RICHMOND

SOUSA DISCUSSES RICHES AND MUSIC

Famous Bandmaster Received \$25 for "High School Cadets' Composition.

Andrew Carnegie, the fron master, said, when announcing he would get said, when announcing he would get rid of his vast fortune through char-ities 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 chan-nels which he regarded as carrying floods for the cleansing of the human

John Philip Sousa, most beloved of American musicians and most suc-cessful and popular of all native composers, recently uttered an apothegm 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 ex-plain 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 founda-time, inasmuch as he is the founda-tion upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appaling fecund-ity. "I classify as a busy, active man of music," explained Sousa; "but Bach would have 'fired' me as a lazy apprentice". 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."

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

Sousa and his band, making what they call a "pint-size tour" this season, will visit this city on March 6, "s giving two concerts for the benefit of M the Girl Scouts of Richmond, at the city auditorium.

DI INID TO

TO COMPLETE DETAILS AT MEETING TUESDAY

Various Committees Named to Take Charge of Twin-Concert Program.

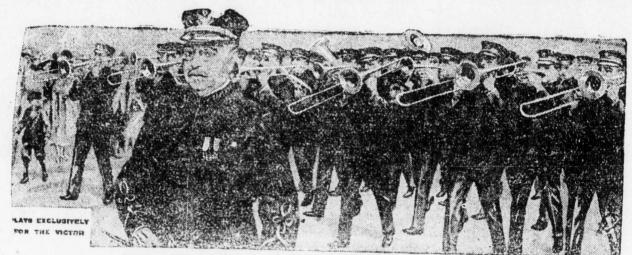
The monthly meeting of the Richmond Girl Scout Council will be held on Tuesday, February 12, in Room No. 630 of the Jefferson Hotel. The principal interest that is before the council now is the work of the concerts of Sousa and his band, which will play here at the City Auditorium, under the auspices of the Girl Scouts, on March 6, the mailnee performance being at 3:30 o'closk and the evening performance at 8:15 o'clock.

The members have been divided into various committees, under the general direction of Mrs. William R.
Trigg, the publicity committee,
with Mrs. Thomas P. Bryan as
chairman; Mrs William Wood, Mrs. J. J. Barreto, and Miss Irma Rosenbaum, are busy taking care of that part of the work. Mrs. Robert Cabell is chairman of the tickets and program committee. Mrs. Law-rence Price is chairman of the auditorium committee. Miss M. Katherine Cary has charge of securing, training and organizing the ushers, who are to be Girl Scouts, in uni-Scout Bessy Powell has been appointed head usner by Miss Cary Mrs. Thomas B. McAdams, is chair-

man of the patronesses committee. There will be a very interesting meeting on Tuesday for all the members and every one is requested to be present. It is probable that the appointment of the chairman of the troop committee for the year will also be made at this meeting.

ISCLOSED IN PICTURES ON

John Philip Sousa Leading Old "One Hundred" SOUSA AND BAND TO



Distinguished Bandmaster and Composer Coming Here Next Month

SOLOISTS WITH SOUSA'S BAND

Instrumentalists and Vocalists in Profusion for Richmond Concert.

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.

Miss Rachel Senior, violinist, is another ortist who has wen much praise by her thorough mastery of this instrument.

All of the soloists with Sousa's band will appear at each of the two concerts to be given at the city auditorium for the benefit of the Girl Scouts March 6.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the

proficiency of his solo work.

Then on the list there is George Carey, master of the xylophone. The flute soloist, R. Meredith Willson, has a perfection of artistry and his playing possesses were heavily. Then there ing possesses rare beauty. Then there is John P. Schueler, trombonist. That unique instrument, the Sousaphone, invented by the bandmaster and de-

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 reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with Bambrick, who regularly is heard with the band, but who, on occasion, presents some of the most appealing and peautiful of compositions for the harp.

SOUSA SOLOIST



MISS RACHEL SENIOR

GIVE TWO CONCERTS

Famous Organization Will Play Here for Benefit of Girl Scouts.

Requests for special musical numbers received from Richmond music lovers will be honored by John Philip Sousa when Sousa and his Philip Sousa when Sousa and his "Famous One Hundred" appear here in two concerts for the benefit of the Girl Scouts March 6. Requests may be submitted to Mrs. Thomas P. Bryan, chairman of the publicity committee

One of the marks of genius, as ell as one of the secrets of the success of John Philip Sousa, the famous bandmaster, is the tie that he has established between himself and his audiences. This bond of sympathy enables him to select an appropriate program for his audience whether in New England or New Mexico, New York or Yakima. Mr. Sousa, a true American with an all-American band, has been playing to American audiences for thirty-one years. In many places he has been the pioneer of good music; always he has carried with him the largest company of first-class musi-

largest company of first-class musicians of any band on tour.

Year after year Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with them—they are his inspiration. Never in all Sousa's spiration. Never in all Sousa's career has he refused to play a requested number. A record of "requests" kept from place to place, and from year to year, is a most interesting chronicle. It shows a most decided growth in the smart most decided growth in the appreciation of better music, despite the ciation of better music, despite the recent popularity of "Yes, We Mave No Bananas" and "Barney Google." his record also is valuable as an index of the musical taste of a community, and in making up his programs, Mr. Sousa finds it invaluable as a guide. At all times Mr. Sousa has eighty selections ready to be played at the

selections ready to be played at the mere mention of the number, even though the music may not be on though the music may not be on hand. This season the fifteen most popular requests have been: "Semper Fidelis." "Stars and Stripes Forever," "March of the Woodeu Soldiers," "El Captain," "The Giory of the Yankee Navy," "The Fairest of the Fair," "The Gallant Seventh." "Humoresque of "The Silver Lining," from "Sally;" "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "Blue Danube," "King Cotton," "High School Cadets," no "Rameses," "Comrades of the Lection," These numbers are all no gion." These numbers are all necompositions or arrangements of c John Philip Sousa.

SHRINER SOUSA IS COMING TO CITY FOR TWO CONCERTS

Famous Band Leader Tells How He Lost Whiskers During War.

When Shriner John Philip Sousa comes back to Richmond with his world famous band for a twin-concert at the City Auditoriums on March 6, he will be given a royal wilcome by members of the Shrine many of whom have been thrilled by his music in years gone by. In all probability, the Acca Temple Shrine Band will give several selections at this concert. is understood that the Richmond Girl Scouts, under whose auspices the concert will be given, have sought the co-operation of the musicians Acca Temple, but nothing definite has been an-

When Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine Band, he was a whiskered youth and was regarded as one of the most whiskered celebrities in the United States. Not even the elec-tion to the presidency of Benjamin Harrison, 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 genuire article.

Takes Along His Whiskers.

In forsaking the government sertook along the whiskers. Sousa took the great world's Exposition of 1900. The whiskers of Sousa bewithout them was as unthinkable came known on seven seas; for he
seven the great world's Exposition of 1900. The whiskers of Sousa bespecial peerformance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and Gallitorium, with Muratore and Gall



NOBLE JOHN PHILIP SOUSA.

whiskers everywhere he went. Theotergoers got to know them when he conducted the premiere of his which now bears his name, Sousa took along the whiskers. Sousa 1990. The whiskers of Sousa bears the conducted the premiere of his famous comic opeera, "El Captain." He took them to Paris when he went there to lead his band through which now bears his name, Sousa the great World's Exposition of took along the whiskers. Sousa 1990. The whiskers of Sousa bears the conducted the premiere of his famous comic opeera, "El Captain."

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. Defied Imitation.

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 succeessful in nearing the Sousa ideal was Caryll but even he could not quite get his crop to look like two-four time The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the 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

vember of 1917.
Disappears from Opera. Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chi-cago intimates at an afternoon

War, until one Sunday late in No-

fashion in musical whiskers. The superb figure as the bearded patrilate Ivan Caryll, the Belgian com- clan Veronese father when he held poser, raised a set that nearly vied the stage at the end of the first with Sousa's and were a famous the stage at the end of the first ornament of first-nights and subse- act, making safe the escape of the ornament of first-nights and subsequent gala performances in the London theaters where Caryll's from attack the bloodthirsty operettas were staged. Sir Henry Wood, now conductor of London's there were recalls and cheers, and then the audience turned in the subsect of the contract of th 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 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! the opera house, put himself in a barber's chair, and said quietly;
"Take 'em all off!"

Letters of Protest.

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

But Sousa was still a fact, although the constant which the constant which the constant which the constant is sometiment.

though 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,



screen career, dons horn-rimmed all the way to the Sousaesque hu-eyeglasses in "Soft Boiled." But moresque (an annual affair and this this fact doesn't mean that he isn't

itself is a masterpiece in humor; secondly, because he clearly demonstrates his heretofore undsicovered ability to "put over" a more subtle type of entertainment. Critics say that he approached a brief day each year among the friends of his child-Critics say that he approached Harold Lloyd in "soft boiled" droll-ery. Romance, laughs, thrills and girls make "Soft Boiled" excellent musician. entertainment.

year based upon "Mr. Gallagher-Mr. Shean") to new Sousa marches

this fact doesn't mean that he isn't the old Tom Mix, and as much of a "regular fellow" as ever he was. He is always trying in vain to keep his temper—but just can't; so he becomes "soft boiled" for a time. In "Soft Boiled" this hero of the silver sheet has scored a double triumph. Firstly, because the film itself is a masternisce in humor: Washington, where he was born, and where he gained his first fame as director of the United States Marine Band. There Sousa, whose

SOUSA AND HIS BAND TO PLAY IN RICHMOND

'March King' Will Be Heard at City Auditorium Early Next Month.

A "Dixie" tour has been arranged for Lieutenant-Commander John Philip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., Sousa will visit thirty-eight cities Missouri, Arkansas n Oklahoma, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8. Sousa and his band will come to Richmond March 6, giving matinee and evening concerts

at the City Auditorium. Sousa's "Dixie" tour comes at the end of what has been his most suc-Startng from New cessful season. York in July, Sousa and his organization of 100 bandsmen and soloists have played through New England and from Portland, Me., to Portland, Ore., the length of the Pacific Coast, across Texas and the Old South, and will play its way up the Atlantic seaboard to Baltimore. From the financial standpoint, this has been Sousa's greatest year. There have been greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has his largest band upon which to draw. He has also made this a season of novelties and the Sousa programs this year are more varied and, therefore, more wide in their appeal than ever before, ranging from Schelling's "The Victory Ball," and Grainger's "Country Garden,"

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SHRINERS HEXA BE HOST DURIN STAY OF SOUS

When John Philip Sousa and his erack organization of musicians arrives in New Orleans on their special train Saturday morning, they will be met at the depot by the New Orleans Shriners' Band, which will escort Mr. Sousa and his party to the hotel. Lt. Sousa is a member of the Nobles of the Mystic Shrine, and the local body want to show him such courtesies as is possible during his short stay in New Orleans.

It is also planned that on Saturnight the members of the local Shrine Band will occupy seats on the stage with Sousa's men and will join in the playing of some of Sousa's famous marches. The New Orleans Shrine Band, under leadership of Doctor S. H. McAfee has been making splendid progress since the first of the year, and are hard at work preparing for their summer concerts at the parks.

At Sousa's concert on Sunday matinee, the members of the local band will attend the performance in a body.

Cinnala Confrond Autos



Will Lead Atlanta's **Shrine Band**



JOHN PHILLIP SOUSA.

BAND TO PLAY WITH SOUSA

Enrico Leide Will Conduct the Shrine Brass Blowers Before Joining "March King."

Members of the famous brass band of Yaarab Temple, Nobles of the Mystic Shrine, will soon have opportunity to puff out their chests and say to their assembled friends: "Yes. I played with John Philip Sousa-once!"

For the Shrine Band, conducted by Enrico Leide, will appear on the Auditorium stage two weeks from Wednesday night, play one of their favorite tunes, and then join the 85 musicians of the Sousa Band in playing the march, "Nobles of the Mystic Shrine," the combined bands conducted by Lieutenant Commander Volm Philip Sousa himself.

The invitation was extended to the Shriners by Mr. Sousa himself. He wears the fez and is entitled to be called "Noble Sousa," having crossed the hot sands in company with the late President Warren G. Harding. Sousa wrote "The Nobles of the Mystic Shrine" for use at one of the great national conclaves of the order, and it is one of the of-Scial airs of Shrinedom.

That will be, of course, but one of several features attending the two concerts on February 27 of Sousa and his band. The "March King" is bringing eight solciet. with him this season, presenting several new "stunt pieces," and prorams wholly different from those of his last appearance here, two years ago, when the two concerts were heard by more than 10,000 Atlantans and visitors from near-by towns.

One of Mr. Sousa's proudest announcements is that his band wholly American, every one of the 185 musicians being an American citizen, and 90 per cent of them American born. This is in contrast to most professional bands and orchestras in which foreigners usually predominate.

The sale of tickets for the two concerts will be opened on Monday, February 25, at the store of the Phillips & Crew Piano Company.

This will provide three days for selling 12,000 seats, and patrons who remember the last day's crush at the ticket windows two years ago probably will make their reservations on the opening day. Four lines of ticket purchasers, stretching half a block, jammed the space in front of the ticket booth for hours on the day of the last concert.

Washington's Band Leader

A Dixie tour has been arranged for Lieut Commander John Phillip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla, on February 1, Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennesee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending this season in Baltimore on March 8. Sousa's Dixie tour comes at the end of what has been his most successful season. Starting from New York in July, Sousa and his organization of 100 bandsmen and soloists has played its ware through New England and the old south and up the Atlantic seaboard to Baltimore, where the journey ends. Sousa has his largest the journey ends. Sousa has his umpia' and Maryland, before ending this season in Baltimore on March 8. Sousa's Dixie tour comes at the end of what has been his most successful season. Starting from New York in July, Sousa and his organization of 100 bandsmen and soloists has played its way through New England and from Portland, Me., to Portland, Ora, the length of the Pacific coast, across Tex-

on Dixie Tour.

SOUSA TO BE HONOR GUEST

Plan Reception for Bandmaster and Trip for Musicians

Lieut. Commander John Philip tion promises to be one of the ousa has wired his acceptance of really big events of the year. Sousa has wired his acceptance of an invitation, sent him by Mrs. J Liberty Tadd and Mrs. Edith Tadd Little, to a formal reception which they have arranged in his honor, to be given at the Florida Art Friday evening, Feb. 15, immediately following the night concert given by Sousa's band in La Plaza theater, Mrs. Little announced Saturday. The affair is being planned as an appreciation of the band master's high musical standards, and his splendid gifts to the musical world through his band.

Plans are being also perfected by the hostesses to entertain the members of the band with an automo-

Classics As Well As

Others To Be Given

By Master

Sousa and his band which opened

a two-day engagement at Jerusalem

Temple Saturday will give two more

concerts Sunday; one in the after-

The matinee program follows: Miss

Nora Fauchald, soprano: Miss Ra-

chel Senior, violin; John Dolan, cor-

net; Meredith Wilson, flute; John

1-Fantasia on Creole Thomas

2—Cornet Solo "Pyramid"

Mr. John Dolan

3-Suite "Last Days of Pompeii" ...

4—Soprano solo "When Myra Sings"

Miss Nora Fauchald
5—Rhapsody "The Fourteenth"....

Leotz
Interval
6—Valse—"On the Banks of the
Beautiful Danube" ... Strauss
7—(a) Duet for Piccolos "Fluttering

Saint Saens

(b) March-"Bullets and Bayo-

Miss Rachel Senior

9-Country 'Dance "Kakusha". Lehar

The night program follows:
1-Overture "Tannhauser".. Wagner

2-Cornet Solo "Ocean View".... John Dolan

John Dolan

4—Soprano Solo "Good-bye" .. Tosti

Miss Nora Fauchald 5—Intermezzo "Col on Light"..Bizet 6—Scherzo "The Corceror's Appren-

9-"Pomp and Circumstance". Elgar

enth" Sousa 8-Violin solo, "Fantasia Mignon". Miss Rachel Senior

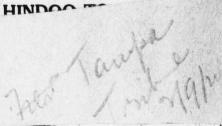
3-Suite "Tales of a Traveler"

noon and another at night.

Bell, piccolo.

bile ride over the city, and a number of cars have been offered for this purpose, Mrs. Little said. The members were taken for a ride when here two years ago, and the courtesy shown them was especially appreciated by Sousa, who said it was the first time special entertainment had been arranged for his men. Sousa, himself, is guest of

honor almost everywhere he goes. Invitations are to be issued by Mrs. Tadd and Mrs. Little early this week, and the coming recep-



Sousa's Band

Sousa's Band

A Dixie Tour has been arranged for Lieut.. Com John Ph.lip Sousa as the last lap of his thirty-irst annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., on February 1, Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, V.rgitia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8. The Tampa date is Feb. 16.

Sousa's Dixie Tour comes at the end of what has been h.s most successful season. Starting from New York in July, Sousa and his organization of 100 bandsmen and soloists has played its way through New England and from Portland, Maine, to Portland, Oregon, the length o. the Pacific Coast, across Texas and the Old South and will play its way up the Atlantic seaboard to Baltimore, where the journey ends. From the financial standpoint, this has been Sousa's greatest year. The famous Sousa's greatest year. The famous Sousa scale of "same prices" have brought greater audiences than ever before, and Sousa has rewarded them with more pretentious program, because he has his largest band upon which to draw, but he has also made this a season of novelties and the Sousa programs this year are more varied and therefore more wide in their appeal than ever before, fanging from Schelling's "The Victory Ball," and Grainger's "Country Garden" all the way to the Sousaesque humoresque (an annual affair and this year based upon "Mr. Gallagher—Mr. Shean") to the new Sousa marches "The Dauntless Battalion" and "Nobles of the Mystic Shr.ne."

"Big Brother," As Seen by a "Reg'iar



Sousa's famous band comes to the

beginning at 2 p. m. The Morning Oregonian says of the concert given

"After all there is only one Sousaand his concert at the public auditorium yesterday afternoon proved it. A delighted audience listened to the beautiful program full of very definite melody, crisp rhythm and splendid tone, with an enthusiasm that demanded at least one encore for every number The soloists were the Misses Nora Fauchauld, soprano; Winnifred Bambrick, harpist; John Dolan, virtuoso-cornetist, and Meredith Willson, flu-

with his customary immense self-control. He is one of the calmest of conductors and he invokes the storms and stress of his great band with the old familiar back-and-forward swing of his arms and at the mere flexing of his elbows the band responds with the full glory of its golden thunders."

SOUSA'S BAND.

Kempner tomorrow for a matinee only.

"Lieutenant-Commander Sousa led





This will be a week simply revelling in music and artistic dancing and the like, as attractions. There will be as great a variety too as the number of events, but every artist will be world famous and every performance will be "de luxe." All of which goes without saying that society will be keenly interested, for after all a social season without its music would seem very, very flat and unprofitable. And after the Carnival rush, and in the quiet of the days that immediately follow, there will be two whole weeks of grand opera. Fortunate it is that music and the like will fill this week for the final series of Carnival balls will start next week and will continue in such rapid succession that only now and then and edgewise could anything else be sand-

Just a trifle over three weeks, oand the formal social season will much originality and heauty. The be over—the season with its flutinvitations telling the theme are most novel and colorful opening into a ter of debutantes and gay parties, fancy tent and showing an Arabian its club affairs and amateur theatricals and large formal functions of the very fashionable events of the
winter. in an unbroken line running on from November until Ash Wednesday and to end this year with a

Comus will give its ball at the Orpheum theater, appearing for the first time in eight years and necessarily for the first burning of the old French Opera House. There are wonderful possibilities in the theaters after all and everyone is on the "qui vive" of excitement, over the settings as well as the balls themselves.

There will be a number of other erents too. still away from private parties. The New Orleans Country Club will give its "poverty party" the Friday before Mardi Gras; the West End Country Club its masquerade dance Mardi Gras eve, there will be the large subscription ball called "One Arabian Night" and a few other smaller affairs. The Arabian dance, to be given at the Patio promises

At all of the larger gatherings this season, concerts especially or at the balls, milady has been very "foreign" revival of its oldtime blaze of They are all over the house or the ball room, as the case may be giving bright touches of color to darker gowns or adding to the beauty of the paler ones. They are aftermaths it seems of tours abroad, many having been purchased in the countries where they "grow." Mrs. Lucas Moore, Jr., is wearing two beauties, one in white with bright flowers that she bought in Cadiz. It was pronounced one of he prettiest in America and one of the rarest, with over a hundred years to its credit. And the other is all black with red flowers and also very beautiful. Ethel and Maud Fox and Stephanie Levert are young people revelling in very lovely Spanish shawls, bright with flowers, that they also purchased in Europe and Dorothy Clay and Marion Souchon have Italian samples, also bright with flow-

> ers on a white foundation, light and exquisite. They chose them themselves in Italy last summer. Miss Marie Celeste Villere is wearing one in black with small bright flowers; Mrs. Laurence M. Williams one of red; very becoming. Miss Nellie Farwell mode for Spanish combs, Mrs. Albert Thomas, or Edna Thomas as she is more widely known, wore the scarf given to her by the daughter of Jenny Ling at her own brilliant concert last

in flowers and she wore it as a bit

reorge Carey, xylophone.

The afternoon program will be as vill include concerts by Sousa's band-The afternoon program will be as the follows: "Fantasia on Creole Themes" I both the afternoon and evening rusalem Temple Priday under the spices of the Philharmonic Scholarp Fund, an organ recital at the uits church the same evening by ral Dupre, organist of Notre Dame Paris, and Gianinni, seprano, and ardy, cellist, in concert Saturday ning, Pavlowa and her ballet se will appear Tuesday evening he Dauphine theater.

SOUSA TO PLAY HERE

Great Band Leader to Bring Organization to Columbia.

The instrumentation of Lieut. Comndr. John Philip Sousa's band for his 31st annual tour calls for 88 men, exclusive of soloists. This is the largest band Sousa ever has taken on tour, and incidentally the

and, incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicions in Appendix and the re-

tal musicians in America and the result is that each band to a striking degree is made up of men who have been with him many years, thereby

absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

angual disonate 111 ml

Jazz Is Form of Music That We Will Always Have With Us, Says Bandmaster Sousa

John Philip Seusa, who will be seen with his farous band at

Imperial matinee only, Thursday, February 21st. Mail orders

"Some day we'll be looking back and saying that jazz was all right in its day just as we look back today on the ragtime of 10 years ago," said John Philip Sousa over the breakfas. table Saturday at the St. Charles he table Saturday at the St. Charles netel, where he is staying during his two-day visit to New Orleans. He will conduct four concerts while he is here. Saturday and Sunday matinee and evening at the Shrine Mosque When somehody removed in answer to When somebody remarked in answer to his comment on jazz that they could imagine nothing wilder in the way of music, the bandmaster and composed chided him on his lack of imagination. Certainly Mr. Sousa is not lacking in

now received

it. "Everybody asks me what I think of jazz and I can only answer that it's a form of music that we'll always a have with us. A long time ago it was called the racket and everybody danced to that. Then there was the vesuvianna, the schottische, the waltz

vesuvianna, the schottische, the waltz and the two step, and then ragtime."
"They're jazzing everything now, and they'll be jazzing up 'Nearer my God to Thee' next. Just the other day when I was sitting in a hotel in Shreveport they started to play the Miserere from Il Trovatore, and they had made it into a piece of jazz myhad made it into a piece of jazz music. But I'm not surprised at anything they do nowadays. I'm just interested in what they're going to do next."

Sousa Here



LIEUTENANT COMMANDER JOHN PHILIP SOUSA, internationally noted band leader, is in New Or-leans.

Josephine Witherspoon one of the bright variety and Mrs. Walter B. Gillican one of the lovellest noted and has two, one with bright flowers and one all in white that have given lovely finishing touches to her evening gowns. Miss Scott wore a particularly rich shawl at the Little Theater recently, with the gown she wore taking part in the private theatricals, But these are only a few of course, and very apropos they are with the

Gives Afternoon and Night Performances Under Tarrant Auspices.

SOUSA'S BIG BAND

PLAYS HERE TODAY

Sousa's band, which opened a two-week. It is a wonderful shade of Sousa's band, which opened a week. It is a wonderful shade of day engagement at Jerusalem Temple crimson with a conventional design nal concert at night. The soloists gown of pale blue material. Mrs. will include Miss Nora Fauchald, Thomas is still being entertained inwill include Miss Nora Fattener, violin; formally and Mrs. John Bentley will give a luncheon for her formally will John Dolan, cornet; Meredith Will-Bive a luncheon for her Tuesday, at George Carey, xylophone.

(Brockhoven); "Pyramid" (Liberati), oday at Jerusalem Temple; the (Brockhoven); "Pyramid" (Liberato), and the Grussmenn Temple; the Si. John Delan, cornet solo; suite, "Last ouis Symphony Orchestra in three John Dolan, cornet solo; suite, Dass of Pompeil" (Sousa); "When incerts Monday and Tuesday, Rudolf Myra Sings" (Lehman), Miss Nora and conducting; Fritz Kraisler at i Fauchald, seprane; "Fourteenth Rhapsody" (Liszt); "Blue Danube Waltz" (Strauss); "Fluttering Birds" (Gernin), piccolo duet, Mr. Willson and Bell; "Bullets and Bayonets March" (Sousa); "Rondo Capriceioso" (Saint-Saens), Miss Rachel Senior, violinist; and "Kakusha" (Le-

At night the program will be "Tannhauser Overture" (Wagner); "Ocean View" (Hartman), Mr. Dolan, cornet solo; suite, "Tales of a Traveler" (Sousa); "Good Bye" (Tosti) Miss Fauchauld, soprano; "Golden Light" (Bizet); "The Sorcerer's Apprentice" (Dukas); "Witches' Dance" (Mac-Dowell), George Carey, xylophone soloist; "The Gallant Seventh March" (Sousa); "Miguon Fantasia" (Sarasate), Miss Rachel Senior, violinist; and "Pomp and Circumstances" (El-

IN RECITAL AT NEWCOMB.

SHRINERS BUY SEATS FOR SOUSA CONCERT

Richmond Shriners have purchased the first block of 150 tickets for the concert to be given at the City Auditorium on the evening of March 6 by Bandmaster John Phillip Sousa, who himself is a Shriner.

March 6 by Bandmaster John Phillip Sousa, who himself is a Shriner. The pasteboards were ordered by Bernard Hobbs, acting under instructions of Imperial Potentate Hugh C. Foster, from Miss Allene Y. Stokes, Girl Scout commissioner for Richmond.

The concert is being given under the auspices and for the benefit of the Girl Scout organization of Richmond. Sousa at a luncheon on matinee and night, February 20.

Sousa Visits El Paso

John Philip Sousa and his band arrived on January 19 in El Paso (Tex.), and gave two concerts, afternoon and evening, at Liberty Hall, to packed houses. The El Paso Boy Scout Band was at the Union Depot to meet him, and, as he stepped from his train, struck up one of his airs.

During the intermission at the matinee Sousa led the Boy Scouts' Band in one of his own compositions. At the night performance he was most generous with encores, giving

as many as four selections. Nora Fauchauld, soprano, met with success in The Lark Now Leaves His Wat'ry Nest, singing for encores Carry Me Back to Ol' Virginny and Dixie, the band accompanying. George Carey again proved a favorite with xylophone solos. He played Chopin's nocturne and waltz and gave as encores two jazz numbers. Rachel Senior, violinist, performed Faust's Fantasia, and for encore the Beethoven minuet. John Dolan, cornet soloist, scored in his numbers also.

Sousa's Nobles of the Mystic Shrine was enthusiastically received, being heard here for the first time. The soloists were each presented with a bouquet by the Mystic Shrine, and Mr. Sousa was given a massive floral offering worked in the Shrine emblems of the star and crescent.

FAMOUS BANDSMAN HOLDS AUDIENCES FIRMLY IN GRAP

Critic Declares John Phillip Sousa As Better Than Ever Before In Mobile Performances.

We have often been under the spell of Sousa's baton, but never more completely than at yesterday's matinee concert at the Bijou theater, when the reel of time was reversed and for the moment we were a boy, at a marine band concert on the drill ground of the Washington barracks. We had gone without parental sanction. Parental chastisement was waiting on the front porch when we returned. That was, we believe, the only occasion upon which the paternal hand descended upon us in wrath, not that our youthful conduct was at all exemplary, but because we early achieved dexterity in avoiding contact with the supreme authority at our home when mischief had been afoot.

When Sousa's wizardry transported us

authority at our home when mischief had been afoot.

When Sousa's wizardry transported us yesterday to that memorable late afternoon, we did not hold the whipping we deserved and got against him. On the contrary we cherished it, as showing that music had more charm for our youth than punishment had terror. That was some time ago; so long, in fact, that the then leader of the marine band was just beginning to tuck the thumb of his left hand into the belt of his uniform, a habit we have always believed he contracted as an antidote to a desire to help beat the music out of his players with his left arm instead of drawing it forth with the baton. It was before the beard that is no more showed its first dapple of gray; before Jeager had a reputation; before Pryor had foresaken knickerbockers for his trombone. Yet we found yesterday that our blood stirred with as strong response to the music Sousa was directing as in the days when we waited impatiently for his concerts on the white lot, at the capitol, and at the marine barracks in early childhood.

As time passed and opportunity came to hear Gilmore's band and Lipsetti's

As time passed and opportunity came to hear Gilmore's band, and Libretti's, and a few others which in their time were said to be the best of their type, we began to weigh the comparative merits of the Sousa organization with them. Never, on our scales was the balance against Sousa. Our opinion is that Sousa is the greatest band director in America in our time. This is based not only on his perfect control of the musicians, which has always resembled, in our minds, the control of an organist over his banks of stops, but upon his mastery of motives and his ability to inspire his players with a personal sympathy for the piece in hand. There probably has never been a band in the last quarter century more completely under the sway of its director, or one that has come nearer to reaching the effects intended by composers.

If there be a fault with the band he

tended by composers.

If there be a fault with the band he takes on tour it is that he yields to the popular demand for "light" music. This is hardly to be reckoned a serious fault, as his ability to keep the organization on the road depends in large measure upon box office support, and it is an acknowledged fact that more people will pay to pass through turnstiles if assured of hearing what they are used to than when the program is "all Greek" to them. It is to be observed, however, that all sousa programs contain one or two numbers of "real" music, and that the playing thereof is always artistically triumphant.

ing thereof is always artistically triumphant.

This was the case at yesterday's afternoon concert, when the audience heard Rubinstein's "Portrait of a Lady" performed with a sympathy for the delicate genius of the composer and an artistic finish that could have been produced only by real artists directed by a real master. The bond among composer, director, interpreter and musicians was also manifest in the opening number, "A Bouquet of Beloved Inspirations," entwined, as the program put it, by Sousa himself, and employing chiefly the favorite strains of the William Tell overture; and again in a fantasia. "The Merrie, Merrie Chorus," also adapted by Sousa, with the Anvil Chorus as motif. In the three-part suite, "Leaves From My Note Book," another of the Sousa compositions, the band was particularly fine, especially, in the closing movement of the second part, when the melody, imitative of a Camp Fire girl's night song, is taken up by the reeds and swells over to the brass section with peaceful, solemn cadence. It was our conception of rest, such as follows the going down of the sun after a useful, happy day.

Not the least pleasing feature of the program was the liberality with encores.

of the sun after a useful, happy day.

Not the least pleasing feature of the program was the liberality with encores. Additional pleasure sprung from the fact that most of them were Sousa's own inspiring marches. When the applause denoted the audience's delight in his recent composition, "The Dauntless Battalion," the most famous of his martial compositions, "The Stars and Stripes Forever," was played, and as encore to this, the "Manhattan Beach" march, popular in the early nineties, when Sousa was the chief attraction at that popular summer resort. But whether it was these, or other of his marches, the playing was always entirely satisfying to the audience.

Mr. John Dolan's cornet solo, "The Centennial" of Belstedt, was enjoyable, not because there is anything particularly appealing in the music itself, but because of Mr. Dolan's splendid technique and clearness of tone.

and clearness of tone.

Miss Nora Fauchald was particularly pleasing in Lelman's "When Myra Sings." She has a remarkably clear lyric soprano. We considered her phrasing and her enunciation no less satisfying than the bell-like trueness of her tones. She captivated her hearers by singing "Dixie" as encore.

captivated her nearers by singing as encore.

Mr. Meredith Willson proved a flutist of ability, and Miss Winifred Bambrick's harp solo was artistic.

At the night concert [the other soloists were Miss Rachel Senfor, violinist, and Mr. George Carey, xylophonist

John Phillip Sousa Tells Rotary Club Jokes

Jokes, jokes, jokes. It must be said of Lieutenant Commander Sousa that he is full of them, or was before the Rotary club lunchcon, which was held at the Hotel Marion today at noon, at which he was the principal speaker. Sousa rendered a very interesting travelogue employing sectional and provincial jokes to illustrate his travellings and experiences as a band master. A quip which dealt with the Nobility Club of Russia more than adequately de-

us Aggregation to Play

: Shrine Mosque This

Sousa's band, which will play at

Shrine mosque this afternoon and

tonight, will arrive this morning at

7:45 o'clock and will be met at the

station by the Boy Scout band in

Sousa's band will have quarters.

as honor guest at the club's week-

ly luncheon this noon at the Colo-

chestra will play during the lunch-

Sousa and his band are being

brought here by Southwest Missouri

State Teachers college. President Clyde M. Hill sald last night that

one seat in the mosque would be

as good as another for this music

and that there were plenty of good

seats left last night.

The Senior High school or-

Afternoon and Tonight.

scribed the character and nature of the Russian.

Sousa and his band have become a popular international institution, though the inherent modesty exhibited today in hs talks shows him up as a very strong character. However, a fitting

dignity is ever in evidence. He makes a striking figure in his lieutenant uniform. An elderly man who has retained a fair

portion of the lively youth who was so well known around the nation's capitol in his early days.

Professor John Hugh Reynolds, president of Hendrix College, made a touching appeal in behalf of the memory of the late noble Woodrow Wilson.

An interesting talk was made by Turner Baker on the purposes and plans of the Community Fund drive that is being launched in

time, consisted of 6,000 men, and

INSPIRATION? FOOD!

BEEFSTEAK

DECLARES COM. SOUSA

BIG SUCCESSES

Dedicates March to Unseen

Cook Who Broiled

"Master Tenderloin"

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a sin-gle march?

"A good tenderloin steak German fried potatoes and plenty of break

when I go on tour. I carry with

which contains memor

INSPIRES

of Journal

SOUSA ENDING MOST SUCCESSFUL TOUR

A brief tour through twelve of the Southern States and the District of Columbia has been arranged for Lieutenant-Commander John Philip Sousa for the last six weeks of his thirty-first annual tour, which began last July, and which will be concluded in Baltimore on March 8.

Sousa's present tour is said to have been the most successful financially of his career. His organization this season consisted of 100 men in addition to soloists, and the tour was the longest he ever has

Sousa and His Band To Give Two Concerts Here on February 27

John Philip Sousa, with his band of 85 pieces, the largest professional band in this country, will give two performances at the auditorium February 27, with Mr. Sousa, him-

Mr. Sousa is well known in Atlanta. During the old Cotton States exposition held at Piedmont park he played, and there composed his famous "King Cotton" march, which he dedicated to the state of Georgia. He has many friends in Atlanta and, upon the occasions of his visits, is always entertained. His last visit to Atlanta was two years ago when he played to two capacity audiences at the auditorium.

It is the invariable rule of Mr. Sousa to conduct his band personally and when it is impossible for him to do so, no performance is given.

The soloists who will appear in Atlanta with the band are the folcornetist now before the American public; Miss Rachel Senior, violinist;

A number of soloists and others makes the party total more than

self, conducting.

lowing: Miss Nora Fauchauld, soprano; John Dolan, most famous George Carey, xylophonist; Miss Winifred Hambrick, harpist; Mere-dith Wilson, flautist.

SOUSA DEDICATES MARCH TO SHRIPERS MARCH TO SHRIPERS Played for First Time at Ceremonial Last June. Lieut Commander John Sousa's new marches this season

Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in Amer-ica, and played for the first time by the Shriners themselves during the national convention in Washington. in June, The Shrine band which played its own march for the first

full uniform. The local band will play during the march from the station to the Colonial hotel, where The Rotary club will have Sousa

SOLDIST WITH SOUSA'S BAND

FAUCHALD, NORA PRANO, WITH REMARK. ABLE VOICE.

One of the features of Sousa and band, which is to be here on February 19, is the singing of Miss Nora Fauchald, soprano solo artist. From far out on the Dakota prairies Lieut. Com. John Philip Sousa has summoned Miss Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the four-teenth tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation,

Born in Norway. Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was 6 months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she vas 15 Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and orato-"The harp solos were much enjoyed rios, but seems to have thought niore seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital.

Back to America.

Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later was engaged by the March King, and this year she will be heard in concert with Sousa's Band by upwards of three millions of people-a greater audience than will hear

any other singer in America. The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions the congested Eastern

Sousa Coming to Athens

years.

"A good tenderloin steak German fried potatoes and plenty of bread and butter." answers the march king. "It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the march king, "but I imagine that more writers than myself have found in piration in the comfort of a satisfying meal I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was Than Diplomat' and the city was Mitchell, S. D., and mentally, at least I dedicated the march to the unseen cook who prepared that tenderloin.

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I go on tour. I carry with me SOUSA'S GREAT BAND R

Sousa's Band, with the world fa- of mous John Philip Sousa, himself, con- la ducting, will give two concerts at re the auditorium Wednesday, February 2: 27, it was announced Saturday.

In addition to the band, which fr numbers eighty-five pieces, and which is the largest professional band in the country, will be a number of soloists and others who will bring the number of the party well over one hun-

John Philip Sousa endeared himself to Atlantans during the old Cotton States exposition, at Piedmont Park, where he played, and where he a presented for the first time his "King harch" in honor of the state of Georgia. He has visited Atlanta many times since that time, his last visit only two years ago when he played to enormous audiences at the wa

auditorium in two performances.

Mr. Sousa will conduct the two performances which his band will give fro in Atlanta, following his invariable rule. No one else ever conducts a public performance of his band, and on the rare occasions when it is im-possible for him to personally con-duct a performance, no performance is given.

The soloists who will be with the band this year are Miss Nora Fauch auld, soprano; John Dolan, famous cornetist; Miss Rachel Senior, violinist; George Carey, xylophonist; Miss Winifred Hambrick, harpist, and Meredith Wilson, flutist. MRS. SOUZA THANKS BOYS' BAND FOR CAKE

SHRINERS WILL GIVE

LUNCHEON FOR SOUSA

Homer S. Wilson, chairman of

'The Sphynx,' a social body whose

membership is composed entirely of members of Acca Temple, Nobles of

the Mystic Shrine, yesterday for-warded to Lieutenant-Commander

John Philip Sousa an invitation to

be the guest of his brother nobles

at a luncheon to be given here

The famous American march king

and bandmaster is the composer of

the official march of the Shrine,

which was written especially for

the big Shriners' convention (in

Washington last year, where it was

played by all of the Shriners' bands simultaneously on Pennsylvania

Avenue. The reception to be given him here is in recognition of his prominence in the Shrine, his genius as a musician and his World War services to his country, Sousa having organized and supplied hundreds of bands for the army and navy while he was in command of the music at the Great Lakes Train-

UNSCIAL BAND INSTRUMENTS.

philip Sousa in Farm and Fireside.)

Band instruments have personal

peculiarities all their own. They are

like guests at a party. A clever

hostess knows that certain people

will clash, and she plans her social

affairs accordingly. So must a composer, or a leader who "arranges" the

music that he plays, have care lest

The lurid trombone, the heroid

clarinet, and the sentimental French

horn each have their value in the band instrument social world. But

they cannot be thrown together casually. Imagine a dainty and sweet

musical love story interrupted by the

blare of a trombone! The poor lovers

would be completely discomposed,

and the auditor would never find

them again. The image would be de-

stroyed. Skilled and clever composers

and conductors sometimes make "so-

cial errors" in instrumentation that

are quite as ludicrous and quite as

destructive of social accord as are

the errors of an inept hostess.

his instruments quarrel.

March 6.

ing Station.

A letter was received by Mrs. Donna Ferguson of Modesto from Mrs. John Phillip Souza, of Long Island, thanking the Modesto Boys' Band for the fruit cake which was sent to Mrs. Souza at the request of the bandmaster, when asked to cut the cake at the banquet given for him on his recent visit to Modesto. The cake was made for Sousa with his name put on it, but owing to great amount of cake already cut, he made the request that brought the letter of thanks from Mrs. Souza. The cake was made by Mrs. F. R. Coelho of Turlock and according to Mrs. Souza was not damaged on its trip to New York.

SOUSA SPREADS POPULAR HITS

anapa Thurs 11/2

March King Plays Many Tunes in Repertoire.

The fact that John Phillip Sousa. about to start on a trans-continen-tal tour, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, him-self a fecund composer of hits, has played in making other men's music

popular. Year after year, in making up his programes, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breath of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general

public. "Of course," the march king ex-1 plains, "I never touch a tune that i h sent of the composer or his as signee, even when the tune is held by other showmen to be everybody's property for the taking. I dont care to have my own music used without my consent, and'I have like respect for the compositions of

Sousa and his band will appear at the Tampa Pay easino in two concerts next Saturday, matinee and night.

SOUSA AND HIS BAND PLAYS HERE TODAY

Famous Musician Gives Concert at Kempner at Matinee Only.

Lieutenant-Commander John Philip Sousa and his band will give a concert at the Kempner this afternoon, begining promptly at 2 o'clock. The Morning Oregonian says of his concert, in part:

Miss Fauchauld's fresh young soprano voice, and charming personality were Mr. Willson's flute playing, delightful. mellow and fluent, showed him a master of his instrument. John Dolan, the cornetist, is a veritable virtuoso and he did things with his cornet that few players even attempt. Wonderful, players even attempt. Wonderful, smooth, vibrant tone, beautiful, swift passage work, an exquisite sense for phrasing and marked ease of musical delivery—these were all characteristic of Mr. Dolan's playing. One wished that all Portland were there to hear this extraordinary cornetist.

