl. She was then Miss Elizabeth Willson of Mason City. She attended Drake about five years ago.

IOWA BOYS IN SOUSA'S BAND



WILLIAM BELL AND HIS SOUSA PHONE AND R. M. WILLSON.

Iowa, in song and story, is noted for being the locality that best favors the growth of the tall, tall corn.

While any farmer will tell you that corn-raising is an art, yet corn and the so-called fine arts are not allied closely in the minds of most people.

Two From Creston.

But when Sousa's band plays in Des Moines at the Coliseum next Wednesday night, the Iowans who

hear the group of band musicians selected from the best band artists in the world, may know that in that concourse of the elite of "bandom" there are three Iowans.

The three are William Bell of Creston, who plays the monster Sousaphone, and who is pictured herewith together with the huge horn; R. M. Willson, flute soloist, hailing originally from Mason City, and whose wife, nee Miss Elizabeth Willson, was a Drake girl, and John Linde, the champion bassoon player of the world, who hails from Creston, Ia. Mr. Bell, Sousaphonist, and Mr. Willson flutist, are pictured herewith.

Women's Club Benefit.

That three members of Sousa's band should be from Iowa, and two of them from Creston, speaks well for the musicians of Iowa, and particularly of Creston, as Sousa's musicians have to be the best in the world.

The Sousa band concert in Des Moines is to be for the benefit of the building fund of the Des Moines Women's Club. Seats went on sale at Chase & West's Saturday night.

HARDING RECEIVES FAMOUS MUSICIAN



John Philip Sousa.

President Harding and John Philip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

New Musical Register

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.

Many Good Carpenters Have Been Lost Because Parents Wanted an Architect in Family. Get Into Work for Which You Are Best Suited and Enjoy It.



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

SOUSA'S QUICKSTEPS AS PUBLIC CLASSIFIES THEM

Sousa and his band are coming—their date in this city is Nov. 13, matinee only, and the place is the Colonia; 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 schoolgirls from primary grades to the "quiz" for college or university. As it was written in the '80s, it may be pointed out that not fewer than seven "generations" of schoolchildren 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.

TO HOLD BAND CONTEST.

Many Music Organizations to Compete at Garden To-night.

A competitive band concert, something novel in the way of music, will be given to-night at Madison Square Garden under the auspices of the Robert Curtis Owen Association.

Judges of the contest will include John Philip Sousa and other prominent musicians. Among the bands will be the Philadelphia Wanderers.



FAMED BANDMASTER TENDERED BIRTHDAY RECEPTION
Mrs. Oliver Hartman, National President of the Camp Fire Girls, congratulating Lieutenant-Commander John Philip Sousa, famed band-

ELMIRA STAR-GAZETTE, N.Y.

SOUSA'S BAND TO BE TREAT

That a big musical treat is in store for Lyceum Theater patrons is evidenced in the following from the Washington Post relative to John Philip Sousa and his famous band, which plays at the Lyceum Theater Saturday afternoon and evening:

"Before an audience which overflowed into the standing room space at the President Theater, John Philip Sousa conducted his famous band through all the familiar measures of Sousa marches, Sousa medleys and Sousa arrangements of orchestral numbers. In addition to its musical significance, the occasion was converted into a Masonic event by the bandmaster's fellow Shriner, Leonard P. Stewart, the potentate of Almas Temple, presenting him with a fez and flowers as well as saying 'it' in words of glowing encomium during the intermission."

STATE JOURNAL MUSIC MEMORY CONTEST

NO. 12 SOUSA



JOHN PHILIP SOUSA
Conductor, Lieutenant-Commander
U. S. N. R. E.
American Composer of the Present
Day.

John Philip Sousa was born in 1854 at Washington, D. C., of German-Spanish parents. He was educated as a violinist, but showed such marked ability as a conductor that at the age of 26 he was leading the United States Marine Corps band.

In 1892 he organized the famous Sousa band, which has made four tours of Europe, and one of the entire world. As the "March King," Sousa has frequently been compared to Strauss, the "Waltz King." Like Strauss, Sousa has written many comic operas, of which "The Smugglers," "El Capitan," and "The Charlatan" are the most famous. But it is as a composer of marches, which are truly American in spirit, that Sousa has won world renown.

Stars and Stripes Forever.
It has been said that Sousa's famous march, "Stars and Stripes Forever," is "a national anthem far more eloquent in Americanism than many of the tunes which bear the official seal." The energetic rhythm and spontaneous melody of this march arouse the patriotism of everyone. An example of nationality and form. Mr. Sousa and his band play at the arsenal tomorrow afternoon and evening.

Famous Leader Brings Band For Tri-City Concert Oct. 19



At a time 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. The band is to play in the tri-cities Thursday evening, Oct. 19. The seat sale opens Thursday at Baas' music shop.

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. No one has ever questioned for a moment the fact that he has given his many

hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization. And Sousa knows exactly what the public wants. 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.

Women's Club Brings Sousa and His Band Here Next Month

Sousa and his band will play at the Coliseum on Wednesday evening, Oct. 18, according to an announcement made today by leaders of the Des Moines Women's Club, who will sponsor the concert of this great band for the benefit of their building fund.

In sponsoring the band concert the Women's Club is repeating its success of last year, when they brought the St. Louis symphony orchestra to the city for a double engagement.

The work of the concert will be managed by the building finance committee and the group chairmen, who will receive a large per cent of the proceeds for their building fund.

The building finance committee includes Mms. H. L. Carrell, J. F. Carey, Harry Blackburn, Russell Reel, Fred Weltz and Miss F. A. Harsh. They will have the assistance of the group chairmen who are Mms. F. O. Green, J. C. Cummins, E. H. Carter, L. C. Kurtz, C. E. Hunn, L. M. Grimes, Webb Souers, J. Y. Gilchrist, Alfred Haas, W. J. Chapman, Byron F. Henry, Lillie Moore, Noel Griffiths, L. M. Mann, James Burling, E. C. Budlong, Gardner Cowles, Frank L. Miner, J. S. Carpenter, Ernest Brown, George Aulmann, Fred H. Hunter, H. E. Elliott, C. H. Morris, Crom Bowen, Walter Biering, Howard Gray, R. H. Collins, Emory English, Gordon Elliott, O. O. Roe, H. A. Habenicht, R. W. Weiser, J. W. Mullane, A. D. Struther, E. S. Veatch, Roy Gresham, J. K. Elwell, Milo Slade, L. E. Kally, Paul B. Lessing, Clinton Sayre, Clarence P. Cook, A. H. Marshall, J. W. Tyrrell, Frank L. Townsend, Delia Brainard, H. C. Evans, George Breck, Bert Jackson, M. M. Mitchell, L. E. Frances, W. B. Hight, George Hargrove, A. D. Hindman, George L. Rowe, Gibson, Harry Wingate, S. F. Fitch, A. H. Blank, Ray Anwyll, C. W. Kirk, Vincent Starnzinger, Clyde Frazier, L. C. Burt, H. H. Crenshaw, Miss Harriett Bacchus, Mms. Leroy Briar, E. R. Gibson, C. J. Luthie, Ray Smith, Fred Potter, Homer Zook, Harry Rollins, Roy Capps, Charles Van Ginkel and Ed. Roseane.

Preliminary meetings of the women's club board were held on Tuesday and Thursday to discuss sponsoring the affair, while the group chairmen have been called together for Monday afternoon at Hoyt Sherman Place when further plans will be made.

Lieut. John Philip Sousa, the famous commander of the band to appear here, has been before the American public for more than fifty years. His earliest conductorship of note was that with the United States Marine band, which he organized more than fifty years ago in Washington, D. C.

He has played in all the principal European capitals and has made thirty tours of this country. Last year he made a tour of Cuba, where he won national recognition from the Cuban government.

SOUSA GOES BIG BEFORE CROWD AT MILWAUKEE SUNDAY

John Philip Sousa and his band which will appear in Davenport at the Coliseum Thursday evening scored a decided hit in the concert given at Milwaukee Sunday afternoon according to word reaching Davenport today. He was greeted with a capacity house. The concert given at Milwaukee was practically the same as will be given in Davenport Thursday.

Milwaukee newspapers devoted considerable space to a review of the concert and declared it was one of the best concerts ever given in Milwaukee.

Beauty Who's Violinist for Sousa



Caroline Thomas, violinist with Sousa's band, which appears on Oct. 19 in the Davenport Coliseum. She is the big event opening Thursday of this week at the Tri-City Coliseum, Fifteenth street. A big audience is always assured for her performance.

Old Favorites in Sousa's Davenport Concert Program

Program to be given by John Philip Sousa and his band in the Davenport coliseum on October 19 was announced today.

Soloists are Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; John Dolan, cornet; George Carey, xylophone.

The program:
Overture, The Red Sarafan (Erichs)
Cornet solo, Centennial Polka (Bellstedt)—John Dolan.

Suite, Leave from My Notebook (Sousa); (a) The Genial Hostess; (b) The Camp Fire Girls; (c) The Lively Flapper.

Vocal solo, Ah Fors e Lui from La Traviata (Verdi)—Miss Marjorie Moody.

Intermezzo, Golden Light (Bizet).

Interval.
"A Bouquet of Beloved Inspirations" entwined by Sousa.

Xylophone solo, "Witches' Dance" (MacDowell)—George Carey.

March, The Gallant Seventh (new) (Sousa).

Violin solo, Romance and Finale from Second Concert (Wieniawski)—Miss Caroline Thomas.

Cowboy Breakdown, Turkey in the Straw (Transcribed by Guion).

SOUSA WILL DINE WITH ROTARIANS THURSDAY NIGHT

A special committee of the Davenport Rotary club will entertain John Philip Sousa and three lady soloists of his organization next Thursday evening with a supper at the Hotel Blackhawk.

The Rotary club committee wired Sousa today at Omaha inviting him to attend the supper and acceptance of the invitation was received from the famous band leader. The committee will meet Sousa on his arrival here at 6:15 p. m. Thursday and accompany the party to the Hotel Blackhawk where supper will be served prior to the concert by the famous band at the Coliseum later in the evening.

ARRESTED FOR HOLDING SUNDAY SOUSA CONCERT

Manager Charged Admission, Ministers Complain.

Binghamton, N. Y., Nov. 13.—Harold F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested yesterday afternoon on the 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, and Bandmaster Sousa issued a statement in which he declared that there is more inspiration in the music he has written than in the sermon of some of the ministers who are

SOUSA ACCEPTS INVITATION OF THE ROTARIANS

"My three lady soloists and myself are pleased to accept your kind invitation to dinner Thursday evening. Our special train arrives in Davenport at 6:15 p. m."

(Signed) John Philip Sousa.
The above telegram dated Oct. 16, Madison, Wis., came to the president of the Davenport Rotary club, Frank D. Throop, this morning, in response to an invitation the Rotarian committee had extended the famous band master and his soloists to dine at the Hotel Blackhawk Thursday evening, before the concert at the Davenport Coliseum.

The three lady soloists who, with Lieut. Commander Sousa, will be guests of the Rotary club for the dinner hour are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp, and Miss Caroline Thomas, violin.

SOUSA'S CONCERT TICKETS ON SALE

March King and Famed Band
Will Appear in Davenport
on October 19.

Sousa and his band are coming to Davenport next month and music lovers were informed today that seat sale opens in Moline at the Tri-City Piano company store on Fifteenth street next Thursday, October 5—just two weeks before the concert, which is to be given in the Coliseum on Thursday, October 19.

Sousa's band, an organization of nearly 100 musicians, needs no introduction here, for it always draws all who care for ensemble music. John Philip Sousa, Lieut-Commander, U. S. N. R. F., 100 percent American, is conductor and his organization plays his latest compositions, The Gallant Seventh, Who's Who in Navy Blue, Camera Studies, and a host of other well-known compositions, Sabre and Spurs, Stars and Stripes Forever, El Capitan, Anchor and Star, etc. No other organiza-

tion gives quite the same thrill that Sousa's band does.

Principals of Band.

Twenty-ninth anniversary of the band was celebrated in May at the New York Hippodrome. Principals of the organization are:

Miss Marjorie Moody, soprano; Miss Wilfred Bambrick, harp; Miss Carolina Thomas, violinist; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; Charles C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; William J. Bell, sousaphone.

From the days of the Marine band onward, 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 music 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.

Cites Own Case.

"Where is the young player to get his chance?" asks Sousa, in reply to the oft-asked question. "For a number of years in my youth, I sat in the ranks in the orchestra of a theater in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy 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 every 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.

Famed Musicians His Pupils.

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maud Powell, the soloist, who died in 1919. When, new from her years of study in Germany, she came home to this country, she was engaged by Sousa

as a soloist in 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.

Estelle Lieblich, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa girl," making her first concert appearance under the marching king, and touring with him and his famous band.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such an oboe-player or traps-man gets an offer, I say, 'Take it, my boy, and God bless you!'"

"When he comes back, as he often

does, there is always a place for him if he doesn't come back. He has found satisfaction in his new position with an itinerant with that he, in turn, has given to his new em-

Illinois state Journal

Davenport

American Musician Is Most Versatile, Claim Of John Philip Sousa

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

young over middle-aged or elderly instrumentalists.

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

Additional verve, impetus, esprit, plan, are added to the organized excellence of this band by reason of

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

SCHOOL CHILDREN 10/19 TO HEAR SOUS.

Reservations to Be Made for
Them and Each Instrument
Is to Be Explained.



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

George Carey, one of the world's greatest xylophone players, is with Sousa's band.

Special attention will be given to the school children of the city and county at the afternoon concert of Sousa's band at the Wyatt auditorium Oct. 28. Six hundred seats have been set aside for the children and a low admittance price has been made for them.

As another mark of attention to the school children, each instrument used by the band will be explained or commented upon, thus affording an instructive as well as musically pleasant afternoon.

There is much general interest in the appearance here of the famous band and already there has been inquiry from neighboring towns as to seat reservations.

The organization is composed of nearly 100 musicians and besides Sousa includes a number of soloists of note. Among the pieces from which the program will be made up are: "Solid Men to the Front;" "Anchor and Star;" "El Capitan;" "King Cotton;" "Washington Post;" "High School Cadets;" "Semper Fidelis;" march of the Devil Dogs; "Stars and Stripes Forever," the greatest march ever written; "The Gallant Seventh;" new; "Leaves from My Note Book;" "On the Campus;" "Camera Studies;" "Comrades of the Legion;" "Who's Who in Navy Blue;" "Sabre and Spurs;" "U. S. Field Artillery;" "Bullets and Bayonets."

Gifted Soprano Soloist is Coming With Sousa's Band



MARJORIE MOODY.

Several seasons of 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 Davenport for his concert at the Coliseum on Thursday, Oct. 19. Miss Moody hails from Boston, and it was in that city that she took her first steps in her chosen profession of music. But America takes pride in her also, for her training and professional engagements have been wholly in this country. There was no need for her to go abroad to perfect her art.

Miss Moody obtained her musical education under the best auspices. She is a pupil of Mme. M. G. Piccini, who has trained many singers for operatic and concert stages.

and South America, and for some time past she has made her home in a suburb of Boston, whither have gone many ambitious young men and women to perfect their vocal success.

Aside from her engagements with Sousa and his band, Miss Moody made several notable appearances in Boston and elsewhere as a soprano concert singer. She has been soloist at the concerts of the Apollo Club, a famous organization that is known the country over, and with other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and difficult operatic arias in French, Italian, Spanish, German and Russian. She has made many appearances in these languages.

SOUSA'S BAND SPECIAL TRAIN TO ARRIVE 6 P. M.

Wonderful Program Is Announced for Evening
Concert at Coliseum.

Lieutenant Commander John Philip Sousa and his famous band will arrive in Davenport in their special train Thursday evening, Oct. 19 at 6 o'clock, the train to be sidetracked near the Rock Island station on Fifth street until after the evening concert.

The train carries besides Pullman men for the company of 91 men composed of musicians and attendants, baggage cars and a special car for the instruments. A most attractive program has been arranged for the Davenport concert for which the people of this community are indebted to the Klunk management and announcement is made as follows of numbers:

Lieutenant-Commander John Philip Sousa, conductor.
Miss Marjorie Moody, soprano.
Miss Carolina Thomas, violinist.
John Dolan, cornet soloist.
George Carey, xylophone soloist.
Overture, "The Red Sarafan".....Ericks
Cornet solo, "Centennial Polka".....Bellstedt
John Dolan.

Suite, "Leaves from My Notebook" (new).....Sousa
(a) "The Genial Hostess".
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp Fire Girls".
Drum beats steal softly over the hills. The militant figures of the Camp-Fire Girls are approaching. The ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire it 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. The clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper".
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
Vocal solo, "Ah, Fors e Lui" from "La Traviata".....Verdi
Miss Marjorie Moody.

Intermezzo, "Golden Light".....Bizet
INTERVAL.

"A Bouquet of Beloved Inspirations" entwined by.....Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.
(a) Xylophon solo, "Witches' Dance".....MacDowell

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

Sousa's New Suite To Be Heard at Concert Here

New composition by famous
conductor to be big feature of
Sousa's Band program at
Coliseum.

Lieut. Commander John Philip Sousa and his incomparable band give a concert program on Thursday evening, Oct. 19, at the Davenport Coliseum, which promises to be a music event of the season. Soloists with the band this year in a program that will excel even its brilliant work of last year are Miss Marjorie Moody, soprano; Miss Carolina Thomas, violin; Mr John Dolan, cornet, and Mr George Carey, xylophone. They are all artists of distinction. The program will include a new suite composed by Sousa himself, entitled "Leaves from My Notebook" and which is made up of three movements, (a) "The Genial Hostess;" (b) "The Camp Fire Girls," and (c) "The Lively Flapper." Another of the famous conductor's own compositions which will be a feature is his "Bouquets of Beloved Inspirations." Miss Moody will sing the beautiful Traviata aria of Verdi "Ah Fors e Lui." Miss Thomas will interpret on the violin the romance and finale from the Wienlawski "Second Concerto." The program is rarely well arranged, as follows:

Overture, "The Red Sarafan".....Ericks
Cornet solo, "Centennial Polka".....Bellstedt

Mr John Dolan
Suite, "Leaves from My Notebook" (new).....Sousa

(a) "The Genial Hostess".
(The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.)
(b) "The Camp Fire Girls".

(Drum beats steal softly over the hills. The militant figures of the Camp-Fire Girls are approaching. The ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire it 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. The clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.)
(c) "The Lively Flapper".

(She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.)
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
The compiler believes that the themes embodied in this number are universally admired by music lovers.

(a) Xylophone solo, "Witches' Dance".....MacDowell
Mr George Carey
(b) March, "The Gallant Seventh" (new).....Sousa

Violin solo, "Romance and Finale from Second Concerto".....Wienlawski
Miss Carolina Thomas
Cowboy breakdown, "Turkey in the Straw".....Transcribed by Galon

Every lover of Septimus and The Beloved Vagabond will want to read W. J. Locke's new model—in October Harper's Bazar. At all newsstands.

ROCK ISLAND ARGUS

SOUSA DIRECTS BAND WHICH SETS COLISEUM AUDIENCE'S FEET A-TAPPIN' IN UNISON

Heads nodding, toes tapping, hands directing, the audience at Lieutenant Commander John Philip Sousa's band concert last night at the Coliseum passed nearly three hours filled with spirited music, responding to the music by the band's ninety musicians as brought out by the great Sousa. He is called 75 per cent of his band, and the other quarter is the best of its kind to be heard today. Each player an expert on his instrument, Sousa has moulded the organization into so perfect a whole as to merit all praise given.

Military precision which has always characterized the concerts ever since the days of the organization of the Marine band of which today's touring band is an outgrowth, was noticeable last night, in the promptness and dispatch with which the concert was given. Sousa merely stepped to the director's platform, and not waiting for the applause to subside, gave his signal and the concert was on. It was not an unusual concert for it was Sousa and that tells the entire story. The director himself called it the usual thing, for notwithstanding the fact that "El Capitan" and "Stars and Stripes Forever" were not on the program, when encores were demanded, only such favorites satisfied. Encores were given after every number with the exception of the last, and although the audience was loathe to leave, it was late and the musicians had played a long program.

Each section of the band was given an opportunity to display its ability, as is Sousa's way of presenting his musicians. The program was arranged to allow for this, and some of the solo and duet parts were beautiful parts of the whole rendition. At times the music vividly suggested battles and strife, the theme of so many of the Sousa compositions. Again it was like the most beautiful symphony or the swinging waltz. Some comedy was suggested in a number called "Look for the Silver Lining," a medley of old happy and convivial songs.

Another medley number called "A Bouquet of Beloved Inspirations," entwined by Sousa was one of the best numbers of the evening. Known selections, favorites at all times, were introduced, including continental songs and light and easy operatic selections. It was the most elaborate numbers given. Opening the concert with an overture, "The Red Sarafan" (Erichs) the encore number was "El Capitan," immediately captivating the audience, some in which were getting the Sousa inspiration for the first time and others living over familiar concerts.

Introduces New Suite.
This year Sousa has a new suite, "Leaves From My Notebook," three movements of very modern music, colorful and tuneful, with a touch of humor as well. The first theme is "The Genial Hostess," dainty and gracious, and the second more vivid, "The Camp-fire Girls," including drum beats as the girls gather, the call of the leader, wondrously like a human voice calling through the open, and finally ending in the soft chorus of voices dying down to a faint hushed sound as the singers fall asleep. The third and last movement was decidedly snappy. Sousa calls it "The Lively Flapper," and it was. She was vivacious, joyous and youthful, and just a tiny bit slangy in the suggestion of jazz. The encore to this number was the known "Bullets and Bayonets." "U. S. Field Artillery March" was the encore to intermezzo, "Golden Light" (Bizet), the audience as usual preferring inspiring Sousa Marches to the works of other composers.

Another new number, "The Gallant Seventh," was splendid and the encore was "The Stars and Stripes Forever." The "Blue Danube" waltz had every one swaying, and dancing old fashioned dances to "Turkey in the Straw."

John Dolan, cornetist, who was soloist last year, played a solo number, "Centennial Polka" (Bellstedt) in his smooth, velvety way, his tongue work showing hard practice and much patience. As an encore he played "Berceuse" from "Jocelyn."

Soloists Pleasing.
Miss Marjorie Moody, soprano, another soloist, sang beautifully and understandingly "Ah Fors e Lui" from "La Traviata" (Verdi), and as encores "The Sweetest Story Ever Told" and "Comin' Through the Rye" with the lit and the old song.

Miss Caroline Thomas, who came near the end of the program, was not quite so thoroughly appreciated as she should have been, perhaps because the hour was getting late. But her violin solo, "Romance and Finale" from Second Concerto by Wieniawski and encore "Souvenir," were exceptionally well given, and the player has the possibility of such a future as had the late Maude Powell, who made tours with Sousa before her recognition.

George Carey, who plays the xylophone with decided ease, was the fourth soloist, playing first MacDowell's "Witches' Dance," and encores, "Nola" and "Ku-lu-a," the younger people in the audience especially appreciating the last selection.

Promised "Treats."
The Oliver-Klinck management, which was responsible for bringing Sousa here again this year, announces several more concerts for the winter. Rosa Ponselle, the dramatic soprano of the Metropolitan Opera company, will come next month, the date to be announced later. Ruth St. Dennis and Ted Shawn and a company of Dennis-Shawn dancers are coming for a two days' engagement, Dec. 12-13. Frieda Hempel, Emma Calve and Heifetz will come, and the Book of Job, a drama with special music. A grand opera company will probably appear late in the season.

BEELINGFAM HERALD

HARDING RECEIVES FAMOUS MUSICIAN



John Philip Sousa.

President Harding and John Phillip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

MOBILE DAILY POST

SOUSA'S CONCERT THRILLS THROUGH

Audience of 3000 Drawn to Coliseum for Appearance of Band King.

John Philip Sousa, the greatest composer of band music in America, gave the tri-city last night a concert which set a mark in musical perfection and masterly directing.

Without the gestulations and gyrations of many conductors, Sousa showed his absolute mastery of the eighty instruments with simple and unaffected directing. His control of the attacks, the intensity, and the tempo of the entire instrumentation was perfect.

The audience of nearly 3000 persons, which filled the Coliseum to capacity, was delighted with Sousa's generosity in responding to encores. Thirteen were given. Half the selections, including encores, were of Sousa's own composition.

The concert opened with an overture, "The Red Sarafan," by Erichs. Sousa responded to the opening encore with "El Capitan March," his own composition. John Dolan, solo cornet, played the Centennial Polka, with variations and as an encore played the Berceuse from Joslyn (Goddard).

Musical Picture of Girls.

A descriptive suite, "Leaves from My Notebook" (Sousa), gave a musical picture of The Genial Hostess, The Campfire Girls, and The Lively Flapper. Bullets and Bayonets (Sousa) was the encore.

Miss Marjorie Moody, soprano, sang "Ah Fors e Lui" from the opera Traviata (Verdi). Her technique as a coloratura artist was particularly pleasing. She responded to a hearty encore with "Sweetest Story Ever Told" (Stultz).

An intermezzo "Golden Light" (Bizet), was followed by the U. S. Field Artillery (Sousa), in which the final measures were emphasized with revolver shots a tempo.

A Bouquet of Beloved Inspirations (Sousa), which was a compilation of themes universally admired by music lovers, proved to be one of the most popular numbers on the program. Such well-known selections as the Toreador Song from Carmen, Mendelssohn's Spring Song and the Finale of the William Tell Overture were played. Two encores were demanded by the audience, "Look for the Silver Lining" (Kern) and the Blue Danube Waltz (Strauss).

Xylophonist Pleases.

George Carey, xylophone soloist, showed remarkable technique in the "Witches' Dance" (MacDowell). He responded to two encores with "Nola" (Arndt) and "Ku-Lu-A."

One of Sousa's latest compositions "The Gallant Seventh," was very well received. The famous "Stars and Stripes Forever March" (Sousa) was made particularly effective by six cornists, six trombonists, and four fife players, who came to the front of the stage on the final coda. Their effective

fortissimo was awe-inspiring. Sousa responded to a second encore with "High School Cadets," of his own composition.

Rare Technique by Violinist.

Miss Caroline Thomas, violinist, played the Romance and Finale from the Second Concerto (Wieniawski). In her encore Souvenir, by Drda, she showed rare technique in her double-stopping and beautiful high tones. The band played its final number, "Turkey in the Straw," in real jig fashion.

REGISTER DES MOINES

John Philip Sousa Plays Here Wednesday Under Women's Auspices

JOHN PHILIP SOUSA, noted bandmaster, will appear in concert in Des Moines at the Coliseum Wednesday night, Oct. 18. He appears here under the auspices of the Des Moines Women's club, and a portion of the receipts from his concert will go to the building fund of the women's organization.

Sousa's band comprises eighty band musicians and accompanying soloists. Soloists who will take part in the program here Wednesday night are Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist; Mr. John Dolan, cornet soloist, and Mr. George Carey, xylophone soloist.

An extensive program of new and old Sousa band selections is included in the evening's entertainment as outlined for Wednesday by Mr. Sousa. The program will be in two parts, with intermission. Encores will be selected by the audience from a list of famous Sousa compositions.

The program:
Overture, "The Red Sarafan" Erichs
Cornet Solo, "Centennial Polka" Bellstedt
MR. JOHN DOLAN.

Suite, "Leaves from My Notebook" (new) Sousa

(a) "The Genial Hostess."
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp Fire Girls."
Drum beats steal softly from over the hills. The militant figures of the Camp Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukuleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper."
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
MISS MARJORIE MOODY.

Intermezzo, "Golden Light" Bizet

INTERVAL.

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

(a) Xylophone Solo, "Witches' Dance" MacDowell
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 Gulon

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

"Semper Fidelis." "U. S. Field Artillery."
"Bullets and Bayonets." "The Stars and Stripes Forever."
"Comrades of the Legion." Humoresque of "The Silver Lining" from "Sally."
"Who's Who in Navy Blue." "March of the Wooden Soldiers."
"Sabre and Spurs."

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 the great funeral march in 'Götterdämmerung,' was careful to pick out the right hour. So was Verdi in the funeral march of 'Aida,' and I think Chopin in the deathless funeral march of the 'Ballade' for piano."

though I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon and 'Semper Fidelis' in the morning. Also important was the fact that I composed 'On the Campus' in my home; whereas the work on 'Keeping Step With the Union' was done in my office. That the war-time public liked 'Great Lakes' was due, I feel certain, to the fact that I wore a blue cap while writing it; whereas another war-time march, 'The Volunteers,' was written while I was in my shirt-sleeves and bareheaded.

"The point is, compose your march when you have the inspiration! Don't do it before that hour, and don't wait too long after you get the inspiration."

Sousa's Band, Nov. 5

John Philip Sousa was in great form at the Hippodrome on Sunday night, when he led his band through many of his familiar marches, and excited a huge

audience to cheers. It was the eve of his sixty-seventh birthday, and this fact stimulated popular enthusiasm, and led to the presentation of a huge gilt wreath and a big trophy of flowers. Congratulations on behalf of the Actors' Equity Association were offered in a speech by John Emerson, and the manuscript of a new march, "The Gallant Seventh," composed by Sousa, was presented to Colonel Wade Hays and the officers and men of that regiment. "The Gallant Seventh" was performed with rousing effect by Sousa's Band and the Band of the Seventh Regiment, and another feature of the program was a Sousa suite, "Leaves From My Notebook," a score in which the composer varies his talent in spinning march rhythms by portraying a camp-fire scene at the close of day. Marjorie Moody, soprano; John Dolan, cornet, and George Carey, xylophone, were the soloists of the evening.
P. J. N.

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 Wieniawski'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.

Sousa's Band.

John Philip Sousa celebrated his sixty-eighth birthday by giving with his famous band a big concert in the Hippodrome last evening. Of course the house was crowded and enthusiasm was the order of the occasion. The Camp Fire Girls and the Actors Equity Association helped in the gala affair, and so did the band of the 107th. There were flowers and speech-making and also music in abundance.