SHRINERS BUY SEATS FOR SOUSA CONCERT

Richmond Shriners have purchased the first block of 150 tickets for ie concert to be given at the City Auditorium on the evening of harch 6 by Bandmaster John Philip Sousa, who himself is a Shriner. The pasteboards were ordered by sernard Hobbs, acting under in-tructions of Imperial Potentate gh C. Foster, from Miss Allene Y. kes, Girk Scout commissioner for hmond. ven under benefit of

ation of Rich.

nd Shriners plan to a luncheon on

ATHENS: Ga., Feb. 8.—Sousa's band will play in Athens, February 21, at the Moss auditorium, it is announced. This is the first appearance of Sousa in Athens in many

when I go on tour. I carry with me a notebook which contains memoranda for suits, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied. Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore Hiled With stor stories of writers who toiled over masterpleces in ess garrets while hunger g ike to think that their wo hunger gnawed

have been much greater could it have been performed among the originary comforts of life."

SOUSA'S BAND SETS **NEW RECORD IN BOX OFFICE** RECEIPTS

According to the Musical Digest, information wired to New York from Mr. Askin, the manager, reported business to the amount of \$65,000 done in two weeks with John Philip Sousa and his band in California. The tour of that state was made before Mr. Sousa appeared in Phoenix, but the figure is said to exceed that of any other volume of receipts ever received by any musical attraction in that period of time.



LIEUT.-COM. JOHN SOUSA

CHORUS GLORIFIED BY SOUSA'S BAND

Musician Does Gor Opera What Ziegfeld Did For American Girl.

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his 31st annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will giornty the chorus over the country quite as much as a certain New York theatrical producer has giorified the American girl.

Some of the best writing in all musical nistory has gone into the choruses of the operas and the grand operas, says sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses nave been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there.

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from Faust, the Pilgrims Chorus from 'Tannhauser, the Anvil Chorus from 'Trovatore' and the Elopement Chorus from 'Pinatore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

Sousa and his band will give two concerts here on February 29, in the Converse College auditorium.

SOUSA'S BAND IS **ENDING LONG TOUR**

Famous Band Has Traveled Over Country

Lieut. Com. John Phillip Sonsa and his great band of over 100 men will visit Savannah on Feb. 19, near the end of a long tour which was started in New York in July. He has planned a Dixie tour, which started on Feb. 1, taking in 38 cities in Oklahema, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina,

Tennessee. Louisiana. Alabama, Flerida. Georgid. South Carolina, North Carolina, Virginia, District of Columbia and Maryland.
Sousa's Dixle Tour comes at the end of what has been his most successful season. Starting from New York in July. Sousa and his organization of 100 bandsmen and soloists has played its way through New England and from Portland, Me., to Portland, Ore., the length of the Pacific coast, across Texas and the old South and will play its way up the Atlantic seaboard to Baltimore, where the journey ends. From the financial standpoint, this has been Sousa's greatest year. The famous Sousa's greatest year. The famous Sousa's greatest year. The famous Sousa's greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has his largest band upon which to draw, but he has also made this a season of novelties and the Sousa programs his year are more varied and herefore more wide in their appeal han ever before, ranging from schelling's "The Victory Ball," and irainger's "Country Garden" all the vay to the Sousaesque humorisque an annual affair and this year based pon 'Mr. Gallagner—Mr. Shean") o the new Sousa marches "The iguntless Battalion" and "Nobles of the Mystic Shrine."



THE LONG AND SHORT OF SOUSA'S BAND

Miss Winnie Bambrick, harpist, 4 feet, 8 inches tall, and William Bell, 6 feet, 6 inches tall, who plays the largest horn in the world, tire

"John Dolan Famous Cornetist To Be Heard With Sousa's Band at Imperial Thursday, Feb. 21

dironicle Minton

When Lieut. Com. John/ Philip Sousa comes to Augusta for his concert, to be given at the Imperial, on Thursday, February 21, he will have with him, among other notable sooists. John Dolan, considered by many critics and musicians the best cornetist in America, if not in the world. Mr. Dolan has all the qualities of an artist and, though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones always are a joy to his hearers. Mr. Dolan is not only a finished musician, but a cultivated man of most engaging personality. But to the music-loving public and to the loyal and loving followers of Sousa's Band John Dolan's great worth looms in the fact that he is the consummate master of his chosen instrument-the solo and concert

Other soloists appearing with Sousa's Band this season are Miss Marjorie Moody, soprano; Miss Noia Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; Jno. P. Schueler, trombone; Frederick W. Bayers, saxaphone; Joseph de Lucca and George Carey, xylophone. euphonium, William Bell, sousaphone Mail orders now. Price 50c to \$2.



"GOOD MORNING DEADIE" THE DIG MEN VODY

SOUSA'S BAND HERE FRIDAY



series will be that of Sonsa's band, tone by several experts, that his Friday, Feb. 15. Both matinee daughter, if she intended to have and evening performances will be given at the Plaza theater. Among the soloists of the band this year is Miss Rachel Senior, young virlinist, who has been recognized as a musician of rare talent.

There is small wonder that Miss Sen or was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Se for was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's band, which might well be a rare old Stradavarius, is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin making for a hobby, and who during his long life time has found time to make in their entirety more than 100 of the in-

Charles Senior was a business man with a love of music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violen into her hands at least 50 of the instruments were in the home. Senfor taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced

The next concert in the Philpitt, correct in its proportions and if a musical career, might not be hardicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousas band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to sev eral of his mus cal friends, all of whom were delighted with the in-

strument. So those who like a bit

of sentiment will find it in the fact

that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been

fash oned by her father years be-

fore she was born and which for

more than 20 years had been mel-

lowing and sweetening and waiting

ner NUMBER MEDALS

Great Band Master Variously Decorated - At Textile Hall February 28.

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his is most proud, of course, are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the world war, and the Spanish war medal, of the Sixth Army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three for-eign countries. At the hands of the late King Edward of England he received the decoration of the while from the Victorian Order, Academy of Hainault in Belgium he received the Fine Arts medal. From the French nation he re-ceived the Palms of the Academy Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals which of course are invaluginals, which of course are invaluable, are kept in a vault. at Textile Hall, February 28.

Here Today With Band

for Pair of Concerts



John Philip Sousa.



A photographic reproduction of an oil painting by Paul Stahr which was presented to Lieut Com. John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the "March Past" of the band battalion organized by Mr. Sousa during the late war. To appear at Imperial Thursday Matinee, February 21st.

SOUSA SEEKING OPERA SUBJECT

For Mary Garden.

a grand opera on a romantic sub- to be gotten from a romance of ject and treating of a period of the Civil war period, and for the American history, just where would you begin? That is the problem of the building west is still in the You begin? That is the problem that is puzzling Lieut. Com. John Philip Sousa, as he tours America the central figure in the greatest the central figure in the greatest this season with his noted band.
For Sousa is the individual who has given the promise and Mary

the central lighter in the country will know, are still too close to us.

"Dolly Madison is a figure who Garden is the singer.

romance," remarked Sousa rece

Milton Nobles Helped

Young Composer Encouraged by

Actor to Continue His Work

as Creative Musician.

Aged Player to Publish Memoirs

Doubtless many persons, who have enjoyed Milton Nobles's portrayal of Bill Jones in "Lightnin'." at the Shu-bert Theater this week, and laughed

over Bill's extravagant claims to hav-

ing fixed this and that in the affairs of other characters in the play, will

be interested in knowing that he actually did fix or contributed considerably toward the shaping of the

career of one of this country's most notable figures—John Philip Sousa, eminent as a band master, and composer of comic operas and marches Well nigh a half century ago, in 1875.
Mr. Nobles was starring in a Washington theater in "The Phoenix." a
drama which he himself wrote. After

a performance a very young man with a violin under his arm came back stage to see him. "He was a handstage to see him. "He was a hand-some boy." Mr. Nobles says, "with rosy countenance and heavy black hair. He told me his name was Sousa, that he was the second violin in the theater

orchestra and declared frankly that he considered the music in my play quite bad and that he would like the chance to write a new score for me, "He didn't have to tell me the music

was bad. I knew it, and welcomed his request. The score he wrote was a good

one and I engaged him to act as my

musical director on tour and encouraged

him to further composing. He then wrote

his first march, entitled 'Jim Bludso, and dedicated it to me. It was per-

formed for the first time in Memphis by

one of the largest orchestras in the

still have the manuscript intact.
"About ten years ago a cozy little din-

a little interest by producing the manu-

script and passing it around. I declared

merited doing and went on to praise the

Sousa really thought I meant

A record of his

190

It was never

"The war with Mexico was suitable subject until the Mexican Band Leader Plans Vehicle troubles of the last decade. Now there is too much chance that an opera dealing with a war with If you had given your word to a Mexico might be considered a famous singer to provide her with comic opera. There is nothing new

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from had all of American history from which to select my subject matter, because to me American history always has been nothing but to the civil war, an opinion with which I do not agree. But there is the problem, and any suggestions, when sent with postage fully prepaid will be the setting to ly prepaid, will be

Percy Marmont, who plays Mark I SALE IS ON FOR

BUSINESS SIDE OF SOUSA.

So great has been the fame of Lieut, Com. John Philip Sousa as a bandmaster and composer of The nation's marches that it is not eeneral known to the American sublic that Sousa's band is the only selfsupporting musical organization of its kind in America, and that the great opera companies, and the symphony orchestras of the great cities are all subsidized or guaranteed against financial loss for limited seasons, while Sousa goes up and down the land playing 300, or more engagements a season to receipts which pay the salaries of more than 100 musicians and soloists as well as the tremendous items of transportation, baggage trasfer, theatre rental and printing that go with the exploitation of a musical or theatrical organization.

The business world was greatly surprised recently when the financial side of Sousa was revealed for the first time, with the announcement that the guarantees posted for the coming season for the concerts of Sousa's band, amounted to more than \$400,000. Yet these guarantees stupendous as they appear, are mere formalities, taken to bind contracts, since it is a boast of the Sousa organization that there has been no instance in eight seasons, in any section of the country, or in any kind of weather where the receipts for a Sousa enocert were not greater than the guarantee of the local concert promoter under whose management the band appeared.

It is evident to the most innocent bystander that Sousa has prospered because he has met a popular appeal with his music and because he has taken his music to the people. Sousa's band will be at the Plaza theat. Friday. COMING OF SOUSA

LOCAL MUSICIANS MAY GET CHANCE TO PLAY WITH GREAT LEADER

Tickets for the concert to be given by America's great composer ner was given at and bandmaster, John Philip Sousa, Twain, Bronson Howard, myself and placed on sale today at Nunnally's, others were present. I stirred up quite prices being, as usual, low in spite of the great popularity of the fa- in all seeming earnestness that I was mous bandmaster, who led the ma- going to have it published as its worth rine band during the World War.

An element of novelty has been music. introduced into the concert here it and when we were alone asked me by the announcement that the High if I wouldn't let him have the paper School orchestra and probably the just to make a few little changes. The band may incident greatly amused me," Temple Shriners' appear on the stage with the great cld actor beamed with pleasure.
musical organization of 100 men Mr. Nobles is seventy-six years of composing Sousa's band and play age and has been active in stage one selection with them, under the direction of Sousa. Two perform-ported such dramatic stars as Joseph Jefances will be given, matinee and ferson, Edwin Forrest, Edwin Booth and and the High School stu- Lawrence Barrett. Among the plays he has dents' and the Shriners' musical, written besides "The Phoenix" are "Under organization will play at different performances.

"Stars and Stripes."

In an interview published a few law," "The Unwritten Law," "A record of his "The Unwritten Law," A record of his

days ago Sousa told of the origin "The Unwritten Law." of one of his greatest marches, stage experiences and reminiscenses in three volumes will be published soon.

"What inspired you to write the

"God," he replied, adding, "I say it in all reverence.

"I was in Europe. I got a cable message telling me my manager was dead. I rushed to Genoa, then to Paris and then to England. I sailed for America.

"On board the steamer, as I walked miles up and down the deck, a mental band was constantly playing the melody of the 'Stars and Stripes Forever' in my ears. It persisted. The music crashed into my very soul.

"Finally on Christmas Day, 1896, jotted down the melody on paper. The marsh has since become known in every part of the world. It is one of the most popular of my compositions.

SOUSA'S BAND TO BE HERE FEB. 28

Several Noted Soloists Will Also Be With Aggregation at Hall

When Lieut. Com. John Philip Sousa comes to the Textile Hall for his concert, to be given at the Tex-tile Hall on Feb. 28, he will have with him, among other notable solo-ists, John Dolan, considered by many criticis and musicians the best corne tist in America, if not in the world. Mr. Dolan has all the qualities of an artist and, tho the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones always are a joy to his hearers. Mr. Dolan is not only a finished musician but a cultivated man of most engaging personality. But to the music-loving public and to the loyal and loving followers of Sousa's band, John Dolan's great worth looms in the fact that he is the consummate master of his chosen instrument—the solo and con-

chosen instrument—the solo and concert cornet.

Other soloists appearing with Sousa's band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxaphone; Joseph de Lucca, euphonium; William Bell, sousaphone and George Carey, xylophone.

Sousa Start His Career Tampa Tribul 3/11

SOUSA AGAIN TELLS PUBLIC ABOUT NAME

SAYS FUNNY STORIES

Born in Washington and His Name Really Is S-o-u-s-a

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 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.

tising 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 nilgrimage around the globe about

the other and I believe that it makes its pilgrimage around the globe about once every three years.

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

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

MERELY FABLES

Licut. Commander John Philip Sousa, world famous bandmaster and composer, who is to bring his band to Tampa for matinee and evening concerts at the Tampa Bay Casino on Saturday, Peb. 16, has had more trouble trying to make the public believe that his name really is and always was S-o-u-s-a, than falls to the lot of most people. In Washington, his birthplace. Sousa recently expressed himself rather forcibly on the occasion of a revival of old yarns about his name, at the same time giving away a certain unnamed pressagent who was responsible for all the trouble. In a personal statement to newspaper correspondents. Lieut. Commander Sousa said:

"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 Occhs, a great musician, born on the

fore 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.

What a grandfather, who is still a boy at heart and a master composer and musician, can do when he starts to play with a band of eighty-five pieces, the biggest professional band now playing in the United States, will be demonstrated in Atlanta when John Philip Sousa and his band give two performances at the city auditorium, February 27.

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For one thing, he will play the famous musical dialogue, "Mr. Gal-lagher and Mr. Shean," with fifty Gallaghers and fifty Sheans, represented by various wind instruments, in which with surprising effect he plays "horse" generally with the familiar composition. And in order not to show partiality he combines with it the much maltreated "Yes! We

Have No Bananas."

It is only in his humoresque, however, that Lieutenant Commander Sousa treats his music playfully, and notwithstanding the fact that his humoresque numbers are exceedingly popular in every year's program, he allows himself the luxury of only one each year.

The remainder of his program is "real music," not so "highbrow" as to be over the average listener's head, nor "jazz" to offend the lover of seri-ous music, but a happy compromise to

Two Exceptions Here.

With two exceptions the program to be presented in Atlanta this year will be entirely new. Those two exceptions are two famous marches, both of which were written in Atlanta, one, "King Cotton," which was written at the Cotton States exposition here, and declinated to Germin. The other. and dedicated to Georgia. The other, which was also written here, is the famous "El Capitan" march, around which was written Sousa's comic opera in which De Wolf Hopper starred for several years.

Tickets will be placed on sale February 25 at Phillips & Crew company. Mail reservations may be made at that place at any time. The prices for the matinee performance will range from 55 cents to \$1.65, and night prices will be 85 cents to \$2.20.

Stop!



(By Pacific & Atlantic)

Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

FILM AD DOWER

Sousa's Cornet Soloist, Resident This City, Coming Back To Stay Waterbury, Conn., and has played on programs with Mme. Schumann on programs with Mme. Schumann

Among the musicians who will principal cities in the United appear with John Phillip Sousa States during this tour.

and his band at the Plaza theatre Mr. Phoenix writes home in two concerts Feb. 15 will be a though, that on this entire trip he former member of the Sunshine pares with St. Petersburg. City band, William H. Phoenix, Phoenix will join his wife, cornet soloist.

Petersburg musicians and a has yet to find a city that comyear-old son, James and his fath-Mr. Phoenix played with the er, William Sr., who reside at 342 band in Williams park here in Seventh avenue north, next month, Sousa's band has been from and intends to locate here permacoast to coast during the past six nently. He plans to go into busimonths and has played in all the ness here and expects to play

again with the Sunshine City band this summer.

Heink, other well known artists. and Pryor's band. He attended the New England Conservatory of

Sousa and his famous band, including one hundred artists and soloists will play here at 3 n. m. and 8.30 n. m. Thursday night in the Duval county armory, coming here under the auspices of E. Ernest Philbitt.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title. Yes, We Have No Bananas should become the best seller in Americand hold its place for several months Lieut. Com. John Philip Sousa who is on his thirty-first annual tour with his band, has found the silventining. Mr. Sousa finds in Yes. We have No Bananas evidence that the nation is still young.

"Yes, We Have No Bananas of course is pure foolishness, and it nast the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have." Mr. Sousa savs. "It will be forgotten in a few months, but I find in its bonularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of note absurdity, and cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled but one silly song of that day. His remarks of an attack upon him by critics, Gen Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that Yes, We Have No Bananas five or six years sooner, might have been the war song of a nation.

OF OVEN-ABEADE

A Dixie tour has been arranged for of Sousa's use of the tune in com-munities where "Sally" has never sousa on the last lap of his thirty-first annual trip at the head of the band Sousa's sane prices, 50 cents to which bears his name. Beginning at 32.00. One hundred musicians and Tulsa, Okla., where he was on February 11. Sousa will visit 38 cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama. Florida, Georgia, South Carolina. North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8. The tour comes at the end of what has been his most successful season. Starting from Nav. successful season. Starting from New York in July, Sousa and his organiza-tion of 100 bandsmen and soloists has played through New England and from Portland, Me., to Portland, Ore., the length of the Pacific coast, across Texas and the Old South. From the financial standpoint this has been his greatest year. The famous Sousa scale of "same prices" has brought greater audiences than ever, and Sousa has offered more pretentious programs. On the day before he finishes his season he will visit Washington, where he was born, and where he gained fame as director of the United States Marine Band.

SOUSA'S MARCHES

Director Has Given Us a Number

written, Sousa's "The Stars and Stripes Forever." a tune which is nearly thirty years old, will be one of the encore selections which Sousa's famous band will play here on November 19 at the Municipal Auditorium.

Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best and he'll inhim which is his best and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine Corps. Previously to the publication of "The States and Strings", the American Stars and Stripes" the American public liked best "The Washington Post," which still "stands" Post," which still "stands up," especially when Sousa is in direction of the performance.

RECEPTION FOR SOUSA TO BE HELD AT FLORIDA ART SCHOOL

When John Philip Sousa comes as the leader. It is this complito St. Petersburg with his famous ment to the men who work under band on February 15 a brilliant his leadership that appeals so reception will be tendered him at the Florida Art School. The hostesses will be Mrs. J. Liberty Tadd and Mrs. Edith Tadd Little, who two years ago honored the occasion, and he has never fordistinguished band director with gotten the incident. Sousa's car, a similar function on the occasion decorated with the insignia of his of Susa's visit to this city.

A telegram from Sousa to Mrs. mander, led the line of cars in a for Florida, was received last tour of the city.

Sousa attends few social events given an automobile trip about the during his tours of the country. He has made an exception in the tertained on the same trip. Varicase of his visit to St. Petersburg ous organizations of the city will because of the appreciation he has be asked to contribute the use of entertained for the courtesies ex- cars for the tour. The sight-seetended to him and his great musi- ing journey will be held in the cal organization on his last visit morning, as the band plays both here. The reception to be given by Mrs. Tadd and Mrs. Little will be held Friday night following the concert. All the members of the hand will be present as well formal reception will be held.

rank as a naval lieutenant comnight from Sousa, accepting the Following Sousa's arrival in plan to honor him and his band, this city next Friday he will be city. The bandsmen will be en-

BANDMASTER'S VERSATILITY SHOWN IN NUMBER OF PROGRAM CHANGES

TWENTY DIFFERENT PROGRAMS IN REPERTOIRE OF SOUSA'S BAND, WITH ONLY ONE NUMBER IN COMMON-NEW MARCHES THIS SEASON

Most persons who have at one eer as a band conductor and of the time or another undertaken the task difficulties of helding together. Most persons who have at one time or another undertaken the task of arranging a concert have had their troubles in ge ting together one single program with half a dozen or so performers, and more than one amateur impressario has been reducted to tears, hysterics and a nervous breakdown in doing this. What would be the troubles of such purveyors of entertainment if they had to plan not one, but half a dozen or so programs, all different? And what if their labors were multiplied until, like Lieut. Commander John Philip Sousa, who is to appear in Tampa in matinee and evening concerts at the Mampa Bay Casino on Saturday. February 16, they had to arrange twenty complete change-programs. "When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bil program. Ever since 1893, I have always had twenty programs at least in readiness."

This statement was made by the great bandmaster and composer not long ago in a discussion of his car-

brated bandmas er, who appears here with is band Feb-

JOHN PHILLI brated bandma

difficulties of holding together an organization of between eighty and

organization of between eighty and 100 trained instrumental sts, in readiness to play any kind of program demanded by and ences in all parts of the country. Only in a single respect were the programs alike, Sousa stated, adding:

"All of the twenty had one thing n common—The Stars and Stripes Forever.' It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by congress as the nation's march, but it matters little, save for my feeling as an American and an officer of the

congress as the nation's march, but it matters little, save for my feeling as an Amer can and an officer of the navy, whether we shall have such an enactment. It seems to be the people's dea of the national march, and I guess that's goo I enough."

Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America and played for the first time by the Shriners themselves during the national convention in Washington last June. The Shrine band which played its own march for the first time consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Souse of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester Pa. The honorary degree of doctor numsic was recently conferred upon Sousa by that school. At the samitime, the honorary degree of doctor of laws was conferred upon Presient Harding.

Sousa and Famed Band Scheduled to Appear Locally February 27

John Philip Sousa, and his cele-brated band of eightyfive pieces will be heard in two delightful concerts at the auditorium, February

The Sousa party includes more than 100 artists and, in addition to the bandsmen, there are a number of soloists who lend color to the presentations.

The Sousa organization is well known in Atlanta. During the Cotton States exposition held at Pied-mont park he played and there composed his famous "King Cotton" march.

Mr. Sousa, though of advanced ears, will conduct his band personally.

The soloists appearing with the Sousa organization are Nora Fauchauld, soprano; John Dolan, cornetist; Rachel Senior, violinist; George Carcy, xylophonist; Winifred Hambrick barpist; and Meredith Wilso riautist.

EARLY IMPRESSIONS MADE SOUSA MASTER

CHILDHOOD SPENT IN WASHINGTON

Martial and Musical Atmosphere Left Their Indelible Imprints

Those who love to believe that child-hood impressions are most likely to deter-mine the latter life of the individual, have a powerful-argument in the case of Lieu. Com. John Philip Sousa, the famous band-Com. John Philip Sousa, the famous band-mas'er. Sousa was born in Washington. in 1854. From the time he was seven years o'd until the time he was e'even years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands composed of fiters and drummers. Then when sous old was shown be says the greater with Sousa was eleven, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union Armies, in Washington. Sousa was eleven and his father, Atonio Sousa, was one of those who marched in the Grand Review.

Sousa grew up, mainly in Washington where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the Un ted States Marine Band. One can readily be lieve his statement that the greates lieve his statement that the greates thrill of his life came the first time he raised his baton above "the president" own" to play one of his own marches. And that in that great moment and down through the every the echoes of the day of the Grand Review and the tramp of feet of the victorious Army of the Potomac must have been ringing n his eas he wrote "Semper Fidelis" "Sabres and Spurs." "Stars and Stripes Forever" and the other great Sousa marches to which the other great Sousa marches to which armies have marched to which the Arm es of the Potomac and the James would have been in numbers at least, but a "corporal's guard."

SOUSA TO URGE PURE SONG BILL

"Tin Pan Alley" Artists Would Be Taboo.

In a joyular mood, recently, Lt. Com. John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted a bill. which he may present to the next congress in the interests of music in the United States. Mr. Sousa's bill is entitled the "Pure Song Bill" and if passed, it would create considerable of a furore along "Tin Pan Alley" as the song publishing dis-trict in New York is terms and in the ranks of the artists of the two-

"Proposing laws seems to be our national pastime," says Sousa, "so think I will offer my pure song The first section of the bill would authorize the proper authorities, at their discretion to send back to the states they say they want to go back to the young men who are now singing the 'locality' songs. Re-cently, I attended a vaudeville per-formance in New York, and was en-

singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow merning, or With my bill any other morning. in effect, he would have been singing a lyric which would run somebing like this, pronunciation and

I wanna go back; I wanna go back, I wanna go back to the Bronx.'

"And he made it worse by saying

goil for girl and erl for oil.
"I wonder if it is generally known to the great American public that the young man who glorified the southern 'mammy' in song is son of a Philadelphia rabbi, who on a fortune made from 'mammy' song plans upon his retirement to live not in the regions he has made famous but at Great Neck, Long Island.

Mail Orders Now Received For Sousa's Band at Imperial Thursday February 21st

SOUSA'S "GALLAGHER AND SHEAN"

March-King has built this season's humoresque on the topical duet which lifted two comedians from obscurity. * * *

know, John Philip Sousa sets his lively faney to work on a humor-esque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Variable War." he has often said, "is to send it along." It is estimated that the largest the largest whose work has possessed the element of vitality; "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that largest whose work has possessed the element of vitality; "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that largest whose work has possessed the element of vitality; "the thing to do with a good tune," he has often said, "is to send it along." It is estimated Every year, as his patrons well the recent fad-tunes. Last year, he to send it along. It is that Jerome Kern, who composed took "The Silver Lining" from that Jerome Kern, who composed "The Silver Lining," is richer by the sale of at least one of the most entertaining numbers on his program. This year, his fancy turns to "Mr. Gallagher and

Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteritsic of the March-King that he has never ignored a composer whose contemporary his royalty on the sale of at least half a million copies as a result

ight soloists.

A GRANGE ELKS INTHATE ... p. m. seats are now on said. The wearing the Popular prices at all performances

Sousa's Band at Imperial Thursday, February 21st to Play All Latest Hits-Mail Orders Now Received

Silly Songs Evidence Nation is Still Young, Says Sousa.

TICKET SALE TO SOUSA'S CONCERT

Ticket Sale Begins at 9 O'Clock at Windham's Drug Store.

The sale of seats for Sousa's Band, opens this morning at 9 o'clock at Windham's Drug store. The event has been heralded so much that it is already common-

The appearance of Sousa and his band at the high school auditorium next Tuesday for a matinee and night performance will probably be the biggest amusement event in the past two years (since the last appearance of Sousa), and at the same time will give Pensacolans the pleasure of again seeing and hearing America's greatest and

most versatile bandmaster.

The name of John Philip Sousa is a by word in America, and he is today one of the most famous musicians living.

While the majority of those who ing their heads in sorrow that a ke their music basis are hak-composition with the inspiring title "Yes, We Have No Bananas' should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"'Yes, We Have No Bananas' of cours is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have", Mr. Sousa says. "It will be forgotten in a few months but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view

of Inspiring Selections.

The most popular march ever

To Invite Convention.



JOHN PHILLIP SOUSA.

WITH SOUSA

Enrico Leide Will Conduct the Shrine Brass Blowers Before Joining "March King."

Members of the famous brass band of Yaarab Temple, Nobles of the Mystic Shrine, will soon have opportunity to puff out their chests and say to their assembled friends:

"Yes. I played with John Philip Sousa-once!

For the Shrine Band, conducted by Enrico Leide, will appear on the Auditorium stage two weeks from Wednesday night, play one of their favorite tunes, and then join the 85 musicians of the Sousa Band in playing the march, "Nobles of the Mystic Shrine," the combined bands conducted by Lieutenant Commander John Philip Sousa himself.

The invitation was extended to the Shriners by Mr. Sousa himself. He wears the fez and is entitled to be called "Noble Sousa," crossed the hot sands in company with the late President Warren G. Harding. Sousa wrote "The Nobles of the Mystic Shrine' for use at one of the great national conclaves of the order, and it is one of the official airs of Shrinedom.

That will be, of course, but one of several features attending the two concerts on February 27 of Sousa, and his band. The "March King" is bringing eight soloists with him this season, presenting several new "stunt pieces," and grams wholly different from those of his last appearance here, years ago, when the two concerts were heard by more than 10,000 Atlantans and visitors from near-by towns.

One of Mr. Sousa's proudest announcements is that his band is wholly American, every one of the 85 musicians being an American citizen, and 90 per cent of them American born. This is in contrast to most professional bands and orchestras in which foreigners usually predominate.

The sale of tickets for the two concerts will be opened on Monday, February 25, at the store of the Phillips & Crew Piano Company. This will provide three days for selling 12,000 seats, and patrons who remember the last day's crush at the ticket windows two years ago probably will make their reserva-tions on the opening day. Four lines of ticket purchasers, stretching half a block, jammed the space in front of the ticket booth for hours on the day of the last concert.

PENSACOLA STILL LIKES SOUSA AND HIS FAMOUS BAND

Both Performances at Pensacola High School Are Well Attended.

Pensacolans heard John Phillip Sousa again yesterday. His band played at Pensacola high school in the afternoon and at night. Although it had been two years since showed that they appreciate him. the people of this city had heard the noted conductor, they again

Both programs were well balanced. Although the high school auditorium was not packed at either performance, large audiences -attentive and appreciative, at times almost enthusiastic-heard the concerts.

The cornet solos by John Dolan, probably the greatest cornetist in America, and the soprano solos by Miss Nora Fauchald were best of the individual numbers.

Rendition of Rubenstein's "The Portrait of a Lady" was acclaimed the 11t of the classical numbers on the matinee program, and "The Camp Fire Girls," part B in the "Leaves From My Note Book." by Sousa, was also good.

Of the array of encore selections, "Mr. Gallagher and Mr. Shean" by the band and the singing of "Carry Me Back to Ole Virginny" by Miss Fauchald apparently were favor-

"Down Pensacola Way" was played last night, and Pensacolans warmly applauded the selection. This was the best rendition of this local favorite yet heard in Pensa-

Quit a number of West Floridans, especially from Milton and Bagdad, attended the concerts.

The band leaves this morning for

bills completed the session.

ROTARY LUNCHEON

"King of March Music" Entertains Rotarians With Incidents of Travels.

Rotary had as its guest yesterday, Commander John Philip Commander Sousa entertained the members with humorous stories and incidents in his travels throughout the world. Two years before the distinguished "King of March Music" had been a guest of the club, and the meeting was something of a renewing quaintances.

John R. Davies, of Philadelphia, a close friend of Commander Sousa, who is touring a part of the South with him, was a visiting Rotarian at the club. Mr. Davies operates Willow Grove Park, said to be America's finest amusement park.

The publicity committee of the club had charge of the program. Bryan Mack, the chairman, and Fred Scott made short talks about good and bad publicity for a city and for organizations.

Max Bear, of the Lewis Bear company, supplied the members with packages of Chesterfield cigarettes during the luncheon.

Delegation from the Pensacola club is going to the district convention at Tuscaloosa in March, and the Pensacolans have been given charge of one of the luncheon programs while there.

John R. Davies, after the luncheon, was talking with members about the activities of the Philadelphia club. The specific program of that club is the rehabilitation of prisoners who complete their terms. So far this year the club has taken 16 prisoners, placed them in positions they were capable of filling and only one has failed to measure up to the confidence placed in him, says Mr. Davies. The club also has other important projects but the prisoner reform is the main objective for the present year.

Dan Tim

Il lands to private interests.



Boys band at the Near East Relief orphanage in the holy city pla the latest American airs. The leader is wearing a coat, found in old clothe contributions from America, which was once worn by John Phillip Sous the famous band master.

St Pelesshing friends

SOUSA TO BE HONOR GUEST

Plan Reception for Bandmaster and Trip for Musicians

Lieut. Commander John Philip Sousa has wired his acceptance of an invitation, sent him by Mrs. J. Liberty Tadd and Mrs. Edith Tadd HINDOO TO CDE AV Little, to a formal reception which they have arranged in his honor, to be given at the Florida Art Friday evening, Feb. 15, immediately following the night concert given by Sousa's band in La Plaza theater, Mrs. Little announced Saturday. The affair is being planned as an appreciation of the band master's high musical standards, and his splendid gifts to the musical world through his band.

Plans are being also perfected by he hostesses to entertain the members of the band with an automo-

Composed "El Capitan" in Kim-

ball House Room, "King Cot-

ton" During Exposition.

When Lieutenant Commander

John Philip Sousa leads his famous

band into the strains of "El Cap-

itan" at the Auditorium on Febru-

ary 27, he hardly will be able to for-

get the circumstances under which

it was written. For that stirring

march, the outstanding number of

the Sousa comic opera, in which De-

Wolf Hopper starred for several

years, was composed in Atlanta,

"It was in the old Kimball House,

which was not so old then," Mr.

Sousa told the Civitan Club on his

last visit here, the bandmaster being

honor guest at the club luncheon.

"My wife and I were stopping there

for the day, and it was too wet to go walking, and I didn't know what to do. After a while my wife asked

me what new tune I was humming, and I said it was something that had just come to me. She made me hunt

up a piano and develop the melody, and that night I wrote it out. It

was the march around which I built, 'El Capitan.'"

that "King Cotton," one of the best of the "March King's" work, was

written in Atlanta in honor of Geor-

gia, while Sousa and his band were at the Cotton States Exposition.

at the Cotton States Exposition. Both these marches will be given as encores at the matinee and eve-

ning concert at the Auditorium on

bers 85 musicians, and there are eight new soloists, including Miss Nora Fauchald, the young American soprano, who has been engaged for

the Chicago opera, and John Dolan, the most widely known cornet soloist

The programs at both concerts will be entirely new, it is announced, except for such old favorites as may be requested. The band now num-

February 27.

in the country.

Old Atlantans also will remember

more than 20 years ago.

bile ride over the city, and a number of cars have been offered for this purpose, Mrs. Little said. The members were taken for a ride when here two years ago, and the courtesy shown them was especially appreciated by Sousa, who said it was the first time special entertainment had been arranged for his men. Sousa, himself, is guest of honor almost everywhere he goes.

Invitations are to be issued by Mrs. Tadd and Mrs. Little early this week, and the coming reception promises to be one of the really big events of the year.





(By Pacific & Atlantic)

Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

EAMED MUSICIAN BIJOU TODAY AT



JOHN PHILIP SOUSA Commander Sousa heads his own 100 piece band in two performances, matinee and night, at Bijou Theater Monday.

Yaarab Band to Play In Sousa Concert Here

The Yaarab Temple Shrine band will combine with Sousa's band in playing "The Nobles of the Mystic Shrine," at the night performance to be given at the auditorium by the Sousa organization on February 27. it is announced.

The famous march, which is dedicated to the Shriners of America, was written by Lieutenant Commander John Philip Sousa, who is a prominent Shriner, and who was initiated into the Shrine at the same time as the late President Warren G. Harding

G. Harding.

Noble Enrico Leide is conductor of the Yaarab band, and the local organization is now busily rehearsing. Tickets for the two Sousa performances will be placed on sale at Philips & Crew's on Monday, February Mail reservations will be accepted now, it is stated.

SOUSA'S PROGRAM LIKE GOOD TONIC

Band Gives Exhilarating Concert Full of Joy of Life.

BY NOEL STRAUS

Music filled with the joy of life and providing a sure tonic for jaded nerves was offered by John Philip Sousa and his band yesterday afternoon at the first of a series of four concerts being given at Jerusalem Temple under the auspices of Robert Hayne Tarrant. The lieutenant commander, conducting with his usual military dignity and precision, led his eighty-five highly-trained musicians through a program so rousing that the many encores demanded more than doubled its scheduled length. or this was the sort of nusic that set feet to pattering and gave one a decided desire to get up and cheer, especially when Sousa put his men through his own marches with his irresistible fire and spirit.

It would be difficult to improve on

It would be difficult to improve on this band in technical proficiency, sharpness of attack or balance of tone. The reeds play with admirable smoothness and flexibility and the brasses rich and mellow. even in the most strenuous climaxes never producing a strident note.

The program gave the band opportunity to display its powers over a wide field. There were operatic selections compiled by Sousa in which familiar airs from "Carmen," "William Tell" and "Trovatore" appeared; descriptive pleces, and many of the composer-conductor's military numbers. Sousa is at his best in the latter, and one of them, "The Stars and Stripes Forever," brought the concert to a thrilling climax. There was a big storm of applause after its brilliant rendition in which the forces were augmented by a piccolo sextet, cornet octet and trombone quintet. This selection, which had as its encore another Sousa march, "Manhattan Beach," was in itself an encore to the composer's new work in that form, "The Dauntless Battalion," which boasts the same dash and go that mark his earlier successes. His "King Cotton March," splendidly played, and "United States Field Artillery March," punctuated with pistol shots at the close, also were given.

In another mood was his suite, "Leaves from My Note-Book," in which three vivid tone pictures were painted by the band. These comprised "The Genial Hostess," a work of much charm and alive with festive gaiety; "Camp-Fire Girls," with a deftly-handled gradual crescendo at its start, and ending with an effective oboe solo with harp accompaniment; and "The Lively Flapper," a clever portrait, romping, carefree and full of vim. The band showed its talents in the comedy vein in Sousa's version of "Gallagher and Shean," and its ability to interpret the classics in an interesting reading of Rubinstein's "Kamenoi-Ostrow," in which a striking climax, expertly played by the double-bass tubas.

As always, Sousa added variety to his program with several excellent sooiests, each of whom was forced to respond with encores. T

SOUSA AND BAND -WILL PLAY HERE

Engagement Recalls Interesting Letter From Actor in Australia.

The booking of Sousa and his band for this city on March 6, when they 9will ap, r in the city auditorium, matinee and night, under the auspices of the Girl Scouts, brings to mind some published correspondence from a party of well-known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits settlements and in India. One of the actors, John P. O'Hara, said, in part:

"Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe 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 o'erfond 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 Flan-ders Field.' Coming here, the Japanese band on shipboard played the Sousa marches at lunch and dinner every day."

BOY PIANIST PLAYS

SOUSA WILL PLAY FOR GIRL SCOUTS

March King Tells Origin of "The Stars and Stripes Forever."

Various committees of the Girls' Scouts organization have been appointed to look after details of the arrangements for the coming of America's famous composer and bandmaster, John Philip Sousa, his big instrumental corps and his company of soloists. The renowned "March King" will give two concerts in Richmond for the benefit of the Girl Scouts' fund early in March.

Mrs. W. T. Larus and Mrs. William J. Trigg, Jr., are at the head. of the committees now looking after the preliminaries.

Sousa and his "Famous One Hung dred" are now on a triumphal tour of the great and bounding West, playing to unprecedented throngs of music lovers in every city visited.

In an interview published a few days ago, Lieutenant-Commander Sousa told the origin of one of his greatest marches, "The Stars and Stripes Forever." He was asked: "Who influenced you in that com-

position? "God," he replied, adding, "I say

it in all reverence. "I was in Europe. I got a cable message telling me my manager was dead. I rushed to Genoa, then

to Paris and then to England. I sailed for America.

"On board the steamer, as I walked miles and miles up and down the deck, a mental band was constantly playing the melody of 'The Stars and Stripes Forever' in my It persisted. The music crashed into my very soul.

Finally, on Christmas Day, 1896, I jotted down the melody on paper. The march has since become known in every part of the world. It is one of the most popular of my compositions.

"Some years ago I was at a luncheon in El Paso, Tex., and General Robert L. Howze, one of the guests, told me that he had marched to the rhythm of the composition in three wars."

THE HOME PA

SOUSA DECORATE

Famous Bandmaster, Who O'Hara, said, in part: Will Be Here March 6, Honorby by 4 Governments.

by John Philip Sousa, America's famous march king and bandmaster, and his "Famous One Hundred" instrumentalists at the city auditor um. March 6, for the benefit of the Girl Scouts organization of Richmond.

Six medals, conferred by four governments may be worn by Lieuten- news ent-Commander Sousa, who is now on his thirty-first annual tour with Sousa is most proud, of course, are not assert that the Australian is b'er

the officers of the world war medal enough of "The Stars and Stripes Forreceived during the world war, and ever.' ermy corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order while from the Academy of Haiaault in Belgium, he received the Fine Arts From the French nation he received the Palms of the Academy.

Because of the risks of travel, and because of the size of some of the thedals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size in miniature The reproductions are copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

Committees For Sousa's Concert Here Selected

Various committees of the Girl Scout organizations have been appointed to look after details of the arrangements for the coming of America's famous composer and bandmaster, John Philip Sousa, and his band for two concerts In Richmond for the benefit of the Cirl Scouts' fund early in March. Mrs. W. T. Larus and Mrs. William J. Trigg, Jr., are at the head of com-mittees now looking after the pre-

Sousa and his "Famous One Hundred" are now on a tour of the West.

Among the patrons and patronesses for the Sousa's band concert to be given on Thursday afternoon, March 6, at 3:30 o'clock at the city auditorium for the benefit of the Girl Scouts are: Governor and Mrs. E. Lee Trinkle, Miss Allene Y. Stokes, Mrs. R. D. Trimble, Mrs. Horace Hawes, Mrs. Leslie Reed, Mrs. William Rein-Mrs. Leslie Reed, Mrs. William Reinhardt, Mrs. T. Garnett Tabb, Mrs. John Kerr Branch, Mrs. Leroy Cohen, Mrs. S. R. Liyingston, Mrs. M. H. Nott, Mrs. J. J. Hickey, Mrs. Thomas B. McAdams, Mrs. William Cabell Brown, Mrs. Oliver J. Sands, Mrs. Melvin C. Branch, James W. Allison, W. S. Vaughan and Mrs. Hiram Smith.

meeting.

COMPLETE PLANS FOR SOUSA VISIT

In a conference just held with Harry Askin, manager of Sousa's band, arrangements were completed (or a concert to be given here on March 6 by the great "march-master" and his famous one hundred instrumentalists" for the benefit of the Girl Scouts of Richmond.

Miss Aileen Stokes, Girl Scout commissioner for Richmond; Mrs. Thomas P. Bryan and Mrs. W .R. Trigg, Jr., are at the head of committees arranging for the concert. Manager Askin reports that Sousa's tour now in pro gress from coast to coast, is proving a series of ovations for the stirring musician. This is his thirty-second tour of America.