Sousa, Miss Adele Martyne And Mayor To Head Parade

John Phillip Sousa, Mayor Wood and Miss Adele Martyne, adjutant of the Elmira Chapter, Disabled American Veterans, will occupy the posts of honor and ride at the head of the Armistice Day parade Saturday. Alfred Stanley, a former aviator of the Lafayette Escadrille, will drive their car. They also will review the parade from the reviewing stand. The reviewing stand will be opposite the Arnot Art Gallery, instead of opposite the Park Church, on West Church street as originally planned.

The parade Saturday is scheduled to start at 2 o'clock.

Others who have been invited to review the parade are Justice George McCann, State Senator Seymour Lowman, Commander Ross G. Loop, of the Legion, members of the Board of Supervisors, Grand Marshal Riffe and Mrs. A. P. Morrow, head of the canteen workers. A few others will be added to this list, according to an announcement by Noyes Riedinger, general chairman.

The Eclipse band will head the second division, composed of the Red Cross, Sons of Veterans, Daughters of Veterans, canteen workers, Rotary and Kiwanis Clubs and an Arctic League float. With the engagement of the Eclipse band a

total of seven bands will be in line

At 10:58 o'clock Saturday morning the fire bell will toll for two minutes. The city traffic will pause. Elmiraans are requested to face the east. Church bells will toll and a special service will be conducted by Chaplain Rev. Walter D. Cavert, in the Lake street club—in honor of those who made the supreme sacrifice.

Charles Near, leader of the Legion band, will feature "Armistice Day Forever," a band piece dedicated to Past National Commander, Hanford MacNider. Another tune, a snappy march piece and familiar to all service men, will be played by the Legion band. It is "Mademoiselle from Armentiers" and "Hail, Hail, the Gang's All Here."

Karl Krug, chairman of the dance decorations committee, was busy Wednesday night trimming the state armory and making ready for the large ball to be held Saturday night. Division banners, mountains of beautiful bunting, colored lighting effects and many other and varied schemes have been conceived by Mr. Krug.

COMMITTEES TO MEET
The final and complete arrangements will be formulated at a meeting of the committees and the assistant marshals in the armory tonight. Grand Marshal James Riffe announced today that several changes would be made.

Robert P. McDowell, adjutant of the Legion post, has received an answer from National Commander Owsley, of Texas, to the effect that he will be unable to attend the festivities here. Commander Owsley would come to Elmira except that he had made arrangements to speak at the dedication of Nebraska's new capitol at Lincoln.

Chief of police Weaver is co-operating splendidly with the Legion. A number of policemen will assist in the parade.

OPEN HOUSE
Friday night an open house will be observed in the Lake street club. The Legion band will be there, the post canteen workers will supply the refreshments and a general good time will be enjoyed.



John Philip Sousa, world famous band leader, presenting an autographed copy of "The Camp-Fire Girl" to Mrs. Oliver Harriman, National President of the organization.

Underwood & Underwood.



Wide World.

JOHN Phillip Sousa bandmaster is congratulated by a squad of marines on his sixty-eighth birthday.

Discovered a town so narrow that a Sunday concert given by John Philip Sousa and his band aroused the local Ministerial Association and the manager, Harold F. Albert, Recreational Director of the Endicott-Johnson Corporation of Binghamton, N. Y., has been arrested, charged with giving a concert on Sunday at which admission was charged in alleged violation of ordinances governing the observance of the Sabbath.

George F. Johnson, president at the Endicott-Johnson Corporation, following Mr. Albert's arrest announced he would fight the so called "blue laws" to a finish in the courts.

Mr. Sousa also issued a statement in which he declared there was more inspiration in the marches he has composed than the sermons of some of the ministers who objected to the concert. We agree with the great bandmaster.

Music, Potential Weapon For Armies, Makes Heroes Out of Cowards, Says Sousa

**"March King" in Minneapolis
With Organization of 80
Pieces for Two Concerts at
Auditorium—Flapper 'Great,'
He Says**

Music makes heroes out of cowards and is the most powerful arm of offense and defense the armies of the world have ever discovered.



John Philip Sousa, famous bandmaster and writer of martial music, who came to Minneapolis today with his band to appear in two concerts at the Auditorium.

Sousa, aged perceptibly since his last visit and with his left arm, hurt a year ago and never completely healed, troubling him somewhat, nonetheless 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 last night in the concert at the St. Paul Auditorium. 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.

Deplores "Foot Counting"

"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."

Sousa declares his band this year has more "talent" than he believed possible to co-ordinate in one organization. Especially is he pleased with Gus Helmick, the bass drummer, who has grown gray in his service.

"Helmick loves and fondles that drum," he said. "He is the only man I know who succeeds in getting real music out of the drums."

Socalled "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."

Hits Calisthenics on Platform

"People who pay to hear concerts come to hear the music and see the conductor. They'd much rather see a company of good acrobats go through a variety of tricks than see a director try it."

"A conductor must be graceful, because music is graceful. If he is awkward, the eye may be offended while the ear is pleased, and so the concert will fail. Calisthenics are not and never have been necessary."

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."

Sousa visited the Sheltering Arms orphan asylum. He told the children how he gained his position as a musician. Mrs. E. M. Lempke, superintendent of the orphanage, saved the musician's uniform from presenting other than its usual immaculate appearance at today's matinee as the children climbed about him. Members of the Working Boy's band were among the guests. Each was formally presented to Mr. Sousa by Director C. C. Helms.

Marjorie Moody, Soprano, to Assist in Sousa Band Concert

Miss Marjorie Moody, one of the soloists to be heard at the concert to be given by Lieutenant Commander John Philip Sousa and his band in the Sussex Avenue Armory next Thursday night, is a soprano whose voice and skill in using it have called forth critical



Marjorie Moody, Soprano.

cal praise during the organization's tour this season.

Miss Moody is a Boston girl and received her musical education in that city. To appear as a soloist with Sousa is no small feather in the cap of a young and ambitious singer. Before she was engaged for the present tour she had appeared in concerts in her home town and neighboring places. She was one of many applicants tried out by the noted band master before he decided that she was the best qualified to appear on his programs. His

good opinion of her talent has been supported by the audiences greeting her.

Sousa's Band gave a concert at Binghamton last Sunday afternoon before an audience that filled the theatre to overflowing. The Binghamton Ministerial Association attempted to stop the concert alleging that it was in violation of the Sunday observance laws as an admission fee was charged and when they were unable to stop the concert they had Harold F. Albert, recreational director of the Endicott-Johnson Corporation, arrested for the alleged violation after the concert. The matter has stirred up a sensation in Binghamton and vicinity and there is considerable talk, not much of which appears to favor the Ministerial Association. George F. Johnson, President of the Endicott-Johnson Corporation, and one of the most liberal and public-spirited men of the country—especially as regards Binghamton—states that he will fight the blue laws and their backers to a finish in the courts. John Philip Sousa, the best known band master, conductor and musical composer of the world, issued a most truthful statement when he said: "Marches I have written contain more inspiration than the sermons of some of the ministers who object to my Sunday concerts."

Homer Balmy Takes His Pen in Hand

THE BAND BUSINESS

Mr. John Philip Sousa,
New York City.

Dear Sir:

Being quite a young man, there is naturally a keen competition between the various professions to enlist me in their ranks, you can imagine.

Almost every week or two people write me flattering offers, offering to show me how to make my fortune as a scenarist, let us say, or maybe a detective or some new kind of a doctor.

But recently a professor in Milwaukee proposed to me that he would learn me to conquer the saxophone by mail in ten lessons for \$25, and this is what I would like to write you in regards to.

A person should never leap into a frying-pan. Mr. Sousa, unless they have a taste for it, I always feel. Hence I have been pretty precautions up to this time about plunging on board of some career that I might regret the step eventually.

This has especially been my policy since at our last county fair I had my head examined by a phrenologist and he told me that my bump of leadership was developed almost bigger than a walnut. The same day I also had my hand read by a lady palmist, who predicted that I was born to command.

This remarkable double coincidence and unanimous consensus of expert opinion has caused me to feel extremely solemn about my future, you may be sure. For if I am destined to become a leader of my fellow men I certainly do not care to carelessly

them if I am doomed to be a leader in same. But ah when I look at the band business all seems rosy as a September morn.

A man can be a leader in the band business and simply march on forever from one triumph after another. The whole entire world admires him, rendering him applause after applause, especially at dances, and the small boys wish they could be him rather than President.

Nobody ever knives a band leader at the polls or infestigates him in the Senate. Nobody dishes him with a sarsaparilla bottle when he faces the pitcher at the plate, or prints poetry about him not training on the sporting page. The baton is mightier than the bat, Mr. Sousa.

Furthermore, no revolution keeps him confined in Holland when he yearns to go calling on a lady across the border. No dark horse from Senegambia climbs into the ring and knocks his championship belt off. No one calls his product a tin Lizzie, or fines him \$29,000,000, or departs him to Russia, or proves he never was nearer the North Pole than North Philadelphia. And they never slip over from Iowa and slip a touchdown over on him.

A band leader always leads trumps, it seems, Mr. Sousa, therefore the band business as I view it is one of the finest life works a man can work at, being the only calling, as far as I now recall at this moment, that never

ferous as well as handsome instrument to beat the band keys, in spite of the neighbor off shot guns in the dead of disturbing my pieces, I ready to accept of an engagement some well-known band and



I learned to play saxophone in several keys, in spite of the neighbors firing off shotguns and disturbing my pieces.

hook up with some line where leadership generally has fatal consequences almost invariably.

Suppose I for instance go into politics, and the Anti-Saloon League gets after me, or else indorses me, or I have to appear before some women's club and explain my acts. Or may be my followers get tired of mountain climbing with an idealist and leave me half way up the hill alone with my memoirs while they chase off down the valley after some other party.

Again, if I enter the baseball game and rise to be leader of the home-runners at a \$50,000 salary per annum, how do I know but what any common stock broker will be bawling me out from the grandstand before the middle of June and getting me all nervous?

I sometimes feel that I could enjoy the gallant occupation of night-riding in a sheet and pillowcase. But one night I might lead my brave anonymous host to horsewhip a man who had lifted a ham, and probably the very next morning I would land in the jug for juggling the funds of the order.

Or take the manufacture of popular beverages. That is an art I would like to be a leader in, I am sure, with all I could drink free of charge, and millions at my back and call. Yet what about when they pass a law on me so that I have to turn my plant into a breakfast food factory, for example, or some lady sues me for definition of character?

Most vacations, Mr. Sousa, I will hesitate quite some time before I enter

gives people a pain, such as dentistry and being in Congress.

It weaves a halo around our joys throughout our earthly days, like it the six-day races and the circus. And it makes our last sad journey a stately and beautiful thing if we have kept up our lodge dues.

Think how it practically keeps our country going, sir. What would be a Republican rally be without a band, let me ask you, or a Democratic mass meeting? And what would our country amount to without a lot of Republican voters out doing their part, and a few Democrats? I venture to state that nobody would take any interest in our vast affairs of state any more at all, only for some band playing down the street.

You can see that I have thought quite deeply on this vast question.

As to the advantages this profession offers a young man like I, in the summer it is transacted outdoors with considerable walking in connection, which is the most healthy exercise for the legs, and you work indoors in the winter. Then also a man in a band can produce soothing strains to his sole content without somebody having the police call him up and say there is a case of sickness next door.

Well, Mr. Sousa, a short horse is soonest mended, so I will hasten to conclude by stating that the above conclusions have been gradually coming to me for some time now, in fact, ever since I sent the Milwaukee professor his \$25 to learn me saxophon-ing.

And having learned to play my melli-

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 "Joselyn," "Bullets and Bayonets," "The American Girl," "Nola," "Ka-lua," "On the Campus," "Stars and Stripes Forever," "U. S. Field Artillery," "Humoresque 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 Chamade 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 as the 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.

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 Forse 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 and rhythm 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, its share in the evening's receipts.

Sunday Music

The recreational director of a large shoe factory at Binghamton, N. Y. was arrested Sunday on complaint of the ministerial association of that city because he was putting on a paid concert by Sousa's band in apparent violation of a city ordinance governing Sunday observance.

George F. Johnson, president of the shoe company, said he would fight the case to the highest courts of the state.

John Philip Sousa, the bandmaster, joined in the fray by declaring that his marches contained more inspiration than the sermons of some of the complaining ministers.

There is nothing irreligious or impious in Sousa's march music. It is full-volume and stirring, to be sure. But it is not unlike some sacred music in volume and theme.

Music produces wholesome and inspiring recreation. It is purifying and soul-cleansing; it leads to elevated and nobler thoughts, whether it be a band concert or an organ's peal within church portals. The matter of a paid concert is beside the point. It is possible to desecrate the Sabbath infinitely more by enforced idleness than by planned recreation.

Mr. Sousa's remark as to the relative merits of his music and some sermons may have been egotistical and impudent; but at that he phrases what must be a widely current opinion as to the need for wholesome Sunday recreation. Better far that the great mass of people get good and elevating recreation on Sundays than that they be driven, by enforced idleness, to darkly devious and questionable forms of amusement.

President Is Host to Famous Bandsman On Visit to White House



JOHN PHILIP SOUSA
President Harding and John Philip Sousa, famous bandmaster and march king, who commanded the largest band ever enlisted under the American flag, recently had a long chat together at the White House when Sousa called to pay his respects.

SOUSA GUEST OF LOCAL KIWANIS

**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. Some of the

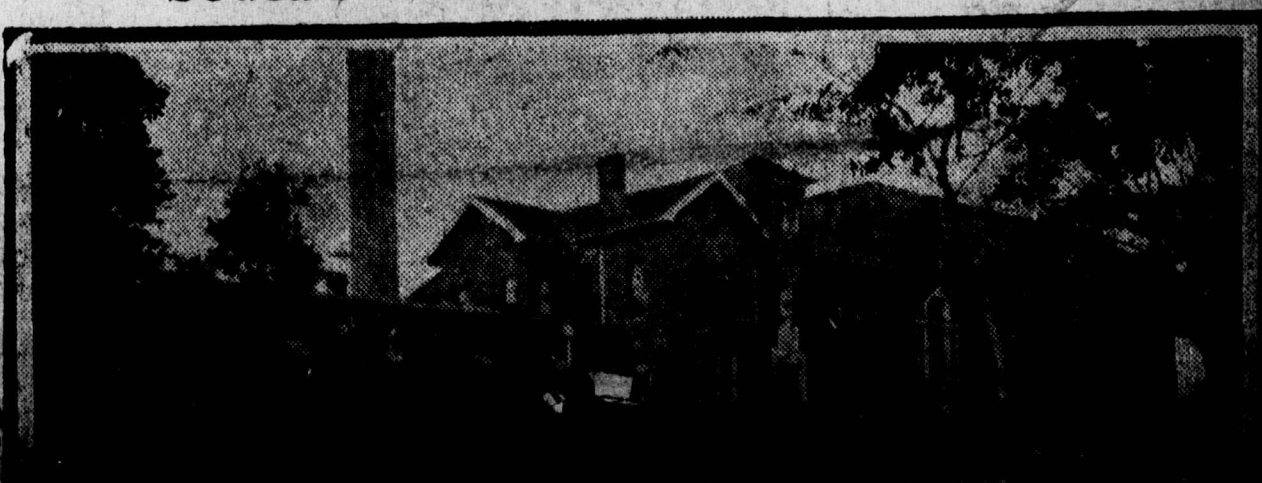
ber of the Kiwanis club at Washington.

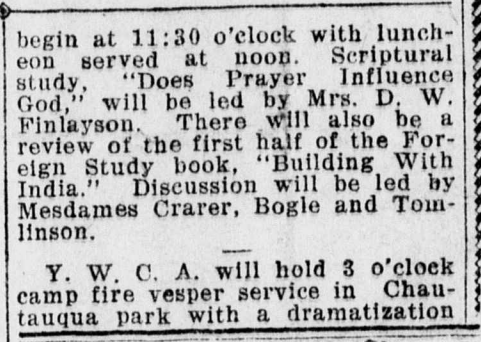
Bandmaster Roache and the famous 14th cavalry band, were guests of the club, and gave the complimented guest a musical greeting.

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

Women's Club Building Nears Completion; Sousa's Band This Week to Add to Fund





Sousa to Write Opera for Mary Garden

John Philip Sousa has requested Charles Dillingham to arrange a meeting with Robert W. Chambers, novelist, at the Hippodrome, on Nov. 5, the occasion of the band's only appearance in New York this season. Mr. Sousa wishes to discuss with Mr. Chambers the possibility of a libretto for an opera which he is to write for Mary Garden.

The Des Moines Capitol says: Music owes a debt of gratitude to John Philip Sousa, the great band leader and patriotism owes him the same kind of a debt. For the past twenty-nine years, Sousa's Band has been playing in American cities and towns and at every concert, Sousa's Band has given patriotic music. John Philip Sousa is a patriot. He is also a gentleman. He treats his audience as if he appreciated their presence. He is not stingy with encores and when he yields to an encore he does it graciously. He does not taboo the small town. When his audience is small, as it used to be sometimes, his band performed with

the same spirit that might be in-
spired by a greater audience. His
band has inspired other bands.

No one could estimate the amount
of good to the general cause of music
done by John Phillip Sousa, band-
master, composer and patriot. Some
great musicians are peculiar, as
also are some great leaders of bands.
Sousa is not peculiar; he has no
mannerisms. He does not throw
bricks into his audience when some
are compelled to get up and go out.
This is a habit of the vaudeville cir-
cuit which he has not acquired. Long
live Sousa.

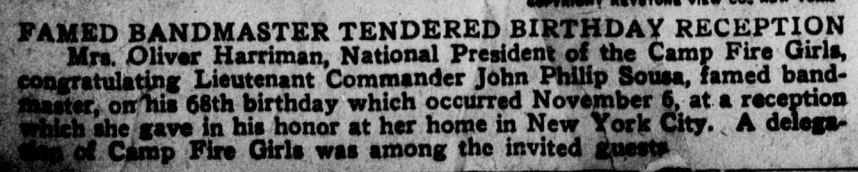
Sousa and his world famed band
will be heard on Nov. 14, at Irem
Temple, Wilkes-Barre.

Tickets for this delightful con-
cert are now on sale at Landau's, 34
South Main street, where the reserve
seat diagram is on display. Orders
and mail orders accompanied by
check or money order will

The new \$160,000 building of the Des Moines Women's club at Hoyt Sherman Place is rapidly nearing completion as the above photograph testifies. The front of the beautiful structure which will provide a home for the clubwomen for years, is now finished and the workmen of Charles Weitz Sons are hastening the remainder of the work.

The Women's Club is now engaged in a number of benefit events by which money is being raised to meet the expenses of the new building. One of the most ambitious of these is the concert to be given at the Coliseum Wednesday night by John Philip Sousa and his band of eighty-eight musicians.

Mr. Sousa and his organization arrive early Wednesday and will spend the day visiting in Des Moines.



Music and Musicians

A Clever and Interesting Page

Edited by H. S. Wiggins

JOHN PHILIP SOUSA

JOHN PHILIP SOUSA was born on November 6, 1854, on G Street, N. E., Washington, D. C. According to his own words "he drank in lacteal fluid and patriotism simultaneously within the shadow of the great white dome." It has been stated that his first "cries" were uttered in "strict march time," and that if he failed to get favorable attention, he would go into a fortissimo which was generally very effective.

While he was very young, and at the time when Washington was somewhat of an armed camp, and when many bands were stationed there, Sousa got his first idea to compose military music. Sousa tells that his career reads very much like a fairy story, for he desired to be conductor of instrumental bodies, and that he has been one for forty years; that he desired to be a composer, and that he has been recognized as such for at least thirty-five years, and that he desired to go forth into all the corners of the earth and conduct his own organization, and that he has done that also.

He got his first idea of beautiful music by hearing the famous Theodore Thomas Orchestra, and he started his career at the age of eleven, making his first appearance as violinist. A little later he played with Offenbach, when that composer visited America. He played with Hassler's Orchestra, and when only thirteen, was playing first violin in Ford's Opera House, Washington, D. C.

The following, written by Sousa for the *C. G. Conn Magazine*, gives us an idea of what Sousa thinks of the importance of embracing an opportunity:

"I was the musical director of a musical show at a liberal salary when I was offered the leadership of the United States Marine Band. The Government salary was but a third of what I was receiving at the moment. I accepted the Government offer, because I felt there was an opportunity by hard work and attention to the duties of the position to attract attention beyond the hoop of my horizon at that time. I worked harder during the twelve years that I was in the service than I had ever before, and again opportunity knocked at my door. I left the Government service and my career since is well known history. In each instance I was advised not to make the change, purely for financial reasons. It is a matter of record that my judgment was sound."

Sousa has written 101 marches, the oldest, "High School Cadets," was written in Philadelphia, Pa., and was sold outright for much less than \$50. He hadn't learned the value of royalties at that time. Over 3,000,000 copies of the music, and 1,500,000 records of "The Stars and Strips" march have been sold in the United States alone, yet "Semper Fidelis," is Sousa's choice of

the marches which he has written. His latest march, "The Gallant Seventh," is dedicated to the famous Seventh Regiment of New York City. Sousa's marches are played around the world, and for many years he has been known as the "march king."

During a great period of the World War, he was stationed at the Great Lakes Training Station, near Chicago, and was the direct means of training thousands of sailor-musicians. He gave his services to the Government for \$1 a year, and now carries the rank of Lieutenant Commander. I have often tried to think what genuine pleasure and wonderful satisfaction it must be for one to be at the head of an organization which has enjoyed such world-wide popularity as has the Sousa Band.

THE SOUSA BAND

The Sousa Band was originally organized in 1892. It was quite a success from the start and soon became very popular. Its coming is always hailed with delight everywhere, and it has played to and pleased more of the music loving public than any other organization under the sun. The band is now on its thirtieth annual tour, and it has appeared in every civilized country in the world. Four trips have been made through Europe and one around the world. In making these tours, the band has traveled considerable more than 800,000 miles and, with its spirited playing, has enthused and enlivened many millions of persons.

It is a difficult task for anyone to correctly portray the wonderful ability of the Sousa Band, for indeed it seems almost impossible to exhaust its resourcefulness.

To me, many times the music sounds as though it was coming from a great stringed instrument, with a hundred or more strings, and each string sending out its very sweetest tone at the same time. It's the proper combination and correct blending of the instruments that produce such beautiful harmony. The individual ability united with a smoothness and evenness in the ensemble playing produces effects which represent perfection. Nothing but regular daily playing under the baton of a master can bring about these superior results.

SOUSA CONCERT AT HIPPODROME

Recently Sousa celebrated his sixty-eighth birthday anniversary by giving a concert at our great Hippodrome. This is his thirtieth year at the head of his famous organization, and he was greeted by a great and enthusiastic audience which filled every seat in the great amphitheatre and also a large section of improvised seats on the rear of the big stage. The crowd was anxious for the great treat that we always get when the "march king" comes to town.

A number of new Sousa selections were heard and as it was the first New York presentation of his latest march, "The Gallant Seventh," the entire Seventh Regiment Band and Trumpet Corps was present and

joined forces with Sousa's band on the stage. They made a great hit by playing the spirited new march. This march is dedicated to the officers and men of our famous Seventh Regiment, N. Y. N. G.

During intermission the original manuscript of the march (written with lead pencil), was presented to the regiment and was proudly carried off the stage by Colonel Wade Hayes, to be deposited later in the archives of the regiment. John Emerson, president of the Actors' Equity Association, made the presentation speech and warmly congratulated the smiling Sousa. He also presented the "march king" with a splendid floral piece on behalf of the Actors' Equity. He informed the audience that it was Sousa's custom never to make a speech. His explanation was somewhat humorous.

Mrs. Oliver Harriman and a member of the Camp Fire Girls presented the bandmaster with a floral piece. A large gilded wreath from the "Seventh," and other tokens of esteem were presented and the great stage made a beautiful appearance as the photographer snapped his camera.

The program was made up of works by Verdi, Strauss, Bizet, Bellstedt, McDowell and Sousa. Encores came fast; fourteen in all were given; most of them being Sousa's own spirited compositions. The soloists were: Marjorie Moody, soprano; John Dolan, cornet, and George Carey, xylophone. The concert was a very great success, and adds another feather to the already well filled crown of the world-famous band master.

H. S. WIGGINS.

Musical American

John Philip Sousa, the march king, who celebrated the other day his 68th anniversary—may he live to be an hundred—and who is said to have written over 100 marches and several hundred other musical compositions, informed a reporter that if he dies rich, it will not be from his music royalties, and yet you know the sale of his marches in the form of sheet music and records has run into the millions. True, Sousa sold his first march for about twenty-five dollars and for another he accepted a copy of an unabridged dictionary, but I have an idea that some years ago I happened to be in the leading hotel in the city of St. Louis, where I saw a copy of a letter which had been sent John Philip by the John Church Company of Cincinnati, his publishers for years, enclosing a check for something over \$100,000 for royalties to date. But maybe John Philip has made so much money, that \$100,000 is not much more than if it were German marks at their present valuation.

SOUSA CELEBRATES BIRTHDAY

New York, Nov. 6.—John Philip Sousa celebrated his 68th birthday at the New York Hippodrome. It is Sousa's thirtieth season as head of the band.

John Dolan, cornetist; Marjorie Moody, vocalist; George Carey, xylophonist, and Caroline Thomas, violinist, assisted. Five thousand persons were present, including the Camp Fire Girls, admirals, colonels and other officers of the naval and marine corps.

DAILY NEWS



FAMED BANDMASTER TENDERED BIRTHDAY RECEPTION

Mrs. Oliver Harriman, National President of the Camp Fire Girls, congratulating Lieutenant Commander John Philip Sousa, famed bandmaster, on his 68th birthday which occurred November 6, at a reception which she gave in his honor at her home in New York City. A delegation of Camp Fire Girls was among the invited guests.

Famous Band Master and Grandchildren



Left to right: John Phillip III, John Phillip Sousa, Sr., Priscilla, Thomas Adams and Eileen.

A charming family group comprises the famous band master John Phillip Sousa, who comes to the Coliseum with his band on Wednesday evening, and his five grandchildren.

Eileen, the eldest of the group, has been honored by her grandfather, who composed the "Debutante" in her honor.

John Phillip, III, has the ambition to follow in the footsteps of his illustrious grandfather, as a band director.

Priscilla, the next in age, is of a Spanish type, and is destined to be a heartbreaker in years to come. Tommy and Nancy are the two youngest ones, and



Sousa and his band—COLISEUM—OCT. 10

CLEVELAND TO HEAR INFORMAL CONCERT COMMUNITY FUND—SOLDIERS' MEMORIALS

Simple Melodies Will Prevail

To the Editor of The Press:
The informal concert of the Cleveland orchestra on Nov. 21 brings forward certain issues which have long been a matter of discussion.

For the sake of clearness in presenting the matter we will call one side of the argument the "Classicals" and the other side the "Non-classicals."

The non-classicals argue in this fashion: Sousa's Band recently played in Cleveland to 20,000 paid admissions at two concerts. There was no drive to get them there; they went voluntarily because they wanted to go. If this demonstrates anything it proves that there is a real hunger in our city for the kind of music Sousa plays. The Cleveland orchestra, in my opinion, is a vastly superior organization to Sousa's Band. You can't compare them in the same breath. They are both in the business of making music. The whole problem is tied up in the programs which a symphony concert plays.

Few people, comparatively speaking, either understand or enjoy classical music. There is then the middle class who get some enjoyment out of it, or at least say they do, because they think they should say so. And then there is the third class who positively object to it.

This third class is very much larger than the classically inclined have any idea. Why doesn't the orchestra reach all these classes? That looks like a fair question, say the non-classicals.

The classicals state that the orchestra stands for an ideal in music which must not be cheapened or profaned; that time will develop a larger understanding and appreciation; that to permit the orchestra to descend below the standard in any degree is like hanging a chromo alongside a Rembrandt.

The non-classicals claim that the art of music which they like is as far as they are concerned; that they enjoy it and get a thrill out of it; that they haven't the time or disposition to get educated to some other standard.

As I see it the classicals are right in holding that our orchestra is not designed to compete with Sousa's band; that music, like every other beautiful thing, has an ultimate ideal which can be and is often cheapened and profaned; that our symphony concerts should stick to that ideal. The non-classicals are wrong when they attend a concert convinced that they are going to have a bad evening. This is half the trouble.

Now, of course, you can't please everybody. But it won't do any harm to please as many as possible. The concert of Nov. 21 is a start on a big job. Mr. Sokoloff wants to tell them what he hears in certain movements and why. He wants them

to get the picture as he sees it. And then he will play some of the simple things you have heard before and which rest with lingering sweetness in your soul's fancy. And then later on we will have more of the same thing. RICHARD F. GRANT, Chairman Informal Concerts the Cleveland Orchestra.

COMING TO DULUTH ARMORY OCT. 13



JOHN PHILIP SOUSA

No Place For Calisthenics In Band, Says Sousa

By DOROTHY ASHBY.

The band conductor's platform is no setting for the "daily dozen."

So testifies John Philip Sousa, "the march king," who is in Des Moines today. Sousa votes "no" on the band leader who indulges in calisthenics on the platform. He declares that such tactics are out of place, and detract from the effect of the music.

"I am the last man to criticize the methods of others," he hastens to say. "I'm also the last to copy them—especially if they believe in setting-up exercises before the footlights."

"Rapping for order, as some do, seems out of place to me, except in a kindergarten. Many leaders claim they indulge in certain eccentricities for the sake of 'atmosphere.' My motto is 'create atmosphere with your music—not your mustache.'"

Mr. Sousa adds that if the public wishes to see trained acrobats they will go to a vaudeville show to see them.

The band has made more heroes than any correspondence school on record, Mr. Sousa asserts. He says that its effect is physical as well as mental, and that band music will make heroes of all of us.

"When a man hears a band he forgets bullets," the famous bandmaster says. "Music is the most powerful arm of offense and defense the armies of the world ever have known."

Calisthenics isn't his only "pet peeve." Others are "foot brigades" in his band, wasted time in opening concerts and colorless music. Sousa doesn't mind if folks in the audience stamp their feet during his peppy marches. But he does insist that his musicians keep their feet still.