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GIRL SCOUTS TO SPONSOR SOUSA'S CONCERT MARCH 6

The booking of Sousa and his band for this city by the Girl Scouts Richmond, for two concerts on March when they will make merry in the city 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, and are now on their way back via some of the cities in the Straits' settlements and in India. One of the actors, John P.

"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 actors from London, they seem to prefer the American way of 'pepping up' a performance; the book-stores are filled with books by Amerian authors; and the newspapers carry an amazing account of American

"When it comes to music, it is a case of 'nething but,' with John Philip his band. The medals, of which Sousa as a sort of musical idol. I do his military medals, three in number, fond of the Stars and Stripes; but I They are the Victory medal and do assert that he seems unable to get

Scout Reminders

Sousa will come on March 6 for the benefit of the Girl Scout organization of Richmond, and every Girl Scout and officer in the city is expected to do her bit to help make the undertaking a success.

If you cannot take care of your Day Nursery assignment, let the fact be known at scout headquartres as early as possible so another troop can be found to exchange assignments with yours.

Scout Day at the office every Wednesday. Come by after school. Court of honor meeting comes soon. Have your points counted and blanks filled out ready to hand in. If you cannot attend the meeting, send your corporal, so your patrol won't have to lose the five possible extra points. If the corporal cannot attend, appoint some member of the patrol to represent

Sign up at once for the officers' training classes. If a sufficient number sign up for tenderfoot work that will be included in the course. There are a number who should have signed for second class work and have not done so.

-- TITTOCEDV

Among the patrons and patronesses for the Sousa band concerts, to be given at the city auditorium on Tuesday, March 6, for the benefit of the Cirl Scouts, are: Governor and Mrs. E. Lee Trinkle, Miss Allene Y. Stokes, Mrs. R. D. Trimble, Mrs. Horace Hawes, Mrs. Leslie H. Reed, Mrs. William Reinhardt, Mrs. T. Garnett Tabb, Mrs. John K. Branch, Mrs. LeRoy Cohen, Mrs. Sylvan R. Livingstone, Mrs. F. H. Nott, Mrs. J. J. Hickey, Mrs. William Cabell Brown, Mrs. O. J. Sands, Mrs. Melville C. Branch, Mrs. Hiram Smith, James W. Alleson, W. S. Forbes, Ernest Cosby, Mrs. John Coke, Mr. and Mrs. Frederic R. Scott, Mrs. F. W. Scott, Miss Effle Branch, Miss Frances B. Scott, Mrs. James Scott, Miss Jean Trigg, Mrs. Chaming Ward, Mayor and Mrs. George Ainslie, Dr. and Mrs. H. D. C. Maclachlan, Waller Holladay, Mr. and iam Reinhardt, Mrs. T. Garnett Tabb. Maclachlan, Waller Holladay, Mr. and Mrs. Walter Mercer, Mrs. Douglas Gordon, Mrs. J. J. Hickok, Mrs. Flax-ington Harker, Mrs. Godwin Boykin, Misses Boykin.

Mrs. G. Watson James, Mrs. Elmore Hotchkiss, Sr., Mrs. E. O. McCabe, Mrs. W. W. Morton, Mrs. A. D. Williams, Mrs. Lawrence T. Price, Mrs. M. C. Patterson, Mrs Barton H. Grundy, Mrs. Eppa Hunton, Mrs. Thomas B. Scott, Mrs. Ivan Maltby, Mrs. Thomas B. Gay, Mrs. A. O. Swink, Mrs. Beverly Tucker, Mrs. T. C. Williams, Mrs. F. W. Boatwright, Mrs. Jonathan Bryan, Mrs. A. P. Ripley, Mrs. Henry Lee Valentine, Mrs. George Cole Scott, Mrs. A. J. Battle, Jr., Mrs. W. J. Harahan, Mrs. William H. White, Mrs. Charles Whitlock, Mrs. Benjamin Smith, Misses Cam-eron, Mrs. Robert Bryan, Mrs. S.C.

of the Musical World How America's Famous

"Let Sousa Do It" Motto

Bandmaster Meets Emergencies.

A memorandum from Harry As-

kin, manager of Sousa and his band, tells that the "March King" has composed a new march, named it "The Gallant Seventh," dedicated to the Seventh Regiment of the National Guard of New York State. and been made an honorary officer. of that famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it!" because Sousa always does. Not fewer than 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 atten on 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!" The gifted American lived to see the premiere of that opera with Sousa's march in the score, by the Chicago Opera Association, and died suddenly Chicago while waiting for the second performance

Sousa's "Idle Season."

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, renearse, 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. 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 Orchesunder Frederick A. Stock.

"Let Sousa do it!" was the slogan when, in May of 1917, a little group of patriotic men in Chicago, themselves unsuited for combatant work, sought to do their bit in the conflict by making life better brighter for those who would face the perils and the fighting. They had a pitiful, well-meaning band of their own, but were without musical leadership, organization or discipline. Captain Moffett length said he could manage \$2.500 a year for the right bandmaster, the same to be an American "and a genius." He put it up to Carpen-

Ameri obtainable. "Why unob. Askin, now Sou. that time manager Hippodronie, to who: was submitted. The that Sousa had served a r of enlistment in the United Marines when a young man, and a passed the age of military or naval

service. Besides, \$2.500 a year-! Askin Puts It Up to Sousa. 'Let Sousa do it!" advised Mr. Askin; and a telegram flashed in the names of Carpenter and Donaghey to ask the march king if he would "suggest somebody for the He did: he suggested John Philip Sousa; and four days later he had re-enlisted in the navy and was made a ligutenant-commander. Sousa was still doing it when "let," although he was then 60 years old.

"Let Sousa do it!" has been good. sound advice, although rather hard on Sousa at times. The late Colonel John A. MaCaull. then the foremost impresario of

light opera in the United States, was eager to stage a native work. His associates asked: "By whom? What composer is important enough "Let Sousa do it!" replied McCaull.

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after a moment's consideration. "I've heard two or three marches by that youngster; and I think he's

Sousa was "the fellow." He composed "Desirce," the first all-American comic opera, which was staged in splendor by McCaull in Philadelphia and in New York City late in

Sousa and his band are to appear here in two concerts for the Girl Scouts of Richmond at the City Auditorium, March 6. Mr. Askin sends word that the program will contain numerous novelties, including the march described in the sion beginning of this article, "The Gallant Seventh.

mast the immediate resignation SINCLAIR WELCOMES

SOUSA WILL PLAY FOR GIRL SCOUTS

March King Tells Origin of int "The Stars and Stripes Forever."

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"God," he replied, adding, "I say it in all reverence. "I was in Europe. I got a cable message telling me my manager was dead. I rushed to Genoa, then

to Paris and then to England. I sailed for America. "On board the steamer, as I walked miles and miles up and down the deck, a mental band was constantly playing the melody of 'The Stars and Stripes Forever' in my

It persisted. The music ears. crashed into my very soul. "Finally, on Christmas Day, 1896, I jotted down the melody on paper. e The march has since become known d in every part of the world. It is one of the most popular of my com-

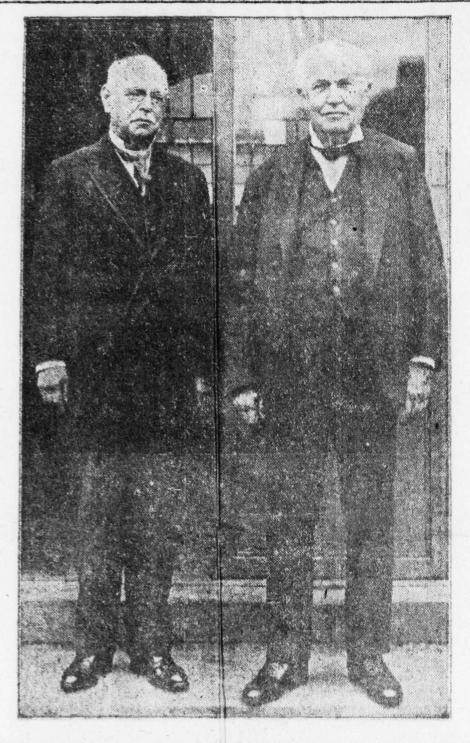
positions. "Some years ago I was at a luncheon in El Paso, Tex., and General Robert L. Howze, one of the guests, told me that he had marched to the rhythm of the composition in three wars."

Premier Bandmaster as Traffic Director



Deserting for a moment his duties s America's premier bandmaster John Philip Sousa (above) essays to direct traffic in a Los Angeles street As a traffic officer he is said to be an excellent bandmaster.

THE RESERVE THE PROPERTY OF THE PARTY OF THE



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ren me lay, ing v— eet, and her low be get in't

She stared at him, forgetting to !

Interesting sidelights into the mustable content of another great in acture of Thomas A. Edison, perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown to the prose post, whose prose jingles and perhaps entirely unknown the prose post, whose prose jingles and perhaps entirely unknown the prose post, whose prose jingles and perhaps entirely unknown the prose post, whose prose jingles and perhaps entirely unknown the prose post, whose prose jingles and perhaps entirely unknown the prose post, whose prose jingles and perhaps entirely and perhaps entirely

Sousa To Conduct Bands Playing Together

One of the outstanding features of the programs presented here next Saturday, February 23, by Sousa's Band of 100 pieces Lieutenant Commander John Philip Sousa, conductor, will be the band master conducting all the bands of Greater Birmingham in one

Lieutenant Commander Sousa wired the management of the All-Star concerts, who will present the band at the Masonic auditorium, that he will do this and if the bands have not the music for a single number he will be glad to forward the music to them,

The soloists for the matinee at 3 o'clock will be Nora Fauchauld, sorpano, Winifred Bambrick, harpist; John Dolan, cornet; and Meredith Willson, flutist. The following is the

program: 1.--"A Bouquet of Beloved Inspira-tions," Entwined by Sousa.

"I have here only made a nosegay of culled flowers and have brought nothing of my own for the thread that ties them together," Montaigne.

2—Cornet solo: "The Centennial," Belstedt, Mr. John Dolen.

3.—Suite: "Leaves from My Note Book," Sousa.
(a) "The Genial Hostess."

The hostess was graciousness person-

ified. It was an event to be a guest at her dance or 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 faggots. 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 the night. A clear voice of one maiden is heard accom-pained 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.

of the Aborigenes of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody, were recorded by Mr. Lienrance, and welded into rhapsodic form by the well known composer, Preston Ware

2-Cornet solo, "Cleopatra," Demare, Mr. John Dolan. "At the King's

ourt," Sousa.
(a) "Her Ladyship, the Countess." Court,"

(b) "Her Grace, the Duchess."

(c) "Her Majesty, the Queen."

4 Soprano Solo, "The Lark Now Leaves His Wintry Nest," Parker.

5.—Fantasy, "The Victory Ball,"

Schelling. This is Mr. Schelling's latest com-This is Mr. Schelling's latest plete work. The score bears the inscription: "To The Memory of An American Soldier," The Fantasy is beard on Alfred Noyes, poem, "The based on Alfred Noyes, poem, Victory Ball."

Interval

6-Caprice, "On With The Dance," Strung together by Sonsa.

7—(a) Xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey.
(b) March, "Nobles of the Mystic Shrine." (new) Sousa.

8-Violin Solo, "Faust Fantasia," Sarasate, Miss Rachel Senior. 9-Folk Tune, "Country Gardens," Grainger.

Encores will be selected from the

following compositions and arrange nents of Lieut. Commander John Phillip Sousa, "Semper Fideles," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. A. Field Artillery," "The Stars and Stripes Forever," "Humoresque," of "The Silver Lining," from "Sally," "March of The Wooden Soldiers,"

LOCAL BANDS WIL

The appearance of several musical organizations of Atlanta will feature the two concerts to be given by Lieutenant Commander John Philip Sousa and his famous band at the city autoditorium February 27, according to announcement Saturday 5, leaders of the respective bands taking part. Appearance of the Atlanta bands is by special invitation, it is said.

At the evening performance the Elks' 75-piece band, under the leader-ship of Director "Mike" Greenblatt, and the Yarab temple's "Milkon-Dollar band," conducted by Noble Enrico Leide, will render several well known numbers, while the band of known numbers, while the band of the Tech High school, of Atlanta, will play at the matinee concert. Mr. Sousa will personally conduct each band at these performances.

The Elks' and Shriner bands, in full dress regalia, will march to the auditorium, and on to the big stage, where America's "March King" will lead 'the former in playing the famous march he wrote in Atlanta during the former in the control of the co mous march he wrote in Atlanta during the Cotton States exposition in 1895, "King Cotton," and the latter in another of his compositions, "Nobles of the Mystic Shrine." This number is another of Mr. Sousa's compositions, dedicated by him to the Shriners of America. He is a prominent Shriner, and was initiated into that order at the same time and place as the late President Harding. The evening program will be concluded by all bands uniting in playing what is perhaps Mr. Sousa's best known composition, "The Stars and Stripes Forever."

Two pieces will be played by the

Two pieces will be played by the Tech High band during the afternoon program, "Washington Post" and "Liberty Bells," both written by Mr. Sousa. P. S. Woodward, the bandmaster, is frow busily engaged in wheersing the base in these rehearsing the boys in these num-

In a letter received by the local management, Mr. Sousa stated that he was always glad to hear boys' bands. "I prefer to catch them young and train them myself than to take finished musicians from other organi-

The Sousa organization, the largest professional band in America and one of the largest in the entire world, is composed of more than 100 famous musicians. It is now on its thirty-first coast-to-coast tour of the country, and it is said that his audiences have grown larger with each return engagement. Every member of the aggregation is an American citizen it is said, and more than 90 per cent of its members American born, which has caused the cognomen of "Al American" to be applied to the out

Reserved seats will be placed on ale this year three days in advance of the performances, opening on Mon-day, February 25, at the store of the Phillips & Crew Piano Co. Mail or-ders for reservations will be taken are of at the same place

SOUSA AND BAND TO **GIVE TWO CONCERTS**

Famous Organization Will Play Here for Benefit of Girl Scouts.

Requests for special musical numbers received from Richmond music lovers will be honored by John Philip Sousa when Sousa and his 'Famous One Hundred" appear here in two concerts for the benefit of the Girl Scouts March 6. Requests may be submitted to Mrs. Thomas P. Bryan, chairman of the publicity committee.

One of the marks of genius, as fell as one of the secrets of the success of John Philip Sousa, the famous bandmaster, is the tie that he has established between himself and his audiences. This bond of sympathy enables him to select an appropriate program for his audience whether in New England or New Mexico, New York or Yakima. Mr. Sousa, a true American with at all-American band, has been play ing to American audiences for thirty-one years. In many places he has been the ploneer of good music; always he has carried with him the largest company of first-class musicians of any band on tour.

Year after year Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with them-they are his inspiration. Never in all Sousa's career has he refused to play a requested number. A record of quests" kept from place to place, and from year to year, is a most interesting chronicle. It shows a most decided growth in the appreciation of better music, despite the No Bananas" and "Barney Google." his record also is valuable as an index of the musical taste of a community, and in making up his programs, Mr. Sousa finds it invaluable as a guide

ackaula constitution 7/11/14 Sousa's Bands To Assist
Sousa's Band Concerts Here

Announcement saturday that a number of Atlantz musical organizations will assist in the two concerts by Sousa's band to be presented on Wednesday afte noon and night, February 27, has added to interest in the appearance here of the famous livend local officials assert.

Derform at the afternoon concert. It will be conducted by Mr. Sousa in the playing of "Washington Post" and "Liberty Belles," written by him.

Mi. Sousa is known to be partial to boys' bands, and in a letter resently received by the local management, he stated that he was always. band, local officials assert.

Local bands taking part include the Elks' 75-piece band, under the leadership of "Mike" Greenblatt; Yarab Temple's "Million Dollar band," conducted by Noble Enrico Leide, and the Tech High school band, under direction of P. S. Woodward.

At the evening performance the

At the evening performance the Elks and Shriner bands will march Is and Shriner bands will march in full dress uniform to the auditorium and on the big stage where America's "March King" will lead the former in playing "King Cotton," a lively march written by him in Atlanta in 1895 during the Cotton States exposition, and the latter of the country more than a score of times, and it is said that his audiences have grown larger with each return engagement. ton States exposition, and the latter ir "Nobles of the Mystic Shrine," another of Sousa's compositions, dedi-

Another of Sousa's compositions, dedicated to the Shriners of America.

Mr. Sousa is a prominent Shriner of Almas Temple, and was initiated at the same time as the late President Harding. At the conclusion of the program all bands wil, unite in playing what is perhaps Mr. Sousa's best known composition, "The Stars and Stripes Forever."

The Tech High school band will too including a large number of soloists Because of the fact that every member of the outfit is an American citizen—it has been called Sousa's "All-American" band. It is the largest professional band in the United States.

Tickets will be placed on sale this year three days in advance of the concerts, opening on Monday, February 25, at the store of Phillips & Crew Piano company.

ment, he stated that he was always glad to hear boys' bands, "I have found some of my best musicians in his way," he said. "I prefer to catch them young and train them myself rather than to take finished musicians from other organizations.

Sousa has been America's leading bandnaster since the days when he or-ganized and developed the United

are included in the Sousa organiza-tion, including a large number of so-

Soramal news Mila SHRINERS BAND TO PLAY WITH SOUSA

High School Orchestra Will Be Led by Director

An unusual and novel feature of the visit to Savannah on Feb. 19 of Lieut. Com. John Philip Sousa and his band will be the appearance of the Senior High School orchestra, which will pluy one number with the band under the direction of Sousa, the famous bandmaster. It is also possible that the Aiee Temple Shriners' band will join Sousa's band in playing one selection, both bands being led by Sousa. The Shriners' band is directed by C. O. Rudd and the Senior High School orchestra was trained and is led by Miss Muriel Crewe, supervisor of music in the High School. It is expected that the High School orchestra will appear with the band during the matinee performance at the Municipal Auditorium and the Shriners' band will play with Sousa's band during the evening concert. This is an unusual opportunity for the students of the High School and it is probable that this feature of the concert will add even more interest to the appearance of Sousa and his band here. Sousa has taken much interest in music suited to high schools, the earliest of his marches being "The High School Cadets," which was written when this modern preparatory school was just coming into being.

Sousa was intiated into the Shrine at the same time as the late President Harding and he has written whill letter to read.

at the same time as the late President Harding and he has written his latest march, "Nobles of the Mystic Shrine," as a result of his interest in the shrine and in Shrin-

MAN CHARGED WITH

ONGS By JOHN PHILIP SOUSA

OH COME ALL YE FAITHFUL

HIS majestic old hymn is a translation from the much older Latin one known as "Adeste Fideles." It was translated by either William Mercer or Canon Frederick Oakley, both of the Church of England, and was published in 1852. It has long been a favorite among all denominations.

There has been the wildest speculation -and legend-about the origin of the music. For a long time it was solemnly called a "Portuguese National song" because the Duke of Leeds had heard it first in the Portuguese Royal Chapel service upon the occasion of a visit to Portugal.

It has also been called mediaeval in origin, in the most impossible ways. It has been said to come from a Gregorian Chant. from a "plain-song of the 13th century"; it has been found in a "15th century Cistercian Gradual." All these attempts to assign an extreme antiquity to the tune are as astonishing as useless. It cannot possibly be mediaeval, because the people of that time could no more have written music of its character than the Greeks could have enjoyed wireless. And it is just as beautiful as if it were 500 years old!

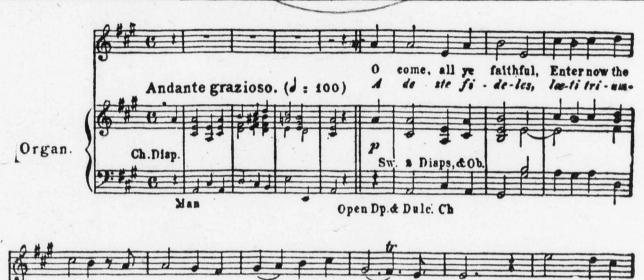
It is found in manuscript dated, 1746, words and music, and that is in all likelihood its date.

It will doubtless be somewhat of a shock to learn that the tune first appeared in a French vaudeville show in 1744, called Acajou. But such is the case; just the converse, you see, of our day, when many a solemn tune is finding its way into the spun-glass brilliancy of the jazz orchestra.

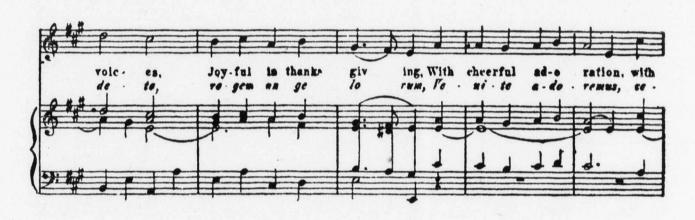
(Copyright, The Putnam Syndicate)

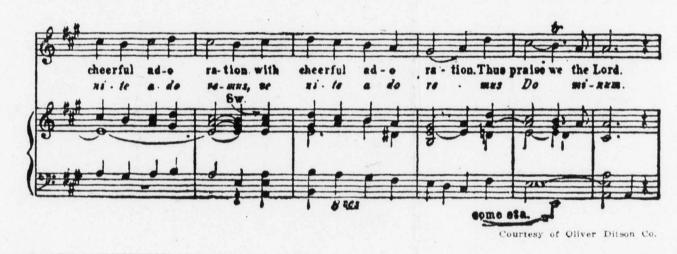
The Cohoes Mastodon

HE 'restoration' of the Cohoes mastodon has been completed. This is one of the 100 or more skeletons of this extinct elephant found in New York State, where they once roamed in herds as thickly as the buffalo roamed the Western plains. The mastodon was not so large as the mammoth, which lived in a later geological epoch and in more northerly regions, but he was a fairly husky brute, ten or twelve feet high at the shoulders and equipped with fourfoot tusks. The skeleton in the New York State Museum at Albany has been used as a basis upon which to model a life-like figure of the mastodon.









A Master Artist of a



One of the most popular novelties in musical instruments today is the xylophone. And one of the most accomplished performers on this instrument is George Carey, xylophone soloist with Sousa and his Band. The soloist with sousa and his Band. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult of classical music, but also popular music, classical jazz and the "jazziest of jazz," and he thereby succeeds admirably in entertaining and the statistics heavened all classes and delighting hearers of all classes and

Mr. Carey's instrument was built especially for Sousa and his Band at especially for Sousa and his Band at a cost of over \$5,000. It measures twelve feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America removed demands for energy them.

ceives more demands for encores than does Mr. Carey.
Sousa and his Band will appear at the Grand Tuesday, Feb. 26, for two performances, matinee and evening.

Among the patrons and patronesses for the Sousa band concerts, to be given at the city auditorium on Tuesday, March 6, for the benefit of the Girl Scouts, are: Governor and Mrs. E. Lee Trinkle, Miss Allene Y. Stokes, Mrs. R. D. Trimble, Mrs. Horace Hawes, Mrs. Leslie H. Reed, Mrs. William Reinhardt, Mrs. T. Garnett Tabb, Mrs. Jonh K. Branch, Mrs. LeRoy Cohen, Mrs. Sylvan R. Livingstone, Mrs. F. H. Nott, Mrs. J. J. Hickey, Mrs. William Cabell Brown, Mrs. O. J. Sands, Mrs. Melville C. Branch, Mrs. Hiram Smith, James W. Alleson, W. S. Forbes, Ernest Cosby, Mrs. Mrs. Hiram Smith, James W. Alleson, W. S. Forbes, Ernest Cosby, Mrs. John Coke, Mr. and Mrs. Frederic R. Scott, Mrs. F. W. Scott, Miss Effle Branch, Miss Frances B. Scott, Mrs. James Scott, Miss Jean Trigg, Mrs. Channing Ward, Mayor and Mrs. Channing Ward, Mayor and Mrs. George Ainslie, Dr. and Mrs. H. D. C. Maclachlan, Wailer Holladay, Mr. and Mrs. Walter Mercer, Mrs. Douglas Gordon, Mrs. J. J. Hickok, Mrs. Flay-Gordon, Mrs. J. I. Hickok, Mrs. Flax-ington Harker, Mrs. Godwin Boykin, Misses Boykin.

Mrs. G. Watson James, Mrs. Elmore Hotchkiss, Sr., Mrs. E. O. McCabe, Mrs. W. W. Morton, Mrs. A. D. Williams, Mrs. Lawrence T. Price, Mrs. M. C. Patterson, Mrs Barton H. Grundy, Mrs. Eppa Hunton, Mrs. Thomas B. Scott, Mrs. Ivan Maltby, Mrs. Thomas B. Gay, Mrs. A. O. Swink, Mrs. Beverly Tucker, Mrs. T. C. Williams, Mrs. F. W. Boatwright, Mrs. Jonathan Bryan, Mrs. A. P. Ripley, Mrs. Henry Lee Valentine, Mrs. George Cole Scott, Mrs. A. J. Battle, Jr., Mrs. W. J. Harahan, Mrs. William H. White, Mrs. Charles Whitlock, Mrs. Benjamin Smith, Misses Cam-Mrs. G. Watson James, Mrs. Elmore Mrs. Benjamin Smith, Misses Cam-eron, Mrs. Robert Bryan, Mrs. S.C.

Morgan, Mrs. M. D. Adams, Mrs. A. L. Adamson, Miss Ruth Campbell, Mrs. Robert Carter, Miss M. Katherine

Cary.

Mrs. Herbert Claiborne, Mrs. Douglas Freeman, Mrs. Thomas L. Moore, Mrs. Frank Pratt, Mrs. William Palmer, Mrs. Frank Read, Mrs. Percy Read, Miss Irma Rosenbaum, Miss Hazelle Shackelford, Misses Talcott, Mrs. William R. Trigg, Jr., Mrs. Charles Weaver, Miss Alice Welsh, Mrs. Frank C. Wood, Mrs. Grace Wooding.

"SOUSA'S FAMOUS BAND TO BE HEARD AT IMPERIAL NEXT THURSDAY, MATINEE ONLY

Mail Orders Now, Seat Sale Opens Tuesday. Prices 50 Cents to \$2.00.

dicated that the majority of the 300 concerts a season. men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of the eighty-eight men in the band is about eight years, and there are several men who have been with the March

of the band which bears his name on September 16, 1892. This season is the thirty-first during which he has headed his organization and has headed his organization, and the fifteenth in which he has gone from coast to coast. During his career Sousa has raised his baton

That Sousa is the best-loved of over his band for more than 10,000 all present day conductors is in- concerts-an average of more than

Receive Copies of Sousa Song. who have been with the March King more than twenty seasons. The esteem in which he is held by bandsmen over the country was inbandsmen over the country was indicated upon his last visit to Shreve-port, La., where a director of a rural band drove more than 150 mi'es in his "flivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

Lieut-Com. John Philip Sousa gave his first concert at the head of the band which bears his name.

MELLOW SUNSHINE MEETS BAND LEADER

Peerless Musician Spends Much of Day Basking.

Florida's sunshine beaming down on Jacksonville today met an answering beam of sunshine in the smile of Lieutenant Commander John Philip Sousa, the world's most famous band leader, on his arrival in the Sunshine State again after two years of absence.

Although Commander Sousa was stopping at the Hotel Mason, the Mason didn't see so much of him. He was out and around, basking in the comfortable gleam of the bright rays of "Old Sol."

Florida will shine on Sousa's band for two days only this year. The great musician is off for New York with his musicians after a continental tour which has covered the entire country.

the entire country. RAMIV IIIIMTEDO ENIAV

SHRINE BAND PLAYS UNDER SOUSA'S HAND

Will Direct Organization in Selections at Columbia Theater.

John Philip Sousa, noted band leader, who, with his band, will be in Columbia next Wednesday to give two concerts at the Columbia theater, will direct the Omar Temple Shrine band in several selections at the night concert. This band played under Sousa's direction in Washington some years ago. The Shrine band has 32 pieces and has been heard in the state on numerous ocassions.

ous ocassions.
Sousa will also direct the band of the Columbia high school at one of his concerts next Wednesday.

Main Street Methodista Church



compliment came as he was leaving Houston.

SOUSA BOOSES U.S. MUSICIANS

Thinks Native Leaders Are Succeeding Foreign Artists

Springfield, Mo., Feb. 14.

In the early days of his erreer as a musician John Phillip Sousa visited Springfield, Mo. Last week he again visited the city, playing with his band in the new Shrine Mosque in that city. He was met at the station in Springfield by 125 members of the Springfield Boy Scout Band, the largest organization of its kind in the world.

The band escorted Sousa to his hotel and played a selection for his benefit at the hotel. Sousa was the guest of honor at a luncheon at the Rotary Club and at a dinner by the Shriners. During the Rotary luncheon music was furnished by the High School orchestra under the direction of Ritchie R. Robertson, director

Sousa expressed himself as much impressed with Springfield's Boy Scout band, stating that music in this country was becoming more Americanized and that it was easier for an American musician to suc-ceed. "We are getting away from the old musical standards," Sousa is quoted as saying, "and newer blood is coming in. It used to be that most famous musicians were foreigners but it is now changing," he said. "In the early days of my band," he "there were many foreigners, but now every leader in every department of the band are Americans except three and they

are naturalized American citizens.

"A finer element is coming into music. In the olden days foreigners coming from peasant families gave us our music. They knew nothing but music and could discuss nothing but music. It is all different now. In my band there are eight University graduates."

Sousa's Band To Play Here On February 23

On Saturday, February 23, at the Masonic Auditorium, Sousa's Band of 100 pieces with the great "March King," Lieut.-Commander John Philip Sousa conductor, will play two brand new programs.

It is planned by the management of the All Star Concerts who will present Sousa's Band, to have all the band organizations in Greater Birmingham to attend the performances, and Lieut.-Commander Sousa has written ahead that in one number, perhaps his greatest march, "The Stars and Stripes Forever" he will conduct all the bands in attendance, together with his own organization of 100.

This should prove the greatest event in the life of any band master or member of any band for Lieut.-Commander Sousa is the greatest of all band masters, and stands preeminent as a band leader.

as a band leader.

The seat sale for Sousa's Band will begin Monday, February 18 at, Clark and Jones, 1913 Third Avenue.

PRIFST'S MIIDAGE

"JAZZING UP JERUSALEM"



Boys band at the Near East Relief orphanage in the Holy city erica, which was once worn by play the latest American airs. The John Phillip Sousa, the famous leader is wearing a coat, found in band master.

SOUSA RELIES ON MANAGERS

Harry Askin Gives "Inside" Story of Concerts.

Months before John Philip Sousa and his band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come on here; everything would have been all right if left to me."

"And, my boy." replies Askin, that is just why I came on; knowing that everything would be all right if left to you, I ran in to leave it to you."

Then he unloads his ideas, based on previous knowledge of the community, population of the near by towns, the trolley radius, and so on. When he gets through the local manager, if without previous knowledge of Mr. Askin, will generally say:

"All right, sir! We'll get you a good house—we'll reach \$1,200, if the weather's O. K."

"That will be nice—just right for the men of the band," Askin will reply. "Now, how about at least \$1,000 for Sousa, himself and something for me, and a bit for the railroads, and, perhaps something for yourself? Let us sto, \$3,500 in all?"

And away he goes to catch his train, and the local manager goes to work; and on the day of the

concert the receipts will, if the estimate be \$3,500, run about \$3,408, and the local manager will get a letter from Askin saying: "All right, Old Top! You did well; and you can pay me that other two dollars next year."

other two dollars next year.

When asked the trick of managing Sousa successfully Askin replied in these words: "The trick of managing the manager."

Sousa's band will, play here twice Saturday at the Tampa Bay casino. The program for the evening concert to be given by Sousa's band at the Plaza theater tomorrow night has been announced. This concert is the third in the series of Philpitt's Artists' concerts, being given this season. An afternoon concert is also to be given.

his hosts being the members of the Arabia Temple Shrine Band. Mr. Sousa heard scores of bands during his tour, and volunteered the compliment that Arabia was the best of all. The

given.

The program for the evening concert:

Miss Nora Fauchald, soprano.
Miss Rachel Senior, violin.
John Dolan, cornet.

George Carey, xylophone. 1—Rhapsody, "The Indian," Orem. 2—Cornet Soio, "Cleopatra," De-

John Dolan,
3—Portraits, "At the King's
Court," Sousa.
(a) "Her Ladyship, the Count-

(a) Her Ladyship, the Countess."

(b) "Her Grace, the Duchess."

(c) "Her Majesty, the Queen."

4—Soprano Solo, "The Lark Now

Leaves His Wairy Nest."

Miss Nora Fouchald.

5—Fantasy, "The Victory Ball,"
Schelling.

6—Caprice, "On With the Dance,"
Strung together by Sousa,
Being a medley of famous

tunes.
7—(a) Xylophone Solo, "Nocturne and Waltz," Chopin.
George Carey.

George Carey.

(b) March, "Nobles of the Mystic Shrine" (new),

Sousa. **S**—Violin Solo, "Faust Fantasia," Sarasate.

Miss Rachel Senior.

Folk Tune, "Country Gardens,"
Grainger.

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, to King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Rameses, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair.

Famous Violinist Here With Sousa, Twice Wednesday

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's band, which might well be a rare old Stradavarlus is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct, in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handleapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist She plays in Columbia with Sousa's band, Wednesday, matinee and night.

INSTRUMENTS NOT SOCIABLE

John Philip Sousa in Farm and Fireside.
Fand instruments have personal peculiarities all their own. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed. Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept howess.

me m D. amanum Miller

Sousa's Band Visits San Antonio

Sousa's Band Visits San Antonio

San Antonio, Tex., Feb. 9.—Sousa's
Band appeared before large audiences
at matinée and evening performances
on Jan. 21, in Beethoven Hall, under the
local management of Edith M. Resch.
The soloists included Nora Fauchald,
soprano; Rachel Senior, violinist; John
Dolan, cornetist; George Carey, xylophone-player; Vinifred Bambrick, harpist, and Meredth Wilson, flautist.

GENEVIEVE M. TUCKER.

JOHN PHILIP SOUSA

BE GIVEN TODAY

Celebrated Director and Band

to Give Program at Armory.

John Philip Sousa and his famous band and soloists will be heard in Jacksonville today, at matinee, at 3 o'clock, and at night, at 8:15 o'clock, in the drill hall of the Duval county armory, appearing here under the auspices of S Ernest Philpitt. This great musical organization is making a tour of Florida, which began Monday in Pensacola.

The principals of the Sousa organization are:

Miss Nora Fauchald, soprano, Miss Norifred Bambrick, harp, Miss Rachel Senior, violinist.
John Dolan, cornet.
George J. Carey, xylophone, William M. Kunkel, piccolo, Paul O. Gerhardt, oboe, Anthony Maly, coranglais, S. C. Thompson, bassoon, Joseph DeLuca, euphonium, J. P. Schueier, trombone, William J. Bell, sousaphone, Gus Helmecke, cymbals and bass drum.
Sousa, the march king, can easily

William J. Bell, sousaphone.

Gus Helmecke, cymbals and bass drum.

Sousa, the march king, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the gleat bandmaster-composer felt that he would like a long rest, meaning, with him, an opportunity to work just as hard along other lines. Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give to them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa

was the part of them what they wanted, and to plan the new season along unusual lines.

That the teur will take Sousa across the continent means, of itself, nothing. What means a let is the activity in performance the tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor lorries, so that the hundred-odd men of the band will not be compelled to lese rest when certain trains are without sleepers or when they run at awkward hou s.

Program.

Tonight's program will be:
Rhapsody, The Indian (Orem).
Cornet solo, Cleopatra (Demare).
John Dolan.
Portraits. At the King's Court

John Dolan.
Portraits. At the King's Court
(Sousa); (a) Her Ladyship, the
Countess; (b) Her Grace, the Duchess;
(c) Her Majesty, the Queen.
Soprano solo, The Lark Now Leaves
His Watry Nest, Miss Nora Fauchald.
Fantasy, The Victory Ball (Schelling)

rantasy, The Victory Ball (Schelling).
Caprice, On With the Dance (strung together by Sousa), being a medley of famous tunes
(a) Xylophone solo, Nocturne and Waltz (Chopin), George Carey; (b) March, Nobles of the Mystic Shrine (new) (Sousa).
Violin solo, Faust Fantasia (Sarasate), Miss Rachel Senior.
Folk tune, Country Gardens (Grainger).

Encores will be selected from the

Encores will be selected from the following composition and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy: Mr. Gallagher and Mr. Shean, Comrades of the Legion, U.S. Field Artillery, The Stars and Stripes Forever, Humoresque of The Silver Lining from Sally, March of the Wooden Soldiers, Rameses, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair.

TWO CONCERTS TO

Attraction Is Coming Under Auspices Of All-Star Concerts.

One of the outstanding features of the programs presented here next Saturday, Feb. 23, by Sousa's Band of 100 pieces, Lieut. Com. John Phillip Sousa, conductor, will be the great band master conductnig all the bands of Greater Birmingham in one number.

Lieutenant Commander Sousa has wired the management of the All Star Concerts, who will present the band at the Masonic Auditorium, that he will do this and if the bands have not the music for a single number he will be glad to forward it to them.

The soloists for the matinee at 3 o'clock for Sousa's Band, will be Nora Fauchauld, soprano; Winifred Bambrick, harpist; John Dolan, cornet, and Meredith Willson, flutist. The following is the program:

(1) "A Bouquet of Beloved Inspirations"-Entwined by Sousa.

"I have here only made a nosegay of ulled flowers and have brought nothing of my own but the thread that the them together"—Montague.

(2) Cornet solo, "The Centennial"

(2) Cornet solo, "The Centennial" (Belstedt), John Dolen, (3) Suite, "Leaves From My Note Look" (Sousa).

ook" (Sousa).
(a) "The Genial Hostess"

The hostess was graciousness per-onified. It was an event to be a uest at her dance or a dinner. (b) "The Camp Fire Girls";

(b) "The Camp Fire Girls";
Drum beats steal softly from over the bills. The militant figures of the Camp Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering lagots. At a command from the guardam, 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 fround and throw themselves in graceful abandon. The twilight shadows deepen into the 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 inlied to slumber.

cadence of the song that inled to slumber.

(e) "The Lively Flapper";
She was an adorable young thing!
Bobbed hair, bright eyed; the embedi-

ment of joyous youth

(4) Vocal solo, "Aria" from Romeo et
Juliette" (Gounod).

(5) "The Portrait of a Lady" (Kam-

enoi-Ostrow) (Rubenstein).

The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing tints against the soft background of the Summer night, outlining the spiritual rather than the physical charms and characteristics of

(6) Fantasia, "The Merrie, Merrie Chorus" (compiled by Sousa). (a) Flute solo, "Valse" (Godard). Meredith Willson.

(b) March, "The Dauntless Battarion"

(new) (Sousa). "Fantasia Oberon"

(Weber-Alvares), Miss Winifred Bam-(8) "Tunes," "When the Minstrels

Come to Town" (Bowron).

Evening, 8:15 o'clock. Soloists: Nora Fauchauld, soprano;

Rachel Senoir, violinist; John Dona, cornet; George Carey, xylophone.

(1) Rhapsody, "The Indian" (Orem).

Among those who have made careful records and researches of the mucia

ful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman and Arthur Farwell. The Indian themes introduced into this rhapsody, were recorded by Mr. Lieurance and elded into rhapsodic form by the wellknown composer, Preston Ware Orem. "Cleopatra" (De-(2) Concert solo,

mare), Mr. John Dolan.
(3) "Portraits"; "At "At the King's

Court" (Sousa). (a) "Her Ladyship, the Countess";

(a) "Her Ladyship, the Country (b) "Her Grace, the Duchess"; (c) "Her Majesty, the Queen." (4) "Soprano solo, "The Lark Now Leaves His Watery Nest" (Parker). (5) Fantasy, "The Victory Ball" Victory Ball' (5) Fantasy,

(Schelling).
This is Mr. Schelling's latest complete work. The score bears the inscription, "To the memory of an American soldier."

(6) Caprice, "On With the Dance" (Strung together by Sousa).

(7) (a) Xylophone solo, "Nocturne (Capra) (Capra) and Waltz" (Chopin), George C. Carey.

(b) March, "Nobles of the Mystic Shrine" (new) (Sousa). "Faust Fantasia"

(8) Violin solo, "Faust Fantasia" Sarasate), Miss Rachel Senoir. (9) Folk tune, "Country Gardens"

(Grainger). Encores will be selected from the following compositions and arrange-Encores will be selected from the following compositions and arrangements of Lieutenant Commander Sousa, "Semper Fidelist." "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Callagher and Mr. Shean," "Comrades of the Legion," "U. S. A. Field Artillery," "The Stars and Stripes Forever," "Humeresque of "The Silver Lining from Sally," "March of the Wooden Soldiers," "Rameses," "El Capitan," "Washington Post," "The Gallant Seventh" and "The Fairest of the Fair."

FAMOUS BAND LEADER HERE



World's greatest band lender and composer, who will appear at the Armory at matinee and night performances today with his peerless band.

had been overdone, at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be

SCHOOLS TRAINING FUTURE AUDIENCES IN LONG BEACH

Armory on Stirring

Program.

to a lady-to provide her with a

"When I first considered the

Californian Children Share in Recent Concerts—Visiting and Local Artists Appear

LONG BEACH, CAL., Feb. 9.—The value of the musical training given in the schools has been demonstrated in various concerts recently. An interesting program by pupils from eight to tourteen years old, who are receiving their instruction in piano, violin, singing and appreciation in school, was given before the Woman's Music Study Club, with Gertrude Fisher, school supervisor of music, as leader.

Sousa's Band appeared before large audiences at the Municipal Auditorium recently at a matinée and again at an evening concert. An interesting feature he performance of two Sousa marches by the R. O. T. C. Band of Polytechnic High School, conducted by the

Herbert L. Clark, leader of the Long Beach Municipal Band, conducted the R. O. T. C. players recently at the High School and complimented George C. Moore, their teacher, on the excellent results of his work.