"A foot counter has no place in a band," Sousa declares. "If a musician can't depend on his conductor to mark time for him he'd best look for another job."

Sousa and his big band will give a concert at the Coliseum tonight, under the auspices of the Des Moines Women's club. A percentage of the proceeds will go to the club's building fund. Today the band leader is scheduled to address the Kiwanis club and will be a guest of the Women's club at Hoyt Sherman Place.

THEY STILL LIKE BANDMAN SOUSA

Presents Inevitable New
March Better Than Ever.

Lieut. Com. John Philip 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 spritely 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 Fore 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, Schubert's "Spring Song," and several other fa-

vorites 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's Band Is Heard At Coliseum In Superb Concert

News Oct 19/22

BY HAZEL BETTS

A large audience heard John Philip Sousa's band in a superb concert at the Coliseum Wednesday night. Opening with Erich's 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 Notebook," 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.

Indiana Lump, Egg, Market 763. Buy 'Em Early—"Carbon Chunks."



Miss Marjorie Moody—soprano soloist with Sousa—COLISEUM—OCT. 18

Noted Bandmaster Is True Sportsman

Kip Elbert, Local Shooter,
Gives John Phillips Sousa
Big Compliment.

John Philip Sousa, who brings his band to the Des Moines Coliseum under auspices of the Des Moines Women's club Wednesday night, is a true sportsman.

This is the tribute paid the world's greatest bandsman by B. F. "Kip" Elbert, one of the owners of the Elbert & Gatchel theaters, and popular Des Moines sportsman. Sousa was in Des Moines back in 1909 when the Western Handicap, one of the four biggest trap shooting tournaments of the country was held.

With Mr. Elbert, he participated in that tournament at the Gun club grounds. Soon after the handicap, the Ithaca Arms company named the highest grade gun after Sousa.

The Ithaca gun was named the John Philip Sousa gun and is the best priced product made by the Ithaca firm in New York. The gun today sells around \$900 and is used by the noted trap shooter of the world.

Sousa is a high class man, well known to everyone, and a true sportsman, said Mr. Elbert today, in his associations with him.

WILL SPEAK TO WOMEN WEDNESDAY AFTERNOON

"March King" to Talk at Hoyt
Sherman Place at 2:30.

From the wealth of his experiences as personal acquaintance of eight presidents, as a globe trotter, as a musician, as an "extraordinary" as the world recognized "March King," John Philip Sousa will speak before the members of the Des Moines



Women's club, who are bringing him in concert to the Coliseum Wednesday night, at Hoyt Sherman place Wednesday at 2:30 o'clock.

Mr. Sousa will be accorded a royal reception upon his arrival in Des Moines. He will be greeted, as his special train rolls into the Chicago & North Western station, by the Des Moines campfire girls, in honor of whose organization one of the pieces on his Wednesday night program was written. He will be welcomed by members of the Kiwanis club and by a local band. Mr. Sousa is a Shriner and a Kiwanian, and will be the guest of the local Kiwanians at luncheon at the Hotel Fort Des Moines.

At 2:30 he will appear at the Women's club meeting.

The concert in the evening will begin at 8:15.

John Philip Sousa Entertained by Many Here on Wednesday

Camp Fire Girls, Shriners, Kiwanis Club and Fourteenth Cavalry Band Meet Famous Commander at Station—Guest at Kiwanis Club Luncheon, Speaks to Women's Club and Honored at Private Dinner Wednesday Night.

John Philip Sousa, famous bandmaster, will make a short address before the Des Moines Women's club Wednesday afternoon, as part of the program of entertainment which has been arranged for the March King during the day he is to spend in Des Moines.

Mr. Sousa and his company of almost 100 will arrive by special train on the Great Western railroad shortly before noon. He will be met by Camp Fire Girls, to whose organization is dedicated one of the featured numbers on Mr. Sousa's program Wednesday night. Kiwanis officials, the Fourteenth Cavalry band, Shriners, and others will meet him and escort him to the Hotel Fort Des Moines, where he will be the guest at luncheon of the Kiwanis club.

Mr. Sousa's talk at the women's club probably will consist of anecdotes from his wonderful store of experiences. Mr. Sousa for many years was leader of the Marine band, the official musical organization at the white house, and in that capacity became an intimate acquaintance with eight presidents. As a traveler he has circled the globe several times on his tours with his band, and is known in every city and town in the United States.

In the evening he will be the guest at a private dinner party.

Mrs. Johnson Hostess.

Mrs. J. A. Johnson, 1123 Forty-fifth street, entertained a group of friends Monday afternoon in honor of Mrs. Harry Hawthorne of Moberg, S. D., who is here visiting relatives and also for the purpose of putting her daughter, Marjorie, at Drake university.

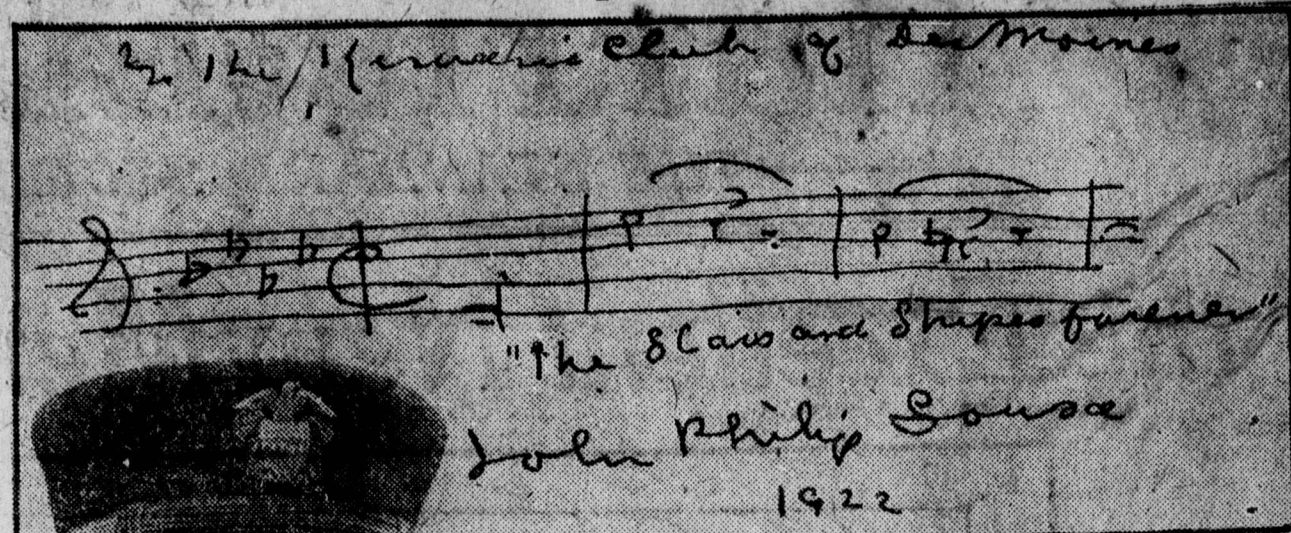
Continued on Page Ten

SOCIAL CALENDAR

TONIGHT
Marriage of Miss Elizabeth Friedman and Mr. Leo Pasternak.
Dinner at Hotel Savary for National Congress of Mothers and P. T. A. officers.
Seventh and Eighth grade teachers club dinner at Hubbell.
Des Moines Credit Men's Wives dinner at Harris Emery's.

WEDNESDAY
Literature department of Women's Club presents Book Richard Burton at Hoyt Sherman Place.
Sousa's Band concert at Coliseum, under auspices of Women's club.
Marriage of Miss Ruth Reese and Mr. Wall Godfrey.
Marriage of Miss Irene Foster and Mr. Cleo Wedel.
Marriage of Miss Lillian Griffiths and Mr. Harold Miller.
History and Travel department presents Prof. Layell of Grinnell at Hoyt Sherman Place, followed by luncheon.
Drive for National P. T. A. officers.
State P. T. A. board luncheon at Harris-Emery's for national P. T. A. officers.
Cubaret dinner dance at Hyperion club.
Delphian executive council meeting at Shops, luncheon at Harris-Emery's, talk by Prof. Richard Burton and banquet at Harris-Emery's.
Aunt Becky Young Tent, D. of V. luncheon at Younkers' for Mrs. E. A. Elliott.
Closing midweek party at Golf and Tennis club.
Mrs. John Brownfield 500 party for Mrs. Joe Moore at Davenport.
Tri Delta tea at Younkers' for Miss Luella Latta.
Marriage of Mary Frances Shadel and Clarence McElwaine.
Mrs. Gerard and H. S. Nollen luncheon at Younkers.

Sousa Will Be Guest Of Local Kiwanians; Has Composed Official March For Kiwanis



Forever," autographed in the composer's handwriting to the Kiwanis club of Des Moines.

Among the guests at the luncheon will be the potentate and past potentates of Za-Ga-Zig temple, Nobles of the Mystic Shrine, Recorder

J. Jolly Jones and Professor Beeston, leader of the Shrine band. Mr. Sousa is a Shriner, a noble of Almas temple of Washington, D. C.

Mr. Sousa also is an honorary member of more than fifty Kiwanis clubs throuth the country.

Sousa And Band Of 88 Pieces Will Give Concert Wednesday

John Phillip Sousa, famous band master, and his band of 288 pieces, will appear in concert Wednesday night of the coming week at the Coliseum. A percentage of the receipts will go to the benefit of the new building of the Des Moines Women's Club.

The Sousa organization comprises 80 band musicians and accompanying soloists. Miss Marjorie Moody is soprano soloist, Miss Caroline Thomas violinist, Mr. John Dolan, cornet soloist, and Mr. George Carey, xylophone soloist.

The program which Mr. Sousa will present Wednesday night includes selections from the above mentioned soloists, together with an extended band program.

Encores will be selected by the audience, from a list of famous Sousa band pieces.

The program follows:

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



Pretty Violinist With Sousa's Band



Miss Caroline Thomas is violin soloist with John Phillip Sousa's band, which plays at the Coliseum Wednesday night.

The noted bandmaster, with his 88 pieces and accompanying soloists, is appearing at Des Moines under the auspices of the Des Moines Women's Club and a portion of the receipts goes to the women's organization.

Seats for the concert are now on sale at Chase & West's.

Women's Club Activities Include Open Forum Dinner And Sousa's Band Concert

MRS. HORACE MANN TOWNER of Corning will be the honor guest and speaker at the initial dinner and meeting of the open forum department of the Women's club, which will, on Oct. 27, at 8 o'clock, present Will Irwin in a lecture at Plymouth church.

The open forum chairmen, Mesdames W. H. McHenry, Marion SeEVERS, J. F. Auner and Miss Charlene Sperry are united in planning to make this newest club department all the name implies. By holding the dinner parties in which the husbands of the members participate impromptu talks concerning questions of the day are given following a half hour talk by the speaker. On this occasion, Mrs.

Horace M. Towner, chairman of the international relations department of the general federation of women's clubs will speak on International Relations. It is requested by the chairmen that all reservations be made with the

house secretary, Mrs. L. C. Deets by Tuesday.

Other department meetings of the week are those of the general literature section on Tuesday morning followed by a luncheon and at 2:30 o'clock the same day a meet-

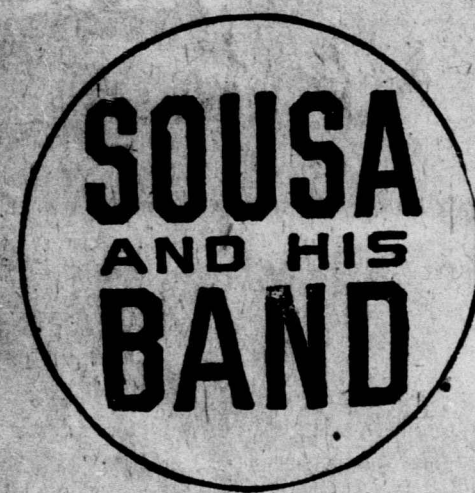
CONTINUED ON PAGE SIX.

Sousa Seat Sale Opens.

The seat sale for the Sousa band concert to be given next Wednesday night at the Coliseum for the benefit of the building fund of the Des Moines Women's club will open tomorrow at Chase & West's.

As promised when the announcement of this attraction was made by the public, the prices are lowered so that the concert will be made available to as great an audience as possible. Main floor seats will sell at \$1, \$1.50 and \$2. The balcony will be similarly divided, while the gallery will sell at 75 cents general admission.

Already mail orders totaling several hundred dollars have been received, with a great many of them from out of town. Collins, Nevada, Adel, Winterset, Grinnell, Ft. Dodge and Webster City are several of the points in Iowa from which parties are coming, while every mail brings indication of larger attendance from out of town.



The Des Moines Women's Club Offers Wednesday Night

SOUSA AND HIS BAND

The World's Largest and Greatest Band



Sousa and His Band

JOHN Philip Sousa, Lieutenant-Commander, U. S. N. is the best known bandmaster of history. It has been said that no band concert is ever given any place in the world nowadays without one of the famous Sousa marches featuring the program. Mr. Sousa will bring to Des Moines Wednesday night the largest band in the world.



The Des Moines Women's Club

THE Des Moines Women's club is now engaged in the construction of one of the most beautiful homes any women's club in the country can boast. It is being erected on the beautiful and municipally historic Hoyt Sherman Place. The club will use its profits from Wednesday's engagement of Sousa, the March King, to aid in construction of this home.



DON'T FORGET THIS

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A Complete List of all the

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Wednesday Evening Program

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, U.S.N.R.F., Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, *Soprano*

Miss Winifred Bambrick, *Harpist*

Mr. John Dolan, *Cornet Soloist*

Mr. George Carey, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....Erichs
2. Cornet Solo, "Centennial Polka"Bellstedt
MR. 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"

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Sousa On The Victrola

After you have heard the Sousa entertainment at the Coliseum Wednesday evening you can select your favorite pieces and enjoy them permanently on the Victrola.



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We handle a complete stock of all Sousa band records and consider it a pleasure to help you select your favorite.

Our plan of payment on the Victrola makes it possible for every family to enjoy the pleasure of this superior instrument in the home. It is only with the Victrola that you can enjoy complete variety of the world's best music—interpreted by the world's greatest artists.

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Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At the 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 ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing bobbed hair, bright-eyed; the 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

(b) March, "The Gallant Seventh" (new).....Sousa
MR. GEORGE CAREY

8. Violin Solo, "Romance and Finale from Second Concerto"Wieniawski
MISS CAROLINE THOMAS

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

ENCORES FROM:

"Semper Fidelis"
"Bullets and Bayonets"
"Comrades of the Legion"
"Who's Who in Navy Blue"
"Sabre and Spurs"

"U. S. Field Artillery"
"The Stars and Stripes Forever"
"Humoresque of 'The Silver Lining' from 'Sally'"
"March of the Wooden Soldiers"
"Keeping Step With the Union"

Note:

The program includes "The Gallant Seventh," released on Victor Records two weeks ago. Mr. Sousa thinks this his best march.

The list of encores includes "Keeping Step With the Union," another Victor release of the last fortnight.

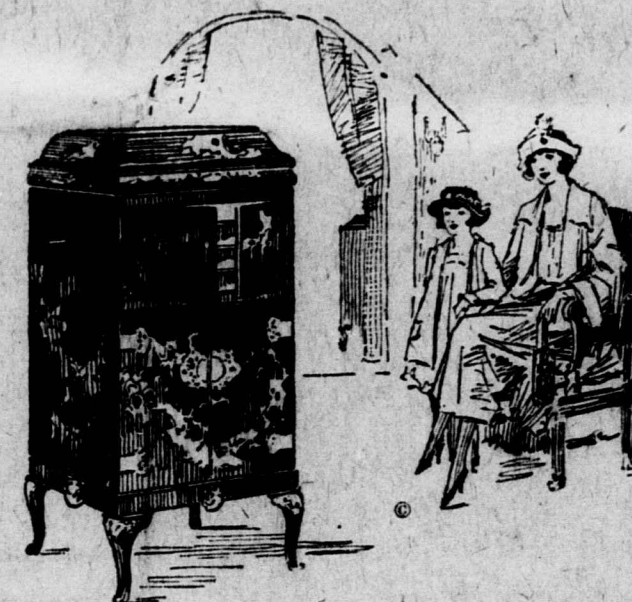
Following is a list of Sousa band numbers obtainable on Victor Records:

Aloha Oe	17035	Golden Trumpets	35223	Paloma, La	16522
America	16137	Hands Across the Sea	16190	Pathfinder of Panama	17890
American Patrol	16523	Hiawatha Two Step	17252	Prince of Pilsen Sel.	16918
Armored Waltz	17228	High School Cadets	16206	Rakoczy Hun. March	68082
At a Georgia Meeting	16802	Invisible Eagle	16273	Reminiscences of Verdi	35236
Ben Hur Charlot Race	17110	Italian Patriotic Airs	16136	Rose of Schiras Waltz	35152
Blue Danube Waltz	35239	Jack Tar March	16151	Round and Round	17104
Bullets and Bayonets	18752	Keeping Step With the Union	18929	Royal March of Italy	17162
Canadian Nat. Airs	17304	Lambs' March	17976	Sabre and Spurs Mch.	18504
Capitan March, El	17302	Largo (Handel's)	16525	Sardinia March	17162
Carmen Selection	35000	Liberty Loan March	18430	Semper Fidelis March	18190
Chinese Blues, Fox T	35514	Light Cavalry Over.	35045	Seventh Regt. March	17162
Chimes of Normandy	35114	Lohegrin Selection	35114	Skaters Waltz	35118
Comrades of the Legion	18683	London Bridge	17104	Solid Men to the Front	18504
Creole Bells	17252	Man Behind the Gun	16395	Sorella March	16523
Don Carlos March	17133	Manhattan Beach	March	Stars and Stripes	Forever 35709
Dying Poet	35467	Marsellaise, La	16383	Stars and Stripes Mch	16777
Fairest of the Fair	16777	Merrymakers' Dance	18164	Thunderer March	16161
Four Dance	17323	Minuet in G	35152	Unrequited Love	Waltz 35101
Free Lance March	16383	My Maryland March	17112	U. S. Field Artillery	18480
Free Lance March	35163	Narcissus	16525	Venus on Earth Waltz	35164
Freischutz Overture	35600	N. Y. Hippodrome	March 17901	Washington Post	March 17302
From an Indian Lodge	17035	Nigarepolska	17327	Wedding Mch (Sousa)	35683
Gallant Seventh	18929	On the Campus—Mch	18752	Who's Who in Navy	Blue 18638
Gliding Girl	17976	Over the Waves	Waltz 35063		
Glory of Yankee Navy	17224				
Golden Star	35793				

Come hear them. Take home a list of them on approval, if you wish.

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Wednesday Night Oct. 18th

You can hear his band, on your Victrola at home, we have all the records of this great artist ready for you. Take them home on our 36-hour approval plan.

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SOUSA'S BAND OUTSTANDING NOTE OF WEEK'S AMUSEMENTS

Triple Headliner at Orpheum, "The Unloved Wife" and "Clarence," Playhouse Offerings.

"Clarence," a Booth Tarkington play, a bill of Orpheum vaudeville with triple headliners and "The Unloved Wife," a dramatic production having for its theme unrequited love, are the amusement offerings of the week at Des Moines' playhouses.

Sousa's band, the world's premier musical organization of the sort, will appear at the Coliseum Wednesday evening. A share of the proceeds go to the Federation of Women's Clubs.

"Just Folks," is what someone called Booth Tarkington's characters. This homely phrase is said to sum up in two words the appeal of "Clarence," the week's offering of the Princess players. A dilapidated soldier who is taken in by a chatterbox family to be the handy man around the house, has a stimulating effect on Cora and Bobby, two true Tarkington adolescents.

Cora in the throes of her first romance is consumed with a great passion for a grass widower. Bobby has arrived at the age of spats and has been expelled from three exclusive prep schools. The play is

constructed along typical Tarkington lines.

At the Orpheum a triple headliner promises much.

Flo "Redhead" Lewis, Des Moines favorite, will appear in a group of typical "Redhead" songs. Miss Lewis has a reputation for "putting over" songs in a style that is all her own.

Duel De Kerekjerto is the second of the headline trio. This young violinist although still in his twenties is considered one of the greatest virtuosos.

Cissie and George Sewell present a three-act dance allegory, "The Throne of Terpsichore." Other acts of the bill are Stan Stanley, Fred Sumner in "The Show Off," Ben Nee One, Chinese tenor, and the "Backyard Entertainers."

"The Unloved Wife," the production that holds the boards the entire week at the Iowa, although billed as a comedy drama, is avowedly the story of a young girl whom unrequited love has left hopeless. The question upon which the play is constructed is, "How much deception should a woman overlook on the part of her husband?" The press agent promises that the play is rich with humor, spiced with sentiment and bubbling over with amiable homely philosophy. Daily matinees will be given for women only.

Kiwanis Club To Greet Sousa At Luncheon

Members of the Kiwanis Club are making preparations to give John Philip Sousa, noted band leader, a rousing reception when he has lunch with them at the Ft. Des Moines Hotel Wednesday noon.

A number of Des Moines and Iowa horn tooters, who have played with Sousa in the past, will be present and will greet their old

F. Nelson, sales manager of Capital Clay Co., will give the bandance prize.

THE JOHN PHILIP SOUSA CONCERT

In several respects the Des Moines Women's club's action in bringing John Philip Sousa and His Band to Des Moines next Wednesday night is deserving of commendation.

First, they are sponsoring this concert in order to directly benefit the city through aiding the construction of the new clubhouse at Hoyt Sherman Place.

The profits from the concert go to this cause. The building, now already nearing completion sufficiently to give an idea of its beauty, will add to those things of which the city and its residents may well be proud.

Second, in Sousa's band they are bringing a typical American musical institution. Sousa is a war veteran. He is an American. It is told that in his band of eighty-eight musicians, all but four claim the United States as the place of their birth, and of those four all but one have been naturalized.

Third, the women's club is making the concert within reach of all through a reasonable scale of prices for the concert which allows one to secure seats on the main floor for as low as \$1.

Sousa was here two years ago under the auspices of Argonne Post, American Legion. Those who heard the concert then will go again next Wednesday.

SOUSA'S BAND TO VISIT DES MOINES

Making Des Moines his "farthest west" on his 1922 tour, John Philip Sousa and His Band will give one concert at Iowa's capital city October 18.

Many from here are planning to go to Des Moines for the concert of America's "March King." The concert will be given under the auspices of the Des Moines Women's Club, the profits to be used for the construction of the new women's club building at Hoyt Sherman Place, Des Moines.

The band that Mr. Sousa will take to Des Moines will be the largest band in the world. It has long been the famous composer's boast that he conducted the largest band on the globe, and as long as he continues in the harness it is safe to predict that he will have the largest band.

The women's club plans to make the band available to as many persons as possible, and to that end have reserved a large section of the Coliseum and have lowered the prices to the limit to meet expenses. The price scale ranges from 75 cents to \$2, with a good supply of exceptionally fine seats for a band concert at \$1 each. The seats are now being reserved for mail orders, while the general ticket sale will open at Chase & Wests, Friday morning October 18.

V.M. BELL
CRESTON, IOWA
PLAYS SOUSAPHONE
WITH SOUSA'S BAND



SOUSA COMING OCT. 18.

John Philip Sousa, noted band leader, will bring the largest band in the world to the Coliseum on the evening of Oct. 18. A percentage of the receipts will go to the Des Moines Women's club, for the benefit of their fine, new building. Sousa's organization comprises eighty-eight people.

DES MOINES REGISTER—Friday Morning, Oct. 13,

To Sing at Sousa's Band Benefit for the Des Moines Women's Club



Miss Marjorie Moody.

A BRILLIANT young Boston soprano, Miss Marjorie Moody, will be the soprano soloist with Sousa and his band of eighty-eight pieces, which comes to Des Moines in concert Oct. 18, under the auspices of the Women's club, a large per cent of the net proceeds to go toward the furnishings fund of the new clubhouse.

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, and with other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and difficult operatic arias in French, Italian, Spanish, German and Russian. Tickets will be placed on sale today.

Sousa Tells What Is Best Time To Compose 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 Des Moines soon, for a concert on Oct. 18, at the Coliseum, and it may well be that, with these tips, the young Sousas in our midst will have ready a dozen or masterpieces for his inspection when he strikes town.

The time of day for composing a good, successful march is important, Sousa thinks, for he says:

"Many an unsuccessful march has been written in an unpropitious hour. Wagner, in his great funeral march in 'Goetterdaemmerung,' was careful to pick the right hour. So was Verdi in the triumphal march of 'Aida,' and, I think, Chopin in the deathless funeral march of the B-flat minor sonata.

"For myself, I regarded as of immense importance the fact that, although I composed 'The High School Cadets' at night, I composed 'The Stars and Stripes' in the afternoon, and 'Semper Fidelis' in the morning. Also important, was the fact that I composed 'On the Campus' in my home, whereas the work on 'Keeping Step With the Union' was done in my office. That the war-time public liked 'Great Lakes' was due, I feel certain, to the fact that I wore a blue cap while writing it; whereas another war-time march, 'The Volunteers,' was written while I was in my shirt-sleeves and bareheaded.

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

Sousa Contends That Music Can Catch the Eye Famous March King and His Band Here On October 18.

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

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

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

believe that a license law would have a wholesome influence on the drivers and make for sane and safe driving.

HERBERT SELBY—The manager of Sousa's band is one,

of the most noteworthy musical events that Des Moines will have this year. Besides the opportunity to hear this splendid musical organization there is the fact that a goodly portion of the receipts go to help a splen-

did cause—the new women's club building.

ALEX FITZHUGH—The total attendance at Roadside Settlement since Jan. 1 has been 41,582.

Des Moines, Ia., Oct. 12, 1922

A Real 'Sheik' Will Come To Des Moines With Sousa's Band, Oct. 18

A real "Sheik" will come to Des Moines with Sousa's band, which plays a concert at the Coliseum next Wednesday night, Oct. 18, for the benefit of the Women's Club.

Rudolph Valentino made believe when he assumed the Arabic guise in the motion play from the erotic tale, "The Sheik." But Gerald Byrne, who is the French horn soloist with Sousa's famous band, actually had the experience of living the life of the wild men of the desert and he has just been asked, in a letter recently received, to return to the tribe he has temporarily "passed up."

Byrne's call of the wild came in a letter from one of his Arab friends. "Your comrades are waiting you. Come to us. We have your favorite horse with our band. (Signed) Safar."

And now Byrne is "The Sheik" to his comrades of Sousa's band.

Byrne is handsome. But he prefers painting and his music to women and says that the Arab has been libelled in "The Sheik." He lived with a tribe of the desert nomads from the time when, as a little baby, child of a British gunner at Aden, he wandered from home and was adopted by a tribe. Years later, he was recognized by English people, and returned to his parents. But when he became a man, he returned to his desert companions, and still does so, each year at the close of the band season.

"Arabs shun women," says Byrne. "They are really far from the type of 'The Sheik'."



Sousa Will Bring 88-Piece Band to Des Moines

John Phillip Sousa, "March King," and world-famous band master, will bring his organization of musicians to Des Moines Oct. 18, to play in concert at the Coliseum. A percentage of the receipts will go to the Des Moines Women's Club building fund.

Sousa's band consists of 88 pieces. Of these, eight are soloists, including violinist, harpist, soprano soloist, and other artists.

The Oct. 18 concert by Mr. Sousa will mark his second appearance with his band in Des Moines since the war.

The Sousa concert is the first all-club effort of the Des Moines Women's Club toward their building fund this fall. Seats will go on sale at Chase and West's store on Eighth-st Friday, Oct. 13.

Sousa to Bring New 'Fantasia of the Famous' Great Medley of World's 'Ten Best Tunes' to Be Given 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," say as the "best" of three, the two others being for example, Bizet's great bolero in "Carmen," known as the song of the trodor, or the Soud to the Evening Star in "Tannhaeuser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"?

How would you choose as between the great waltz in the Kir-mess 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 Vesper"? Which tune do you think will "live" the longer as between, say, Sousa's own "The Stars and Stripes Forever" and the well-known Serenade of Richard Strauss?

What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Straus' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum" in "The

Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Phillip 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 October 18 he and his famous band come for a concert at the Coliseum. The new fantasia is but one of a number of novelties in the programme he has arranged for the visit.

Women's Club Sponsors Sousa And His Band

THE Des Moines Women's club will sponsor the coming of Lieutenant Commander of the Navy John Phillip Sousa and his band of eighty pieces in a concert on the evening of Wednesday, Oct. 18, announcement being made today by Mrs. Frank C. Travers, club president.

The concert will be one of the money making projects of the club to clear the club of all indebtedness incurred by the erection and furnishing of the new clubhouse. Through the efforts of all year groups the concert will be presented and a large per cent of the net proceeds will be added to the club fund.

Appearing with the band will be four soloists, Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carey, xylophone.

Sousa Plays Big Tribute To Roads

More Than Eighty Travel With March King.



JOHN PHILIP SOUSA.

If you be among those who go to the concert by Sousa and his band Oct. 18 at the Coliseum you will see a reason why the march-king does not feel at all guilty over the recurrent reports that the great railroads of the country are running behind when they set income against outgo.

There are more than eighty men to be carried every time Sousa makes a jump; and he makes an average of five jumps to the week, some of them of great length. Thus, in March, in a week devoted to an effort to make up some of the concerts lost through his illness in the autumn of 1921, Sousa and the band went from Huntington, W. Va., to Chicago, and then back to Cincinnati, although Cincinnati was passed on the way to Chicago. "That," as Harry Askin, Sousa's manager, says, "is handing it to the railroads after taking it in at the box-office!"

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

In a season when hundreds of small theatrical companies gave up the ghost because of high rail-fares as compared with pre-war rates, Sousa and his estimable eighty boxed the national compass from Portland to Portland, from

Jacksonville to San Diego, and de-toured over into Canada, with a side-trip to Havana!

SOUSA NOW NOBLE OF ALMAS TEMPLE

Local Shriners Will Greet Him When He Comes.

That musician of many and far journeys, John Phillip Sousa, has but recently completed one which he began many years ago.

He is now a noble of the Mystic Shrine, having on May 3 been received into Almas temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order.