In a music memory contest in the public schools, George Washington School won the cup in Class A and Burnett School that in Class B. Every child writing a perfect paper in any of the classes contesting will receive a gold, silver or bronze pin. These pins are do-nated by the Long Beach music dealers affiliated with the Music Trades Associa-

tion of Southern California. The silver cups were donated by C. C. Lewis, presi-dent of the Chamber of Commerce. The contest was under the direction of Minerva C. Hall, supervisor of music, and her assistant teachers.

Ethel Leginska, pianist, was enthusiastically greeted in recital on Jan. 18 at the Municipal Auditorium and had to give many encores. Her own Cradle Song and "Dance of a Puppet" were included in the program, and the latter had to be repeated. This was the second event of the Philharmonic course, under the management of L. D. Frey.

Raymond Harmon, tenor, and Stewart Wille, pianist, were cordially received in recital at Fitzgerald Hall.

Florence Middaugh, contralto, and Pauline Farquhar, pianist, were presented in recital on Jan. 19 by the Fitzgerald Music Company. Miss Middaugh, who is soloist of the Christian Science Church of Hollywood, has a voice of beautiful quality. Miss Farquhar, pupil and assistant teacher of Abby De Avirett, played Chopin and Liszt numbers Gertrude Ross presented a program of

her own compositions before the Ebell Club on Jan. 21, assisted by Fred Mac-Pherson, bass, and Miss Ross, reader. ALICE MAYNARD GRIGGS.

Sousa Reception March 7.

WHEN Lieut. Commander John Phillip Sousa, Washington's own bandmaster, comes into his own home town Friday afternoon, March 7, to play in concert at the National Theater, it is said he will be accorded the greatest welcome ever staged for any musician since the days of Jenny Tind, the noted singer.

The late President Harding and John Philip Sousa were made life members of Almas Temple of the Mystic Shrine upon the bandmaster's last appearance here—during Shrine week—and, in recognition of a native Washingtonian who has been accorded honors in every corner of the world because of his musical genius, the Washington Shrine plans to go every other city in America one better in according him a hearty welcome.

Plans are now on foot to make the forthcoming visit of the bandmaster something that he will never forget.

Among the notable soloists with Sousa this year is John Dolan, considered by many musicians and critics the best cornetist in America, if not in the world. Mr. Dolan is not only finished musician but a cultivated man of engaging personality.

Other artists appearing with Sousa's

man of engaging personality.
Other artists appearing with Sousa's Band this season are: Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxobone: Joseph de Lucca, embanium; phone; Joseph de Lucca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

1 1 0

WACO SHRINERS HONOR FAMOUS BAND LEADER

(Special to The Fellowship Forum.)

WACO, TEX .- Karem Shrine temple will honor John Philip Sousa, himself a Shriner, with a banquet and entertainment while he is in the city with his famous band. Sousa will give a concert at the Cotton Palace Coliseum this

D evening. The committee in charge of the dinner and entertainment includes F. O. Burchett. E. M. McCracken, Lee L. Dewey, and W. F. Quebe.

business unp.

Lieut.-Commander John Philip Sousa and his band men will be taken for a ride over the city tomorrow morning so that they may see the many changes made here since their previous visit. Thirty cars will be required to take care of the men and will meet at 10:45 o'clcok on Sixth street between Central avenue and First avenue north.

Sousa will end his thirty-first year's tour of his band on March 8 at Balti-Julia Bran i of sinfield the hame



Miss Rochel, Senior Violinist.

SOUSA'S BAND ONLY SELF-SUPPORTING

MUSICAL ORGANIZATION IN AMERICA



their way through New England and from Portland, Maine, to Portland, Ore., the length of the Pacific coast, across Texas and the old South and will play their way up the Atlantic seaboard to Baltimore, where the journey ends. From the financial standpoint this has been Sousa's greatistics, where the standpoint this has been Sousa's greatistics. The famous Sousa scale of granization of its kind in est year. The famous Sousa scale of ig musical organization of its kind in sale of tickets is alone sufficient "same prices" has brought greater and found that the great opera audiences than ever before and Sousa manager of the season, and the symphony orchestantious programs, because he has his largest band upon which to draw, but he has also made this a season of poor upon and down the land playing novelties and the Sousa programs this of or more engagements a season to the season.

bear the cost of the season, and recourse must be had to the financial backers. The same is true of opera, and even the great Metropolitan Opera in New York is not supported by sale of tickets alone, but has backers to whom it may look in case of a disastrous programs are more varied and therefore ceipts which pay the salaries of more

wear are more varied and therefore more wide in their appeal than ever before, ranging from Schelling's "The Victory Ball" and Grainger's "Country Garden" all the way to the Sousaesque (an annual affair and this year based upon "Mr. Gallagher-Mr. Shean") to the new Sousa marches, "The Dauntless Battalien" and "Nobles of the Mystic Shrine."

Ceipts which pay the salaries of more an 100 musicians and soloists as ell as the tremendous items of transpalled the past thirty-one years, each year giving 2.000,000 to 3,000,000 people good music and they have rewarded him with their dollars as well as with their applause. And it is significant that the greatest Sousa audiences have not been confined to the largest cities. Sousa was revealed for the first Cleveland, Ohio, on September 30th, price of \$2.00 and a minimum price of 50 cents for two concerts. The volume of business may be compared with that of the Metropolitan Opera house in New York, where the maximum receipts at \$7.70 for the best seats is about \$13,000 a performance. Recently, Harry Askin, Sousa's business manager, compiled a short list of representative cities which tend to show that Sousa's popularity is not dependent upon locality or population. All the figures are for one concert, and for his last season (1922) and follow:

Charleston, West Va., \$8,500; Bangor, cause he has met a popular appeal Maine, \$5,000; Rochester, Minn., \$4,200; Atlanta, Ga., \$7,200; Washington, D. C., taken his music to the people. Includ-



Sousa was revealed for the first time, with the announcement that the guarantees posted for the coming 1922. Here \$17,778 was paid, at a top season for the concerts of Sousa's price of \$2.00 and a minimum price of band, amounted to more than \$400,000. Yet these guarantees, stupendous as they appear, are mere formalities, taken to bind contracts, since it is a boast of the Sousa organization that there has been no instance in eight seasons, in any section of the country. or in any kind of weather where the receipts for a Sousa concert were not greater than the guarantee of the local concert promoter under whose management the band appeared.

It is evident to the most innocent bystander that Sousa has prospered

CIST REVIEWO CHANGE CHANGE

THE Shubert Belasco is offering two tickets for the price of one for next Monday night to a mailing list of patrons, by way of introduc-ing its new farce comedy, "The Lady

THE latest example of carrying marines to Quantico has just

A SWELL BAND

Roger Wolf Kahn, son of Otto H. Kahn, financier and Maecenas of the American theater, has organized a jazz band and will appear as its conductor, Variety reports. The band has already been booked for many society dances in New York, it is said.

come to light.

It is reported that when John Philip Sousa and his ninety musicians arrive March 7 to play their concert at the National, they will be met at the Union Station by a brass

Almas Temple is reported behind the move to fight cornet with trombone. The bandmaster is a life member of that organization.

WILLIAM HARRIS, JR., has been W in town looking after his latest production, "The Outsider," now at

He was looking very happy at the first night, which would seem to indicate that nothing was amiss in his particular Denmark.

With Bill Brady and C. B. Cochran here, too, it has been a boom week for prominent managers in this little backwoods village.

AMERICA'S MARCH IS NEARING ITS THIRTIETH YEAR OF AGE

Sousa's most popular composition has never been out of one of his programs since it was composed and will be heard here at the f Plaza Friday afternoon and evening

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World war. What is more, we have earned how to cheer it; it is, pernaps, the most vitally American une anybody has heard.

Oddly enough, Sousa, himself, loes not regard "The Stars and stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedi eated to the United States marine corps. Previously to the publication of "The Stars and Stripes," American public liked best "The Washington Post," which still stands up," especially when Sousa s in direction of the performance. NASTERLA.

"Good Music Waits Inspiration"

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the 31st year with the great organization which bears his name.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. 'In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music, as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at 2 and who would come through. But march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the new work for my programs."

Sousa and his famous band will appear at the National day night, March 3. ter Mon-



Durales 30

Premier Bandmaster

William Bell, with his big saxophone, both with Sousa's band, here

HERE NEXT WEDNESDAY

A Dixie tour is being made by Lieut. Comndr. John Philip Sousa as the last isp of his 31st annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., February 1 Sousa is visiting 38 dities in

ruary 1, Sousa is visiting 38 cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North C

lina, Virginia, the District of Columbia and Maryland before ending his

season in Baltimore March 8. Sousa's Dixie tour comes at the end of what has been his most successful

season. Starting from New York in July, Sousa and his organization of 100 bandsmen and soloists have played



Deserting for a moment his duties as America's premier bandmaster John Philip Sousa (above) essays to direct traffic in a Los Angeles street As a traffic officer he is said to be an excellent bandmaster.

Sousa. fact that during his thirty- tret annual tour, he will visit more than 200 cities in which he has appear-

which some the an

The lasting popularity of Lieut.

Com. John Philip Sousa, the famous bandmaster, is indicated by the
ous bandmaster, is indicated by the
concerts, to be given at the Columbia ous bandmaster, its thirty-test anfact that during his thirty-test annual tour, he will visit more than
200 cities in which he has appeared at least ten times during the
third of a century which he has
spent at the head of his own band
spent at the head of his own band
Sousa will be here next Wednesday.

The atter on Next Wednesday,
he will have with him, among other
or notable solosist, John Dolan,
considered by many critics and
musicians the best cornetist in
America, if not in the world. Mr.
Dolan has all the qualities of an
artist and, though the cornet is
concerts, to be given at the Columbia Theater on Next Wednesday,
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considered by many critics and
musicians the best cornetist in
America, if not in the world. Mr. he executes the most difficult selections with the greatest of ease, and his tones always are a joy to his hearers.

THE OLD TOWN BAND.

Membership in the town band as a boy or a young man seems to have small city. been the prerequisite to success in life to the majority of Americans of the present generation, according to the present generation, according to in the smaller communities and in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many communities where the town band is rightly con-Sousa, the famous handmaster Wherever Sousa goes he meats the pre-eminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands lo-

"A few months ago, the late President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military College," says Sousa.

cated in the smaller cities and

we both agreed that a generation ago the brass band was an important feature in the social life of the siveness as much as brass band

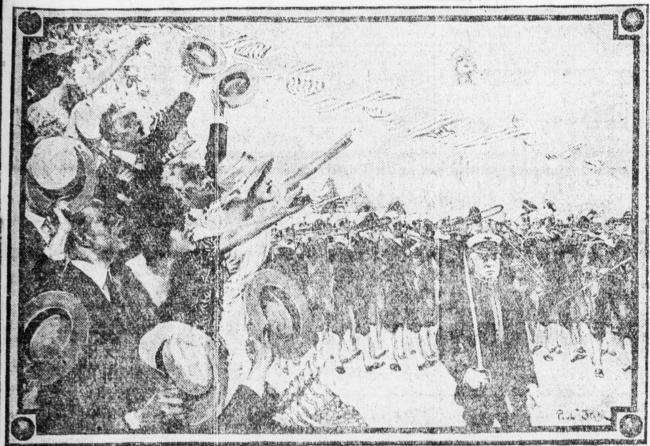
"A generation ago the brass band was a matter of intense town pride sidered the community's best adver-tising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothbeen members of brass bands, and community was to be found in the hold an ex-bass drummer?

has been more than ordinary successful in life in a profession, in business, or in politics, who does not directions upon repertory. Many incity or town. Most of them seem to been players of alto horns, tenor horns, E flat cornets and E that a great number of young men flat clarinets; instruments which who were in my Great Lakes Naval have almost disappeared in modern training bands during the World original when I remark that nothing catches the feminine eye quite as many of them were performers upon training bands during the World War, have become musical directors orary degrees from the Pennsylvania Military College," says Sousa. "In the course of the conversation the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked the president remarked that he had tunities to see the world through the president remarked that he had tunities to see the world through the president remarked that he had the president remarked the president remarked that he had the president remarked the president remarked the president remarked that he had the president remarked the pr been a bandsman as a boy. I then trips to Fourth of July celebrations at the county seats or upon great whom I have met in my 31 years at the head of my own band who have the head of my own band who have head of my own band who have head of my own band who have the head of my own band who have the head of my own band who have ambitious, aggressive youth of the head of my own band who have the

siveness as much as brass band training which made them great or successful.

Seriously, however, for the good of music I am much gratified that community pride in brass bands has enjoyed a tremendous growth.

the country in the past few years.
When I am on tour there is particularly since the war. I get scarcely a city in which I visit many letters asking for advice upon where I do not meet some man who band organization and instrumentabreak down and confess that he had dustrial concerns over the country been a member of a band in a small are organizing company bands, and I hope I may be pardoned if I boast



photographic reproduction of an oil painting by Paul Stahr which was presented to Lieut, Com. John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the "March Past" of the band battalion organized by Mr. Sousa during the late war.

UNDERWOOD -84 UNDERWOOD 8

Sousa Among Friends

However vociferously dogs may react to music, the musician apparently cites no disturbance. Here is John Philip Sousa in the peaceful midst of uppy Doodles," "Piggy Wiggles" and "Teddy." Their pedigrees show ach more elaborate across but these are what they go by.

Want March Tampa to Be Included in Sousa

Inasmuch as the march "Tampa," written by Mrs. Nella Wells Durand, of this city, has been pronounced a wonderful composition by some of the foremost music publishers of the country and because it has won popularity among tourists and others who have heard it played on several occasions by Newberry's Band in Plant Park efforts are being made to have the new march dedicated to the city of Tampa played by Sousa's band next Saturday night.

While it is recognized that Sousa's band of eighty-tive pieces comes to Tampa with a set program and that it is asking much of the famous band director to change it, efforts are being said the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the consent. To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from Taunhauser,' the Pilgrims' Chorus from 'Faust,' the Pilgrims' Chorus from 'Faust,' the Pilgrims' Chorus from 'Trofatore' and the Elopement Chorus 'Trofatore' and the Elopement Chorus from 'Pinafore.'

"The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a Refing made by Secretary Dickie of the season, will bring a greater degree Board of Trade and others to make it of popularity to this form of music." City of the former, "Impetus," she consert waltaes. One of the former, "Impetus," she expects to dedicate to Sousa.

MOROCCO BAND PAID UNUSUAL COMPLIMENT BY PEERLESS SOUSA

Home

An unusual tribute to the ability and training of the Morocco Band of the local Shrine Temple will be made this afternoon when the band members will take their instruments, sit on the platform of the Duval county armory, and take part in the Sousa program,

Sousa program.
Si Washburn, director of the local band, will yield the baton to Lieutenant Commander John Phillip Sousa.
The hand of the master will be raised and Jacksonville.

The hand of the master will be raised, and Jacksonville's famous amateur band will swing into the stirring strains of the "Stars and Stripes Forever" march, written by Sousa, band master and composer extraordinary

dinary.

Sousa is quoted as saying that Jacksonville's Shrine band is one of the finest in America. He will back up these words by having Jacksonville's amateur organization play his favorite composition on the same program with his own peerless musicians. The concert by Sousa's Band will take place this afternoon and tonight.

HERE MARCH 5

Famous March King Will Give Two Performances At Academy

Norfolk is to hear John Philip Sousa's famous band once more. With the great march king at its head this favorite organization will appear at the Academy of Music afternoon and night of Wednesday, March 5, and for that day only.

The chorus is glorified by Lieut.-Com. John Philip Sousa in one of the novelty arrangements which has has made for his thirty-first annual tour at the head of the band which bears his name.

"The Merrie, Merrie Chorus," a. collection of choruses from grand opera and lights operas has been put together into a Sousa melody, and Mr Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorifie1 the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa.

"This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best re-

Swammer Milh SOUSA TO PLAY NEW

SONG HIT TUESDAY

'Mr. Gallagher and Mr. Shean" Subject

"Mr. Gallagher and Mr. Shean," the popular song hit, which has enjoyed so much wide popularity since its appearance, has been made the subject of the latest humoresque by John Phillip Sousa and this will be given at the appearance here of the great compose; and his band next Tuesday, matinee and night. Every year, as his patrons well

next Tuesday, matinee and night.
Every year, as his patrons well know, Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean." the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

ties, national figures.

It is characteristic of the March King that he has never ignored: King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies, as a restlit of Sousa's use of the une in communi-

STUDENT DEPARTMENT

Members of the Student Department of the Friday Morning Musicale will please take notice of the change mill please take notice of the change in the place of meeting for the program to be given on Saturday. Because of the necessary preparation for the Sousa doncerts to be held in the Casino on Saturday, the program will be given in the Woman's Club House in Plant Park at the regular hour, the cleak 10 o'cleck.

The special features for the morning will be the "Caprice," "Nocturne," Scherzo" and "Spinning Song." The meeting will be in charge of Miss Mabel Snavely, and the program will be rendered as follows: Piano, "Capriccio" (Scarlatti), Josephine Johnson; violin, "Nocturne" (Field), Marguerite Kreher; reading, (a) "Miss Nancy's Gown," (b) "The Flag, Mey," Roberta Moore; piano, "Sonata in C" (Handel), Dorothy Kidd; piano, "Scherzo" (Mendelssohn), Caroll Grantham; reading, "Little Johnny at the Fair," Virginia Bashford; "Spinning Song" from "The Flying Dutchman" (Wagner), Winifred Bush.

SOUSA'S BAND

Instrumentalists and Vocalists in Profusion for Richmond Concert.

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.

Miss Rachel Senior, violinist, is another artist who has won much praise by her thorough mastery of this instrument.

All of the solois's with Sousa's band will appear at each of the two con-certs to be given at the city auditorium for the benefit of the Girl Scouts March 6.

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

Then on the list there is George

Carey, master of the xylophone. The flute soloist, R. Meredith Willson, has a perfection of artistry and his play-ing possesses rare beauty. Then there is John P. Schueler, trombonist. That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without a 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.

Coming to Jacksonville under the auspices of S. Ernest Philoitt, on a tour of Florida, the appearance here Thursday, at matinee and at night of Sousa's famous band, is peing greatly anticipated.

Lieut. Com. John Philip Sousa, who this year leads his famous band forth for its thirty-first annual tour, rings the changes in American his tory in American food. Sousa, because he is traveling eight or aino months of the year, has opportunity to keep up with the changes in foods in every section of America.

foods in every section of America.

"My father in Washington had inherited some of the food preferences of his European forebears," says Sousa. "He loved salads of all sorts, and he delighted in the greenery which has found its way into the American menu largely in the past decade. I inherited this particular liking, and I remember that in the early year; it was a hardship to take the long tour through the middle states and the Northwest, particularly in the winter, because of the absolute lack of green vegetables in the diet.

"Now the refrigerator car, quicker transportation and the development of the vegetable-raising sections of

the South have changed all that and it is as possible to get a tomato. I cucumber or a head of lettuce is Winnipeg in January as it is a though and miles further south. I think the whole nation has gone to eating head lettuce in the past decade and I am greatly surprised if head ictuce said has not replaced coined beef and cabbage as our national dish.

beef and cabbage as our national dish.

"But there is at least one respect in which the 'good old days' wers the best. That was in respect to game. Knowing my fondness for game. More then the various cities with game diamers, and often my tours were great feasts upon haunches of venison, bear meat, duck, prairie chicken, quait and even buffalo meat. Of course game is no longer plentiful. Its said by hotels and restaurants is formed den and it is only when I meet friend who is a sportsman that find myself sitting down to a game dinner nowadays."



alasta Sourced

JOHN PHILIP SOUSA AND HIS GRAND-CHILDREN. The great band

leader who will conduct a concert in Atlanta at the auditorium February 27. Underwood & Underwood.



Six medals conferred by four n governments may be worn here by Lieutenant Commander John Phillip Sousa, who will be here next Tuesday for two performances with his company of 100 musicians and solo artists. The ticket sale so far has been very good and it is expected that the Municipal Auditorium will

be crowded to capacity.

Much interest is attached to the

fact that the High School Orchestra and probably the Shriners' Band will be heard in a selection with Sousa's hundred musicians. The well-known solo artists, which are always a great attraction at Sousa's concerts, will have a prominent part on the program; Tuesday matinee and night. The artists who will appear in solo rumbers here are: Miss Nora Fauchald, soprano; Miss Rachel-Senior, violin; John Dolan, cornet, and George Carey, xylophone.

The same scale of popular prices, which have enabled many to attend Sousa concerts who would have otherwise been unable to attend, will again be effective here. prices are 85 cents, \$1.10, \$1.65 and Tickets for both matinee and night are on sale at Nunnally's, on Bull street.

MANY AND PROPERTY

Sowsa's manager says that the receipts during the last two weeks when the band was in California, exceeded \$65,000, the largest business, he claims, ever played to by any musical attraction in that time.

SOUSA'S BAND COMING TO AGADEMY NEXT MONTH

John Philip Sousa, march king and America's favorite bandmaster, with his famous organization, will be the attraction at the Academy of Music Wednesday afternoon and night, March 5, and for that day only. "Sousa's Band" is a household name in Norfolk and it always finds a real welcome awaiting its coming to this

That Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey is in every sense a transcentinental tour is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's Day, and his farthest to the southwest at San Antonio, Tex. He will play his engage-ment farthest to the southwest at Miami, Fla. The tour this season begins early in July and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people

than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

Marquette university has given Bousa a degree. He is a doctor mu-Well, music needs one.

LASTING MUSIC IS RESULT OF EFFORT

Sousa Declares "Inspiration And Perspiration" Among Essentials

It takes time and work, as well as inspiration, to compose, evolve or write music that has staying quali-

It takes time and work, as well as inspiration, to compose, evolve or write music that has staying qualities, declares bleutenant Commander John Philip Sousa, perhaps the world's hest known bandmaster, who will appear for afternoon and evening concerts, with his band, at the Tampa Bay Casino on Saturday, February 16. The sort of music that lasts, Sousa thinks, cannot be turned out while the publisher waits outside the door. "Inspiration and perspiration" he says, are among the main ingredients of real music, the same as they are of other artistic achievements.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star, and all the time he must have in mind the limitations of that star. Such music, as a rule, lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches, without exception, have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat,' which I consider among my first ten at least, in Mitchell. S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas, of course, were long in the making, but the central idea came in a moment, out of the proverbial clear sky and then was developed.

"I believe I could write a march in an hour or two, and play it in an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number read at 2, and who would come through. But march and song number read at 2, and who would come through. But march and song n

SOUSA'S BAND RECITAL.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieut. Com. John Philip Sousa's band. Sousa is now on this 31st annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America. Source more than any other America, Soura, more than any other American musician has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard concerts each season bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera house in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career, scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last year by The Philharmonic Orchestra, of New York and by the Chicago and New York Symphony Orchestras.

"I think I was the first band conductor to play Grieg's 'Peer Gynt' suite and the collection and weaving of material such as the grand opera choruses which this year from the basis of 'The Merrie Merrie Chorus' and the collocation which last season took the form of a bouquet of best-beloved tunes and this year a chance collocation entitled 'On with the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep place with the public tests."

Soura and his band will give two concerts at the City Auditorium Sunday 24, Tickets for both concerts are on sale at Montgomery Talking Machine Company, 104 Dexter avenue.

JUSA'S MARCHES BE FEATURED HERE

TUESDAY AT AUDITORIUM

Popular Scale of Prices to Be in Effect

Be in Effect

Sousa's great marches, the feature of his compositions by which he has gained the eminence of being a real national celebrity, will again prove to be a great attraction at the concert which Sousa and his great band will give next Tuosiay at the Municipal Auditorium. In spite of the great popularity of Sousa, no increase in admission prices has been made, the same popular scale prevailing. The seats range in price from 85c to \$2.20, and are on sale at Nunnally's, on Bull street.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the Southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nincties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan," sung by Hopper and the chorus in Sousa's operetta of that name, brought the immortal exponent of "Casey At the Bat" his greatest measure of fame.

When one hears "Semper Fidelis" one remembers that era when revolutions were a duily affair in the Latin-American requires have landed and have the situation well in hand." And "Semper Fidelis" states Marine Corps.

And so the Sousa titles go. The bald plays "Sabres and Spurs" and the "burs of '28" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathiander of Panama" are all typical—and topical—Sousa titles, reflections of American history, their significan

astroville 18/21 Sousa Thrills Two

Big Audiences Here at Armory Yesterday

An armory nearly filled to the doors greeted John Philip Sousa and his great hand last night, listened to perfect music for nearly two hours and a half and turned to

their homes thrilled and happy Sousa understands audiences. His ready response never failed to come, returning for the clamorous applause what the people wanted—his "Stars and Stripes Forever," others of his famous quicksteps, his weaving of popular melodies into medleys that are distinctively Sousa.

Sousa also is a great picker of soloists, and the work of Joan Dolan, cornetist; Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist, and George Carey, on the xylophone, was splendid and won well-merited approval.

By far the most remarkable of By far the most remarkable of any of the numbers presented last night was the Victory E. Il Fantasy of Schelling, written around Alfred Noyes' famous poem. The rendition of dance-hall music with a battlefield background, and the finale with the dying gasps of the wounded followed with the inspiring notes of taps brought a deep hush upon the big audience.

Every encore was a delight. The

Every encore was a delight. The first was "El Capitan," then "Bambalina," then the "March of the Minute Men." Miss Fauchald followed her number with the "Belle of Bayou Teche," "Carry Me Back to Old Virginny" and "Dixle." Sousa's next encore was his march, "Solid Men to the Front." In his medley written around "Gallagher and Shean," Sousa stepped into some of his daring contrasts, with "Drink to Me Only With Thine "Drink to Me Only With Thine Eyes" paired with such melodies as Yes, We Have No Bananas."

The saxophone octette proved a big hit, and was followed by the new march, "Nobles of the Mystic Shrine," played with the Jacksonnew march, "Nobles of the Mysche Shrine," played with the Jackson-ville Shrine band assisting in the ensemble. Then came the famous "Stars and Stripes"—America's "official march," and with the violin artistry of Miss Senior, and the closing harmonies of Percy Grainger's famous folk tune, "Country Gardens," a delightful evening came to a close.

The band continued its northern trip, taking a late train of Jacksonville last night.—A.G.

SOUSA, GREAT BAND LEADER, DECLARES E-STRING TELLS WORLD'S LOVE STORY The World Famous Sousa's Band to Be Heard Here

JOHN PHILLIP SOUSA.

THOUSANDS ENJOY

SOUSA CONCERTS

Jacksonville Music Lovers Thrilled

By Playing of Noted Band.

(By GEORGE HOYT SMITH).

Several thousands of Jacksonville's good people enjoyed the music of Sousa's band yesterday. The coming of John Philip Sousa and his magnificent concert band has been anticipated for some time, since the announcement perhaps by S. Ernest Philpitt, who has brought a number of musicians and organizations to the city in this and previous seasons. The Duval armory was well filled for the afternoon and evening concerts and the audiences certainly enjoyed the full programs given—full and running over, for Bandmaster Sousa was most obliging and sometimes there were three extras added when the applicate indicated a desire for more. The encore numbers included the most familiar of Sousa's marches and many compositions of others, now the vogue, all given with the best that the remarkable gathering of instrumentalists could give. In the afternoon there were some special features and the soloists received great attention and evidently delighted all present. There were many of the bandmaster's compositions, or compilations, perhaps some could be called, during the engagement and ample demonstration of the possibilities of the band.

The largest audience was at the

Coksonnelle

Famous Musician With Band to Appear at City Auditorium of Montgomery

"If the E-string of the violin never had been inverted, I wonder how much love there would have been in the world?" Lieut. Com. John Phillip Sousa, the famous bandmaster, recent-ly propounded the question pensively ly propounded the question pensively as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare seent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden. "However much love there might be in the world, there would be little in music if we did not have the E-string,' Mr. Sousa continued. "I wonder it many people, even musicians,

det it many people, even musicians, have ever remarked upon the fact that the greater part of musical love expression of the world has come within the range of the E-string of

"It is very difficult for me to recall a love theme of any great renown which did not fall within this range and I have taken particular note, since! made the discovery myself, to watch the effect of the E-string mutic whenever I have attended a violing sic whenever I have attended a violin

recital or a concert.
"Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight,' from 'In a Persian Garden', the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korsakoy or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are sing-In opera when the strings are sing-ing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is

"A band of course does not utilize the violin and the voilin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin I always can sense very definitely the love response in my audience."

Sponse in my audience."

Sousa this year is carrying more than 100 musicians. This well known organization will give two concerts at the city auditorium Sunday, February 24. Tickets are on sale at the Montgomery Taking Machine company 104 Dexter avenue.

"THE OLD SOAK."

For that vast portion of the thea-re-going public that likes its stage tre-going public prevender high seasoned with laughter there should be keen anticipation in the announcement of the highly appearance in this city at the Grand theatre Thursday, February 21 of Raymond Hitchcock in Don Marquis' successful comedy "The Old Soak". Hitchcock is a prime favorite and the Marquis play enjoys the endorsement of an entire season at Arthur Hopkins' Plymouth theatre in New York.

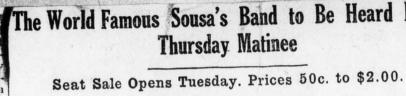
The playwright is widely known as the creator of The Sun Dial, the hu-morous column of The New York Sun and it is from this newspaper feature he has transferred the chief character to the stage,

Clem Hawley as exploited by Mr. in The Sun Dial has evidently been vitalized into an admirable central figure of the comedy and being surrounded by a number of choice spirits of his own locale becomes a dramatic type that affords abundant material for a well conceived and altogether delightful stage diversion The wholesome humor and quaint philosophy that have always characterized Marquis' creations are said to form the basis of the story with simple but entertaining plot that is sustained with unique craftsmanship through the play.

The loss to musical revues of the popoular "Hitchy" will be the gain to the legitimate stage, and the actor is said to have hesitated in making the departure until the creation of Clem. Hawley, a character in which he be-lieves there is scope for a portrayal that affords him artistic possibilities always denied him in the ephemeral heroes of song and dance concoctions. The management lays great stress upon the injunction to the public not to misconstrue the title into a brief either for or against the prevalent

SOUSA AND HIS BAND

childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. argument in the case of Lieut. Com. John Philip Sousa, the famous landmaster. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was eleven years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven, he saw the great-est military event, which had ever taken place on this continent, the grand review of the Union Armies, the Washington. Sousa was eleven in Washington. Souse was eleven and his father Antonio Sousa, was one of those who marched in the rand review. Sousa and his band



aug chrost 1/17/21

ASKIN ON "MANAGING SOUSA"

Well-Known Impressario Says That the "Trick of It Lies in Knowing How to Manager the Manager"

Months before John Philip Sousa and his band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come on here; everything would have been all right if left to me."

ing that everything would be all right if left to you, I ran in to leave it to you."

yoursell? Let us say, \$3500 in alt?"

And away he goes to catch his train; and the local manager goes to work; and on the day of the con-

Then he unloads his ideas, based on previous knowledge of the community, the population of the nearby towns, the population of the hear-by towns, the trolley-radius, the bill-board acreage, and so-on. When he gets through the local manager, if without previous knowledge of Mr. Askin, will generally say:

"All right, sir! We'll get you a good house—we'll reach \$1200, if the weather's OK."

"That will be nice—just right for the men of the band," Askin will reply. "Now, how about at least \$1000 for Sousa himself, and something for me and a bit for the rail-"And, my boy," replies Askin, roads, and, perhaps, something for "that is just why I came on; knowyourself? Let us say, \$3500 in ali?"



John Philip Sousa who will lead his famous band of 100 musicians at the Imperial Thursday, matinee only. Seat sale opens Tuesday.

Great Bandmaster Coming Here Soon; Brings a Marvel

The greatest bandmaster in the world without doubt is Lieut. Comdr. John Philip Sousa, who brings his famous band to the National on March 7. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As every one knows, drumheads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity, even when there has been no rainfall, causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drumheads to split. The manufacturers were told to spare no expense in evolving the kind of drumhead which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drumheads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sun-shine, Helmecke's big drum beats

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the prop-erty of a Manchurian executioner who on execution days, by crashing them together, announced that he awaited the condemned.
"The average layman does not real-

ize the importance of the bass drum-mer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches are primarily written to be marched to. One does not march to trombones, the trumpets or the clarinets, but to tthe bass drum. And no necke with my band playing a march will differ with me when I declare hat my bass drummer has the spirit and the soul of a great artist.'

When Helmecke is not touring with lousa, he is a member of the orchesra of the Metropolitan opera house n New York.

attacka Gallagher and Shean

PURE SONG LAW WOULD SUIT SOUSA

Famous Bandmaster Says He May Suggest Soda Measure to Congress.

In a jocular mood, recently, Lieut. Comndr. John Philip Sousa, the fa-mous bandmaster, out of the wealth his musical experience, drafte! up a bill, which he may present to the next congress in the interest of music in the United States. Mr. Sousa's bill is entitled the pure song bill and, if passed, it would create considerable of a furor along "Tin Pan Alley" as the song publishing dis-Pan Alley," as the song publishing district in New York is termed, and in the ranks of the artists of the two-a-Sousa brings his band here next

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my 'pure song bill.'
The first section of the bill would authorize the proper authorities, their discretion, to send back to the states they say they want to go back to the young men who are now singing the 'locality' songs. Recently I attended a vaudeville performance New York and was entertained by a young man, who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow morning or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and

And he made it worse by saying 'goil'

"I wonder if it is generally known to the great American public that the young man who glorified the Southern 'mammy' in song is the son of a Philadelphia rabbi, who on a fortune made from 'mammy' songs plans upon his retirement to live not in the research to have made famous but at wonder if it is generally known gions he has made famous but at Great Neck, L. I."

SAXOPHONE

New Feature Planned by March King-Will Be Aided by Battery of Xylophones.

Atlantans who love the plaintiv moan of the saxophone as well a the blare of the big bass horn, wi have ample opportunity on Wednes day of next week, when Sousa an his band come to the Auditoriur for two concerts. For one of th features of this year's band is samphone octet, re-enforced by a

battery of xylophones.

John Philip Sousa, though a con poser of excellent music, is very fa from a "high brow" in arrangin

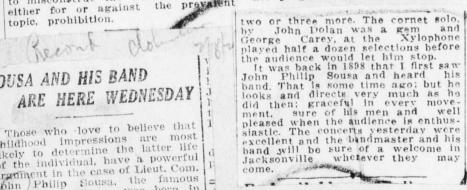
programs for his 85-piece band. "Folk who want symphony musi go to hear symphony orchestras, he said in an interview recently "But a band draws a cosmopolita audience, lovers of grand opera an lovers of jazz, and it is my desire al

That doesn't mean 'cheap' music, for popular music really must be good. But it must be tuneful, above all."

The programs for both concerts this year are entirely new, as are the soloists carried with the band, but the favorite old Sousa marches will be played as encores. More than 10,000 persons heard Sousa's Lind in Atlanta two years ago, and the "March King" was forced to play almost a dozen of these old favor-

Consummate Master When Lieut, Col. John Philip Soura comes to National for his conto be given Monday night March and he will have with him, among other notable sololsts, John Dolan, considered by many critics and musiians the best cornetist in America. if not in the world. Mr. Dolan has all the qualities of an artist, and, though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones always are a boy to his hearers. Mr. Dolan is not only a finished musician, but a cultiated man of most engaging personality. But to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's. great worth looms in the fact that he is the consummate master of his chosen instrument-the solo and concert cornet.

Other soloists appearing Sousa's band this season are Miss Marjorie Moody, sporano; Miss Nora Fauchald, sporano; Miss Bambrick, harpist; Miss Senior, violinist; Meredith Willson, flute; William Kunkle, piecolo; John P. Shueler, trombone: Frederick W. Bayers, saxophone; Joseph de Luces, cuphonium; William Bell, sous and George Carey, xytophone



lations, perhaps some could be called, during the engagement and ample demonstration of the possibilities of the band.

The largest audience was at the night concert and the program was perhaps a little more pretentious, alalthough each concert was complete in detail and greatly enjoyed. A peculiarly interesting number was the Fantasy. The Victory Ball, by Schelling, This score, written on Alfred Noyes's poem of the same name, is welred beyond description and yet fascinating in its development and suggestion. It is difficult to understand how such a composition could be scored for a band, and yet it had been done and was marvelously well played. The "Portraits" by Sousa, introducing three very distinct yet related tone pictures, pleased me very much. They are unquestionably the bandmaster's best recent work and demonstrate his absolute mastery of technique as well as picturesque immagination. His "On With the Dance" pleased everyone although there was nothing new except in instrumentation from what he has often done before. The opening number last night, Rhapsody. The Indian, (Orem), very delightfully introduced themes made familiar by Cadman. Lieurance and others, The band is just about as complete as an organization of the kind can be and to meet it seemed that there had been perhaps a few changes from the last time here—perhaps a few less trombones and more cornets and French horns, an improvement certainly. A masterly array of wood-winds was evident in many of the scores and this with perfectly controlled percussion instruments rounded the harmonies better than ever before.

The evening's concert included almost everything in music, for there were vocal solos and solos on the xylophone, cornet solos and violin solos and double quartets for the saxophones. The singer, Miss Nora Fauchild, sang and the audience called her back and she sang again and again—concluding with Dixie, which was as always received with deafening applause. Miss Rachael Senior was the violin soloist, and the great audierne was also plea

day. Sousa Wednesday.

all: "I wanna go back; I wanna go back, I wanna go back to the Bronx."

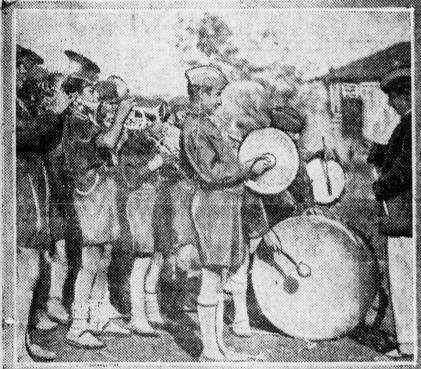
for girl and erl for oil.



Sousa Among Friends

However vociferously dogs may react to music, the musician apparently excites no disturbance. Here is John Philip Sousa in the peaceful midst of "Puppy Doodles," "Piggy Wiggles" and "Teddy." Their pedigrees show much more elaborate names, but these are what they go by,

"JAZZING UP JERUSALEM"



Boys band at the Near East Re- old clothes contributions from Amlief orphanage in the Holy city erica, which was once worn by play the latest American airs. The John Phillip Sousa, the famous leader is wearing a coat, found in band master.

SOUSA MARCH 8

Sousa and his band will come to the Lyric on March 8. Matinee and evening concerts will be given. The present tour of the famous bandmaster is proving the most popular of his career. He is presenting an entirely new program, including "On With the Dance," "The Merrie Merrie Chorus," Ernest Schelling's "The Victory Ball" and two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic There are also two new Sousa humoresques, "Mr. Gallagher, Mr. Shean" and "Look for the Silver Lining.'

The soloists will be Nora Fauchald, soprano; Winifred Bambrick, harpist; Rachel Senior, violinist; John Dolan, cornetist; George Carey, xylophone; Meredith Willson, flute; William Bell, sousaphone, and William Kunkel, piccolo.

SOUSA PROVES HIMSELF ONE OF GREATEST BANDMASTERS

mass of Americans by the designapeal to the popular fancy in his brass and reed ensemble. tion which he won through his apwonderful march music, but as the triumphs he is achieving a more poem of Alfred Noyes, which dehis lofty ideals as an interpreter of greater things. "The March King" will never be less that the great inspirer of human hearts through the medium of those compositions that have become classic that describes the spectacle is one last and he was unsparing in his

Great Bandmaster Will Pay

Compliment to Two Colum-

bia Bands When Here Wed.

Sousa, the great bandmaster who comes to Columbia Wednesday has graciously consented to pay two lo-cal bands the distinct compliment of

allowing them to apear in his con-

certs, for a few numbers, as "added attractions" to the regular pro-

At the afternoon concert the high

school band will be directed by Sousa in playing the "High School

Cadet March" and in the evening the Shriners band will merge with

the world renown band in playing

several selections, the combined or-ganizations being directed by the

baton in the hands of the great Sousa himself.

John B. Rodgers, conductor of the

Shriners band last night gave the details of the arrangements be-tween his organization and the Sou-sa artists for the former's partici-

pation in the evening's rogram. Mr. Rodgers referred to the fact that

the men of his aggregation already had a limited experience in playing under the direction of Mr. Sousa for when the Imperial Shrine met

last year in Washington, Mr. Sousa put the musicians of Omar Temple

put the musicians of Onica through the orchestral "paces" on one occasion and the South Caro-

ing for" the "great and only" Sou-sa, although of course, their con-nection was brief and more of a novelty than anything else.

-Knows Many Columbians. Mr. Sonsa has been appearing in Columbia many years and always

renews many acquaintances on his annual visits. He and Mr. Rodgers are "buddies of the brasses" of

many years standing. For many years Mr. Sousa carried as one of

his leading slide trombone scloists

a Columbian, Arthur Garing. Mr. Garing's friends here have not kept in close touch with him in recent

years, so far as can be learned, but

it is not believed that he is now in the Sousa organization. When Mr. Sousa visited Columbia two years

ago Mr. Garing was director of the band of the Hippodrome, New York's great playhouse, and Mr. Sousa enthusiastically related the

details of the very successful career that his former artist was carving

for himself in the metropolis.

linians thoroughly enjoyed

band under his direction, Sousa nal tribes is injected into the ren-John Philip Sousa will always be affectionately known to the great seffectionately known to the great some of the richest interpretations that have ever been heard from a

Some of it was weird, creepy, positions that have become classic that describes the spectacle is one last, and he was unsparing in his and that will live as long as Amer- of the most gripping compositions responses to the demands for enicans have red blood to be stirred. that has ever been done. Only a But he will be more than that to great bandmaster could attempt Outstanding among the those lovers of music who love to the theme. Sousa demonstrates numbers was the rendering of Sousee the medium employed in the his qualities of leadership and in- sa's own group of musical porinterpretation of those themes that terpretation by the power he held traits, under the general title, "At touch deeper emotions than those accompanying the march of human dering of the remarkable number. It was not a lit was magnificent. In his great concert last night at composition that would appeal to conception and marked by a wealth the Plaza theater, when every inch the mass. It will never be popular of technical expression the number of room was filled to hear the great lar. But it is rich in the elements bers were faultlessly rendered.