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."

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

The evening of May 3 offered to him the first opportunity to become a noble in Washington, for, in the intervening years after he became eligible for the Shrine, he never was in Washington when Almas was putting in new members or Almas was not initiating when Sousa was in Washington.

Sousa is also a member of the Kiwanis club and he will be entertained by that organization and officers of Za-Ga-Zig temple when he comes to this city with his band October 18.



John Phillip Sousa and his band at the Coliseum - Oct. 18. BENEFIT DES MOINES WOMEN'S CLUB BUILDING

Women to Bring Sousa's Band for Clubhouse Benefit

Two concerts by John Phillip Sousa's world famous band will be given at the Coliseum Oct. 18, under the auspices of the Des Moines Women's club, Mrs. Eugene Cutler, secretary of the organization, announced yesterday.

A percentage of the profits accruing to the concerts will be added to the fund for the organization's new building now in process of construction at Fourteenth street and Woodland avenue, Mrs. Cutler said. John Phillip Sousa last visited Des Moines in 1920, when his band gave two concerts at the Coliseum, sponsored by Argonne post of the American Legion. The wide diversity of the musical program was highly appreciated by two large audiences at that time.

Sings With Sousa's Band



MISS MARJORIE MOODY.

A distinguished soprano concert soloist whom Des Moines music lovers will be privileged to hear when Sousa and his band come to the Coliseum the night of October 18, is Miss Marjorie Moody.

Miss Moody has been a member of the Apollo club, a famous musical organization that is known the country over, and has also been connected with other well-known concert groups. She is a native of London, obtained her musical edu-

cation under the tutelage of Mme. M. C. Piccoli and has been identified with Sousa's band as a concert singer for several seasons. She has been given favorable comment in every town where she has appeared on the concert stage.

Aside from her engagements with Sousa and his band Miss Moody has made several notable appearances in Boston and elsewhere as a soprano concert singer. She sings French, Italian, Spanish, German and Russian operatic verse.

Sousa And His Band To Play At The Local Armory, November 17

Capt. William McVicker, commanding the 27th Military Police Company, with headquarters at the Yonkers Armory, this morning made arrangements for Lieutenant-Commander John Philip Sousa, the world-famed bandmaster, to pay his visit to Yonkers the first in many years with a concert to be given in the Yonkers Armory on North Broadway on Friday, Nov. 17th. The concert will be given under the auspices of the regiment, and Captain McVicker has asked Sousa to present the same program that has been arranged for his annual concert in the New York Hippodrome on Sunday, Nov. 5th. This program includes the latest Sousa March, "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which saw service as the 107th Infantry.

Sousa will reach Yonkers during the last week of his tour, which includes his thirty-first year at the head of his own organization. That time enhances

the popularity of Sousa is indicated by the fact that the band has established many new attendance records this season, while about a month ago, in Cleveland, the band played to about \$18,000 in two concerts. This is a world's record for a day's business by any band, orchestra or vocal or instrumental soloist. Sousa is accompanied this season by a band of 85 pieces, composed almost entirely of men who have been trained by him, and who have been with him for several seasons. The soloists who will be heard in Yonkers include Miss Marjorie Moody, soprano; Miss Caroline Thomas, violinist, and John Dolan, cornet virtuoso, and George Carey, xylophonist.

Lieutenant-Commander Sousa was to have played in Yonkers last fall, but owing to the serious accident the Commander met with while riding, the engagement had to be cancelled, and he promised Captain McVicker at that time that he would make good the engagement.

SOUSA SPEAKS OF YARN ABOUT NAME HE HAS

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

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

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

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

"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near old Christ church, Washington, D. C."

"My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's Church in Twenty-second street, 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, and the same time and—well, just say that I have no kick coming."

Lieutenant-Commander Sousa and his band come to the New Armory on Nov. 18th.

SOUSA HAS WON LAURELS AS HUNTSMAN AND TRAPSHOOTER

Great Band Leader, Who Will Appear Here on Nov. 19, Is Devotee of Outdoors, Which Inspires His Music

If Lieut.-Commander John Philip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the 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, Lieutenant-Commander Sousa will indulge 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, Lieutenant-Commander Sousa is widely entered and in various sections of the United States. The band that wields the band baton also carried a wicked trigger-finger and the best marksman in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out towards the traps.

Sousa's Band, as previously announced, will play here at the armory on Friday evening, Nov.

SEVENTH REGIMENT HAS MARCH ALL ITS OWN

Sousa Accommodates Guardsmen After Work of One Hour at Piano.

New York, Sept. 25.—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 producing the long sought one step. Even the world war failed to inspire any of the selected composers with the right idea, although marches without number were written and dedicated to the regiment, played over—and forgotten.

Along toward the end of his 1921-1922 tour, John Philip Sousa, with rehearsals a thing of the past and his six or eight programs "set," turned, for the sake of keeping busy, to the task of compiling a brief catalog or memorandum of what he calls "local music," meaning music whose appeal is largely local to a given community or district.

As he looked over the titles, the thought struck him that the famous Seventh regiment possessed no regimental march—at least, none had come to the march king's knowledge. He quietly asked some questions, to be told that the regiment has never owned a march of its own. Then John P., as he is known, sat himself down at a desk, and at the end of an hour turned to his desk to put on paper, "The Gallant Seventh," which is now and will be forevermore, the march of the Seventh regiment, national guard of New York state. The officers of the regiment, who heard the march, at once decided that the march king give it for eternal use.

Sousa Coming To Des Moines For Concert, Oct. 18

Noted Musician and Band Will Appear Under Auspices of Woman's Club.

Des Moines' fall concert season will formally open Oct. 18 at the Coliseum when John Philip Sousa's band of seventy pieces will appear under the auspices of the Des Moines Women's club. Announcement that the noted band leader and his musicians would come to Des Moines next month was authorized last night.

The band will give an evening concert. The program has not been definitely selected, but those interested have been informed there will be at least six soloists.

Whether the club will attempt to bring other artists here this season will depend on the support given the Sousa concert it was said. Tickets will be placed on sale at downtown points at an early date. Popular prices will prevail.

Sousa and his band will play at the local armory on November 17th, Friday evening. The concert will be under the auspices of the 27th Military Police Company. The same program as will be presented at the Hippodrome, November 6th will be repeated.

Sousa's Wonderful Power Meets Concert Emergency

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

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

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

Lieutenant Commander Sousa and his world famous band come to the Armory on Friday evening, Nov. 17.

SOUSA'S BAND HERE ONE NIGHT NEXT WEEK

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

In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them. It is not for money alone that Sousa endures the fatigues and deprivations of travel, he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear in the New Armory next week in a program of special interest.

Yonkers Herald **"ANY PLACE, ANY TIME," MOTTO OF THE MARCH KING, HERE NOVEMBER 17**



LIEUT. COM. JOHN PHILIP SOUSA

"Any place, any time" seems to be the motto of Lieut. Com. John Philip Sousa, the march king, who brings his famous organization to Yonkers, Friday, Nov. 17th, for an appearance at the Armory under the auspices of the 27th Military Police under Capt. William McVicar. Most composers have definite places in which to work. Some find themselves able to work only in certain places, although this is because the great majority of composers, particularly of popular music, work at the piano. Sousa has published 101 marches, and it is of considerable interest that only one half a dozen at the outside, have been written under conditions which duplicated those under which a previous composition was written.

"My first published march composition for which I received \$25 or \$35 was written at night, and is entitled 'The High School Cadets.' 'The Stars and Stripes Forever' was written at sea on Christmas Day, 1896. I remember particularly that it was written about the middle of the day because I missed my lunch in order to complete the composition while the mood was with me. 'Semper Fidelis' which was the official march of the United States Marine Corps, was written in the morning. 'The Gallant Seventh,' my new march, which I have dedicated to the Seventh Regiment, National Guard of New York, was written partially in the Seventh Regiment Armory during rehearsal, and partly at my home in Port Washington. I think it is the only march which I did not complete in substantially its final form in one sitting. 'On the Campus' was written at home and it is one of the few marches which was written at home; but that is not surprising, because I am at home but a small share of the time. I wrote 'Keeping Steps with the Union' in a noisy office looking out on Broadway. 'My Great Lakes March' was written at the Great Lakes Naval Training Station. The inspiration came while I was standing at the window of my office watching naval recruits drilling outside. I have found that I do my best work upon the spur of the moment. If I defer composition until I can attain a quiet place or what one may term a suitable frame of mind, the inspiration and consequently the work grows less vivid."

mander Sousa, after being accepted rected 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 Shrine-ward on the threshold of his first degree in the Blue Lodge. That, too, was in Washington; and he decided then and there that, so long as he should be acceptable to higher degrees, he would take the various steps in his Masonic journey only in the city of his birth. The evening of May 3 offered to him the first opportunity to become a Noble in Washington; for, in the intervening years after he became eligible for the Shrine, he never was in Washington when Almas was putting in new members.

Yonkers Herald **SOUSA'S SELECTION OF ALL HIS SELECTIONS**



JOHN PHILIP SOUSA

Sousa and his band are coming—their date in this city is Friday evening, Nov. 17th, and the place is the Armory; 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 give 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 schoolgirls from primary grades to the "quiz" for college or university. As it was written in the '30s, it may be pointed out that not fewer than seven "generations" of school children have marched to it since it was first put on the presses.

The second-oldest of the marches is second in popularity, also, with another but smaller section of the general public, here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. That section is made up of the men and women who were eager, receptive, and

joyful when "The Washington Post" was first played in public: they detected in it a new and fresh and vital note in march-time composition, and a note essentially American.

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

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

"King Cotton," a tribute to the South, is second in popularity throughout what is still called the Old South—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 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.

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

Yonkers Herald **MISS MOODY SOLOIST FOR SOUSA CONCERT**

Several seasons of 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 Yonkers for his concert at the Armory next Friday evening, November 17th. 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 with other organizations. Perhaps her most remarkable appearance was at a concert given under her own auspices not long ago, when she sang various songs and difficult operatic arias in French, Italian, Spanish, German and Russian. Offers have been made to Miss Moody for operatic engagements, but for the present at least she prefers to do concert work, and to be soloist with Sousa and his band.

Reserved seats for the concert are now on sale at Steadman's, 43 Warburton avenue, and Yonkers Talking Machine Company, 245 South Broadway.

Yonkers Herald **SOUSA HAS WON SUCCESS BY GIVING PUBLIC MONEY'S WORTH**

For 29 Years He Has Been Leader in Field of Band Music, Writing Scores and Training Musicians

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

Twenty-nine years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds where-with 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 programmes by encores, and everyone knows what the quantity and quality of a Sousa programme is.

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

Yonkers Statesman **Sousa Enters Shrine After a Long Interval**

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 on May 3 been received into Almas Temple, Washington, D. C., at a session attended by Imperial Potentate Cutts and other celebrities of the order. Lieutenant-Com-

SOUSA CONCERT HERE FRIDAY NIGHT



MISS MARJORIE MOODY. SOPRANO

Thorough musicianship is the essential for every member of Sousa's band and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programmes of the band. Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Marjorie Moody, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that give one a feeling of exaltation. Miss Moody has been heard with Sousa and his band on various concert tours and she has an especially large following in Boston where she is pleasantly remembered for her appearances with the Boston Opera Company.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Dolan succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. There is a dashing style about this superb cornetist whose

manner and appearance at once suggest the true artist. He is repeating this season the tremendous success that was his at concerts on other tours with the famous bandmaster. Then on the list there is George Valey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, R. Meredith Willson, has a perfection of artistry and his playing possesses rare beauty. His coloratura has a bird-like quality that is entralling. Then there is John P. Schueler, trombonist. That he can give to the music of the trombone the allurements of more generally recognized solo instruments is a tribute to his skill. That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without a special reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with the band but who, on occasion, presents some of the most appealing and beautiful of compositions for the harp. Miss Bambrick is among the foremost of the world's harpists.

HARPIST AT SOUSA'S CONCERT



MISS WINIFRED BAMBRICK

The coming of John Phillip Sousa's concert, yet it would be a great mistake to think that the musical be an event long remembered by those who are fortunate enough to hear this unique leader and his wonderful organization.

Sousa and his band have been touring this and other countries of the civilized world for over a quarter of a century and have given pleasure and inspiration to countless thousands.

The coming event on Friday evening is advertised as a band

SOUSA COMES TOMORROW EVE

Will Present Programme He Played at Hippodrome

John Phillip Sousa has selected for his programme at the armory North Broadway, tomorrow evening, the same numbers that were so enthusiastically received at the Hippodrome at the concert given there about a week ago.

The enormous playhouse was, on this occasion, so taxed that it was found necessary to seat some of the audience on the stage; and the applause was so insistent that the band was kept playing 'till nearly 11 o'clock.

It is really a privilege for Yonkers to be visited by such a world renowned organization and the many music lovers of the city will be found in large numbers at the Armory tomorrow night.

The programme will be:
Overture, "The Red Sarafan" Erichs
Cornet Solo, "Centennial Polka" Bellstedt

John Dolan
Suite, "Leaves from My Note-Book" (new) Sousa
Vocal Solo, "Ah Fors e Luie" from "La Traviata" Verdi

Marjorie Moody
Intermezzo, "Golden Light" Bizet
"A Bouquet of Beloved Inspirations" entwined by Sousa
Xylophone Solo, "Witches' Dance" MacDowell

George Carey
March, "The Gallant Seventh" (new) Sousa
Violin Solo, "Romance and Finale from Second Concerto" Wieniawski

Caroline Thomas
Cowboy Breakdown, "Turkey in the Straw" Transcribed by Gulon

SOUSA'S MUSIC

From the Philadelphia Public Ledger.
Martin Luther's often-quoted dictum was that he saw no reason why the devil should have all the good music. John Phillip Sousa's marches are a far cry from being contraptions of the devil; but the "March King" feels aggrieved because clergymen of Binghamton, N. Y., have emphasized protest with arrest in the case of a Sunday concert at which Sousa marches were played and an admission fee was charged. It was the promoter of the concert, not the composer of the music, who was haled to an accounting before the bar of justice. But Sousa feels bound to clear "The Washington Post March" and "The Stars and Stripes Forever" of the imputation that to hear them on Sunday is demoralizing. He says his marches are more inspiring than the sermons of some of the clergymen who oppose him. In this case, the breath between the pulpit and the concert platform is not one that cannot be spanned, if each side in the controversy is willing to understand how a marching tune can be taken into the service of the churches and used to enkindle a vigorous enthusiasm, or, at least, to create that atmosphere of heartiness and good cheer which belies those who hold that all offices of religion must be lugubrious and dull. Instead of excommunicating his rousing tunes he converted to

WRITER AND RECIPIENT OF NEW CAMP FIRE GIRLS' SONG.



Mrs. Oliver Harriman, national president of the Camp Fire Girls, is here shown holding the manuscript of a song which John Phillip Sousa has written for her organization and delivered to her.



THE MAN OF MARCHES. John Phillip Sousa presents Mrs. Olive Harriman an autographed copy of "The Camp Fire Girl."

To Appear With Sousa's Band at the Armory,
Friday Night Next



Miss Marjorie Moody, Soprano Soloist, who will appear at the Yonkers Armory with Sousa's Famous Band, next Friday night.

Sousa's Concert On Friday Night Important Event Of This Season

The coming of John Philip Sousa to this city on Friday evening will be an event long to be remembered by those who are fortunate enough to hear this unique leader and his wonderful organization.

Sousa and his band have been touring this and other countries of the civilized world for over a quarter of a century and have given pleasure and inspiration to countless thousands.

The coming event on Friday evening is advertised as a band concert, yet it would be a great mistake to think that the musical offerings of the celebrated Sousa will compare to the ordinary band concert as ordinarily understood. Next Friday Yonkers will have presented to its delighted ears a super-band concert—a concert that will live long in the memory of the town.

Robert W. Wilkes, a writer on music well-known among Yonkers musical circles, has this to say after hearing Sousa and his band for the first time, when they appeared before an audience of between six and seven thousand at the Hippodrome about a week ago:

"Most bands are noted, more for their rough sonority than for delicacy of tone; but those who heard Sousa's artistic accompaniment to Miss Moody's excerpt from 'La Traviata,' in which the delicate tones of the harp blended happily with the soft voices of the other instruments, could readily imagine that the accompaniment was being provided by a highly-trained string orchestra.

"You will surely enjoy and probably be surprised also, at the xylophone solo, an arrangement of MacDowell's 'Witches' Dance,' a piano piece of considerable difficulty.

"Besides John Dolan's cornet solo, there will be also Miss Thomas, violinist, who will play Saint-Saens' popular and difficult solo, 'Introduction and Rondo Capriccioso.'

"In addition there will be stirring Sousa marches with Sousa's special band arrangements—and, if you haven't heard these special arrangements, you haven't heard a Sousa march as it ought to sound.

"These 80 picked bandmen, playing Sousa's special arrangements, are about as far as one can conceive from the average 'Um-pah' band music heard hereabouts.

Tickets are now on sale at Steadman's, 43 Warburton avenue, and the Yonkers Talking Machine Co., 245 South Broadway.

COMPOSERS DIE POOR—LT. SOUSA

Noted Writer of Marches,
Who Appears Here With
His Band Nov. 17th, Discusses Riches and Music

Although he has written more than 100 marches and innumerable other compositions, Lieutenant-Commander John Philip Sousa, who comes to Yonkers on Nov. 17th for a concert in the New Armory, under the auspices of Capt. William McVicar and the personnel of the regiment, declares that if he dies rich, it will not be from his music royalties. This is in spite of the fact that the sales of records and sheet music of his compositions has run into the millions with the sales of one march, "Stars and Stripes Forever," probably exceeding 5 millions of copies in total sales. Composers who have died possessed of any great wealth invariably have acquired it through other channels than through composition.

Bach, Sousa points out, was the most prolific writer of all time, and yet he died poor, although he is the composer upon whose work rests the great body of modern composition. Sousa, probably the most prolific writer of the present day, has not written a tithe of the music composed by Bach during his lifetime. Strauss of all modern composers is probably the best business man. He is popu-

Sousa And His Band Come To The Armory Tomorrow Evening



John Philip Sousa has selected for his program at the Armory tomorrow evening the same numbers that were so enthusiastically received at the Hippodrome at the concert given there about a week ago. The enormous playhouse was on this occasion so taxed, that it was found necessary to seat some of the audience on the stage; and the applause was so insistent that the band was kept playing till nearly eleven o'clock, trying to supply the enthusiastic audience who continued to demand more and more encores.

It is really a privilege for Yonkers to be visited by such a world renowned organization and the many music lovers of the city will be found in large numbers at the Armory tomorrow night. The program:

- Overture, "The Red Sarafan".....Fricks
- Cornet Solo, "Centennial Polka".....Bellstedt
- Suite, "Leaves From My Notebook".....John Dolan
- Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi
- Intermezzo, "Golden Light".....Bizet
- "A Bouquet of Beloved Inspirations".....Sousa
- entwined by.....Sousa
- Xylophone Solo, "Witches' Dance".....MacDowell
- March, "The Gallant Seventh" (new).....Sousa
- Violin Solo, "Romance and Finale from Second Concerto".....Wienlawski
- Caroline Thomas
- Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Gulon



GEORGE CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

Ovation for Sousa At the Hippodrome On His Birthday

March King Given Great
Reception By His
Audience.

"Five thousand persons filled every seat in the Hippodrome and spilled over on the stage to help celebrate his sixty-eighth birthday and to drown out even some of his most throbbing crescendos with deafening plaudits that he might be left in no doubt that he still was America's best-loved bandmaster," said the New York Times of Sousa's appearance in the big New York playhouse.

Sousa's New York concert wall might be termed a triumphal climax for his long and brilliant career. He was welcomed by naval officers who included Admiral Hilary P. Jones, now commanding the United States naval forces; by army officers who included Maj. Gen. Robert L. Bullard, commanding the Second Corps Area; by officers of the marines and by many persons prominent in New York society and club life.

When he played his new march, "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, the band and trumpet corps of that organization—eighty men in dress uniform—filled on the stage to play with him in the first New York rendition of the march. When he played his new suite, "Leaves From My Notebook," Mrs. Oliver Harriman, national president of the Campfire Girls, accompanied by the national officers, in ceremonial costume stood in her box during the playing of the second episode, "The Campfire Girls."

And when he played "Semper Fidelis" as an encore number, a squad of marines stood in tribute to the man who had written the official march of the United States Marine Corps, and which has been taken by the marines to every

port in the world.

"Sousa Day" at the New York Hippodrome was a fitting tribute to the man who more than any other musician has popularized good music in America, and whom

after 31 years at the head of his own organization, five thousand persons, in the words of the "Times," were eager to acclaim as "America's best-loved bandmaster."

THE TEN "BEST" MELODIES.

John Philip Sousa, Washington's most famous musician, will return to the National Capital soon to give a concert in which will be included a fantasia based upon the ten "best" among the world's greatest melodies. Like all discussions of this kind, perhaps no two persons would agree upon the ten best melodies. When Sir John Lubbock announced his selection of the hundred best books, he precipitated a controversy which still persists.

Without coming to an understanding as to exactly what is meant by the word "best," or defining precisely the term "the world's greatest melodies," or even the word "melody" itself, it is impossible that every one will agree upon any selection. But to start the ball a-rolling, here is a selection of the world's ten best:

- 1. "The Intermezzo" from "Cavalleria Rusticana," by Mascagni; "The Spring Song," by Mendelssohn; "To a Willow," by MacDowell; "Humoresque," by Dvorak; "The Rosary," by Nevin; "Minuet in G," by Beethoven; "The Swan," by Saint-Saens; "Traumerel," by Schumann; the sextet from "Lucia," by Donizetti; and the "Barcarolle," from "The Love Tales of Hoffman," by Offenbach.

These have been selected as supreme examples of melody, pure and simple, based upon their sheer beauty, their popularity and an inevitable something about each one that makes it impossible to suggest a change in a single note to better the composition. Those who like to brand the "Intermezzo" as "sugary" are entitled to their opinion; it will be played hundreds of years after they and their ungente opinion are gone.

No attempt has been made to include a hymn, a folk song or any of the national songs, as a selection of the best could be made from each kind with impunity. To select the ten "best" out of the world's great store of melodies like attempting to cull the ten roses out of a garden filled with thousands of blooms of equal beauty. It is interesting to hear what Sousa makes, but it will prove interesting to hear what Sousa makes. —Washington Post.

John Philip Sousa closed his season's tour Brooklyn last night. His biggest receipts were at the matinee and night concerts given in Cleveland when the takings amounted to nearly \$19,000. At the Hippodrome, New York, last Sunday he drew \$7,700. That's better than he did in South Bend.



March-Kongen Sousa med sin Familie.

Den hele Verden kender den amerikanske Marchkonge John Philip Sousa, hvis smeldende rytmefaste Marcher har opnaaet en ganske enestaaende Popularitet i hans Hjemland. Sousa var oprindelig Musikdirektør i den amerikanske Marine, men dannede i 1892 sit eget Militærorkester og er nu Millionær adskillige Gange. Foruden sine Marcher har Sousa komponeret Operetter, symfonisk Digtning, Suites m. m. Desuden har han givet sig af med skønlitterære Arbejder og har et ganske godt Forfatternavn. — Paa vort Billede ser man Sousa sammen med sin Hustru og Datter. — Og forneden ses hans lille Regiment af Støvler og Sko. Der gaar ikke en Uge, uden at han køber sig nye Støvler. Det er blevet en hel fiks Idé hos den store Musiker.

MUSICAL COURIER

REAL GENEROSITY

A letter addressed to the MUSICAL COURIER by the secretary of the Knights of Columbus' National Sanatorium, at Johnson City, Tenn., tells in a very few words a big story of the real generosity of John Philip Sousa. This letter says in part: "On behalf of the 800 disabled world war veterans under treatment at this big Government rehabilitation post I wish to express hearty appreciation of the kindness of John Philip Sousa and his company of splendid musicians who, despite the hardships incidental to a tour of railroad journeys and two concerts daily, came out here between the afternoon and evening programs at Johnson City and rendered many numbers that proved the best possible kind of medicine for the patients who were aroused to great enthusiasm by the musical treat provided by the famous bandmaster and his kindly company."

That speaks for itself, and there is little that can be added to it to render its message more forceful or more forcible. It has often been said that Sousa has won his great success not only because he is a great musician but also because he understands his public. He does. But his understanding of his public is not the result of cold, scientific analysis, but of a warm, instinctive sympathy. Real warm-heartedness is the thing that has endeared Sousa to the American people—a real, genuine sympathy, not for the people but with the people: He is one of us and he loves us all just as we all love him.

And this act of kindness is just a part of it. Not every man of Sousa's eminence, busy with a two-day tour, with a big organization on his hands, and the responsibility of filling contracts made long in advance, would find either the time or the energy to make an extra trip between concerts to play for a lot of disabled veterans. Also it may be noted that Sousa himself would be the last to want publicity for such an act. In fact; neither he nor his business manager send any word of it. If it had not been for the gratitude of the veterans and of the Knights of Columbus' secretary the world would never have heard of it at all. Unofficially, in the name of the veterans, and of all veterans, we add our thanks to theirs.

The Health Builder

Let concrete examples show. John Philip Sousa is out on another annual tour with his famous band. Nothing startling about that to the casual reader. But Mr. Sousa is making a record for continuous activity that is both startling and thrilling. In the first place, he is sixty-eight years old and celebrates his birthday on the same day as Mr. Paderewski

(Nov. 6th). He appeared in public at eleven, taught music at fifteen, played in an orchestra at twenty-two, and conducted theatrical and operatic companies until 1880 when he was appointed leader of the United States Marine Band, serving under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. In 1892, he created "Sousa's Band" which he still directs. He has made some fifty tours, a dozen transcontinental tours, five European tours, travelling over 700,000 miles and playing more than 10,000 concerts covering every city of importance in the United States, Canada, Europe, South Africa, and Australia. He made a round-the-world tour in 1910-11, and has appeared at every exposition of note. During the war, he was made a lieutenant of the United States Naval Reserve Forces, and organized the Great Lakes Band of the Naval Training Station of which he was musical director. In addition to all this, he found time to compose many marches, which won for him the title of the "March King," comic operas and band numbers.

How does he do it? A superman is he. His energy and physical equipment are adequate. The mere exercise of conducting and drilling a band is sufficient to keep him fit. He is a lover of trapshooting, and is president of two shooting clubs. Even when approaching the three score years and ten mark, Mr. Sousa is able to make a concert tour with his band, and one sitting behind him would believe him anything but an old man.



JOHN PHILIP SOUSA, CONDUCTOR AND SPORTSMAN

The "March King," sixty-eight years old, is out on another annual tour with his famous band. He has conducted more than 10,000 concerts in many countries, and, incidentally, is president of two shooting clubs

Syracuse Members of Sousa's Band



CLARENCE PAGE

YOUNG MUSICIANS HOME AGAIN AFTER TRIP OF 17 WEEKS

Territory from Maine to Minnesota Is Covered in Tour.

Three Syracuse boys—Carl B. Hutchings, George Abeel and Clarence Page—are home from a 17 weeks' trip with Sousa's band which took them as far west as Virginia, Minn., near Duluth, and east to Waterville, Me. The season opened July 19 in Albany and closed November 18 at Brooklyn. The tour included a concert in Syracuse during the summer.

Mr. Hutchings leaves next week for New York to take up his music studies at the Institute of Musical Art where Theodore H. Rautenberg, graduate of the College of Fine Arts, is continuing his violin studies preparatory to a concert career. Mr. Hutchings plays the flute, and is enthusiastic over the experience gained during the long trip with John Philip Sousa and his band. Mr. Abeel plays the oboe and Mr. Page, clarinet, and they will remain in Syracuse for the winter. The concerts were largely attended in every city and town visited. The Syracuse players not only found the experience valuable but thoroughly enjoyed the opportunity to see so much of the country. Mr. Sousa congratulated them upon their work.

CARL B. HUTCHINGS (Above).
GEORGE ABEEL (Below).

Musical Review

When John Philip Sousa gave a concert a few Sundays ago in Binghamton, N. Y., under the auspices of the noted Endicott-Johnson Corporation, the recreational director of that renowned concern, Harold F. Albert, was promptly arrested on the complaint of the Binghamton Ministerial Association for violating the ordinances governing the observance of Sunday.

The issue is to be fought, I believe, in the courts.

It seems Mr. Albert engaged Sousa and his band to come to Binghamton. Tickets, which were largely bought by the employees of the Endicott-Johnson Company, were sold at 25 cents, the company meeting the difference between the cost of the band and the receipts.

Sousa, after the concert was over, when informed of the arrest, said: "The clergymen and their church choir singers are being paid for their services on Sunday. Why should not I and my band be paid for ours?"

Sousa also said that he thought there was more inspiration in the marches he has written than in the sermons of the ministers who objected to the concert.

It is a great pity that some ministers are so narrow-minded that they do not realize that recreation is as much a human need, especially for wage earners, as the bread they eat, the bed they sleep on and the air they breathe, and in recreation music must ever hold a commanding position.

When the masses of the people enjoy in peace some beautiful music, those who provide it are really doing the same work, though perhaps on different lines, which the ministers are endeavoring to do, and that is to make humanity better and to make life sweeter. It does not help the cause of religion that even an innocent concert is objected to by the ministers. It suggests that the ministers are afraid of the competition.

The Endicott-Johnson Company of Binghamton, who employ some 12,000 people in their vast factories, which adjoin Binghamton, are very public-spirited people. They have an eight-hour day, but their labor is not organized. They maintain their own schools, banks, baseball clubs, bands and orchestras, also many libraries. They look after their own sick, have a system of pensions and are known not only through this country but throughout the world as among the most liberal and broad-minded employers of labor that we have.

The Johnson brothers began at the bench. They know the cause of labor from the bottom up. They are millionaires to-day. They have shown distinctly that an interest in the employees, with good wages, reasonable hours, leads to prosperity even when business with others is bad. Of late years they have taken a particular interest in music. Indeed, you know, your editor was down there among the shoemakers, made some public addresses to assist the start of a chorus among the workers and later assisted also in starting a community chorus in Binghamton city.

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