Again, in the presentation of Orem's rhapsody, "The Indian," all the mystery and tragedy, the pathos and the romance of the aborigi-

agry portrayed has the effect of almost materializing the spirits of a vanished race of beings. Much of the native Indian music, brought great bandmaster comes each year uncanny—but it was wonderful. In to light by authentic records and nearer to the end of the long road Schelling's remarkable fantasy, researches, is introduced in develthat has been marked by his many "The Victory Ball," based on the oping the theme into rhapsodic enduring fame in the minds of scribes the return of departed sol- The remainder of last night's critical music lovers by reason of diers, fallen on the battlefield, to program was a delightfully bal-

of the best there is in music of th

highest order.

Outstanding among the ensemble

avoid

now

plans

rge

A caprice, "On With the Dance," a medley of famous tunes, arranged by Sousa, and a folk song, "Country Gardens," were the other band numbers, aside from the encores, which included all the old favorites and many new ones. The bandmaster seemed not to tire in his effort to be gracious to his appreciative audience. HERE TOMORROW

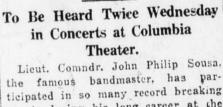
The work of John Dolan, as solo cornetist with the Sousa band, is noteworthy. Mr. Dolan was heard here two years ago with the same prganization. He possesses a mastery of his instrument that is worthy of all the high traditions Lieut. Comndr. John Philip Sousa, mong similar soloists under Sou-He gave "Cleopatra" (Demare)

with an exquisiteness of expression that was utterly charming in its artistic beauty. For an encore he gave the barceuse number from

'Jocelyn." Miss Nora Fouchald, the soprano, whose rich voice of a remarkably even and sweet quality, was recalled three times after singing "The Lark Now Leaves His Watry Nest." Her encore numbers included old familiar airs, which especially appealed to the sympathet-

ic audience. The other soloist with the company, Miss Rachel Senior, violinist, was equally charming in her rendering of the "Faust Fantasia" (Sarasate). Her, encore was the beautiful "Traumeri," played with intimately sympathetic feeling.

Following the concert Commander Sousa expressed his warm appreciation of the intelligent interest displayed by the great audience in the work of his band. He said that his stay in St. Petersburg was one of the most enjoyable he has had since leaving Los Angeles on the present tour at the



SOUSA AND BAND

the famous bandmaster, has participated in so many record breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took bad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people and was assembled at the American league baseball park in New York in April, 1923. Sousa was invited to conduct the band for the flag raising, which officially opened

the flag raising, which officially opened

the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order in



SOUSA.

June, 1923. The first selection played by the huge band was the ne Sousamarch, "Nobles of the Mystic Shrine."

The greatest day's business over done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a

any musical organization.

The most successful of all Sousa The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

description in the world.

Sousa says his biggest thrill came
the first time he led the United States
Marine band in one of his own compositions and his second biggest thril when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1,800 pieces during one of the Liberty loan

campaigns.
Sousa will play here twice Wednesday at the Columbia theater.

world's record for a single day for



SOCIAL AFFAIRS GIVEN

HONORING SOUSA. Lieut.-Commander John Phillip Sousa, the famous band leader was guest of honor at two attractive social affairs arranged for him during his stay here. In the early evening he was given a dinner at the Soreno hotel by the local Shriners and after the evening concert at the Plaza he was guest at a reception at the Florida Art school, this being arranged by Mrs. J. Liberty Tadd and Mrs. Edith Tadd Little. After the concert had been finished Mr. Sousa was met by a committee composed of the hostess, Mrs. Little and Frank Jonsberg, president of the St. Petersburg Art club, and Mrs. Jonsberg; Mrs. W. G. Brownless, representing the Carreno club; Walter Ripple, leader of the Sunshine City band and formerly cornetist with Sousa; Roy D. Smith, director of the Royal Scotch Highlanders band; Mrs. Sherman K. Smith and Miss Nellie Zimmer, harpist. Mrs. Tadd was ill and was unable to attend. The committee escored Mr. Sousa to the Art school where he found the room attractively decorated with palms, smilax and marigolds and a number of paintings by William McGregor Paxton which are on display at the art school. A lie short program was given. Bernard Siegert, 'cellist with the orchestra in the Soreno hotel, formerly with the Minneapolis symphony, gave two fine selections with Mrs. J. George Young as his accompanist. Punch was served during the evening by Misses Lile Chew, Mildred Jonsberg, Lena Smith, Ruth Sutfin, Harvey, Cor inne Luce, Irene Laudeau, Ellen Holt, Ada Wheelock, Zella Brais iere, Margaret Little and Pennock.



The sale of seats for the two big

the Bichmond Girl Scouts by

concerts to be given for the benefit

Sousa and his band at the City Auditorium Thursday, March 6, will

begin Monday at the Corley Com-

In keeping with the policy of the famous march king and composer,

the popular scale of prices will pre-

Auditorium alone enables this large

musical organization to play at

popular prices. Sousa's Band is the most widely popular organization in the world. It has been always

the wish of the great march king

to play to audiences of tremendous

rize. More millions of people have heard Sousa's Band than any other musical organization ever on tour

has been favored with. Lieuten-ent-Commander Sousa is just com-

pleting a tour that carried him and his "Famous One Hundred" from

the Atlantic Coast. In every city

The large capacity of the City

pany's, 213 East Broad Street.

BOYS HEAR SOUSA AS COMER'S GUEST

Mill Workers Also To Hear Composer And Famous Band

which characterizes the personnel of the Alabama Boys' Industrial school Baltimore next month, after a tour and the desiring to pay their homage of the entire country that began to the world's greatest band master, Lieutenant Commander John Philip ed him throughout the tour. Sousa Sousa, this organization will meet the great "March King" and his band of 100 next Saturday, February 23, at noon at the Terminal station and escort Lieutenant Commander Sousa to his hotel, playing as they march up Fifth avenue Sousa's greatest march, "The Sass and Stripes Forever."

When the All-Star Concerts presented Sousa's band here two years ago, the Alabama Boys' Industrial school band was the guest of the Civitan club, Conductor Jordan and the 40 youngsters who compose the band occupying boxes from a horse three years ago, but for the matinee performance.

Next Saturday, when the All-Star Concerts presents Sousa's band at the Masonic auditorium, the Boys' Industrial School hand will be the guest of Donald Comer, president of the Avondale mills.

Mr. Comer has engaged 240 seats for the Sousa's band matinee, informing the management of the All-Star Concerts that this is his way of showing his coopertaion with their splendid musical work, and desiring to have every one of the 200 members of the Avondale Mills hear the greatest band and the greatest bandmaster in the world.

Seats are now on sale at Clarke & Jones, 1913 Third avenue, for both the matinee and evening performances of

Birming ferald roport EVERYTHING READY FOR SOUSA'S BAND

Big Audiences To Greet 'March King' And His Men

Everything is in readiness, the stage set, the big band organizations of Birmingham, including the Avondale mills bands, the local band, the band from Sylacauga, and the one from Pell City, who will be the guests of Donald Comer at the matinee, and the Boys' Industrial school band, forty strong, who will also be Mr. Comer's guests, the high school band and others, are all ready to hear the greatest band organization in the world at the Masoni: auditorium tomorrow, when Lieutenant ommander John Philip Sousa and his 100 men are presented at a popular priced matinee at 3 o'clock and an evening performance at 8:15 o'clock at the Masonic auditorium by the All-Star

Many members of the American Legion, of which Lieutenant Commander Sousa is a member, will attend the concerts, while the Shrine club, composed of 200 members, 100 per cent Shriners all of them, will entertain the great march king at lunch at the Tutwiler Saturday, later attending the concerts.

slight change has been made in the schedule Saturday which affects the Boys' Industrial school band; this organization, instead of meeting Sousa's band at the terminal station will serenade him at the Tutwiler at 2:30 o'clock and escort him to the Masonic auditorium.

Good seats aret still available at Clarke & Jones, 1913 Third avenue, for both performances of Sousa's band and students tickets may be had for 85 g cents in the balcony upon request, the management making this concession so that all music students may have the opportunity of attending the concerts. In

SEAT SALE OPENS FOR ENGAGEMENT OF SOUSA'S BAND

The sale of seats for the two concerts to be given for the benefit of the Richmond Girl Scouts by Sousa and his tand at the city auditorium, Thursday, March 6, will begin Mon-day at the Corley Company, 213 East

Broad street. In keeping with the policy of the famous march king and composer, the popular scale of prices will pre-Seats will be sold, without the usual war tax added, at prices rang-ing from 50 cents to \$2. The 50-cent tickets are alloted to the children of the schools as a special concession from Sousa. The best seats may be had at a flat figure of \$2, the prices ranging down to \$1.

Also in keeping with the Sousa

Sousa Shows What Real Band Can Do

Sousa took his band to Lakeland yesterday and delighted a large With the true spirit of comradeship audience there. Today he starts north and will finish his season in last July. Crowded houses greetis 69 years old and this is his 31st

In spite of the fact that he has surrounded himself with one of the best groups of musicians he has ever assembled, attention Saturday night, when he played in Tampa at the Tampa Bay casino, centered around Sousa himself. king, known throughout the world a sane director, exhibits none of the acrobatics of many of his contemporaries. But there is some thing fascinating about the con trol he possesses over this group of 80 men. The left arm is not working as it did before he fell Sousa apparently has lost little of the fire that has won him the unchallenged title of world's greatest bandmaster.

The music he played Saturday was hard to describe. doesn't have anything like it and there is no basis for comparison. Music lovers have Philpitt to thank for his good judgment and real courage, for it takes the latter to bring a big organization ners in the face of general anathy of Fior-But Philpitt is going ida people. through with it. The Sousa coneert was a financial success and Manager Putnam says that tickets are selling rapidly for the Frieda Hempel concert next Thursday

The program Saturday was exceedingly varied. It had none of the characteristics of the regular band program, with its concert overtures, its concert selection, its concert waltz, etc., etc. For one thing, the band played a modern piece by Shelling, a musical interpretation of Alfred Noves' "The Victory Ball," a fascinating selection, showing that a band as well as an orchestra can play such intricate music, with all its shading and involutions.

There were many special numbers, including cornet, soprano, violin and xylophone solos. The band accompanied. Imagine an 80piece band accompanying a violin-It's not done very often in

Then there were his marches known throughout the world. A resident of Ybor City said yesterday that when he lived in Spain years ago, musicians looked forward eagerly for the next Sousa march. Royalties have made him rich, but he still carries on with his band, expecting no more favors than any of his men.

Sousa never played a program that didn't include something to show a real keen sense of humor. This time it was "Mr. Gallagher and Mr. Shean" scrambled with a dozen other popular pieces. There was a saxaphone octet to demonstrate what a saxophone can do with a musician behind it. It would have been good to take all the alleged saxophonists in Tampa by name of the neck and make them listen to the numbers these men played. It was a revelation.

Sousa opened the artists' course conducted in Florida by Philpitt.
Frieda Hempel will sing fext'
Thursday night. Mischa Elman,
the world famous violinist, will
play Feb. 28, and Rosa Ponselle will come to Tampa March 20.

Independent Petersty, 8/m SOUSA COMING BACK TO REST

FAMOUS LEADER WILL COM-PLETE TOUR RETURNING IN SEVERAL WEEKS.

(From Yesterday's Final Edition.) At the ent of his present tour, John Philip Sousa, whose band p'ayed two concerts at the Plaza Friday, will return to St. Pe tersburg for a rest and treatment of a muscular trouble of the arm that has caused the celebrated leader some trouble.

At miduight Friday the lead er had an attack of this muscular touble and Dr. Charles J. Probst was called in to treat him. The physician urged the director to return to St. Petersburg, believing that the sunshine here would be very beneficial to him, and the leader announced his intention of returning here for a rest upon the completion of his present tour in three or four weeks. Sousa himsel: expressed the be-

lief that the climate here was

more beneficial than any place he has yet vivsited in his world

travels.

John Philip Souse, the famous bandmaster has always been noted not only as a musician but a humorist as well. There is no man living who enjoys a laughable story more than he does and never makes an address without giving to his hearers something funny. He is a success as a jokester, because he has common sense not to laugh at his own jokes. He and his band have been giving a series of concerts in Los Angeles, Cal., recently and the Times, a leading paper of that city, in an account of a banquet tendered Mr. Sousa during his stay and where he told the following story which is well worth re-printing: "I've been around town a good deal since coming here, taking in everything the real estate men would let me take in-which is considerable," said Mr. Sousa. "I was driven out to one of your numerous new town sites and on the grounds I met a young woman who told me that her father had hope of building a great city there. She told me that her father said the place needed only two things -water and good society. I told her that is all Hell needs!" The account does not state just what the young lady said in reply, but the audience at the banquet greeted the story with roars of laughter.

ines 118/ Goslie Judependant

Tampa Times from

CRITICS, REAL AND ALLEGED Alleged musical critics make themselves laughable when they attempt to get technical in an effort to fool the public. For instance, we read that Sousa discovered that six-eight time was better for marches than three-four or four-four. In the first place, Sousa or anybody else never wrote a march in three-four time. In

the second place, six-eight time does not appear much in Sousa's marches. "The Stars and Stripes

Forever" is in four-four time. Several of his marches are in twofour, time, and several of them change the time at the trios. Then we read again that Sousa arranged a Tampa march especially for his band, which he didn't. His band is praised for its ability to play this march without a rehearsal, white sillier yet.

Greenstow seen with National tomorrow night.

Music Can Catch the Eye. Patrons of Sousa and his band SPECIAL PROGRAM throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organization's of like aim and

Let him tell it, thus: of a symphony concert? Why will am 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

These tickets will be offered to the consist of the matine at the control of the matine at the control of the matine at the control of the matine at the placed on sale for the placed on sa 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 operahouse, the eye is enchained, also; therefore, with two avenues of absorption, there is

SOUSA HAS WON MANY

Six medals, conferred by four gov-ernments may be worn by Lieut. Com. John Philip Sousa, the famous band-master who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud of course, are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the worldwar, and the Spanish War medal, of the Sixth army corps. Upon the occa-sion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he re-ceived the decoration of the Victorian Order, while fro mthe Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy, Because of the risks of travel, and because of the size does not the medas. Mr. Sousa does not travel, and because of the size of some of the medas. Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault. Sousa and his band come to the Springer Monday, February 25.

Record court

Miss Rachel Senior, violinist, with Sousa's band here Wednesday.

augusta Cleroniale 2/18/2/ Seat Sale For Sousa's Band at Imperial Thursday Matinee Opens Tomorrow Morning

Famous Band to Be Heard Here For One Performance Only Thursday Matinee

Those who love to believe that ton, where the military tradition was childhood impressions are most likely to determine the latter life of the indivdual, have a powerful argument in the case of Lieut. Com. Joint Band. One can readily believe his Philips Sousa, the famous bandmas-Sousa was born in Washington. in 1854. From the time he was seven his baton above "the president's years old until the time he was eleven years old, the Civil War raged, and Washington was an armed camp. There were many military bands. brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa tary event which had ever taken bres and Spurs." "Stars and Stripe place on this continent, the Grand Forever and the other great Sou Review of the Union Armies, in marches to which armies ha Washington. Sousa was eleven and his father. Antonio Sousa, was one

Sousa grew up, mainly in Washing- Prices 50 cents to \$2.00 plus.

kept alive, and after a start as a voilinist in an orchestra and a career as a composer of operetta, became director of the United States Marine statement that the greatest thrill of his life came the first time he raised own" to play one of his own marches. And that in that great moment and down through the years the echoes of the day of the Grand Review and the tramp of feet of the victorious Army of the Potomac and drummers. Then when Sousa must have been ringing in his ears was eleven he saw the greatest milias he wrote "Semper Fidelis," "Sag marched to which the Armies of the Potomac and the James would have of those who marched in the Grand been in numbers at least, but a "cosporal's guard."

SOUSA WILL GIVE FOR YOUNGSTERS

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:

Desiring that every child in the city be given an opportunity to Lear his famous band when it comes to Atlanta for two performances at the additorium Wednesday afternoon and the lit, thus: night, February 27. Lieutenant Com-Why is two hours the outside limit mander John Philip Sousa has written the

These tickets will be offered to the

ence. His famous marches and the favorite popular airs of today are played as encores. Outstanding features of the Sousa concerts have always been Mr. Sousa's own "humoresques," in which he takes popular melodics of the day and gets a world do of fun out of them by clever treat-

ment.
Seats will go on sale for the two concerts February 25 at Phillips &

Tampa Times Nilly Sousa Sees Future For Mrs. Durand

Mrs. Nella Wells Durand, whose stirring "Tampa March" phyed by Sousa's band Saturday night, was highly complimented by the great composer and musician. "Your work shows great promise," Sousa told Mrs. Durand after the concert Saturday after-

The "Tampa March" was played splendidly by Sousa's band at both concerts and won great applause. Mrs. Durand has received many congratulations upon her composition which has also been frequently featured in the programs of Newberry's band. Sousa's Band Plays Composition of Mrs. Nella Wells Durand

John Phillip Sousa honored Tampa in two ways Saturday.
First, by his presence; for Lieut. Commander Sousa has always been a three favorite here. Second, because he made a point of playing the "Tampa w March" at both the afternoon and evening performances of his band.
This march, composed by Mrs. Nella Wells Durand of this city, is stirring martial arrangement for 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 Monday night March 3rd at National theater.

Phillips & Crew Piano company. In making the announcement it was stated that all seats in the auditorium, ranging in price from 50 cents to state and the auditorium, ranging in price from 50 cents to state and the sold for 28 cents each to children under 12 years of age.

The music played by the Sousa organization at all performances is of high grade but always tuneful, it is said, and suited to any general auditorium, ranging in price from 50 cents to children under 12 years of age.

The music played by the Sousa organization at all performances is of high grade but always tuneful, it is said, and suited to any general auditorium, ranging in price from 50 cents to children under 12 years of age.

The music played by the Sousa organization at all performances is of high grade but always tuneful, it is said, and suited to any general auditorium, ranging in price from 50 cents to be earn ber musical composition rendered in her home town by one of the finest bands in the United States. On the other hand, Sousa has expressed himself as highly pleased with the said, and suited to any general auditorium, and the suite and the

Artist of a Novelty Instrument One of the most popular noveltles

in musical instruments today is the xylophone. And one of the most accomplished performers on this instrument is George Carey, xylophone soloist with Sousa and his Band. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult of classical music, but also popular music, classical jazz and the "jazziest of jazz," and he thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes.

Mr. Carey's instrument was built especially for Sousa and his band at a cost of over \$5,000. It measures twelve feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America

eceives more demands for encores

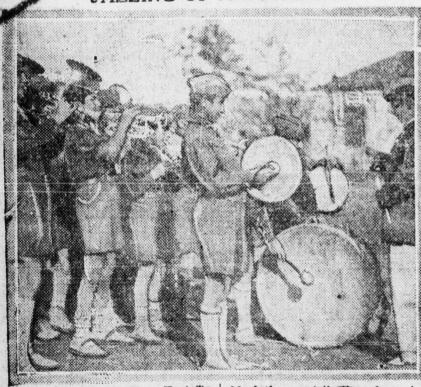
than does Mr. Carey. AN I WATER TO LEA (north Budge 124/21



Sousa Among Friends

However vociferously dogs may react to music, the musician apparently excites no disturbance. Here is John Philip Sousa in the peaceful midst of "Puppy Doodles," "Piggy Wiggles" and "Teddy." Their pedigrees show much more elaborate names, but these are what they go by.

"JAZZING UP JERUSALEM"



Boys band at the Near East Relef orphanage in the Holy city erica, which was once worn by play the latest American airs. The John Phillip Sousa, the famous eader is wearing a coat, found in band master.

Musicians Will Be Heard At Rivoli

Ballo Sun Mallot

Rath Gianville, Saxophonist, Was Formerly With Band Of John Philip Sousa.

Ruth Glanville, who is billed as the Queen of the Saxophone, and who, until recently was the soloist with John Phillip Sousa's band, will be featured in a musical act to be given at the Rivoli Theater this week with the regular program of moving pictures.

Miss Glanville will be accompanied by Hal Sanders, violinist, formerly with Grauman's million dollar playhouse, the Metropolitan, in Los Angeles. This is the first time that the pair have appeared in the East. They come direct from the McVickers Theater in Chicago.

. ...

Sousa Here for Two Performances
Much interest is being shown in
the coming engagement of Lieut.
John Philip Sousa and his famous
band, at the Academy of Music. Only
two performances will be given this
year, one in the afternoon and the
other on the night of Wednesday
March 5. There are 100 musicians
in Sousa's band this season and each
is a soloist. The band has been score

ing a great triumph on its crosscountry tour and in many cities has been received upon its arrival by great crowds. All of the popular Sousa marches and many other selections will be played in Norfolk.

LOCAL BANDS WILL GREET CHIFFTAIN

Masonic Home and Lanier Organizations to Play for Sousa;
Calls for Lincoln

John Phillip Sousa has long been an admirer of "the town band" Membership in the town band as a boy or young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation according to Mr. Sousa.

Wherever Soura goes he meets all the prominent and successful business men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the small cities and towns.

And thus when John Philip Sousa, the world's greatest band director and conductor comes to Montgomery Sunday he will be greeted by a rising young generation of musicians, proud of their organizations and its achievements, proud of their home town and proud of the opportunity to meet the greatest leader of brass bands. The greatest leader of brass bands. The greatest leader of brass bands the greatest leader of brass bands arrival at the Union depot Sunday morning by the Masonic Home and Sidney Lanier high school bands and will be escorted to the Exchange hotel his headquarters by these two organizations.

Expressing a choice for the Lincoln automobile arrangements have been made by Charles Tyler, of the Montgomery Talking Machine Co., local promoters of Sousa's recital Sunday afternoon and night with the Futch-Flowers Automobile Company for the use of the Lincoln car during Mr. Sousa's stay in the city. The big Lincoln handled by a driver furnished by Futch-Flowers will be at the depot and will convey the great composer and leader to his hotel. The Lincoln car will be immediately preceded by the Lanler and Masonic Home bands as a special escort.

Further evidence of his interest in the brass band in the small city as the producer of the greatest musicians in the world is shown in the expressed desire of Mr. Sousa to lead the local band in at least one number during his stay here. Arrangements have been made for the Masonic Home band to be directed in a number by the great composer and leader during the intermission of the recital Sunday night.

"For the good of music," said Mr. Sousa on being informed of the arrangements for the special escort, "I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon repertoire.

"Many industrial concerns over the country are organizing company bands and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Training Station bands during the world war have become musical directors in their home communities.

Organiza Juna Vosepy

Sousa Will Present March Manuscript To Governor Walker

Governor Clifford M. Walker and his staff will occupy two boxes at the Sousa band concert Wednesday night. February 27, at the city auditorium, as the guests of America's foremost 'March King," it was announced Friday by the local management. Mr. Sousa will present Governor Walker the orginal manuscript of "King Cotton," the march written for the Cotton States Exposition, which manuscript will be subsequently placed in the state archives This march was written in Atlanta while Sousa and his band were at the exposition in 1895.

The programs at both the afternoon and evening concerts will be entirely new, it is said, except for such of the old favorites as may be requested, including many of Mr. Sousa's famous compositions.

Tickets will be placed on sale at the Phillips & Crew Piano company Monday morning, where reservations will be made by mail. For the afternoon concert 500 tickets at a special price of 28 cents, including tax, will be placed on sale for children under twelve years of age. These can also be obtained at any Jacobs' uptown drug store.

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TEMPLE RESOUNDS SOUSA'S MARCHES

Varied Program Is Rendered By Noted Musical Organization

John Philip Sousa, his band and soloists gave two concerts Saturday at the Masonic auditorium and sent their audience home with musical memories of such marches as only Sousa can compose, played with such verve and dash as only a Sousa-directed band could give them.

The program Saturday night was essentially a Sousa program, although Miss Nora Fauchald, soprano, Miss Rachel Senior, violinist, John Dolan, coronetist, and George Carey, xylophonist, made notable contributions to its success.

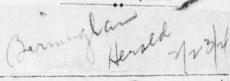
When encores were demanded, as they inevitably were following every regular number, he obliged with one of the most popular of his compositions. But he was also generous with other numbers and lead in the playing of such pieces as "The Indian," a rhapsody by Demare: "The Victory Ball," of Schelling, incidentally Shelling's last complete work; and "Country Gardens," a folk tune by Grainger.

There was wide variety in the numbers played; but the band seemed most at home in the marches that have made it and their director famous. There was a series of Musical Portraits, entitled "At The King's Court" and consisting of "Her Ladyship, the Countess," "Her Grace the Duchess" and 'Her Majesty, the Queen."

Encores were of even more popular vein, including such numbers as "El Capitan," "United States Field Artillery March," "Mr. Gallager and Mr. Shean," with an individual touch, "Stars and Stripes Forever," and "Blue Danube Waltz." Popular songs were not slighted, and "Three O'clock in the Morning," "Carolina in the Morning" and even "Yes, We Have No Banannas" were played in something like jazz-band style.

Miss Fauchald, soprano, was programmed for only one song; but the judience liked her voice too well to be satisfied with that. So she responded with "Carry Me Back To Old Virginny" and "Dixie." Miss Rachel Senior, violinist, was pleasing in a violin solo, "Faust Fantasia," and like the others was obliged to respond with encores. Mr. Doland and Mr. Carey, coronetist and xylophonists, respectively, gave solos including "Cleopatra" and "Nocturne and Waltzs." They two showed a mastery of their instruments and an unusual knowledge of musical techinque.

The concerts Saturday afternoon and night were brought to Birmingham through the All-Star Concerts, under the direction of Mrs. Richard Johnston and Mrs. Orline A. Shipman.



Sousa's Concert To Be Gala Event

With the Jefferson theatre closed today, the weather bright and beautiful and people coming in as they always do or Saturdays for shopping and amusements the two concerts of Sousa's band this afternoon and evening promises to be gala events in the life of the people of the entire district.

The soloists for the two occasions are among the best of their instruments in the world. So those who do not care for ensemble music will have their tastes satisfied with the splendid solo work of the violinist, the xylophonist, the cornetist, vocalist and others.

The personality of Lieutenant Commander John Philip Sousa is a most interesting one. A man sought by society in every part of the world as a splendid exponent of the American gentleman. A superb reconteur, decorated by royalty of many countries for his musicianship, intimately associated with the diplomats of this and foreign countries and withal as sparkling and bright as his marches themselves. No wonder he and his organization are always greeted by thousands.

Commander Sousa will be the guest at luncheon of the Shrine club, of whose organization he is a member and has dedicated his most recent march to, at the Tutwiler hotel at 1 o'clock. Boys' Industrial school band will sererade him during the luncheon hour in front of the hotel and escort him to the Masonic auditorium, where his concert for the afternoon will be given. In the evening hundreds are looking forward to his interpretation of Mr. Galhager and Mr. Sheean, and his band's playing of Nobles of the Mystic Shrine. So not only those who live in the city are fortunate in having such a delightful event in prospect but those who are regular Saturday visitors and those who are coming from Anniston, Gadsden. Tuscaloosa and other cities also have a treat in store in the day's entertain-ment. An interesting incident of his ment. An interesting incident of his coming is the fact that the Boys' band of the Birmingham High school will meet him at the train and escort him to his hotel. All Avondale bands will also greet the distinguished band leader.

SOUSA HAS SOLVE PROGRAM SECRET

Famous Bandmaster Wiet Changing Tastes With Piggram of General Appeal

Musical program making is large matter of keeping up with on public, in the opinion of Lieut. Co. John Philip Sousa, the famous ban master, who appears at the city a ditorium on March 4. Since Sou makes programs which are well-night universal in their appeal, and which must please some 300 audiences is erally stretching from Bangor, in the Portland, Ore.; from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realize it. It does not do to come back a tour and say that a certain of music has passed its popul. One must learn to anticipate passing of that particular typ music and eliminate it before tour, instead of afterwards.

"There are certain broad pring which may be laid down and seem to endure, of course. A them is the indisputable one American musical taste is steadil proving. That means that each I may venture a little more in way of serious or classical n American audiences like light m even if it is topical and there point where the program maker be on his guard. Each year b I assemble my band, I go the my catalogue, and examine cl my program notes, particularl selections from musical comed; light opera. If a particular tion showed any signs of falt the last time it was played, I nated it. And as a general r find that the public response to given selection of a light natu based upon sound musicianship. first to go are those of least n cal worth and the hardy survi are those, which have some my ianly qualities. It is more that decade since 'The Merry Wid was current, yet it still receive warm response in all sections America. The whole country likes to hear Victor Herbert's Me Again,' although nine person ten have forgotten the name of musical comedy of which it orgily was a part or the name of person who originally sang it. has survived because it was music."

Mr. Sousa was asked what I music best withstood the ray of time and he responded at c "The Gilbert and Sullivan coperas. However trivial Sullivatheme might have been, it was ways musicanly, well expressed technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I weild a baton. "The Mikado" is better known in America than any of the other works, probably because there are few people in this broad land of ours who have not sung in an amateur production of this work. The run ner-up is 'Pinafore' with 'Ruddigore' a rather distant third."

Son Diego Union

Instruments Not Sociable

Band instruments have personal peculiarities all their own. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed and the auditor would never find them again. The image would be destroyed. Skilled and clever composers and conductors so me t in a make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social eccord as

BOYS HEAR SOUSA AS COMER'S GUEST

Mill Workers Also To Hear Composer And Famous Band

With the true spirit of comradeship which characterizes the personnel of the Alabama Boys' Industrial school and the desiring to pay their homage of the entire country that began to the world's greatest band master, Lieutenant Commander John Philip Sousa, this organization will meet the great "March King" and his band of 100 next Saturday. February 23, at noon at the Terminal station and escort Lieutenant Commander Sousa to his hotel, playing as they march up Fifth avenue Sousa's greatest march, "The Stars and Stripes Forever."

When the All-Star Concerts presented Sousa's band here two years ago, the Alabama Boys' Industrial school band was the guest of the Civitan club, Conductor Jordan and the 40 youngsters who compose the band occupying boxes from a horse three years ago, but for the matinee performance.

Next Saturday, when the All-Star Concerts presents Sousa's band at the Masonic auditorium, the Boys' Industrial School band will be the guest of Donald Comer, president of the Avondale mills.

Mr. Comer has engaged 240 seats for the Sousa's band matinee, informing the management of the All-Star Concerts that this is his way of showing his coopertaion with their splendid musical work, and desiring to have every one of the 200 members of the Avondale Mills hear the greatest band and the greatest bandmaster in the world.

Seats are now on sale at Clarke & Jones, 1913 Third avenue, for both the matinee and evening performances of

Birming Jerald 124/24

EVERYTHING READY FOR SOUSA'S BAND

Big Audiences To Greet 'March King' And His Men

Everything is in readiness, the stage is set, the big band organizations of Birmingham, including the Avondale mills bands, the local band, the band from Sylacauga, and the one from Pell City, who will be the guests of Donald Comer at the matinee, and the Boys' Industrial school band, forty strong, who will also be Mr. Comer's guests, the high school band and others, are all ready to hear the greatest band organization in the world at the Masoni; auditorium tomorrow, when Lieutenant Commander John Philip Sousa and his 100 men are presented at a popular priced matinee at 3 o'clock and an evening performance at 8:15 o'clock at the Masonic auditorium by the All-Star

Many members of the American Legion, of which Lieutenant Commander Sousa is a member, will attend the concerts, while the Shrine club, composed of 200 members, 100 per cent Shriners all of them, will entertain the great march king at lunch at the Tutwiler Samurday, later attending the concerts

slight change has been made in the schedule Saturday which affects the Boys' Industrial school band; this organization, instead of meeting Sousa's band at the terminal station will serenade him at the Tutwiler at 2:30 o'clock and escort him to the Masonic auditorium.

Good seats aret still available at Clarke & Jones, 1913 Third avenue, for both performances of Sousa's band and students tickets may be had for 85 g cents in the balcony upon request, the management making this concession so that all music students may have the opportunity of attending the concerts. In

SEAT SALE OPENS FOR ENGAGEMENT OF SOUSA'S BAND

The sale of seats for the two concerts to be given for the benefit of the Richmond Girl Scouts by Sousa and his tand at the city auditorium, Thursday, March 6, will begin Mon-day at the Corley Company, 213 East

Broad street. In keeping with the policy of the famous march king and composer the popular scale of prices will prevail. Seats will be sold, without the usual war tax added, at prices rang-ing from 50 cents to \$2. The 50-cent tickets are alloted to the children of the schools as a special concession from Sousa. The best seats may he had at a flat figure of \$2, the prices ranging down to \$1.

Also in keeping with the Sousa

Sousa Shows What Real Band Can Do

Sousa took his band to Lakeland yesterday and delighted a large audience there. Today he starts north and will finish his season in Baltimore next month, after a tour last July. Crowded houses greeted him throughout the tour. Sousa is 69 years old and this is his 31st

In spite of the fact that he has surrounded himself with one of the best groups of musicians he has ever assembled, attention Saturday night, when he played in Tanipa at the Tampa Bay casino, centered around Sousa himself. The march king, known throughout the world as a sane director, exhibits none of the acrobatics of many of his contemporaries. But there is something fascinating about the con trol he possesses over this group of 80 men. The left arm is not working as it did before he fell Sousa apparently has lost little of the fire that has won him the unchallenged title of world's greatest bandmaster.

The music he played Saturday was hard to describe. doesn't have anything like it and there is no basis for comparison. Music lovers have Philpitt to thank for his good judgment and real courage, for it takes the latter to bring a big organization ners in the face of general spathy of Florida people. But Philpitt is going through with it. The Sousa concert was a financial success and Manager Putnam says that tickets are selling rapidly for the Frieda Hempel concert next Thursday

The program Saturday was exceedingly varied. It had none of the characteristics of the regular band program, with its concert overtures, its concert selection, its concert waltz, etc., etc. For one thing, the band played a modern piece by Shelling, a musical interpretation of Alfred Noves' "The Victory Ball," a fascinating selection, showing that a band as well as an orchestra can play such intricate music, with all its shading and involutions.

There were many special numbers. including cornet, soprano, violin and xylophone solos. The band accompanied. Imagine an 80piece band accompanying a violinist. It's not done very often in Tampa.

Then there were his marches. known throughout the civilized A resident of Ybor City said yesterday that when he lived in Spain years ago, musicians looked forward eagerly for the next Sousa march. Royalties have made him rich, but he still carries on with his band, expecting no more favors than any of his men.

Sousa never played a program that didn't include something to show a real keen sense of humor. This time it was "Mr. Gallagher and Mr. Shean" scrambled with a dozen other popular pieces. There was a saxaphone octet to demonstrate what a saxophone can do with a musician behind it. It would have been good to take all the alleged saxophonists in Tampa by the nape of the neck and make them listen to the numbers these men played. It was a revelation.

Sousa opened the artists' course conducted in Florida by Philpitt. Frieda Hempel will sing hext/ Thursday night. Mischa Elman, the world famous violinist, will play Feb. 28, and Rosa Ponselle will come to Tampa March 20.

Independent Peterslog, 8/m SOUSA COMING BACK TO REST

FAMOUS LEADER WILL COM-PLETE TOUR RETURNING IN SEVERAL WEEKS.

(From Yesterday's Final Edition.) At the end of his present tour. John Philip Sousa, whose band p'ayed two concerts at the Plaza Friday, will return to St. Pe tersburg for a rest and treatment of a muscular trouble of the arm that has caused the celebrated leader some trouble.

At midnight Friday the leader had an attack of this muscular touble and Dr. Charles J. Probst was called in to treat him. The physician urged the director to return to St. Petersburg, believing that the sunshine here would be very beneficial to him, and the leader announced his intention of returning here for a rest upon the completion of his present tour in three or four weeks.

Sousa himsel: expressed the belief that the climate here was more beneficial than any place he has yet vivsited in his world travels.

John Philip Souse, the famous bandmaster has always been noted not only as a musician but a humorist as well. There is no man living who enjoys a laughable story more than he does and never makes an address without giving to his hearers something funny. He is a success as a jokester, because he has common sense not to laugh at his own jokes. He and his band have been giving a series of concerts in Los Angeles, Cal., recently and the Times, a leading paper of that city, in an account of a banquet tendered Mr. Sousa during his stay and where he told the following story which is well worth re-printing: "I've been around town a good deal since coming here, taking in everything the real estate men would let me take in-which is considerable," said Mr. Sousa. "I was driven out to one of your numerous new town sites and on the grounds I met a young woman who told me that her father had hope of building a great city there. She told me that her father said the place needed only two things -water and good society. I told her that is all Hell needs!" The account does not state just what the young lady said in reply, but the audience at the banquet greeted the story with roars of laughter.

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Tampa Times from

CRITICS, REAL AND ALLEGED Alleged musical critics make themselves laughable when they attempt to get technical in an effort to fool the public. For instance, we read that Sousa discovered that six-eight time was better for marches than three-four or four-four. In the first place,

Sousa or anybody else never wrote a march in three-four time. In the second place, six-eight time does not appear much in Sousa's marches. The Stars and Stripes

Forever" is in four-four time, Several of his marches are in twofour, time, and several of them change the time at the trios. Then we read again that Sousa arranged a Tampa march especially for his band, which he didn't. His band is praised for its ability to play this march without a rehearsal, which sillier yet.

seen while National tomorrow night. Music Can Catch the Eye.

his concerts an appeal lacking, in whole or in part, in the concerts of other organization's of like aim and is, what is that quality? That be given an opportunity to Lear his ality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor. cause more than any other conductor, for two performances at the he seeks to make his music "visible." torium Wednesday afternoon and Let him tell it, thus:

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 mathematical mander John Philip Sousa has written a letter to the local management asking that 500 special children's tickets be placed on sale for the matinee at 28 cents each, including tax.

These tickets will be offered to the quality of the human mind, no mathematically well as working it was anquality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrational may be to music, and the may be to music, is concentrational may be to music, and the may be to m ed in the ear. In the operahouse, the Jacobs' up-town drug stores or the eye is enchained, also; therefore, with Phillips & Crew Piano company. In greater receptivity, and a corresponded that all seats in the auditorium, incly smaller tax on the faculties.

"The Stars and Stripes Forever" will all be features of the concert to be given here on Monday night March 3rd at National theater.

SOUSA HAS WON MANY
INTERNATIONAL HONORS
Six medals, conferred by four governments may be worn by Lieut, Com. John Philip Sousa, the famous band-master, who is now on his thirty-first annual tour with his band. The med-als of which Sousa is most proud of course, are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the world war, and the Spanish War medal, of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while fro mthe Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy, Because of the risks of travel, and because of the size of some of the medas, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault. Sousa and his band come to the Springer Monday, February 25.



Miss Rachel Senior, violinist, with Sousa's band here Wednesday.

Seat Sale For Sousa's Band at Imperial Thursday Matinee Opens Tomorrow Morning

augusta Cleroniale 2/18/20

Famous Band to Be Heard Here For One Performance Only Thursday Matinee

Those who love to believe that | ton, where the military tradition was ly to determine the latter life of Philips Sousa, the famous bandmas-Sousa was born in Washington. in 1854. From the time he was seven years old until the time he was eleven years old, the Civil War raged, and Washington was an armed camp. There were many military bands brass bands, as we know them. and "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven he saw the greatest mili-Review of the Union Armies, in marches to which armies ha Washington. Sousa was cleven and his father. Antonio Sousa, was one

Sousa grew up, mainly in Washing- Prices 50 cents to \$2.00 plus.

childhood impressions are most like- kept alive, and after a start as a voilinist in an orchestra and a career as a composer of operetta, became the indivdual, have a powerful argu- director of the United States Marine ment in the case of Lieut. Com. Joint Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years the echoes of the day of the Grand Review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sag tary event which had ever taken bres and Spurs.' "Stars and Stripg place on this continent, the Grand Forever" and the other great Sou marched to which the Armies of the Potomac and the James would have of those who marched in the Grand been in numbers at least, but a "corporal's guard."

SOUSA WILL GIVE Patrons of Sousa and his band SPECIAL PROGRAM throughout the world have found in FOR YOUNGSTERS

What is that quality? That Desiring that every child in the city night, February 27. Lieutenant Com- o "Why is two hours the outside limit mander John Philip Sousa has written the symphony concert? Why will mander John Philip Sousa has written the

ingly smaller tax on the faculties." ranging in price from 50 cents to sousa, his band, his trumpeters, and \$1.50, will be sold for 28 cents each p

to children under 12 years of age.

The music played by the Sousa organization at all performances is of high grade but always tuneful, it is said, and suited to any general audience. His famous marches and the favorite popular airs of today are caplayed as encores. Outstanding features of the Sousa concerts have altways been Mr. Sousa's own "humor-pesques," in which he takes popular M melodics of the day and gets a world of fun out of them by clever treat-

Seats will go on sale for the two concerts February 25 at Phillips &

Tamba Timos Nistry Sousa Sees Future For Mrs. Durand

Mrs. Nella Wells Durand, whose stirring "Tampa March" was pthyed by Sousa's band Saturday night, was highly complimented by the great composer and musician. "Your work shows great promise." Sousa told Mrs. Durand after the concert Saturday after-

The "Tampa March" was played splendidly by Sousa's band at both concerts and won great applause. Mrs. Durand has received many congratulations upon her composi-tion, which has also been fre-quently featured in the programs of Newberry's band. Jampa Jul Sousa's Band Plays Composition of Mrs. Nella Wells Durand

John Phillip Sousa honored Tampa in two ways Saturday.
First, by his presence: for Lieut.
Commander Sousa has always been a favorite here. Second, because he made a point of playing the "Tampa w March" at both the afternoon and evening performances of his band.
This march, composed by Mrs. Nella Wells Durand of this city, is stirring martial arrangement for the band or orchestra, filled with melody and with an ear-catching swing. As performed by Sousa's splendid array of musicians, it fairly brought the sadience to its feet on both occasions.

Mrs. Durand is being congratulated by everyone on her opportunity to hear her musical composition rendered in her home town by one of the finest bands in the United States. On the other hand, Sousa has expressed himself as highly pleased with the chance to add, a fine piece of music to his reperiory. y to his repertory.

Greenstonew y 171

Artist of a Novelty Instrument.

One of the most popular noveltles in musical instruments today is the xylophone. And one of the most accomplished performers on this in-strument is George Carey, xylophone soloist with Sousa and his Band. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult of classical music, but also popular music, classical jazz and the "jazziest of jazz," and he thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes:
Mr. Carey's instrument was built

especially for Sousa and his band at a cost of over \$5,000. It measures twelve feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America

eceives more demands for encorest

than does Mr. Carey. A I WATERPADIER

PHILIP SOUSA AND BAND HERE SUNDAY FOR TWO CONCERTS

Montgomery Waits With Big Welcome for Noted Musician; Masonic Home Band to be Hosts

Lieutenant-Commander John Phillip Sousa and his world famous band, is scheduled to arrive in Montgomery at 11:30 o'clock Sunday morning, an event which has created an air of expectancy throughout the city not unlike that in evidence on circus day.

A mammoth delegation of prominent citizens of Montgomery are expected to greet the band and its commander upon their arival at the union station. Sousa is to be greeted at the union station by Mayor W. A. Gunter, Jr., and a staff of city officials, in addition to notable figures of the Chamber of Commerce and practically every civic club of the

Included in the representative gathering of Montgomery citizens to greet the arrival of the famous bandmaster is the Masonic Home band under William Hrabe and the Sidney Lanier high school band. The youthful though talented musicians have arranged an excellent program which they will ren-

From the union station, the aggregation will journey to the Exchange hotel where Sousa will be the honor guest at a luncheon at 1 o'clock. While at the luncheon a varied and interesting musical program will be rendered by music students of the Masonic Home band. The program aranged by the junior band follows:

(1) March, "On the Campus"; (2) March, "Sabre and Spurs"; (3) "Echoes" from Metropolitan Opera House; (4) Trombone solo, "Shoutin' Liza"; (5) Trombone solo, "Sally"; (6) "Creme de la Creme"; (7) "I Love You," fox trot; (8) "No, No, Nora," fox trot; (9) March, "Stars and Stripes Forever."

Seat sale for the two performances by Sousa's band at the city auditorium at 3 o'clock Sunday afternoon and 8:15 o'clock Sunday night will continue at the Montgomery Talking Machine company, Dexter avenue, until noon Sun-During an intermission tonight Lt. Com. Sousa will direct the Masonic Home band.

The program as it will be rendered at the two performances under leadership of Sousa follow:

Afternoon Program

Rhapsody, "The Indian", Orem; Cor-et solo, "Cleopatra," Demare-Mr. John Dolan. Portraits, "At the King's Court,"

Sousa, (a) "Her Ladyship, the Count-(b) "Her Grace, the Duchess," "Her Majesty, the Queen." Seprano solo, "The Lark Now Leaves

His Watry Nest," Mis Nora Fauchald. Fentasy, "The Victory Ball," Schell-

Interval. Caprice, "On With the Dance," strung together by Sousa. Being a medley of famous tunes.

(a) Xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey, (b) March, "Nobles of the Mystic (b) March, Shrine" (new) Sousa.

Violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior. Folk tune, "Country Gardens," Grain-

Night Program "A Bouquet of Beloved Inspirations,"

entwined by Sousa, Cornet Solo, "The Centennial," Bellstedt, Mr. John Dolan. Suite, "Leaves from My Note-book,"

Sousa; (a) "The Genial Hostess," (b) "The Camp-Fire Girls," (c) "The Lively Flapper.

(Continued on Page Three)

Vocal solo, "When Myra Sings," Lehman, Miss Nora Fauchald. "The Portrait of a Lady," (Kammen-1 noi-Ostrow) Rubenstein,

Fantasia, "The Merie, Merrie Chorus" compiled by Sousa.

(a) Flue solo, "Valse," Godard, Mr.

Meredith Willson. (b) March, "The B Dauntless Battalion" (new) Sousa. Harp solo, "Fantasia Oberon," We er-Alvares, Miss Winifred Bambrick. Tunes, "When the Minstrel Comes to

Town," Bowron.
Encores will be selected for both performances from the followign compositions and arrangement of John

Philip Souga: Semper Fidelia, Blue Danube, King Cotton, High School Cadets, the Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion,

U. S. Field Artiliery

WILL PLAY FOR SOUSA

Masonic Home Band Will Entertain Noted Musician

The Masonic Home Bdys Band will play for John Philip Sousa at the Exchange hotel luncheon hour Sunday between noon and three o'clock. Mr. Sousa will be the guest of William Hrabe, director of the boys band for lunch. The event promises to be one unique in musical circles in Montgomery, a band of boys furnishing music to the world's greatest bandmaster.

SOUSA AND THE JAZZ-QUES-

'It is Good and It is Bad," Says the March King; A Confusion of Terms Results in "Loose Talk," He Adds.

Celebrities in every walk of life are called upon from day to day to tall about jazz in music. It is praised, it is condemned, it is extolled, and it ts execrated by people in all walks of

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 for Tuesday, Feb. 26, matinee and evening, to appear in the Grand; and it may be all right to anticipate the visit of the March-King and set forth his views on the topic of jazz. After all, he may be regarded as knowing something about it.

"We have a lot of loose talk about jazz," says Lieut.-Commander Sousa, because of a confusion of terms. Jazz is good or bad accordingly as you use the word. Music is much, whether composed by Bach of Berlin, by Peter Tschaikowsky 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 a burnt-cork-had a word 'jazbo,' meaning stimulation or what is now called 'pepping up.' If the first part reer began, and it may be of intle more jazho! Try the old jazho on 'em!' The word, like many other minstrel terms, passed into the vernacular of the regular theater by the easy stage of vaudeville. In time, it became simply jazz,' and took on the values of a verb. 'Jazz it up!' would mean to put more life into the acting or singing and dancing. Then, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In prief infuse are element of greater as 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 adapting 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. tion, and its degradation. It emerced the cocaine or 'dope' period; it be-came a factor in that line of activity which Joseph Hergesheimer, in his re-cent 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 be-loved 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?

"'Tis always best to understand what we are talking about," says Sousa, in conclusion, "before we embark on either commendation or con-demnation; and this goes as to 'jazz'."

Original of Noted Georgia March Will Be Filed in Archives

of State.

An unusual addition to the offial archives of the State of Georgia, be received next Wednesday ight by Governor Clifford Walker, will be the original manuscript score of "King Cotton," the famous march which John Philip Sousa composed in honor of Georgia while he was leading his band at the Cotton States Exposition. That was back in 1895, or 29 years

ago, and Sousa was a younger man, ext even then he had attained a ont rank among bandmasters and his was the most famous band in the country. He spent several weeks at the Atlanta Exposition, held on the present site of Piedmont Park, and while there wrote and played for the first time "King Cotton, still among the most popular of his marches. It will be played Wednesday night by the Atlanta Elks Band in conjunction with the Sousa Band, and Governor Walker, who will occupy a box with members of his official staff, will receive the original manuscript from the "March King," to be filed with the

state records. The advance sale of tickets for the concerts Wednesday afternoon and night will open Monday at the store of the Phillips & Crew Piano Company, continuing three days.
When Sousa visited Atlanta two
wars ago, the rush at the box ofice on the concert date almost
wamped the ticket sellers, so paions are urged to buy seats on
ionday or Tuesday.

HERE MONDAY NIGHT

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programes of Lt. Com. John Philip Sousa's band, which comes to the Springer tomorrow hight. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sonsa, more than any other. American musician has opportunities to sense the real musical tastes of the

American people. "When I first began my tours, something less than a million persons heard my concerts each season," the great bandster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance was scarcely known to the American people when my ca-

songs or talk, or an interlude of terest when I add that I played dancing, or an afterplace of negro life dragged or seemed to hang heavy, the selections from 'Parsifal' ten years stage-director would call out: 'A lit- before the opera wes given its first selections from 'Parsifal' ten years production at the Metropolitan opera house in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just dighteen years ago.

"At the outset of my career, the scope of brass band music was tremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by planists. One is Percy Grainger's 'The Country Percy Grainger's Garder' and the other Ernest Schilling's 'The Victory Ball' which created a deep impression and much discussion when played last year by the Philharmonic orchestra, of New York and by the Chicago and New York Symphony orchestra. 1 thing I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Chorus' and the collocation which last season took the form of a bouquet of best-beloved tunes and this year a dance collocation entitled 'On With the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I' write at least two new march num-bers each year, in order to keep pace with the public taste."

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teen years ago." at the National Monday night, March

SOUSAS BAND COMES Soloist With Sousa's Band



MISS NORA FAUCHALD.

Soprano soloist with Sousa's band, to be heard here for the Girl Scouts in afternoon and evening concert on March 6.

Santa Barbara Press 7/7/24

Jazzing Up Jerusalem

Boys' band at the Near East Relief orphanage in the Holy city play the latest American airs. The leader is wearing a coat, found in old clothes contributions from America, which was once worn by John Phillip Sousa, the famous



50 Mr. Gallaghers And 50 Mr. Sheans With Sousa's Band, Here Saturday

Sousa's Band in a popular priced number, layed the recently popular 'March' matinee at 3 o'clock and an evening performance at 8.15, the novelties which sousa's Band will be the attraction Sousa's Band will be the attraction king and his 100 men the Legion," "Nobles of the Mystic

king" and his 100 men will be like those of Arabian Nights for like Aladdin's Lamp they will put forth such a variety of musical effects that the "tired busniess man" and the "blase society woman," the school boy and girl, the "flapper," the maiden lady and the critics all will revel in 1913 Third Avenue, up to noon Saturation. the glorious music, reports say.

"Fifty Mr. Gallagher's and 50 Mr. Shean's" will participate in the musical "novelled" which Lieut. present and this popular song which beloved by every nationality, bring everybody knows will have a "setting" two of his best programs to Birming which has never before been achieved ham. for it takes a Sousa to originate such an idea—a Sousa with a band of 100 Winifred Bambrick, Harpist, men to assign fifty of them to the others.

Saturday at the Masonic Auditorium role of "Mr. Gallagher and fifty to the when the All Star Concerts present role of Mr. Shean" when they play this

For encores Lieut. Commander Sousa men Shrine," "The Stars and Stripes For-ever," "King Cotton," "The Washing-ton Post", "High School Cadets" and ffects scores of others world famous.

day and afterward at the Masonic Au-

Lieut. Commander John Philip Sousa, 'novelty' which Lieut. Commander American Legionnaire, Shriner, Elk, all John Phillip Sousa and his band will round good fellow, musical genius and With the following distinguished Fauchauld, sopr

WORLD'S GREATEST BASS DRUMMER



Helmecke, who will appear with Sousa and his band at the City Auditorium, March 6, afternoon and evening.



Biggest Man with Biggest Horn in Sousa's Band Coming to Academy

SOUSA HAS LARGEST BAND IN HIS HISTORY

Greenwood heades him

The instrumentation of Lieut. Com. John Philip Sousa's band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salahis career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the

greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band: this season's band:

Two piccolos, five flutes, two obces, one English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums one harn and six tubas, four drums, one harp and one xylophone.

Sousa Seat Sale Opens.

Recliment propares

The sale of seats for the two fit of the Richmond Girl Scouts by Sousa and his band at the City Auditorium March 6, will begin today at the Corley Company's 213 East Broad Street. In keeping with the rollicy of the march king and composer, a popular score of prices will prevail.

Also in keeping with the Sousa policy is the rule of "First come, first served." Early buyers will, accordingly, have their pick of the seats. The large capacity of the City Auditorium alone enables this large musical organization to play at popular prices. Sousa's Band is the most widely popular organiza-tion in the world, because it has been always the wish of the great march king to play to audiences of tremendous size. More millions of people have heard Sousa's Band than any other musical organiza-tion ever on tour. Lieutenant-Commander Sousa is just completing a tour that carried him and his "famous One Hundred" from the Atlantic to the Facific. In every city the attendance was a record-

breaker.

Caugusta Syron SEAT SALE FOR SOUSA'S BAND AT IMPERIAL THURSDAY MATINEE OPENS TODAY

Sousa's Programmes Are History of American Tastes in Music.

prehensive history of American and weaving of material such as the musical tastes and their changes grand opera choruses which this year from year to year is preserved in form the basis of 'The Merrie Merrie the programmes of Lieut. Com. John Chorus' and the collection which Philip Sousa's Band. Sousa is now last season took the form of a bouon his thirty-first annual tour at quet of best-beloved tunes and this the head of the organization which year a dance collocation entitled "On bears his name, and because his with the Dance' also have become concerts take place in every section possible. And I may add that the of America, Sousa, more than any march form has increased in popuother American musician has oppor- larity until I find that I must write tunities to sense the real musical tastes of the American people.

"When I first began my tours, somthing less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life and that is true also of music. Wagner, for instance was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last year by The Philharmonic Orchestra of New York and by the Chicago and New York Symphony Orchestras. I think I was the first band conductor to play Grieg's

What is probably the most com- 'Peer Gynt' suite, and the collection at least two new march numbers each year, in order to keep pace with the public taste."

COLUMBIA ON WEDNESDAY

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-ofbill program. Ever since 1899, I have always had twenty programs at least in readiness."

at least in readiness.".

This statement was made by John
Philip Sousa, the composer-bandsman, in the course of an interview
on his career in general and on
the work of holding in readiness a band of between eighty and one hundred trained instrumentalists. The reporter who asked if all the programs were different met with

this reply: "No. All of the twenty had one thing in common—'The Stars-and-stripes Forever.' It is true that 1 do not always print the name of the march in the playbill; but that is a little jest of mine. I am nevel permitted to give a concert without including it. I know that efforts have been made to have it officially named by congress as the nation's march; but it matters little, save for my feelings as an American and an officer of the navy whether we shall have such an enactment. It seems to be the peo-ple's idea of the national march;

and I guess that's good enough."

Mr. Sousa and his band are at
the Columbia theater Wednesday
matinee and night.

NOVEL STUNTS FEATURE OF SOUSA'S PROGRAM

As popular as ever and scoring a triumph on his country-wide tour, Lieutenant John Phillip Sousa and tion, which has held some Sousa authe morning of March 5 and will be ard at the Academy of Music affamous dance will be played here are some of the other novel stunts that this famous A new Sousa Humoresque, "Look organization of 100 pieces will give; "Mr. Gallagher and Mr. Shean,"

with 50 Mr Gallaghers and 50 Mr. The echo of the Gallagher's and

Shean's will persist in a series of instrumental duets while the band plays "Three o'clock in the Morn-

"On With the Dance," a melody of heard at the Academy of Music are famous dance songs of the infletent ternoon and night of that day. While all of the favorite Sousa marches teen Twenties, which will bring back

A new Sousa Humoresque, "Look for the Silver Lining," from the great musical comedy success, "Sally." A solo by George Carey on the largest xlyphone in the world.

Solos by Rachael Senior, violinist, Sousa's band playing "The Stars

A saxophone octet. Saxophones book. San Francisco was carried off The list of features would fill a A saxophone octet. Saxophone playing with xlyophones.

"Yes, We Have No Bananas," as only Sousa's brasses and winds can play it, with some startling innova"March of the Wooden Soldiers".

CZECH-SLOVAKS CELEBRATE SMETANA CENTENNIAL

The one-hundredth anniversary of the birth of Bedrich Smetana, Czecho-Slovak composer and idol of his race. will be celebrated at Keith's New York Hippodrome on Sunday next, when 30 minutes on the bill will be devoted to an all-Smetana program of orchestral, operatic and folk music by the illustrious Smetana played by the National Czecho-Slovak band. The Czech-Slovak colony of New York, said to number about 280,000 persons, look upon the Smetana Centennial as a national holiday and now, for the first time, they day and now, for the first time, they have the opportunity to celebrate the occasion in the presence of their own band from Prague under the direction of Karel Sery, "the Sousa of Czech Slovakia" and renowned all ov Europe as the most authentic and in spired interpreter of Smetana.

Ottokar Bartik of the Metropolitan

Ottokar Bartik of the Metropolitan Opera here, who brought this distinguished band with singers and dancers from Prague for a brief tour of the United States, was commissioned by President Masaryk of the Czecho-Slovak Republic to deliver to America "the musical brotherhood" of that race "the musical brotherhood" of that race and in his farewell speech to the Prague band he said: "Play for them the music of Smetana, Dvorak, Fibich, Fucik, Cermak, Obruca, Waltenfel, Lapsky, Filipovsky, Halik—but above all Smetana who best represents us, and Dvorak whom they already know and love."

Sousa's Band at Columbia Theater

The famous Sousa and his fam-ous band are at the Columbia Theater for Wednesday afternoon and night. It is one of the premier musicial attractions of the season.

The high school band was sched-uled to play under Sousa's direction at the afternoon performance. The Shrine band of Columbia will render one or two numbers, under Sousa's leadership at the night perform-

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band is the solo number by Miss Winifred Bambrick, harp-ist. Miss Bambrick is a Canadian by birth, citizen of the United States by choice. She has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artists as she.

GREAT BASS DRUMMER COMING WITH SOUSA

Gus Helmecke Beats the World, Says Famous March King.

The greatest bandmaster in the world without doubt is Lieutenant-Commander John Philip Sousa, who brings his famous band to the City Auditorium for matinee and evening concerts March 6. The greatest bass drummer in the world, en the authority of no less an authority than Sousa himself, is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As every one knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity, even when there has been no rainfall, causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtain. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true. The average layman does not

realize the importance of the bass drummer to a band," says Sousa. 'He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director, to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and soul of a great ar-

The sale of seats for the two great Sousa concerts at the Auditorium March 6 will open at the Corley Co., 213 East Broad Street,

SOUSA AND BAND **PLAY HERE TODAY**

Concerts at Columbia Theater, Matinee and Night.

Musical program making is largely a a matter of keeping up with one's public, in the opinion of Lieut. Comndr. John Philip Sousa, the famous bandmaster, who will be at the Columbia theater today, matinee and lumbia theater today, matinee and night. Since Sousa makes programs which are well nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Maine, to Portland, Ore.; from Portland, Ore., to San Antonio, Texas, and from San Antonio to Miami, Fla., he descrives rank as one of the most expert program makers in America.

"The musical program maker must alize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One

does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards."

Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once, "The Gilbert and Sullivan comic operas. However trivial Sullivan's them might have been, it was always musicianly, well expressed and technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton. 'The Mikado is better known in America than any of the other works, probably there are few people in this broad land of ours who have not heard an amateur production of this work. The runner-up is 'Pinafore with 'Ruddigore' a rather distant third."

CITY AUDITORIUM

TWO GREAT CONCERTS

Thurs. March 6

MATINEE, 3:30 EVENING, 8:15

31st Annual Tour 14th Transcontinental Tour of the World's Most Successful Musical Organization.

We hear the far-off cannon roar:

We glory in our land!

Oh, that's the way we always feel

When Sousa leads the band.

SOLOISTS With SOUSA and His Band

Miss Nora Fauchauld Soprano

Miss Winifred Bambrick Harp

Miss Rachael Senior Violiniste

> Mr. John Dolan Cornet

Mr. George Carey Xylophone

Mr. Wm. Kunkel Piccolo

Mr. Mere lith Willson Flute

> Mr. William Bell Sousaphone



TWO BRAND NEW SOUSA PROGRAMMES

Lieut Commander

Including "ON WITH THE DANCE"

"The Merrie Merrie Chorus;" Ernest Schelling's "THE VICTORY BALL," the sensational hit of the leading orchestras this season; two new Sousa Marches, "THE DAUNTLESS BATTALION," and "NOBLES OF THE MYSTIC SHRINE;" a New Sousa Humoresque entitled "MR. GALLAGHER! MR. SHEAN!" and the ever popular Sousa Marches as played by the world's most famous band.

Seats fast selling. Buy yours now. First come, first served. Sousa same sane prices: 50c (school children), 75c, \$1, \$1.50, \$2. No tax. Seats sold at Corley Company's, 213 East Broad, until 2 P. M. Thursday. After that hour, City Auditorium box office.

This in ball fou

Miss Rachael Senior, violin soloist with Lieutenant John Philip Sousa and his famous band, to appear at the Academy of Music afternoon and night, Wednesday, March 5.



SOUSA AND BAND HERE YESTERDAY

Popular Ditties Come

And Go.

What is probably the most com-

cently. "Now about nersons hear my concerts during wh

last season took the form of a bou-

quet of best-beloved tunes and this

'On with the Dance' also have be-come possible. And I may add that

the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

year a dance collocation entitled

Delightful Concerts Given at Columbia Theater.

CROWN MARCH KING Great Band Leader Has Seen

Audiences Especially Enthusiastic When Great Director Leads Own Compositions.

prehensive history of American mu-Sousa and his band! There is noth-

sical tastes and their changes from year to year is preserved in the programmes of Lieut. Com. John Philip Sousa's band. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician has oppor-It might be well to add, however,

other American musician has oppor- of reaching the even hundred mark. tunities to sense the real musical He has several gifted soloists, who tastes of the American people.

"When I first began my tours, something less than a million person," the great bandmaster said recently. "Now about three million It is only wasting time to say that

cently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of or life, and that is true also of music. Wagner, for instance was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from "Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a remini-York. And while I am in a remininctes when the band swung into such scent mood, I might add that I favorites as "Stars and Stapes Forplayed the recently popular 'March of the Wooden Soldiers' just eighted. States Field Artillery."

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include At the afternoon concert he gave the band arrangements of two compositions, including "The new compositions, including "The Dauntless Battalion" and "Nobles of the Mystic Shrine." For the latter he had on the stage, playing with his musicians, the band of Omar temple. At the afternoon concert he gave the Mr. Sousa directed several of his

my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's "The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last year by The Philharmonic Orchestra, of New York and by the Chicago and New York Symphony Orchestra. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera chorouses which this year form the basis of 'The Merrie Merrie Chorus' and the collocation which the second took the collection which the second took the collocation which the second the collocation which the second took the afternoon concert he gave the atternoon concert he gave the entire stage for a few minutes to the entire stag tion to these, the saxophone section of the band played selections at both

performances.
As was said at the outset, it was "Sousa and his band."

ST WIDELY KNOWN SONGS John Philip Sousz, famous band-aster and musician, maintains that "Swance River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk

Burminghan Herold North POPULAR PRICES FOR SOUSA BAND CONCCERT

who will greet Birmingham in two of his great programs next Saturday afternoon at 3 o'clock and evening at 8:15. "It gave us a thrill of the old days to hear 'El Capitan' and the other marches begotten by Sousa," said the San Francisco Examiner. "Not so slender as he was in the "Washington Post" days, but still dapper and a manifest martinet. Sousa leads the famous marches which he invented and of which the secret will die with him.'

"Today Great Falls has the distinct privilege of entertaining John Philip Sousa, America's greatest composer of band music, a man who has become an American institution," said othe Great Falls Tribune.
"And Mr. Sousa himself says:

'According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous. but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.'

There will be a number of features attending the presentation here next Saturday of the great composer and his band of 100 pieces, such as bands in uniform playing in the afternoon, Sousa

SOUSA AND HIS BAND

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COMING TO ACADEMY

"Tumultous reception was given the | directing, "Stars and Stripes Forever." 'March King," world famed bandmas- As many as want tickets in front of the ter, and the auditorium rocked with stage and bring their instruments with thunderous applause," said the Fort them will have this inspiration and the Worth Record of John Phillip Sousa, audience will see and hear Birmingham's Masonic auditorium "rock and sound."

The evening performance also has a number of interesting features.

Popular prices prevail and the seat sale is at Clark & Jones', 1913 Third avenue, and the engagement is on Saturday afternoon and evening.

macon relegated "Sousa's Band" at the Grand Matinee and Night, Feb. 26

On Sept. 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa, the famous bandmaster who this season makes his thirty-first annual tour and his fourteenth transcontinental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation as is Sousa of his generation. Sousa's Band at the Grand, Tuesday, Feb. 26, matinee and evening.

Did Childhood Impressions Make Sousa "March King?"

Those who love to believe that child-hood impressions are most likely to determine the later life of the individual have a powerful argument in the case of Lieut, Com. John Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was eleven years old, the Civil War raged, and Washington was an armed camp. and Washington was an armed camp. and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union Armios in Washington the Union Armies, in Washington. Sousa was eleven and his father, Antonio Sousa was one of those who marched in the Grand Review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a contract of the contract reer as a composer of operetta, became director of the United States Marine Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the Grand Review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Souss marches to which armies great Sousa marches to which armies have marched to which the Armies of the Potomac and the James would have been in numbers at least, but a "corporal's guard." Sousa and his band will play at the Grand, Tuesday, Feb. 26, matinee and evening,

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SOUSA'S BAND TO BE HEARD AT IMPERIAL THIS AFTERNOON MATINEE AT 2 P. M.

Entire Gallery To Be Reserved For White School Children Admission 50 Cents.

Subsidies for musical organiza-tions, in the main symphony or-chestras and opera companies are the Chicago Operas, are guaranteed characterized as a step in the wrong against loss, or have patrons who direction in the opinion of Lieut. Com. John Philip Sousa, the famous between operating expenses and gate bandmaster, who is now on his receipts. Sousa goes over the counthirty-first annual tour at the head of his band. Instead of drilling into the minds of the people the fact for which they pay a sum sufficient that if they would have good music to enable Sousa to maintain his orthey must support it, the subsidies ganization. they must support it, the substitute are making people carcless, and a feeling is growing up that music will go on, some way, without their will go on, some way, without their "Great seating capacities make it "Great seating capacities make it will be common people," says Sousa.

Sousa's Band is the only unsubsidized organization in America.

possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know what my organization must pay its own way, and they attend my concerts to the number of three million a year. It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am una terably opposed to musical subsidies exthe case of bands which are cept in in a sense munic pal. In the majority of our cities we have bands which play upon public occasions and which give concerts free to the public. These organizations, of

The University Extension Club The University Extension Club of Monticello met with Mrs. William Walker, the general subject for the day being "American Composers." Miss Julia McQuaig, the president, presided, and the better English study was conducted by Miss Mary Funican. A paper ducted by Miss Mary Funican. A paper giving an outline history of American music was read by Miss Nora Gardner, and a sketch of John Philip Sousa was given by Miss Tillie Bailey, after which one of this composer's best-known pieces, "The Stars and Stripes Forever," was played by Misses Sara Goodwin and Marjorie Walker. Several poems by Carl Sandburg and Amy Lowell set to music were sung by Mrs. Gus Merritt. music were sung by Mrs. Gus Merritt. and selections from Edward MacDowell and Carrie Jacobs Bond were played.

Mrs. J. S. Boonshot was hostess for

course, should be supported from the public funds, for they are as much a part of the municipal life as the fire department or the po-

High School Band Will Meet Sousa

Birming new fold

Although Lieut. Commander John Philip Sousa may have had rousing receptions throughout his thirty-first transcontinental tour with his band of 100, there will never be a more magnificent one accorded him, it is said, than that which he will receive here Saturday, when he is presented at a matinee and evening performance at the Masonic Auditorium by the All-Star Con-

The High School Band will meet the "greatest march king of all ages" at the Terminal Station when he arrives at noon Saturday with his big band, and with the Boys' Industrial School Band and other bands of the city form an escort for him up Fifth Avenue to the Tutwiler Hotel.

With the purchase of 240 tickets by Donald Comer, president of the Avon-dale Mills, for the matinee Saturday, when all the Avondale Mills bands, including Sylacauga and Pell City, with the Boys' Industrial School Band also as his guest, the audience promises to be brilliant and representative.

Seats are now on sale for both performances at Clarke & Jones, 1913 Third Avenue. Students' tickets at special rates in the balcony may be had for either or both performances.

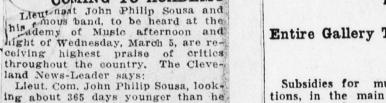
AN ECHO OF SOUSA

Those Tampans who heard the Sousa concert enjoyed an unusual freat. Those who missed it were losers. They failed to hear one of the greatest musical programs ever offered in this or any other country. Tampa appreciates Sousa's visit. Hearing his organization, of course, has its penalties-it makes all other music, for the time being, seem weak and unsatisfying.

Tampa also appreciates the fact that Sousa made a march written by a Tampa woman, Mrs. Durand, a part of his program. The great composer himself arranged the band scores for this number and the band played it without rehearsal, with the ease and perfection of many renditions.

Music-loving Tampa must also feel appreciation for the work of S. Ernest Philpitt in bringing the Sousa organization to this city, this having been the second visit arranged by Mr. Philipiti. To Mr. Philipiti

is due also thanks for bringing other world-famous artists to Tampa. His efforts should be encouraged



ing about 365 days younger than he looked at this time last year, appeared at public hall Saturday afternoon and evening. Not before one of those world record-smashing audiences, like last year, perhaps; but before audi-ences that would be envied by any traveling artist or amusement giver.

As always he proved himself to be one of the best program-builders among concert-givers. Some of the might have taken a lesson from him in the last quarter century; but they did not and doubtless never will enjoy any measure of Sousa's

Grant that his band is the best band in America, that his instrumentalists combine as one man when sitting beneath his baton; still, he knows how to sell his wares to the best possible advantage. It would be well for some symphony conductors if they could do

the same thing.
Popular numbers predominated on yesterday's programs, familiar works

but there was variety as they were offered. Particularly interesting were Sousa's new "Day at the Great Lakes" and The Dauntless Battalion, each of which showed that the fountain of inspiration is still at full flood.

Miss Nora Fauchald, soprano, show ed a beautiful fresh voice and should be particularly commended for her clear diction. John Dolan played cor-Rachel Senior played a net solos. Rachel Senior played a "Mignon" fantasia on the violin and George Carey played a xylophone solo. Of course the high points of programs, both afternoon and evening, were the numerous encores when Sousa revived so many of his world-celebrated marches, the work by which no doubt he will be remembered as a musician.

of Lanier High School

Juvenile Musicians to Have Part in Tuesday Matinee

Lanier High School boys were given a thrill yesterday, when W. C. Kaler, leader of their band, informed them that Lieut. Commander John Phillip Sousa will personally lead them in a musical program at the matines Tuesday afternoon at the Grand Theater. It is an added feature of the program that has been arranged by the noted bandmaster.

Musicians everywhere turn out to greet Sousa. So it will be in Macon. The Central of Georgia Railway band will meet him at the Terminal Station and escort him to the Hotel Dempsey upon his arrival Tuesday.

At night the Ai Sihah Temple. At night the Ai Sihah Temple. Shriners' band will render several well-known selections, including Sousa's famous composition, Nobles of the Mystic Shrine, dedicated to the Shrine at the last session of the imperial council in Washington. Washington.

Last year hundreds of people were unable to get inside the Grand Theater to hear Sousa's

macon Telegraphe of not Sousa to Lead Band

MUSIC NEWS AND NOTES

SOUSA PRESERVES MUSICAL TASTES

Comprehensive History Will Be Found in Program Here March 6.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieutenant-Commander John Philip Sousa's band. Sousa is now on his thirty-first annual tour, at the head of the organization which bears his name, and because his concerts take place in every section of America. Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people. The band plays in Richmond for the Girl Scouts on March 6, afternoon and evening.

'When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently, "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance was scarcely known to the American people when my career besan, and it may be of interest when I add that I played selections from Parsifal' ten years before the opera as given its first production at the Mas given its first production at the Metropolitan Opera. House in New York. And while I am in a reminiscent mood. I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years

"At the outset of my career, the scope of brass band music was ex-tremely circumscribed. Something of the expansion which has taken place spoke only at intervals of five miles, and at the end of the ride the young

Country Garden,' and the other Ernest Schelling's 'The Victory Ball,' which created a deep impression and much discussion when played last year by the Philharmonic Orchestra, of New Yorks and by the Chicago and

news Leader Prelim

year by the Philharmonic Orchestra, of New York, and by the Chicago and New York Symphony Orchestras.
"I think I was the first band conductor to play (Frieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opens of material, such as the grand opera choruses, which this year form the basis of 'The Merrie, Merrie Chorus,' and the collocation which last season took the form of a bouquet of best-beloved tunes, and this year a dance collocation entitled 'On With the Dance,' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

OLD FOLK-SONGS ARE UNEARTHED

Poughkeepsie, N. Y., Feb. 23.-Constance Varney, Vassar, '21, and Martha W. Beckwith, of Vassar, have discovered in Dutchess county several folk-songs as distinctive as any found by Loraine Wyman and Howard

Brockway in the Kentucky mountains. The songs may be traced back to the four nationalities who settled here -Dutch, French, German and English settlers-but about a third of them are indigenous to Dutchess county.

Four of the best of the songs are titled "'Way Down in Piedunk,"
"Grindstone Song," "Gip Along, Josey"
and "My Willie." They all contain much rambling narrative, usually inspired by local events such as cold weather, a barn-raising or something similar. One of the most emotional called "My Charlotte," tells of a sleigh ride taken by a young couple who s this season will include band ar-angements of two compositions by a corpse. Plans to publish the songs of anists. One is Percy Grainger's 'The

Soloist With Sousa's Band



MISS NORA FAUCHALD. Soprano soloist with Sousa's band, to be heard here for the Girl Scouts in afternoon and evening concert on March 6.

new Jester Bieling 178/2

augusta deronio RESERVATIONS FOR SOUSA'S BAND WILL BE HELD UNTIL THURSDAY MORNING AT 10 O'CLOCK

Worlds Famous Band to Give Concert at Imperial Tomorrow Matinee Only.

the changes in their national life the development of the vegetableby elections, big winds, deep snows changed all that, and it is as posand other nation-wide events. Lieut.
Com. John Philip Sousa, who this year leads his famous band forth for its thirty first annual tour, rings the changes in American history in American food. Sousa, because he is traveling eight or nine months ly surprised if head lettuce salad of the year, has opportunity to keep has not replaced corned beef and up with the changes in foods in cabbage as our national dish.

inherited some of the food prefer-ences of his European forebears," game, Knowing my fondness for says Sousa. "He loved salads of all game, my friends used to greet me sorts, and he delighted in the green- at the various cities with game dinery which has found its way into ners, and often my tours were great the American menu largely in the feasts upon haunches of venison, past decade. I inherited this par-ticular liking, and I remember that quail and even buffalo meat. Of in the early, years it was a hardship course game is no longer plentiful. to take the long tour through the Its sale by hotels and restaurants Middle States and the Northwest, is forbidden and it is only when particularly in the winter, because I meet a friend who is a sportsman of the absolute lack of green vegetal that I find myself sitting down to bles in the diet. Now the refrigera- a game dinner nowadays.

American peop'e in general mark tor car, quicker transportation and

every section of America.

"But there is at least one respect in which the 'good old days' were

SOUSA SOLOIST BORN IN HOUSE OF VIOLINS

There is small wonder that Miss capped by becoming accustomed to Rachel Senior, this year violin solist violin which might not be correct. with Lieutenant Commander John Miss Senior eventually came to New Philip Sousa and his famous band. was attempting to play a violin at an age when most girls are quite con-tented with their doll. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradavarlus in the handiwork of her father. Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifeime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handi-

ONE of the most popular novelties in musical instruments

today is the xylophone. And one

of the most accomplished perform-

ers on this instrument is George

Carey, xylophone soloist with

Sousa and his band, who appear here March 7. The popularity of

the instrument is helped in a

measure by Mr. Carey's ability to

play, not only the most difficult

of classical music, but also popu-

lar music, classical jazz and the

"jazziest of jazz," and he there-

by succeeds admirably in enter-

taining and delighting hearers of

Mr. Cary's instrument was built

especially for Sousa at a cost of

over \$5,000. It measures twelve

feet in length. Critics all agree

that the tones produced on this

instrument are the clearest and

most pleasing of any xylophone in

existence, and it is doubtful if

any soloist in America receives

more demands for encores than

all classes and tastes.

does Mr. Carey.

York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinsts of the world, including Mischa Elman.

Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa who hearn his York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to disviolinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-loved of all violinists of her generation.

SOUSA AND BAND

At Converse College. Six medals, conferred by governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud of course are his military meda., three in number. They are the Victory medal and the Officers of the World War medal received during the world war, and the Spanish War medal, of the sixth army corps. Upon the occasion of his world tour several ytars ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hair ault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproduction cost more than \$1,000. The originals, which of course are in-

valuable, are kept in a vault. Sousa and his band will give two concerts tomorrow, Friday February 29, afternoon at 3:30 and evening at 8:30 in Converse college auditorium.

Head Lettuce Replaces "Corn Beef and" at National Dish, Says Sousa

American people in general mark the changes in their national life by elections, big winds, deep snows and other nationwide events. Lieut, Com. John Phillip Sousa, who this year leads his famous band forth for its thirty-first annual tour, rings the changes in American history in American food. Sousa, because he is traveling eight or nine months of the year, has opportunity to keep up with the changes in foods in every section of

America.

"My father in Washington had inherited some of the food preferences of his European forebears," says Sousa. "He loved salads of all sorts, and he delighted in the greenery which has found its way into the American menu largely in the past decade. I inherited this particular liking and I remember that in the liking, and I remember that in the early years it was a hardship to take the long tour through the Middle States and the Northwest, particularly in Winter, because of absolute lack of green vegetables in the diet. Now the refrigerator car, quicker transportation and the development of the vegetable-raising sections of the South have changed all that, and it is as possible to get a tomato, cucumber or a head of lettuce i Winnipeg in January as it is a thou sand miles further South. I thin the whole nation has gone to eating head lettuce in the past decade, and I am greatly surprised if head lettuce salad has not replaced corned beef and cabbage as our national dish.

"But there is at least one respect in which the 'good old days' were the best. That was in respect to game. Knowing my fondness for game, my friends used to greet me at the various cities with game dinners, and often my tours were great feasts upon haunches of venison, bear meat, duck, prairie chicken, quail and even buffalo meat. Of course game is no longer plentiful. Its sale by hotels and restaurants is forbidden and it is only when I meet a friend who is a sportsman that I find myscif sitting down to a game dinner nowadays." Sousa and his band will play at the Grand Tuesday, Feb. 26, tinee and evening.

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CONCERTS OF SOUSA HAVE GREAT 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 be-cause more than any other conductor, he seeks to make his music "visible".

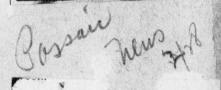
Let him tell it, thus:
"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held: the entire receptive quality of the human mind no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the

opera-house, the eye is enchanted, 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 clever-

ness of the players; yet, sub-consciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic-Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on March 4 at the Auditorium .-- Press Agent.



Most Widely Known Songs

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, been made to trace their to ancient folk songs.

John Philip Sousa's Band Concert Friday, March 7

John Philip Sousa and his band will ppear in concert at the National theater next Friday afternoon, March 7, at 4:30 p. m. Six medals, conferred by four governments, may be worn by Lieut. Comdr. Sousa, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the victory medal and the officers of the world war medal received during the world war, and the Spanish war medal of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decora-tion of the Victorian order, while from the Academy of Hainault in Belgium he received the Fine Arts From the French nation he received the Palms of the Academy Because of the risks of travel and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size in miniature. The reproductions are faithful copies both as to medal and ribbon, and the reproductions cost more than \$1,000 The originals, which, of course, the invaluable, are kept in a vault.

WILL WELCOME SOUSA TUESDAY

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Central of Georgia Band to Meet Musicians at Station

LEADER TO BE LIONS' GUEST

John Phillip Sousa will be given a great reception when he arrives in Macon with his famous band on Tuesday, it became known yesterday.

The Central of Georgia Railway band will be at the Terminal Station to meet Sousa and his musicians upon their arrival on a special train from Columbus, Ga.

The special train will leave Colum-

bus at 10 a.m. and the run to Macon will be made at top speed so that Sousa can attend the Lions Club luncheon and then give a concert at the Grand Theater. The train will

w. W. Hackett, division passenger agent of the Central of Georgia Rallway, who has been traveling with Sousa's band on their trip through Georgia, brought the information information yesterday that Sousa has agreed to lead the Central of Georgia Railway band in a concert at the Station immediately upon his here. The Central band with cort him to the Hotel Depsey



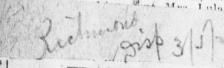
Sousa Among Friends

However vociferously dogs may react to music, the musician apparently excites no disturbance. Here is John Philip Sousa in the peaceful midst of "Puppy Doodles," "Piggy Wiggles" and "Teddy." Their pedigrees show much more claborate names, but these are what they go by.

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EARD SOUSA'S BAND. Misses Millie, Jimmie and Pearl ittlejohn, Miss Montie Gaines, Miss orene Wilkins, Miss Agnes Alexander, Miss Mary Bramlett "Miss Elizabeth Brown, Miss Mary Louise Mc-Swain, Miss Ruth DeCamp, Miss Tots Tolleson, Mrs. Claude B. Poole, Mrs. J. H. Turner, Mrs. Waite Hamrick, Mrs. Ralph Cline, Mrs. F. E. Wilson, Mrs. Floyd Baker and Mrs. G. D. Young motored over to Spartanburg yesterday for the Sousa band con-

* * * GUEST OF AUNT. Miss Jenelle Haile of Gastonia, N.



WARNING IS GIVEN SOUSA SEAT BUYERS

Demand for seats for the two concerts to be given by Lieutenant-Commander John Philip Sousa and .is musical organization to this time has exceeded the most sanguine expectations. The two concerts are for the benefit of the Richmond Jirl Scout organization.

So widespread has been this demand, orders coming from organizations and individual buyers in and out of the city, it has been deemed epedient to turn back into he sale sheet those tickets which have been reserved, but have not been paid for. This will be done on Wednesday. Those who have reserved blocks or pairs of seats have until Wednesday afternoon to redeem them.

Miss Allene Y. Stokes, Girl Scout commissioner, who has been in telegraphic communication with the famous American March King, says Sousa will arrive here over the Norfolk and Western at 11:38 A. M. omorrow. A delegation from the Sphinx Club will meet the disinguished bandmaster at the station. He will be the guest of the Sphinx at luncheon at 1 o'clock. A econd block of fifty seats was sold vesterday to members of the Mystic Shrine. The Richmond Council of the Knights of Columbus has purchased fifty seats and presented them to the orphans of St. Joseph's

sylum.

Several hundred tickets have sen taken by John Marshall High chool. Pupils and children from the city schools have availed be a pecial price alternatives of the apecial price alternatives of the apecial price alternatives.

SOUSA BAND HERE FOR TWO CONCERTS

March King Is Guest of Local Manufacturer; Large Audiences.

John Philip Sousa, march king of America, and his band of expert musicians reached the city this morning for a two-concert series at Converse College auditorium. first concert began at 3:30 o'clock this afternoon, while the evening concert will begin at 8:30 o'clock.

The Sousa band brought here is complete From the march kind to the last man in the organization every one is here and the band has not been cut down in any way. Commander Sousa is the guest of Isaac Andrews at his home on East Main street. The bandsmen are quartered in the various hotels of the city.

Considerable interest is manifested in the visit of the band to Spartanburg. The name of the band is known wherever music is appreciated. Sousa means music, his name has become a synonym for bands.

One of the 1921-22-23 hits in Sousa's programs was "The Fancy of the Town"-meaning this town. that town, any town. It proved, in the first unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled around, Sousa lopped off the song of the first year in the original decade, and added, as No. 10, the song-hit of the season about to start -No. 1 is dropped, and a new No. 10 is added, thus keeping the med-

ley up-to-date. This city is a rubric in Sous transcontinental tour; and March king and his band will appear here tonight in the Converse college auditorium under the auspices of the School of Music, Converse college, and the Woman's Music club.

Great Band Leader Draws Plaudits of Multitudes at Two Concerts in City Auditorium

Treating their hearers to every conceivable feature of brass band music John Philip Sousa and his corps of famous musicians drew the plaudits of more than three thousand persons at the city auditorium Sunday afternoon and Sunday night. Classical and popular music made up the program but none of the regular outlined num-bers gave the real satisfaction to the audience as was brought from the familiar old Sousa march composition such as "El Captain" and "The Stars and Stripes Forever". These were numbered as encores and they thrilled more than any other features of the great and wonderful program.

Led by a sextette of soloists, John Dolan, cornetist; Miss Nora Fauchald, soprano; Miss Winifred Bambrick harpist; Meridith Willson, flutist; Miss Rachel Senior, violinist, and George Carey, Xylophone the great organization played to a never tired audience one which gave evidence of it's appreciation by prolonged, and con-tinued applause and encore for each and every number. Sousa and his band were here two years ago but for all Montgomery music lovers care they make this an every season stand and their appearance judging from the reception given yesterday will always be greeted with generous response.

While every number thrilled there was no feature perhaps which gave so much genuine satisfatcion and pleasure as the solo numbers of John Dolan. It is doubtful if tday there is a cornet player in the world who is a cornet player in the world who outranks this wonderful master in tone and execution, certainly such has not been to Montgomery in years and

Miss Rachel Senior was born a violinist. Coming from a "house of violins" she uses a rare old Stradavarius which is the handiwork of her father. She is an artist of rare talent.

Sweet Voice.

Miss Nora Fauchald possesses one of those sweet soul inspiring soprano voices which is not heavy but rich and rare in it's volume and pleasing in every way. Her rendition of Southern melodies including "Dixie" brought especial applause from her hearers.

George Carey convinces an audience that the Xylophone has a place and a mighty important place as a solo instrument in orchestra and band and does away with the time honored belief that this instrument is good only for the vaudeville stage. music is given to the audience from the masterful touch of this genius.

Meredith Willson, flutist, in his solo numbers Sunday night must surely have brought back memories of Sidney Lanier, Montgomery's own admirer of the flute. Beautiful and soul inspiring was the expression of the audience after his efforts.

Not only did Miss Bambrick playing

the harp delight and please her hear-ers in her solo numbers but also added much to the band numbers by an accompaniments in all fatures of the

John Philip Sousa knows an Amerfoan audience perhaps better than any other musician and presented here as he has done elsewhere a variety, but none gave the genuine thrill that was given by Sousa's marches, perhaps be-

cause they were Sousa's.

The two recitals Sunday were put on under auspices of Charles A. Tyler of the Montgomery Talking Mad chine company.

Sousa's Band Tonight.

"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 tonight. in the National theater. The marchking has two set rules with respect to his concerts: 1, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the 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 shippards: and, 2, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more thin gruel "Oliver Twist knew 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 SOUSA AND HIS BAND But there is an exception, or

rather, a semi-exception to this rule. Sousa reserves the right always to "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.

new Teadle of HOW SOUSA COAXES SOME GREAT MUSICAL EFFECTS

It's the March King's "Speaking Eye" That Does It. Says the Cornetist, Who Relates His Own Weird Experience.

Sousa is possessed of the "speak-ing eye."

The "speaking eye," according to this member of the "Famous One Hundred," is exactly what the designation implies. The eye of Sousa, he explains, transmits to his musicians his thoughts, will and desire as unerringly as a mashypnotist influences a receptive subject.

Relating an incident illustrative of this singular power, the cornetist says he appeared at a rehearsal one day and discovered that music sheet was missing. The band was about to play the num-He did not wish to admit his negligence and decided to "bluff it After the first few bars he was aware that Sousa had detect-The music was new to him and he dared not fake outright. Suddenly he was aware that the eye of Sousa was fastened upon him. At the same moment he found himself playing his instrument. Wonder of wonders! The notes he blew harmonized with the rest of the band. He continued to perform, playing the music through to the finish. He contends that the eye of Sousa transmitted to him the score, enabling him to play the composition as accurately as if he had the notes before his own eyes.

Watch the great bandmaster as he conducts at the two concerts to be given in the City Auditorium March 6, matinee and evening, under the auspices of the Girl Scouts of Richmond.

There is fire in the eye of Sousa. His brow is strong and stern, His look is determined. But fear not. He does not bite a musician. He holds them all, every one of them, in affectionate regard. He loves them in his tempestuous way. loves them because they know music and love music. He loves them or they would not be there.

And now for the speaking eye.

Observe Sousa as he nods his salute to the "Famous One Hundred"

at each of the concerts. Hah! They are about to begin

send her along, Good, long, Keep at it. Come

on. Hurry. Don't drag.
"That's better. Now, now, now.
Read my eye. Keep going."

Licutenant - Commander | Softer-so soft. Gently now-oh, John Philip Sousa is endowed with oh, gent-a-lee, boys. Gently. Do magnetic personality is as well you hear? Softer, I say. Nice and known, perhaps, to the general soft. Drop down, down, I public as it is to the big corps of instrumentalists who find inspiration extraordinary in the magic baton he wields. But it remained for one of the cornetists in the band this season to discover that Sound is possessed of the "rock" Fine! Gently now—oh, so gently. Fine! Fine, boys, fine!"

"So," you remark, "Sousa pleased." But hark! They are the crescendo passages. what the eye of Sousa is saying to them now:

"Louder, boys. Louder. along. Come stronger. Hey, you big brasses. Hey, you deep winds. Up, up, up higher. Come out. Come along. Bing! bang! boom! boojeroom! That's the idea. Come
along. Eang, bang, bangitty,
bang-bang! Whee-whoop-whang! along. Eang,
bang-bang! Whee-whoop-whangbang-bang! Blow, blow, blow, Blow harder.
Blow, blow, blow, Blow harder.
Blow, blow, Blow, Blow harder.
Blow, Blow

Swasn-boom-bang-crash, Jim Zum bang! Faster. Zip, zip, zip! Bully, boys, bully. Finc. Very fine." Sousa is smiling. It's only a ghost of a smile, but to his musi-

cians it's some smile.

See. These are dance music passages they're playing now. What's that his eyes are speaking to them'

"Tiddle-iddle-iddle. Race along, my hearties. Very nice, children; very nice. Tiddle-iddle-iddle, um-tum-tiddle. Everything going tum-tiddle. Everything now-jerry, boys. Come along, now-chinpy. Cheerily, chippy. Chee. it. merrily on, on, on. Jingle-ling-ting; tootle-eetle-ootle-um. Hi-cutty-eetle, tingle-ingle-oo. Jog along, trot along. Good,

good, good. And now come the passionate passages. Hear Sousa's speaking eyes talk to them:

"O! my gracious! Careful, boys! O, dear boys, watch my eyes. O, heavens! So careful, dear boys. Don't desert me. Careful—so careful, boys. Don't play me false now. Play, play the music. Watch me. Watch my eyes. Look at the my eyes. Look at me. Play the music. See, I am here. I am with you. Play, play, I entreat you. Play. So tender, so soulful. Play with all your soul. Ah, that's fine, boys. Fine! fine! fine!"

At the nale: "Stay together now, boys. Right through to the end, just as you are going. Hold it. Keep it up, Go on. Don't stop. Don't lag. No the opening number. Sousa raps once, twice, thrice on the music stand before him with his baton. "Attention! Attention;" his eye "Whang!"

There go the opening chorus. Listen, See his eye?
"Now, then, boys," the eye says, tend, her, along Good, Fight drop, their drop, the best along Good, Fight drop, their drop, their

Good. Right drop their instruments from po-Come on, on. sition and breathe a deep sigh of rag. The auditorium rings with rapturous aplause as Sousa turns, bowing his acknowledgments. The applause continues. The "boys" Read my eye. Keep going."
What's that they're playing?
Oh, yes; lots of opportunity for applause continues. The "boys" are hoping it will be prolonged another minute or two so they may get breath and have time to mop their brows before Sousa's relentless baton waves them into the engagements. The applause continues. The "boys" are hoping it will be prolonged another minute or two so they may get breath and have time to mop their brows before Sousa's relentless baton waves them into the engagements.

Many Instruments in Sousa's Band. Two concerts will be given Sousa and his band at the Cirv Auditorium Thursday, a matinee at \$:30 P. M., and evening concert at 8:15. The march king and his musical organization will arrive here Thursday from Norfolk. The band will be heard in that city on the preceding night. The two concerts in Richmond are for the benefit of the Girl Scout organization.

The instrumentation of Sousa's band calls for eighty-eight men, exclusive of soloists, as follows Two piccolos, five flutes, two oboes English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones eight saxophones, six cornets, four trumpets, five French horns, trombones, four baritones, s i x ubas, four drums, one harp and one xylophone.

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AT ACADEMY TOMORROW

The advance sale of seats for Sousa and his famous band at the Academy of Music tomorrow afternoon and night has been heavy, with every indication that the two performances to be given in this city will be attended by the usual Sousa capacity audiences.

John Philip Sousa and his band have been one of the attractions that local theatregoers and music-lovers wait for eagerly. The march king has never failed to please them and this year he is said to have a better organization and a better program than ever. He has one hundred musicians in his band, and each is a soloist. While he will play his own popular music he has some new num bers that promise to be of unusual interest. In his rendition of "Mr. Gallagher and Mr. Shean," fifty "Gal-laghers" and fifty "Sheans" will be

ACADEMY

Sousa Decorated By Three Foreign Countries

John Philip Sousa and his band will appear in concert at the Acad-emy Wednesday afternoon and night. Six medals, conferred by four governments, may be worn by Lieut. Commander Sousa, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the victory medal and the officers of the World War medal received during the World War, and the Spanish war medal of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Hainault in Belgium he received the Fine Arts medal. From the French nation he received the Because of Palms of the Academy. risks of travel and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uni-form size in miniature.

anty Tearing Officer, nowever

MOST WIDELY KNOWN SONGS ter and musician, maintains that "Swainee River" and "Home Sweet Home" are the most widely known songs ex-It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk songs.

SONGS OF A CENTURY By JOHN PHILIP SOUSA

MY OLD KENTUCKY HOME

Weep no more, my lady, oh! weep no more today!

We will sing one song for the old Kentucky Home,

For the old Kentucky Home, far away.

STEPHEN COLLINS FOSTER, whose songs bid fair to live forever as the base of American music, was born in Pittsburgh in 1826-on the 4th of July! Apparently Uncle Sam became his true godfather, for he was destined to express the lyric sentiments of the American people, perhaps more fully and accurately than anyone else has ever represented a period in this country, for nearly fifteen years.

His musical gift, one of sheer beauty and simplicity of "tune," was inherited from his mother and father, whose culture and sympathy may be seen reflected in the refinement that grew more and more pronounced in Foster's work. He began writing when he was about seventeen, and at twenty-three was a national figure.

"My Old Kentucky Home" is reputed to have been written when Foster was visiting his cousin, Judge John Rowan, at Bardstown, Ky., near Louisville. Like so many songs that have attained lasting

(c) G. Schirmer, Inc.

fame, it seems to have been a swift, complete flash of inspiration. He is said to have been sitting on the terrace before the house, in the early morning, with slave children playing near him, birds bursting with song all around, and before him, the rich beauty of the Kentucky country. The loveliness of the scene impregnated him; he retired to the house and a few hours later appeared with the

It is the first of Foster's songs in which

never reverted to dialect again. It shows, as do his letters, a more serious attitude toward his work with the Negro songs, though, curiously enough, he never dug into the rich mine of the Negro's own music.

It is a curious fact that his two most famous songs, "Old Folks at Home" and "My Old Kentucky Home," written at the height of his success and happiness, have

he lays aside the darkey dialect for a the same note of pathos; it is as if the darkey song, and uses plain English. He future had reached out and cast its shadow over him in his greatest moments of expression. For he died miserably at the age of 38, alone and destitute in New York-after a losing fight against ill health and something worse. Even in his last years, however, he kept the sweetness and singular gentle charm that had made him universally beloved.

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Sousa With His Friends



JOHN PHILIP SOUSA,

Famous bandmaster who appears here March 6 for two performances, afternoon and evening at the city auditorium for benefit of the Girl Scouts, with three of his pedigreed dogs.

SOUSA TO PLAY NEW MARCHES



JOHN PHILIP SOUSA The most popular march ever writ-

ten, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended we kept on humming it. We are still humming it. We hummed it when we went into the World War. What is more, we have learned how to cheer it; it is, perhaps, the most vitally

American tune anybody has heard. Oddly enough, Sousa himself does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine Corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

Sousa will play two new marches at the Lyric next Saturday-"Nobles of the Mystic Shrine" and "The Dauntless Battalion." There will be a matinee and an evening concert.

Sousa's Band Is the Only Unsubsidized Organization In America

Subsidies for musical organiza ions, in the main symphony or chestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up hat music will go on, some way without their support.

Sousa's Band is the only unsubsidized organization in America. The symphony orchestras of Ameri ca, and even the Metropolitan and the Chicago Operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

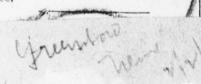
"The modern concert hall brought music within the reach of the common people," says Sousa, "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know that my or ganization must pay its own way, and they attend my concerts to the number of three million a year. - It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am unalterably opposed to musical subsidies except in the case of bands which

Sousa's Musical Novelties. "When I first started out at the head of the band which bears my name, I had trouble in putting to-sether, my second or change-of-bill program. Ever since 1899, I have always had 20 programs at least in

readiness.' This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview on his career in general and on the work of holding in readiness a band of between 80 and 100 trained instrumentalitists.

Sousa's band will be at the National next Monday,

are in a sense municipal. In the majority of our cities we have bands which play upon public occassions and which give concerts, free to the public. These organizations, of course, should be supported from the public funds, for they are as much a part of the municipal life s the fire department or the po



Sousa and His Band

A memorandum to the editor of this newspaper from Harry Askin, manager of Sousa and his band, tells that the march king has composed a new march, named it "The Gallant march, named it "The Gallant Seventh," dedicated it to the seventh regiment of the national guard of New York state, and been made an honorary officer of that famous organization. As Mr. Askin says, it gain 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 sald, "they didn't click."

Sousa, when the American wedding march question was agitated, was idling his time away in Chicago. And he really had nothing to do-save to drill, rehearse, and prepare six bands of 300 players each, men of the Great Lakes Naval Training station at Lake Bluff, Ill., in which Sousa enlisted 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., etc., and in other ways lived the easy, lazy, carefree life of an honest, conscientious American officer in war time. So, Sousa did it: he composed an American wedding march, had it accepted, and, not long afterward, while he lay ill in a postarmistice sick room and fought to recover from the exposure to which t he had subjected himself in the closing months of the world war, the t march was formally made known to c the the county via the Chicago Symphony orchestra, under Frederick A. Stock.

Sousa was "the fellow." He composed "Desiree," the first all-American comic opera, which was staged in splendor by McCaull in Philadel-

phia and in New York city late in

1884. Sousa and his band are to appear here tomorrow night in the National theater. Mr. Askin sends word that the program will contain numerous noveities, including the march described in the beginning of this article, "The Gallant Seventh."

BELLEGIST SELVENCE -

Greensvelle ner James SOUSA AND BAND

The Stellar Stuff-Everybody Pleased.

John Phiip Sousa And His Band Will Play In City Auditorium Here, March 4

MAKE HIT AGAIN No Stars In Outfit-All Did The Sousa Band, quite true to for n, lived up to its reputation of being the best musical organization of its kind in the world, at Textile Hall yesterday afternoon and last To the average spectator the music was "grand," to the hard-to-please folk it was "good, indeed and to those who knew something of Appollanic art and science, it was

The Band came, the people saw and heard, and the Band conquered. Sousa and his band are an old attraction in Greenville. They've been here before and almost anyone these days has heard the outfit, but unlike many of the scintillating troupes of the musical and theatrical world, this makes no difference.
Old wine is the more mellow, and
the more acceptable, though old.

So it was with Sousa and his band. The cheering and encoring started before the first number at the matinee and was still a very mearked feature of the occasion long after the echo of "stars and Stripes Forever," had died away in the remotest nooks of Textile Hall's vaulted roof last evening.

People like band music—brass band music, in the parlance of the unsophisticated and the long ago, with most of us—and so they like, and liked Sousa, and his hundred odd fellowers.

There were no stars in Lieut. Com. John Philip's organization yesterday. Not if stars mean the outstanding sort of players or performers in the light of the playing or performing of their fellow folk. They were all stars. Sousa might been been a stars, and certainly have been a star, and certainly Sousa and His Band, collective.y.

formed a star.
Miss Winifred Bambrick, a slight little girl behind her great harp played well. John Dolan was a wonder on the cornet. Miss Nora Fau-chald's wondrous soprano voice re-sounded through the vastness of Textile Hall, a structure most unfriendly to fine voices and stellar performers, like the notes of a bird upon the breast of springtime.

Other players were good, all were good, the director was good, and all in all Sousa's Band was good in-

deed yesterday.

It's a safe wager that if Sousa were to play here next week he'd have the s me great crowds as yesterday. People—the great rank and file of people love music, band music, and more particularly brass

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ACADEMY

Sousa Discusses Values of E-String

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Commander John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare seen of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the

"However much love there might be in the world, there would be little in music, if we did not have the E-string." Mr. Sousa continued. "I wonder if many people, even musically and the string of the str cians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the Estring of the violin. It is very dif-ficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif, but where the love motif exists, it seems to me that it finds its best expression in that musical range, be a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden.' the plaintive lament of love of the 'Chanson Indoue,' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony.

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BAND HERE TUESDAY

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7:30 to Thomas Band, Trumpeters And "The Stars And Stripes Forever" Will Feature

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John Philip Sousa, the March King, at one

THE BATON GIVES

WAY TO THE

SHUFFLEBOARD

STICK.

of his favorite sports during his winter stay at Ormond Beach, Fla. (Fotograms)

with new 3/3/2 SOUSA AND BAND

HERE ON TUESDAY



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Do you people in the metropolis have Sousa and his band? If you do, I don't believe you know anything about it. Out in the provinces we receive him gratefully, and applaud everything in his enormous programs from the xylophone artist to the "classical" number at the close. We think Sousa is an institution like the Chautauqua. You probably turn up your noses at him. You have to live in La Crosse, Wis, or Austin,

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Gallagher-Shean Guests of Sousa

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Friday afternoon, March 7.

100 laughs, the two celebrated

Mr. Gallagher and Mr. Shean,"

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Noises Tiny and Tremendous. But bands are different. There is something comfortable and solid about a band. There is never any doubt about the musical meaning of a band, For one thing, they can make such tiny noises, and then such perfectly tremendous noises, and yet stay so cool and self-pos sessed about it. After one of the fortissimo passages you can see everybody in the house expand and look affably around him. If we dared, we would smile. But, of course, we don't.

And then a good many of us have been in a band. We know cornets and trombones and tubas; we don't know about these strange instruments that symphony orchestras

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CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

Greensvelle Jarry

John Phiip Sousa And His Band Will Play In City Auditorium Here, March 4

SOUSA AND BAND MAKE HIT AGAIN

No Stars In Outfit-All Did The Stellar Stuff-Everybody Pleased.

The Sousa Band, quite true to for n, lived up to its reputation of being the best musical organization of its kind in the world, at Textile Hall yesterday afternoon and last

To the average spectator the music was "grand," to the hard-to-please folk it was "good, indeed' and to those who knew something of Appollanic art and science, it was

The Band came, the people saw and heard, and the Band conquered. Sousa and his band are an old attraction in Greenville. They've been here before and almost anyone these days has heard the outfit, but unlike many of the scintillating troupes of the musical and theatrical world, this makes no difference. Old wine is the more mellow, and

the more acceptable, though old. So it was with Sousa and his band. The cheering and encoring started before the first number at the matinee and was still a very mearked feature of the occasion long after the echo of "stars and Stripes Forever," had died away in the remotest nooks of Textile Hall's vaulted roof last evening.

People like band music—brass band music, in the parlance of the unsophisticated and the long ago, with most of us—and so they like, and liked Sousa, and his hundred odd fellowers.

odd fellowers.

There were no stars in Lieut. There were no stars in Lieut. Com. John Philip's organization yesterday. Not if stars mean the outstanding sort of players or performers in the light of the playing or performing of their fellow folk. They were all stars. Sousa might have been a star, and certainly Sousa and His Band, collectively, formed a star. formed a star.

Miss Winifred Bambrick, a slight little girl behind her great harp played well. John Dolan was a wonder on the cornet. Miss Nora Fauchald's wondrous soprano voice re-sounded through the vastness of Textile Hall, a structure most unfriendly to fine voices and stellar performers, like the notes of a bird upon the breast of springtime.

Other players were good, all were good, the director was good, and all in all Sousa's Band was good indeed yesterday.

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ize the violin, and the violin effects are largely expressed in the wood

The advance sale of seats for sours and his famous band at the Academy of Music tomorrow after-noon and night has been unusually



BAND HERE TUESDAY

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SOUSA AND BAND HERE ON TUESDAY

THE BATON GIVES

WAY TO THE

SHUFFLEBOARD

STICK .

ohn Philip Sousa, the

March King, at one

of his favorite

sports during his

winter stay at

Ormond

Beach, Fla.

(Fotograms)



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Work Bost sport Gallagher-Shean

Guests of Sousa

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While Sousa has been playing

Mr. Gallagher and Mr. Shean," interpretation that has as many as 50 100 laughs, the two celebrated Misters-Gallagher and Shean themselves-have never heard the march king's rendition of their famous song Sousa's band and the "Green Village Follies," traveling all "Greenwich time, have never run into each other; have never played the same cities at the same time. Either Sousa was shead of Gallagher and Shean or Gallagher and Shean were ahead of Sousa. At any rate, the two troupes never could get together. This week they both play Washington. Gallagher and Shean open tonight at Poli's and John Philip Sousa plays a concert at the National theater on Friday afternoon, March 7. Consequently Gallagher and Shean are going to hear just what Sousa and his band can do with a very simple melody. They can play rings around it. In fact, all those who have heard the quaint strains and made by Sousa out of this fragmentary air declare he is unsurpassed when it comes to having every instrument in the band do its bit. Sousa wired Gallagher and Shean in Baltimore to meet him at the National

Friday afternoon next at 4:30. And they accepted the invitation.

John Philip Sousa and his band wil appear in concert at the Nationa theater next Friday afternoon, March 7, at 4:30 o'clock. With Sousa wil be a number of soloists, chief among whom are Miss Winifred Bambrick harpist; Miss Rachel Senior, violinist and Miss Nora Fanchald, soprand Washingtonians are looking for

ward to the Sousa concert, since laborate preparations are being made by lovers of music in honor of the celebrated bandmaster. A nativ of Washington, Sousa has toured th United States 31 successive years carrying American music into ever nook and crannie of the land; 12 o these years he toured the world. Of this, his thirty-first annual appear ance in his own home town his friends feel it is time something out of the ordinary should be done for him if the way of appreciation. Accordingly, he will be greeted by a packed house, and a demonstration given in his honor after the concert.

Two hundred Shriners are going to turn out in honor of John Philip Sousa, himself a member of Almas temple here. Plans are under way whereby Sousa and his band will be met at the station with a band, the band of Almas temple, led by George Vivian. In return for all this, Sousa promises one of the greatest pro-grams of his career. His personal representative, Harry Askins, in town the other day, declared that when John Philip Sousa mounts the rostrum on Friday afternoon, baton in hand, the followers of the "March King" are going to hear music that is music; played with a zest and fire characteristic of the old master when he is at his best.

Just to show what may be expected, here are some of the novelties that Sousa will introduce into his program: A burlesque, or travesty, of "Mr. Gallagher and Mr. Shean," with fifty variations of this well-known tune, the piccolo taking up where the cornet leaves off. Echoes of this tune will persist in a series of instru-mental duets while the band plays "Three o'Clock in the Morning." Then there will be a saxophone octet, saxophone playing with xylophones. "Yes, We Have No Bananas," as only Sousa's brasses and winds can play it, with some startling innovations. Another number which has held audiences rapt and which will be played here is "The Victory Ball,' a remarkable playing of Schelling's weird composition. Another crack-a-jack number is "On With the Dance," a medley of famous songs of the nineteen hundreds, nineteen tens, and nineteen twenties, all of which bring back memories. Of course, there will be a solo by George Carey on the largest xylophone in the world. There will be others, too, with "The March of the Wooden Soldiers" prominently featured. All the Sousa marches will be held in

readiness for Friday afternoon, and encores will be selected from the following compositions and arrange-ments of John Philip Sousa: "Semper "King Cot-Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes

Forever," "Humoresque" of "The Silver Lining," from "Sally;" "El Capitan," "Washington Post March," "The Gallant Seventh" and "Fairest of the



MOST WIDELY KNOWN SONGS John Fhilip Sousa, famous band-master and musicias, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk

MINSTRELS FIRST EXPONENTS OF JAZZ, SAYS JOHN SOUSA

> 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 newpoor, movie performers and movie magnates, private detectives, escaped convicts, animal trainers, laundrynen, Japanese politicians, the riends of Irish freedom, the foes of bolshevism, editors and publishers. opera stars, visiting firemen, police-men on the pension roll, and visiting English lecturers. talks about it, and so does Mr. Sze, the Chinese diplomat. Lady Astor as views on jazz, and so has Rabidnarath Tagore, the Indian poet. Marshall Foch is asked to say something about it, and so are the former own prince of Germany and Jack

Well, John Philip Sousa is coming back; he and his famous band, "The Estimable Eighty," as they were termed by one Chicago writer, have een booked for the afternoon of March 7, to appear in the National theater, and it may be all right to visit of the marchking and set forth his views on the topic of jazz. After all, he may be egarded as knowing something

We have a lot of loose talk about jazz," says Lieut. Comdr. 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 omposed by Back of Lems Taylor, by schaikowsky or Deems Taylor, by sint-Saens or, I trust, Sousa. Now, Saint-Saens or, I trust, Sousa. et's see just what the word 'jazz'

THE STRENU-

band master, pitch-

ing horseshoes at

Ormond Beach,

(c) Fotograms.

Fla.

APPEAR HERE SOON

Noted Bandmaster And His

Company Will Appear

Here On March Fourth

What is the inspiration for many

of the suites and arrangements, for

which Lieut. Com. Philip Sousa, the

famous, bandmaster, would have

won a place in American musical

history, had he ever written a sin-

and butter," answers the March-

of people believe that all music is

written under the inspiration of

love, of storms, or under the spell,

of nature," says the March-King,

but I imagine that more writers

themes, but to this extent I have

inspiration in good food. Musical

and literary lore is filled with stor-

ies of writers who toiled over masterpieces in comfortless garrets

while hunger gnawed. I like to

think that their work would have

been much greater could it have

been performed among the ordinary

comfort of fire

"It is probable that the majority

fried notatoes and plenty

"A good tenderloin steak, German

gle march?

King.

really means. "The old-time minstrels-I mean, what we in the United States call OUS VACATION of the "march king."

John Philip Sousa, 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 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 heavily, the stage director would call out: 'A little more jazbo! Try the old jazbo on 'em!' The word, like many other minstrel terms, passed into the vernacular of the regular theater by the asy stage of vaudeville. In time, it became simply 'jazz,' and took on the values of a verb. 'Jazz it up!' would mean to put more life into the acting or singing and dancing. Then, if a play failed to get the expected reaction at the fall of the curtain on a climax, the playwright would be called in to 'jazz it up a bit.' In brief, infuse an element of greater

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

"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



Heavy Demand for Sousa Scats. The sale of seats for the two concerts to be given Thursday by Sousa and his band at the City Auditorium is proceeding briskly at the Corley Company's, 213 East Broad Street. While the number of seats sold is large, there remain hundreds of the choicest seats,

which may be had today.

Sousa and his band will arrive
here from Norfolk Thursday. Lieutenant-Commander, Sousa will be the guest of the Sphinx Club, of the Mystic Shrine, at a luncheon at 1 M. The cadet band of John Marshall High School will meet the famous March King and his company at the station.

Every year Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the song which has served to make of its two singers. Gallagher and Shean of the varieties, national figures.



MARCH KING

who, with his band, appears here in concert Friday afternoon at the National.

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 talking about," says bark on either commendation or con demnation; and this goes as to 'jazz.

Markey Syla stayou

Famous Band Will Play Two Concerts Here: Musical and "The Famous Mrs. Fair" Also Booked at Playhouse **During Week**

HI JUNG JUGGLERS HEAD COLONIAL BILL

"Woman to Woman" at Strand and "The Age of Desire" and "Thundergate" at Norva Among Other Topliners to Be Shown at Moving Picture Theaters

A program of varied character is provided in the theaters this week, with two "local talent" entertainments, and Sousa's Band Monday evening a group of Norfolk artists will give a musical congert at the Academy of Muste for the benefit of the Sacred Heart Church building the Sacred Heart Church building fund, and the event is being looked forward to with much interest Equally as important is the presentation of "The Famous Mrs. at the Academy Tuesday night under the auspices of the Woman's Club and with many of the leading amateur performers of the city in the

Sousa's Band will play two concerts Wednesday, matinee and night. The two programs will be different, and the visit of the famous musical aggregation is always an event of importance. No other have been booked for the Academy

this week.

The Hi Jung troupe of Far East entertainers, in a juggling act, will head the bill at the Colonial Theater for the first three days of the week. l'our other Keith acts will be on the program. "You'd Be Surprised," a little sketch by the Belle Montrose Revue, will be the headliner for the nast three days of the week, with tour other acts to fill the bill.
"Black Oxen," with Corinne Grif-

fith and Conway Tearle, is probbably the biggest picture of week. It will play all the week at the Wells and is, indeed, a big picture. It has passed the various critical tests placed upon it since its re-

lease. "Woman to Woman," at the Strand all week, is another big screen drama, starring Betty Compson, with a cast of well known people. It probably will share the honors with 'Black Oxen" as the week's fea-

The Age of Desire," with Myrtle Stedman, is the feature picture at the Norva for the first three days of the week, while that theater will have "Thundergate" for the last three days. Owen Moore stars in the

VIOLINIST

MISS RACHEL SENIOR. who will appear in concert Friday afternoon at the National with Sousa and his band.

Harpist With Sousa Plays Here Friday

A bright and charming spot in the program of this season's our of Lieut. Com. John Philip Sousa and his band, who appear at the National Friday afternoon, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foxe most instructors of the harp, made her debut in New York city. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared. she went on a tour as a harpist with the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her techto gain confidence, improve her technique and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics. Miss Bambrick has included in her repertoire a long list of those simple meledies, so heavyiful of those simple melodies, so beautiful and appealing when played by so proficient an artist as she.

Also with Sousa and his band Friday afternoon will be Nora Fauchald, soprano; Raheel Senior, violinist; John Dolan, cornet, and George Ca-

The program will include:
Rhapsody, "The Indian" (Orem);
cornet solo; "Cleopatra" (Demare).
John Dolan; portraits, "At the King's John Dolan; portraits, "At the King's Court" (Sousa); softano solo, "The Lark Now Leaves His Watery Nest," Miss Nora Fouchald; fantasy, "The Victory Ball" (Schelling); caprice, "On With the Dance" (strung that Sousa) below a pollow. by Sousa), being a medley of tunes; xylophone solo, "Noctu Waltz," (Chopin), George march, "Nobles of the Mystic (new), (Sousa); violia solo, Fantasia" (Sarasate), Rachel and folk tune, "Country Country Cou

auny

IEUT.-COM. John Philip Sousa his band will come to the Lyn Saturday, presenting an afternoon an an evening concert. This is the larges band in the world (100 pieces) an there will be eight vocal and instrumen tal soloists, consisting of Miss Nor Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, vio linist; John Dolan, cornet; George Ca rey, xylophone; Meredith Willson, flute William Bell, saxophone, and William Kunkel, piccolo.

The matinee program is is follows:

"Bouquet of Beloved Inspiration."

Entwined by Sousa
Cornet Soio—"The Centennial". Bellstedt
John Dolan.
Suite—"Leaves from My Notebook". Sousa
Vocal Solo—"When Myra Sings". Lehman
Miss Nora Fauchald.
"The Portrait of a Lady" (KamennoiOstrow)... Rubenstein

Harp Sole-"Fantasia Obreon," Weber-Alvares

The evening program will include:

Rhapsody--"The Indian"......Orem Cornet Solo--"Cleopatra"...Demare John Dolan, Portraits-"At the King's Court" .. Sousa

(a) "Her Ladyship, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano Solo—"The Lark Now Leaves
His Watry Nest."

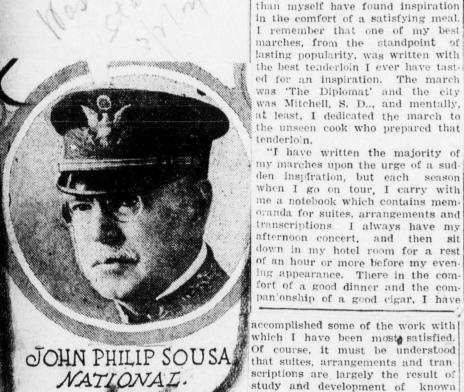
His Watry Nest."

Miss Nora Fouchald.
Fantasy—"The Victory Ball"... Schelling
Caprice—"On With the Dance,"

Strung together by Sousa
Xylophone Solo—"Nocturne and Waltz,"

Chopin

March-"Nobles of the Mystic Shrine" Violin Solo—"Faust Fantasia"... Sarasate
Miss Rachel Senior.
Folk Tune—"Country Gardens"... Grainger



Honors for Sousa

The noted bandmaster this week to appear in the his band at the National Friday afternoon. He will additon to the band, a numbloists, chief among whom are nifred Bambrick, harpist, and ra Fauchold, soprano. There be solos by members of the tricularly the cornetist, John hailed as one of the greatest world. Washington is the home town

Washington is the nome town.
Philip Sousa, it is held that
e has come to do something
while for this great American
hader. For thirty-one years hader. For thirty-one years has been touring the country, of these years were spent on the-world tours," carrying in music, composed by himself ers, into every port of civil-With this record, aside from thutions to the world of mulphilip Sousa has added lauashington. In turn, Washfeel it time they did somealm.

under way to give John busa the greatest recepce of de a musician in The noted bandmaster this week to appear in his band at the National iday afternoon. He will liton to the band, a number of the fauchold, soprano. There ed Bambrick, harpist, and fauchold, soprano. There solos by members of the ularly the cornetist, John das one of the greatest is Members of the diplomatic corps, so-ciety leaders and representatives of every club in the city have expressed a desire to join with those who intend to honor Sousa by their presence. It is said also that the band leader will be made the recipient of a souveni

der. For thirty-one years as been touring the country, f these years were spent on the-world tours," carrying music, composed by himself rs, into every port of civil-with this record, aside from that the world of mushington. In turn, Washfeel it time they did somealm.

ay afternoon of this week, to present plans, Sousa and will be greeted by one of representative audiences turned out to see him and to usic. Already, Almas Temple, he is a member, has made



ash Gotteter Mrc/2

John Philip Sousa, the "the march king," once a resident of Washington and leader of the Marine Band, and his five grandchildren.

AND MUSIC will be featured on several important programs this week. Tomorrow night the Army Band will open the musical entainment presented by The Evening Star Club. Tomorrow and ednesday the Marine Band will give its usual weekly programs rracks, and, in addition, will present a more elaborate program night at the Central High School to commemorate the twentyversary of its reorganization. The Navy Band will give its usual oncert Thursday night. Friday afternoon John Philip Sousa, in-ally known as the "March King," and certainly a javorite son ington, will lead his fine organization in a concert at the Na-leater. Saturday only will be devoid of martial music.

ylash star 3/2/ml

n in a House of Violins.

girls are quite contented olls. For Miss Senior was louse of violins, and the toned instrument which hen she appears with d, which might well be a radavarius, is the handiffather, Charles Senior, ty, Iowa, who all his life lin making for a hobby, ring his long lifetime has to make in their entirety ho of the instruments.

p0 of the instruments, nior was a business man for music. He used to ocal orchestra, and then of diversion he attempted mself a violin. He was

small wonder that Miss teacher of the violin, and from teacher of the violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinging by the fact that it was he who first introduced to the American public two concerts Wednesday are those of the instruments.

**Two concerts Wednesday are the concerts we doesn't parade. But Sousa doesn't parade, except at the inauguration of a President or something who had been a member of Sousa's Elman. Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows to make in their entirety by the fact that it was he who first introduced to the American public two men to lift them into the waiting trucks.

Two concerts Wednesday are the inauguration of a President or something doesn't parade, except at the inauguration of a President or something equally as important. He was snatched into a waiting automobile and driven to the Piedmont Hotel, followed by his 48 soloists, his business staff and his 85 bandsmen, with instruments of bewildering shapes, two men to lift them into the waiting trucks. introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation. eration.

of diversion he attempted imself a violin. He was so he made another, and be Rachel was old enough violin into hre hands at of the instruments were ce. Senior taught his is rudiments of the innut then with a rare modsed her a violin which had beinced correct in its prosti in tone by several exempts daughter, if she indepave a musical career, Ar handicapped by becomed to a violin which laded been fashioned by her father years before she was born and which for more than twenty years had been mellowing and sweetening and waiting for her.

Flonzalevs

A Dixie Tour for Sousa

A Dixie tour has been arranged for Lieut. Com. John Philip Sousa as the last lap of his thirty-first annual tour. Beginning at Tulsa, Okla., on February I, Sousa will have visited thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida. Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8.

Sousa's Dixie tour comes at the end of his most successful season. Starting from New York in July, Sousa and his organization of 100 bandsmen and soloists have played their way through New England, from Portland, Maine, to Portland, Oregon, on the Pacific Coast, across Texas, the Gulf States, and up the Atlantic seaboard to Baltimore, where the journey ends.

From the financial standpoint, this has been Sousa's greatest year. The audiences were never so large, and Sousa has rewarded them with more pretentious programs. The programs this year are more varied and therefore more wide in their appeal than ever before, also presenting many novel-ties, ranging from Schelling's The Victory Ball, and Grainger's Country Garden, to the Sousaesque humoresque (an annual affair and this year based upon Mr. Gallagher—Mr. Shean) to the new Sousa marches, The Dauntless Battalion, and Nobles of the Mystic Shrine.

HIH AITANIA

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Throng of Small Boys Disappointed When March King

Fails to Fam.

John Phili Sousa and his celebrated band rolled into Atlanta early Wednesday on a special train from Macon, to be greeted at the Terminal Station by a throng of small boys

scheduled, the matinee at 3 o'clock and the night concert at 8:30 o'clock, in the Auditorium. Entirely different programs are announced, with different soloists appearing. The seat sale, at the Phillips & Crew Piano Store indicates two very arge audiences to hear the "March

King's" musicians. Mr. Sousa was greeted at his hotel by a score or more of prominent Atlantans, friends from the old Cotton States Exposition days, when he conducted his band at that famous show, on the present site of Piedmont Purk. He remembered them all, calling them by their first

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ne

The matinee concert was to be featured by the appearance of the brass band of the Tech High School, to be conducted by Mr. Sousa him-

The night concert will be an imposing affair, win high dignitaries adding their official presence and taking part in the program. In the boxes will be Colonel D. W. Ryther and his staff from Fort McPherson; Captain C. A. Wynn, of the Navy; Captain W. G. Roper, of the Marines; Governor Walker and his official party, and the heads of the Atlanta Shrine and E'ks. The fine band of the Twenty-Second Infan-try and that of the Atlanta Elks will join Sausa's band in the grand finale, "The Stars and Stripes For-ever," and the national colors will be borne down the aisle by a tachment of Army, Navy and Marines, in dress uniform.

The programs at both concerts are announced as music of the "popu-lar type," such as Mr. Sousa has found most liked by his audiences

everywhere. The famous Sousa marches will be played as encores. The seat sale will be transferred from the Phillips: Crew store to the Auditorium box office at 6 o'clock.



Along in that historical period when we committed our first overt act by playing marbles for winners in defiance of parental command and Sunday school preachment, as well as we can remember it, not being interested in such matters at that day and time, the necessary adjuncts for successful courtship a horse and buggy and an ability to play "The High School Cadets" on the mandolin.

We had a particularly radiant first cousin visiting our house at that time and the place was always cluttered up with swains of varying ages, appearances, styles, positions, mentalities and conversations, but they were unanimously addicted to playing the mandolin, which had the virtue of novelty then, which has now disappeared, and their repertoire was apparently hmited to one tune, "The High School Cadets" aforementioned.

HERO WORSHIP

As far as we can remember, it was the first tune that had appealed to our ear, though there had been a certain magnificence about the title of "Ta Ra Ra Ra Boom De A," which had antedated in a few years, and this had intrigued us. But "The High School Cadets" was whistleable, if our execution was uncertain and there we added its author John Philip Sousa, i to our list of heroes.

The honor to Sousa was high, because the list was decidedly abbreviated. As we recall it, at that time it consisted of James J. Corbett, conqueror of the unconquerable John L. Sullivan, Joe McGinnity, then the star pitcher of our home town ball club, who became later the first and most famous "Iron Man" of the national pastime; and Sam Jones, the evangelist, for the sole and simple reason that he always preached in an entirely delectable circus tent with an attractive flooring of sawdust, instead of a stuffy and sleep provoking church edifice.

MEDALS

Then along came "The Washington Post, "King Cotton," "Manhatton Beach," "El Capitan" and Sousa was the rage even as were bicycles and in due season along came Sousa, in person. He was preceded by lithographs of heroic proportions that appealed to the boyish ever even more than Barnum & eye even more than Barnum & Bailey's three sheet of Captain Dia-valo entering the cage of the lions.

In this lithograph, Sousa was literally covered with medals. We never knew what they were for or what they stood for, and we cared less. Our puerile mind simply told us that a man, who could ascquire all of 'em must be a prince of a potentate of some sort or other and was entitled to unquestioning adoration.

SIGHT

In due course of time we viewed Sousa in person but never until this good day have we ever established a personal contact, though otherwise we have achieved our life ambitions, having dined with Corbett, fanned with McGinnfly, and gassed with Sam Jones on a railroad journey that lasted a hundred or more miles

And it hasn't been because opportunity hasn't offered itself. We recall sitting directly behind Sousa at a baseball game and saw that he ate peanuts. We further beheld him leading his navy station band down Madison Street, while it was playing "Over There," wherewith we forthwith and immediately charged forth and joined the army.

MAGNIFICENCE

We always held aloof from meeting Sousa simply because the early impression of those medals on our minds that he was too magnificent a creature to ever be reached by human contact, Others might shake his hand and enjoy his conversation. We prefer to worship from afar,

But not too far-which explains the request that we made of Dudley Glass, his persistent pressure to get us seats close to the ringside and in full view of Sousa's back and the front of the double B helicon, which is almost as mag-nificent among instruments as John Philip Sousa is among men.

Most Widely Known Songs

John Philip Sousa, famous bandmaster and musician maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk songs.



TEXTILE HALL

"GOOD MUSIC WAITS AN INSPIRATION"

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the deor, in the opinion of Lieut. Com. Johe Philip Sousa, the famous bandmaster,

who is now on tour for the thirty-fist year with the great organiza-tion which sears his name.

"We have a great number of writ-ers of music who seem to be able to turn out music to order," says Sou-sa. "In modern theatrical practice, it is customary for a composer to be it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for

more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid the idea come. The marches without exception have been the result of inspiration. tion have been the result of inspirate The Stars and Stripes Forey er, the greatest of them all, at least in point of popularity, was written at sea in an hour 'The Diplomat' which I conside

Winnie Bambrick, harvist, with Sousa's Band, at the Academy of Music Wednesday afternoon and night

> among my first ten at least, in Mitch ell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an

idea, which came in a moment.

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment of proverbial clear sky, and then was developed.

"I believe I could write a march i nan hour or two, and play it with in an hour or two more. There are composers of musical comedy who could be told at 1 o'clock to have a new number ready at two, and who could come through. But march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the work for my programmes. Many years ago I decided that if I many years ago I decided that II I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my re-ATT THE CONTROL OF

"TO SHE GOES"



The Cleveland Plain Dealer has the following to say of Lieutenant John Philip Sousa and his famous band, which will be the attraction at the Academy of Music Wednesday afternoon and night:

"Nora Fauchald, a sweet voiced soprano, who sings with much taste, was favorably received, and Rachel Senior, a violinist of engaging gifts, likewise made an excellent impression. Mr. Sousa's xylophone p'ayer. George Casev

ell's 'Witches' Dance' with remarkable facility and made a pronounced

hit.
"The event of the evening concert "The event of the evening concert was the performance of Ernest Schelling's fantasy, 'The Victory Ball, It was indeed, to us at least, a revelation; and on several counts. First, since we know little regarding Mr. Schelling's creative talent, we did not know that such music could be written for a band of brasses and reeds: ten for a band of brasses and reeds; and further, we would not have supposed that even if it were written that any tand could be found that could play it. All honor, then, to Mr. Sousa and his musicians.

"Here is a work of high and serious import, gripping in its intensity. It import, gripping in its intensity. It is based on Alfred Noyes' bitter and poignant poem, 'The Victory Ball'. No less bitter and poignant is Mr. Schelling's music, which is distinctly modern in its treatment. Its cutting, rasping irony pierces deeply and surely. One must be endowed with a care and thick garment of comrare and thick garment of com-placency to listen to it unmoved. We have never heard an important work of Mr. Schelling before; but this, in our judgment, is great music. As peace propaganda we know of nothing to equal it. It was splendidly played. But why did Mr. Schelling write his score for band instead of for orchestra? Who else can play it but Mr. Sousa? have never heard an important work

CHIDCH ATTEND

HIS OLD PRECISION OF ATTACK IS RETAINED BY "MARCH KING"

John Philip Sousa Shows Himself Master of Thrill at Macon Concerts

It took more than a downpour to dampen the ardor of Sousa fans who yesterday afternoon and last night turned out in force to greet the march king at his two concerts at the Grand Theater. Not having heard the mati-nee concert, the writer can speak only of the evening performance which to those who know Sousa of old brought back memories of other days. In those times, when the great leader's hair was thicker and black, and his beard like unto the raven's wing there was perhaps more impassioned fire in his conducting. His marvelous crescendos that surged upward to a stake and rivid climar were perhaps those who know Sousa of old brought quick and vivid climax were perhaps more thrilling, but then again it may be that memory with her tricky way of throwing a glorifying mist over the past has deceived us.

As an organization. Mr. Sousa's band undoubtedly holds its foremost the world over. The same old prethe world over. The same old pre-cision of attack, the same truth of pitch and the same verve and specific that marked the work of the band a decade or two ago were in evidence last night. And John Philip Sousa, veteran of band music and march king of the world, with his seventy years of glorious service to the world behind him, is still the supreme master of thrill who set the pulses of three generations aflame with King Cotton, Washington Post, The Stars and Stripes Forever, El Capitan and the many other march masterpieces of his authorship.

Last night's program, embracing the band a decade or two ago were in

Last night's program, embracing everything from the symphonic form to a bit of spicy rag time hardly need be retold as a critical review. It is always to be expected that the public will want to hear the favorite marches and Mr. Sousa, generously puts them in as encores where possible.

Victory Ball Featured

The feature number of the evening oncert was Ernest Schelling's Fanconcert was Ernest Schelling's Pantasy, The Victory Ball, a musical setting of Alfred Noyes' poem of the same name. Schelling: famous as a pianist and coming into prominence as a composer of genius, reflects in this work the influence of the modern through school of symphonic writing. French school of symphonic writing.
An American of true patriotic mould,
he has in his years of residence abroad come to honor the full meaning of America's place in the world's work. His Victory Ball is a tremendous heart throb for the boys who made the supreme sacrifice and thanks to Mr. Sousa's attention to important details, the Noyes poem that inspired Schelling's composition was printed in the program for the better understanding of the audience. In understanding of the audience. In this work, Mr. Sousa did some real conducting that placed him along the big interpreters of symphonic writing of modern times.

Of less imposing structure Was Preston Ware Crem's Indian Phapsody that opened the program. This with Sousa's own suite, At the King's Court, comprised the second and third of the program's more important num-

Miss Nora Fauchald, a soprano of decidedly pleasing voice, sang Farker's The Lark Now Leaves His Watery Nest. As encores she gave Carry Me Back to Old Virginia and Dixie. Miss Fauchald sings well and wisely does not try to outsing the hand, even in not try to outsing the band, even in so stirring a tune as Dixie.

Violinist Captivating

The violinist Miss Rachel Senior, captivated the audience with her playing of the Sarasate Faust and with the Beethoven Minuet and Musin's arrangement of Helmund's SA'S BAND PRAISED

BY CLEVELAND PAPER
Cleveland Plain Dealer has the ring to say of Lieutenant John
Sousa and his farrantee.

Musin's arrangement of Helmund's Maiden's Song, which were given as encores. She is a violinist of much ability and added greatly to the enjoyment of the program. Mr. John Dolan, cornet soloist of the and, played Demare's Cleopatra, a satisfying piece to those who will never the sousand his farrantee. cease to be amazed at the technical skill of a really good cornet player, which is just what Mr. Dolan is. His encore was the Berceuse from Joce-

Mr. George Carey, a most excellent xylophonist, gave as his program solo two Chopin numbers, a nocturne a waltz. Why in the world a Chopin nocturne should—be chosen for the xylophone is beyond comprehension. Mr. Carey played it in true high school fashion, agonizing rubatos and everything, and then turned around and played the Minute waltz delightfully. played the Minute waltz delightfully. Chopin on the piano is all right, (sometimes) but Chopin on a xylophone—O, what's the use? Mr. Carey's encores were Yes, We Have No Bananas and a selection from Herbert's Fortune Teller. The Banana tune was especially effective as it does not strain the xylophone beyond its capacity. Mr. Carey's work was exceedingly skilful and the audience was quick to recognize in him an excep-

quick to recognize in him an excep-tional master of his instrument.

And Sousa himself, the idol of America's millions and the inspira-tion of march writers throughout the world, is beyond the necessity of any attempt at description. He does not need it. John Philip Sousa will re-main a typically American institution as long as history lasts and in the heart of everyone who heard him last night was the unspoken wish that he may come again and often to Macon with his great band of musicians to pull us out of the hum-drum of everyday life and set us up again. J. M.

'S QUICKSTEPS THE SANDS OF TIME

lmost a generation now, John Sousa, the famous bandmaster, gone about his self-imposed task of providing the nation marches, and their titles as facile and vigorous as the marches themselves, reveal that Sousa's real spiration has been his country. Given an incident in American history Sousa responds with a march, and down through the years, in history, national expansion, or in and fancy, since the eighties, Sousa has recorded American history in

music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25.

Then came "The Washington Post," Shortly afterward came "King Cotton". It records in music the first It records in music the first awakening of the New South, the turn of cotton to its kingship. "Man-hattan Beach" is a history of a bit of New York—the era in the nineties when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds one of the day when operetta and De Wolf Hopper reigned supreme on the American stage, as "Behold El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Eat," his greatest measure of fame.

When one hears "Semper Fidelis", one remembers the cra when rvolutions are the crassian of the Latin.

tions were a daily affair in the Latin American republics, and when the State Department frequently announdd, "the Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays "Sabres and Spurs" and "boys of '98" think of "Teddy"

and San Juan Hill.

"Liberty Loan March." "The Volun-teers," "Who's Who in Navy Blue." "The Man Behind the Gun" and "Path-finder of Panama" are all typicaland topical-Sousa titles, reflections of American history, their signin-cance known to all America, And his immortal "Stars and Stripes Forever, rising above time or place, has become the march song of the nation, apparently for all time.

This season Sousa again finds his inspiration in current history. Washington, in June, during the na-

Mystic Shrine, President Harding made a plea for fraternity as one the driving forces in modern American life. And Sousa responds with new march, "Nobles of the Mystic Shrine.

Sousa and his famous band will be attraction at the Academy of ic Wednesday afternoon and AT HIGH SCHOOL AUDITORIUM MONDAY AFTERNOON

Wash Star 3/7/2

John Philip Sousa and Band Friday.

Friday.

John Philip Sousa, the "march king" and native son of Washington, will lead his band in a concert at the National Theater Friday afternoon at 4:30 o'clock. The assisting artists will be Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornet, and George Carey, xylophone.

The program will include:
Rhapsody, "The Indian" (Orem); Cornet solo, "Cleopatra" (Demare), John Dolan; portraits, "At the King's Court" (Sousa); soprano solo, "The Lark Now Leaves His Watry Nest," Miss Nora Fouchald; fantasy, "The Victory Ball" (Schelling); caprice; "On With the Dance" (strung together by Sousa), being a medley of famous tunes; xylophone solo, "Nocturne and Waltz" (Chopin), George Carey; march, "Nobles of the Mystic Shrine" (new), (Sousa); violin solo, "Faust Fantasia" (Sarasate), Rachel Senior, and folk tune, "Country Gardens" (Grainger).

Most Widely Known Son John Philip Sousa, famous bank ter and musician, maintains that "Swance River" and "Home Swee Home" are the most widely known songs extant.

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SOUSA POPULAR WITH THE PUBLIC

His Band Only Self-Supporting Musical Organ zation of Its Kind in the Country—Is Coming to the Academy Wednesday.

great opera companies, and the symphony orchestras of the great cities are all subsidized or guaranteed against financial loss for limited seasons, while Sousa goes up and down the land playing 300 or more engagements a season to receipts, which pay the salaries of more than 100 musicians and solists as well as the tremendous items of transportation, baggage transfer, theater rental and printing that go with the exploitation of a musical or theatrical

organization.

The business world was greatly surprised recently when the financial side of Sousa was revealed for the first time, with the announcement that the guarantees posted for the coming season for the concerts of Sousa's Band amounted to season for the concerts of sea organization.

So great has been the fame of Lieutenant Commander John Philip Sousa as a bandmaster and composer of the nation's marches that it is not generally known to the American public that Sousa's Band is the only self-supporting musical organization of its kind in America, and that the great opera companies, and the and recourse must be had to the financial backers. The same is true of opera, and even the great Metropolitan Opera in New York is not supported by sale of tickets alone, but has backers to whom it may look in case of a disastrous season. in case of a disastrous season.

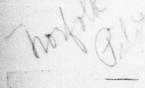
But Sousa has toured America for the past thirty-one years, each year giving 2,000,000 to 3,000,000 people good music and they have rewarded him with their dollars as well as with their applause. And it is significant that the greatest Sousa audiences have not been confined to the largest cities.

Sousa's record was established in Cleveland, Ohio, on September 30th, 1922. Here \$17,778 was paid, at a top price of \$2 and a minimum price of 50 cents for two concerts. The volume of business may be compared with that of the Matropolitan Opera that the guarantees posted for the coming season for the concerts of Sousa's Band amounted to more than \$400,000. Yet these guarantees, stupendous as they appear, are mere formalities, taken to bind contracts, since it is a boast of the Sousa organization that there has been no instance in eight seasons, in any section of the country, or in any kind of weather where the receipts for a Sousa concert were not greater than the guarantee of the local concert promotor under whose management the band appeared.

Has Popular Appeal

It is evident to the most innocent bystander that Sousa has prospered because he has met a popular appeal with his music to the people including New York, there are per sound to show that Sousa's popularity is not dependent upon locality of population. All the figures are for one concert, and for his last season (1922) and follows: Charleston, W. Va., \$8,500: Bangor, Me., \$5,000; Rochester, Minn., \$4,200; Atlanta, Ga. \$7,200; Washington D. C., \$5,000, and New York City, \$8,300.

Sousa and his famous band will be the attraction at the Academy of Music Wednesday afternoon and night and for hat day only.



SOUSA HAS HIS IDEA OF "MUCH-NEEDED LAW"

In a jocular mood recently, Lieu-mant Commander John Philip Sousa, the famous bandmaster, out of the wealth of his musical experi-ence, drafted a bill which he may present to the next Congress in the Interests of music in the United States. Mr. Sousa's bill is entitled the Pure Song Bill, and if passed it would create considerable of a furor along "Tin Pan Alley," as the song publishing district in New York is termed, and in the ranks of the artists of the two-a-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the States they say they want to go back to, the young men who are now sing-ing the 'locality' songs. Recently I attended a vaudeville performance in New York, and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow morning, or any other morning.
"I wonder if it is generally known

to the great American public that the young man who glerified the southern 'mammy' in song is the son of a Philadelphia rabbi, who on a fortune made from 'mammy' songs plans upon his retirement to live, not in the regions he has made fa-mous, but at Great Neck, Long Is-

Sousa and his band will be the attraction at the Academy of Music Wednesday afternoon and night.

City Auditorium TODAY

TWO GREAT CONCERTS

aletekskelekelekelekeleke

MATINEE, 3:30 EVENING, 8:15

World's Greatest Musical Organization



TWO BRAND NEW SOUSA PROGRAMMES

Including "ON WITH THE DANCE"

"The Merrie Merrie Chorus;" Emest Schelling's "THE VICTORY BALL," the sensational hit of the leading orchestras this season; two new Sousa Marches, "THE DAUNTLESS BATTALION," and "NOBLES OF THE MYSTIC SHRINE;" a New Sousa Humoresque entitled "MR. GALLAGHER! MR. SHEAN!" and the ever popular Sousa Marches as played by the world's most famous band.

SOLOISTS with SOUSA and his BAND

MISS NORA FAUCHALD Soprano

MISS WINIFRED BAM-BRICK Harp

MR. GEORGE CAREY Xylophone

MR. JOHN DOLAN Cornet MISS RACHEL SENIOR Violinist

MR. WM. KUNKEL Piccolo

MR. MEREDITH WILLSON Flute

MR. WILLIAM BELL Sousaphone

Hundreds of good seats may yet be obtained for each concert. Sousa sane prices, 50c to \$2.00. No tax. Special section reserved for colored people. Seats selling at Corley Company, 213 East Broad, and box office.

AMERICAN HEART AND EAR ARE SOUSA'S TUNING FORKS

Famous March King Knows His People and Gives Them What They Want, Which Explains His Tremendous Popularity With All Classes.

thing about it. Out in the prov-inces we receive him gratefully, and applaud everything in his enormous programs from the xylophone artist to the "classical" number at the close. We think "classical" Sousa is an institution like the Chautauqua. You probably turn up your noses at him. You have to live in La Crosse, Wis., or Aus-Texas, to know what Sousa

Of course, you are too high-brow to like bands. You want your artists hat from Europe-people with unpronounceable names who make us vaguely uncomfortable. Sometimes we honestly would like to hear them. and then, at the Thanatopsis Club, one lady will whisper to another lady something about the advantages of a big city. But mostly when one of your artists "tours" he makes us uneasy We feel that we ought to be up

to the program and aren't. Noises Tiny and Tremendous.

But bands are different There is something comfortable and solid about a band. There is never any doubt about the musical meaning of a band. For one thing, they can make such tiny noises, and then such perfectly tremendous noises, and yet stay so cool and self-possessed about it. After one of the fortissimo passages you can see everybody in the house expand and look affably around him. If we dared, we would smile. But, of course, we don't.

And then a good many of us have seen in a band. We know cornets been in a band. and trombones and tubas; we don't know about these strange instru-ments that symphony orchestras have, says Howard Mumford Jones, writing in The New Republic.

We rather feel that Sousa is our We invented him, and to cling to him. He we propose to cling to him. He about is our affirmation of life. Whileeither.

Do you people in the metropolis you people go on publishing all these dreadful things about sex and atheism and immorality, we go to Sousa and feel that things must be all right with the United States. Edgar Lee Masters may be all right for high-brows, but we secretly regret the passing of Richard Harding Davis. Davis had a flair. And when Sousa comes it is as though the Richard Harding Davis epoch weren't really dead. There it is on the platform before you, immortal and unchanged.

When Sousa Plays.

We don't want any nonsense about our music. It isn't American o put on airs. Sousa knows that. He knows just how we feel. Why shouldn't he? We invented him. When he gives a program, it's a program. None of these long pauses between numbers that make you so afraid that the lady on your right is going to say something unintelligible about "tonal color." When Sousa plays, he plays.

What we secretly admire about Sousa is his remorseless efficency. His program just clicks along like a great, shining machine. One bow to the audience-and none of your foreign bows either, but a stiff American bow as if he were just as uncomfortable about bowing as we are-and then he turns around and without any foolishness about getting ready, the band begins. And when the soloist comes, he (or she) steps forward and plays or sings, and bows, once to the audience, once to Sousa, and retires. typical American girl. Or how he Right at the edge of the platform whinks that Mr. Gallagher and Mr. Sousa calls her back with a glance, and then there is an encore-Beethoven's Minuet or Dixie, Sousa watches her all the time. Some times we can even see Sousa telling her to go back. Sousa is boss. We like that.

Scusa a Real American.

And then there is no nonsense about this business of conducting We have seen conductors

TWE SIX master musicians, composers, interpreters and take it for the national anthem. conductors, representing by birth and training 12 great mu-pose you hear them in New York. sical countries, state their preferences as to the 10 greatest mas- Talk about your Strauss waltzes terpieces of music in the March issue of The Etude. The composer whose name appears most frequently in the symposium is Nobody plays them quite the way Ludwig von Beethoven, who is mentioned 36 times. Richard Wag-Soura does. Not the same zip to ner is next with a score of 33. The others are Moyent 11: Probable them. You just want to rise out ner is next with a score of 33. The others are Mozart, 14; Brahms, of your chair and yell. But of 14; Schubert, 13; Chopin, 12; Schumann, 12; Mendelssohn, 8; Course you don't.
Tschaikowsky, 8: Debuggy, 7, Direct, 7, and Franch, 7, W. How long has that man been Tschaikowsky, 8; Debussy, 7; Bizet, 7, and Franck, 7. Wagner's writing marches, anyway? 'Die Meistersinger,' Bach's "B Minor Mass" and the "Fifth ever" We hope so. We don't think symphony' of Beethoven lead the list of masterpieces enumeselves. He is an institution with rated. Among the notables whose opinions are represented in us like like Ford cars and the this consensus are the following who have appeared in Toledo school reader and Fourth of July; this season or will before the season is closed. Amolite Calli Current this season or will before the season is closed: Amelita Galli-Curci, is all right. Let decadent Ger John Philip Sousa, Siegfried Wagner and Olga Samaroff. It is many and militaristic France go interesting to note that Sousa begins his list with Beethoven's want Sousa. We like him. interesting to note that Sousa begins his list with "The Stars and Stripes of Triffth Symphony" and ends it with "The Stars and Stripes

is one of ourselves. We made him. He doesn't go in for gyrations or wild gestures. Just enough swing to his arms to let us know he is there on the job. The band could just as well play without him. Drill, that is. We like that. And then when the number is over (sometimes before) Sousa takes the score off his desk and puts it on the shelf, and gets the next score ready. We know we are going to get through on time and go home. And those white gloves of his. We like them, too. They're not obtrusive-like a dress suit-but they show that he's the conductor and has put them on for our benefit. There is subtle flattery in that. Be-

sides, they keep the music clean. We like the program, too. We have heard it so many times that we know exactly what to expect. First, a "classic" number to make us feel right because, after all, music is music. And another "classical piece" at the end-a short one. And there is always one new Sousa composition in the middle of the first part, and a second in the middle of the second part-a shorter one. The amazing man-how does he write all these things! soloists-two men and two women. And later on, when everybody gets loosened up, then come the stunts. Sometimes the tuba section plays all by itself. Or the piccolos. the band wanders back after the intermission man by man, sort of tooting around, and first thing you know they're all there, playing a regular piece. Feen playing it all the time. Sousa put something over on us that time. We adore it.

As for New York Critics. And then this busines of musical composition. Fefore Sousa comes to town we read in the papers that he thinks a good beefsteak is the best inspiration an artist can have. Well! After all this talk about the right of artists to freedom and all that sort of thing, we think this is refreshing. Or he tells us how he discovered his soloist for the year out in Nebraska, and that she is a Shean is a darned good tune, and now he is broadcasting it with his We wish we had some of these New York musical critics here to tell them what we think of them

But what we really go for is the Wouldn't anybody go marches that wasn't deaf? They are kept done-or rather you don't know The hand starts playing something irritatingly familiar, and just when member what it is, a man comes out holding a big placard, U. S. March, King Cothold up a placard for Stars and

O those marches!

Left — THE MARCH KING IN A NEW ROLE. John Philip Sousa, bandmaster and composer, forsakes Port Washington, L. I., for Ormond Beach, Fla. Here he is playing croquet. Bowling on the green and pitching horseshoes are other favorite pastimes of his.

Sousa Soloist



MISS RACHEL SENIOR Violinist with John Philip Sousa, who will appear in the band concert it the Lyric March 8.

attacla constit for

"WHEN GENIUS MEETS GENIUS" John Philip Sousa, the famous composer and musician, inspects the studios of Thomas Alva Edison, the electrical wizard, at East Orange.

Miss Rachael Senior, violinist with Sousa's famous band

at the Academy of Music to-

morrow afternoon and night.



Sousa Possesses Secret Of Winning Audience

ONE of the marks of genius, as well as one of the secrets of the success of John Philip Souss, the famous bandmaster, is the tie that he has established between himself and his audience. This bond of sympathy enables him to select an appropriate program for his audience, whether that audience be in New England or New Mexico, New York or Yakima. Mr. Sousa, a true American wiht an all-American band, has been playing to American audiences for 31 years. In many places he has been the pioneer of good music; always he has carried with him the largest company of first-class musicians of any band on tour.

Sousa and his band will give an afternoon and an evening concert at the Lyric next Saturday, March 8.

Year after year Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with themthey are his inspiration.

DIDECTOR WEARS CEM



JOHN PHILIP SOUS!

Program Includes Many

Song Hits One of the 1921-22-23 hits in John Philip Sousa's programmes was "The Fancy of the Town"-meaning this town, that town, any town, It proved, in the first unfolding, to be: an ingenius potpourri, in Sousa's style, of a song hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No.

1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour; and the March king and his band will appear here on Wednesday for matines and night performances at the memy.

THE



Months before John Philip Sousa and his band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come on here; everything would have been all right if left to me."

"And, my boy," replies Askin, 'that is just why I came on; knowing that everything would be all right if left to you, I ran in to leave it to you."
When he gets through, the local manager, if without previous knowledge of Mr. Askin, will generally

say:
"All right, sir! We'll get you a good house—we'll reach \$1200, if the weather's OK."

"That will be nice-just right for the men of the band," Askin will reply. "Now, how about at least \$1,000 for Sousa, himself, and something for me, and a bit for the railroads, and, perhaps, something for your-self? Let us say, \$500 in all?" Sousa and his famous band will be

at the Academy Wednesday afternoon and night.



JOHN PHILIP SOUSA

Whose band will give two concerts here Saturday.



Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street.

be an excellent bandmaster

As a traffic officer he is said to

BORN IN A HOUSE OF VIOLINS



MISS RACHEL SENIOR

be a rare old Stradavarius is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all born and which for more than his life has had violin making for a twenty years had ben mellowing and hobby, and who during his long life-time has found time to make in their Miss Senior will play here with

After Sousa had engaged Miss auditorium. Tickets Senior, he became interested in the at DuPre Book Store

There is small wonder that Miss hobby of her father. He asked Miss e Pachel Senior, this year violin solo-st with Lieut, Com. John Philip fath 's violins, which she had ind Sousa and his famous band, was attempting to play a violin at an age when most gi. s are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's band, which might well be a rare old Stradavarius is the

entirety more than 100 of the instruments.

Also School and his band on Friday, For struments. Tickets are now



Miss Nora Fairchild, soprano, with Sousa and his band, National, Monday night, March 3.

ham line and being 9 miles west of I buildings

ONE OF SOUSA'S SOLOISTS



MISS WINIFRED BAMBRICK.

A bright and charming spot in critics agreed that she was amply the program of this season's tour of Lieutenaut Commander John Philip Sousa and his band, is the solo (number by Miss Winifred Bambrick, harpist, Miss Bambrick is a Canadian by birth, who will be heard at both concerts here next week, and citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied at the time to go into concert tiful and appealing when played by work, though her teachers and so proficient an artist as she.

prepared, she went on tour as ain harpist with Mitzi, the famou Mar musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside re from a wide familiarity with the Mis Bambrick has in- k classics. cluded in her repertoire a long list all of those simple melodies, so beauof those simple melodies, so beau-

Miss Jane Priscilla Sousa, favorite daughter of Lieutenant Com-mander John Philip Sousa, whose hobby is raising Scalingham dogs on their estate at Sands Point, L. I., recently received 20 blue ribbons and also sold one of her prize dogs named Hans for \$2500.

concerts, matinee and evening, at

AMTISEMICATES

SOUSA, BANDMASTER PAREXCELLENCE

By FULLERTON WALDO

F course Sousa needs a protagonist as little as he needs a press agent: there are trumpets enough in his own band to shake the welkin with his name, and fame. But I heard his band ablare full tilt the other night, and I surrendered to the rhythmic fascination of his marches as when I heard him lead the Marine

tame. But I heard his sand above the tribute of the rhythmic fascination of his marches as when I heard him lead the Marine Band years and years ago.

What is the secret of the spell? Consider any part of the dynamic, rhythmic entity. The soul of the battery is an electrifying gentleman who, when he swings the sticks crosswise, seems to have as many hands as Briareus. He delights in his work—his enthusiasm spreads—he radiates light, heat and magnetism. He reaches for a pistol at a climax and makes the air blue about him like a Western sheriff in the movies. He lays on at his gentlest like Macduff, and at his most strepitant like Vulcan in his stiftly. He comes out of the detonating ordeal bland, pink, unruffled, circumspect as ever, and the audience laughs and is in uproar as he bows apologetically for the devastation he has wrought.

The attitude of Sousa as he leads is the amusing index of the facility attained. He has but to start the music and it runs itself. So he stands and swings his hands complacently by his side, as a good and happy child would in playground gestures, now and then gathering the music toward himself by an insweeping motion as tho rading together sheaves of the notes, sometimes even turning his back on his brilliant ensemble, as if studiously ignoring his virtuosi, to the greater amusement of his hearers.

What a wizard he has been at sensing just what each instrument can most congenially be asked to do! The enticing fluency, even in its flow as oil outpoured from a cruse, is an almost irresistible invitation to the dance; your feet seem to listen with your ears and beseech you to release them from their circumspect static position on the floor. What a waste of one-steps and two-steps, the young people feel, as thought dances with those rousing accents and pulsations, and a melodious transition gives way to the coda in a tremendous resumption of the cogent melody!

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SOUSA AND HIS BAND AT SFRINGER TODAY

The great music master and band leader. John Philip Sousa, comes to the Springer tonight for one perform-ance. Mr. Sousa is well known in Columbus. He has visited the city on several occasions, not only as a mu-sician and band leader, but to spend a day or two here among his friends and engage in sporting events with them. So that his coming tonight will give Columbus people that additional pleasure that results from coming into personal contact with one who

endeavors to entertain.

Sousa and his band will come to Columbus directly from Americus. They will give a matinee performance there this afternoon and leave immediately for Columbus on a special train, arriving here in good time for

the evening performance.
Sousa and his band played two engagements in Montgomery yesterday, leaving that city in time to reach Americus for the matinee this afternoon. Those of us who know Sousa and his band, and most of us do, hail their coming with much pleasure be-cause we know that there is a musical treat in store for us tonight such

as we rarely have occasion to enjoy. Tickets are on sale at the box of-fice, and while there are many good seats left, it would be wise for those who have not already obtained tickets to do so early in the day, unless they want to stand when they go down toSousa Ticket Sales

Forecast Big Crowd At Double Concerts

The sale of tickets for the Wednesday concerts of Sousa and his band opened Monday morning at the Phillips & Crew Piano company store with a demand which forecast two big audiences to hear the "March King" at the auditorium during the afternoon and evening.

A special feature of the Sousa enagement this year is Mr. Sousa's offer of 500 childrens' matinee tickets at 28 cents each, on sale at the uptown Jacobs' drug stores, good for any child not over tweive. These tickets call for any seat in the auditickets call for any seat in the auditorium. The matinee is to begin at

John Philip Sousa will be given a royal reception this year, for in the boxes will be Governor Walker and his staff; Mayor Sims and a party; Colonel D. W. Ryther and his staff, from Fort McPherson, and the heads of the Shrine and Elks'. The night concert will a real musical carnival, for the bands of the twenty-second infantry, the Elks' and the Shrine are to join Sousa's band in the grand finale of the "Stars and Strings Forage".

Stripes Forever.' Both the afternoon and evening program will be entirely new this

TICKETS GOING

Atlantans Advised to Make Reservations as Early as Possible.

Atlantans who have planned to hear Sousa and his band at the Auditorium Wednesday afternoon or evening would do well to hurry and make reservations Tuesday or early Wednesday, it is indicated by the advance sale, which began Monday at the store of the Phillips & Crew Company. There was a long line of patrons in front of the ticket booth all day, but the capacity of the Auditorium is enormous, and plenty of good seats will remain through Tuesday.

Children are reminded again of the opportunity of purchasing any seat in the house for the matinee at o, 28 cents, through Mr. Sousa's spe-to cial concession. These may be had at any of the uptown Jacobs' drug stores and exchanged for seat coupons at Phillips & Crew's. Regular matinee prices range from 55 cents to \$1.65, with night prices from 85 in cents to \$2.20. The matinee begins at 3 o'clock and the night concert No at 8:30 o'clock.

Entirely different programs will nd be given at the two concerts, with of different soloists appearing. Both programs will consist of distinctly to 'popular' music, and many of the famous Sousa marches will be

played as encores. The Boys Tech High School Band has been invited to play under Mr. Sousa's direction at the matinee concert, while at night there will be a regular "Musical Carnival," with the Twenty-Second Infantry Band from Fort McPherson, the Elks' Band of Atlanta, the Navy and Marines taking part in the grand finale, "Stars and Stripes Forever."

on

Governor Walker, Mayor Sims, Colonel D. W. Ryther, of Fort Mc-Pherson; Potentate Charles A. Bowen of the Shrine, and Judge L. F. McClelland, exalted ruler of the Elks, will occupy boxes.

PRIZE SOUSA DOGS

Sousa and his band will give two

the Lyric March 8.

Parks, baritone, who con prize, will sing Saturday yen Society at the Astor.



"ALIVE ON THE WORLD," John Philip Sousa, the march king, marched through various and sundry wickets in this croquet conflict at Ormond Beach, Fla. He gives strenuous sports a clear berth, but likes the easier games.

IN APPEARANCE HERE

Four bands of more than 300 muslcians will combine in playing the stirring strains of Lieutenant Commander John Philip Sousa's most famous composition. "The Stars and Stripes Forever," at the evening concert, Wednesday, February 27, conducted by the great composer-director. This is the march written by Mr. Sousa during the Spanish-American war. While this martial air is being played, the colors will be carried down the center aisle of the auditorium by an escort of soldiers, sailors and marines.

This announcement was made Saturday by the local management, fi nal plans having been completed when it was learned that the crack military band of the Twenty-second infantry at Fort McPherson would unite with the Yaraab Temple and Elks' band in providing a musical festival Wednesday night such as Atlanta has seldom known.

Preceding the final ensemble, Mr. Sousa will lead the Shriner band, headed by Noble Enrico Leide, in playing "Noble of the Mystic playing "Noble of the Mystic Shrine," written and dedicated by the "March King" to the Shriners of America. The Elks' band, directed by Mike Greenblatt, will play "King Cotton," written by Sousa in Atlanta during the great Cotton States exposition, while the Twenty-second infantry band from Fort Mc-Pherson, conducted by John Anderson, will play "The Washington Post," favorite two-step of not so many years ago, another of Mr. Sousa's compositions.

An array of notables will fill the boxes at the evening performance, including Governor Clifford M. Walker and his staff, Mayor Walter A. Sims, Colonel D. W. Ryther and his staff from Fort McPherson, Captain C. A. Wynn, of the marine corps, and Captain W. G. Roper, of the United States navy. Potentate United States navy. Potentate Charles A. Bowen, of the Yaraab temple, Mystic Shrine, and Exalted Ruler L. F. McClelland, of the Elks, will occupy boxes with their par-

The matinee concert, to begin at 3 o'clock Wednesday afternoon, will be marked by the appearance of the Boys' and Tech High school bands, which have been especially invited by Mr. Sousa to be his guests and play some favorite selections under his direction, as well as joining with the Sausa band in some special num-

This is the thirty-first coast-tocoast tour of the Sousa organization, which travels in its own special Entirely new programs are to be given at each concert this year, it is said, and eight new soloists are included in the outfit of more than 100 skilled musicians. His new "humoresque" on "Mr. Gallagher and Mr. Shean" will be one of the big features of his concerts, with fifty Mr. Gallaghers and fifty Mr. Sheans carrying on some splendid comedy work, while a part of the organization plays as an "echo," "Three O'Clock in the Morning."

The seat sale opens Monday morning at the Cable Piano company.

SOUSA SCORES SUR TAX RATES

Disapproval of Proposed Rates on Incomes Is Voiced

WELCOME CELEBRATED BAND

"There are a lot of political misfits in Congress who haven't sense enough to make money," John Philip Sousa, said yesterday in voicing his disapproval of the enormous sur tax on incomes now being considered by

Sousa, with his celebrated band, arrived in Macon at 1:30 o'clock yesterday and was accorded an enthusi-astic reception. Special train service was arranged over the Central of was arranged over the Central of Georgia Railway, and W. W. Hackett, division passenger agent, conducted the transportation of the famous organization from Montgomery.

On arrival at the Terminal Station the sixty piece band of the Central Shops played several selections. Lie Commander Sousa shook hands w W. C. Dean, director of the band, an thanked him for the cordial greeting. The famous director is not a stranger in Macon and several friends were also at the station to meet him. They were guest at the Lions Club lunch-

In Friendly Mood

"If the Lanier orchestra follows in the footsteps of its namesake, it will develop into a marvelous organiza-

SEAT SALE POINTS TO GREAT CROWDS FOR SOUSA'S BAND

Indications point toward two capacity sudiences at the auditorium Wednesday afternoon and night when Sousa and his band fill their concert engagement there, the second visit within two years. Despite the inclement weather, there was a double line of ticket purchasers all day Monday at the store of the Phillips & Crew Piano company.

That hundreds of children will hear Sousa's musicians at the matinee was shown by their rush for the special 28-cent tickets, on sale at the uptown Jacobs drug stores, which can be exchanged at Phillips & Crew for any seat in the auditorium.

The Tech High school band is to play under Sousa's direction at the matinee concert, and at night the bands of the Twenty-second infantry, bards of the Twenty-second infantry, the Elks and the Shrine will all play with the great Sousa band in the finale, "The Stars and Stripes Forever." Governor Walker, Mayor Sims, Colonel D. W. Ryther of Fort McPherson and stoff the basel of the start of McPherson and staff, the heads of the Shrine and Elks and officers of the army and navy will be Mr. Sou-

sa's guests, occupying boxes.
Soloists at the matinee will be
Miss Nora Fauchald, soprano; Miss
Whifred Bambrick, harpist; John Dolan, cornetist, and Meredith Willson, flutist. The night concert, at 8:30 o'clock, will present Miss Rachel Seulor, violinist; Miss Nora Faucha, d, soprano; John Dolan, cornetist, and George Carey, the famous xy ophone soloist.

Is There Money In 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; into the channels which he regarded as carrying floods for the cleansing of the human race.

John Philip Sousa, most belove

of American musicians and most suc cessful and popular of all native composers, recently uttered an apothegm ization. on riches which is a curious para-phrase 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"

Sousa and his Band, making what they call a "pint-size tour" this season, will visit this city on next Monday evening, appearing in the National. Needless to add, the programme will contain the customary liberal measure of new things, in-cluding Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York state militia.

tion," Lieut. Commander Sousa said in commenting on the young musi-cians. He was in a friendly mood after the afternoon performance, when the Lanier band played with his organization, and talked of the unlimited rhythm in music and admired the poetry of Lanier, saying he was "vitally interested in everything hu-

Approached while in the act of making out checks, Mr. Sousa attacked the tremendous sur tax mempers of Congress proposed.

"When a man makes a \$100,000 a year it is reasonable to believe that he will spend more than ten men making \$10,000 a year," said the musician. 'In the long run the poor people and the general public will be the ones to pay this fablous sur tax for those who accumulate wealth will cease to make large donations to the public if this absurd assessing of taxes keeps up. Although getting larger royalties than any living composer Lieut. Commander Sousa said his family lived.

acity Audiences

Expected to Greet Sousa Concerts Here

"Sousa always does best on his return trips," an axiom with the fa-mous band which has toured the country for 31 years is expected to be borne out here, according to the sale of tickets and that two capacity audiences will greet the "March King" Wednesday afternoon and evening at the auditorium Fully 1,000 visitors are expected from other towns and cities.

Two programs will be given at the concerts, both composed of light and tuneful music, with Sousa's fa-mous marches and "humoresques" as encores. Different soloists also will appear.

Hundreds of school children are availing themselves of Mr. Sousa's special offer of matinee tickets, good for any seat in the house, at 28 cents for any seat in the house, at 28 cents are each, it is announced. These are on sale at the uptown Jacobs' drugstores and may be exchanged for seat coupons at Phillips & Crew Piano company, where the regular seats are on sale.

The Tech High school band has been invited to play under Mr. Sousa's direction at the matinee, while the night concert will be a real "Musical Carnival" with four bands joining in the grand finale; "The Stars and Stripes Forever, while the Navy and Marines present the national colors. Boxes will be occupied by Colonel D. W. Ryther, of Fort McPherson; officers of the army and navy; Governor Walker, Mayor Sims, members of the official staffs, and the heads of the Elks and Yaarab Temple, Mystic Shrine,

Sousa Decries Musical Subsidies. Sudsidies for musical organizations, in the main symphony orches tras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. Instead of drilling into the minds of the people the facts that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the the Metropolitan and the for he could find no logical means of getting rid of all his money, although millions went from his coffers though millions went from his coffers make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organ-

Sousa's band will be at the National theater next Monday.

Master mes 12 m

Sousa's Band Friday.

John Philip Sousa and his band, now on the thirty-first annual tour of the United States, will appear in concert at the National Theater Friday afternoon, March 7, bringing as soloists Miss Rachel Senior, violinist, and Miss

Nora Fauchald, soprano.
As an added attraction, As an added attraction, Sousa this year brings Miss Winifred Bambrick, harpist. Miss Bambrick, a Canadian by birth, citizen of the United States by choice, has studied with the foremost instructors of the harp, both here and abroad. Sousa brings with him more than eighty musicians. musicians.

Charles Rav's Plans

and had always lived simply. He is one of ten children. His father, who was an amateur musician. was exiled from Portugal. "It just comes natural for some people to make money," he said.

> SILLY SONGS EVIDENCE NATION STILL YOUNG

While the majority of those who take their music seriously are shak-ing their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months,

Lioutenant-Commander John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas' of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have." Mr. Sousa says. "It will be forgotten in a f be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. songs and the suggestive songs which It is the jazz cause me to 'view with alarm.' We afways have had silly songs, based upon the idea of pure absurdity, and cannot see any argument against

musical world of his period.

SOUSA and his band come to the Lyric on next Saturday, March S. Mati-

nee and evening concerts will be given. The present tour of the famous bandmaster is proving the most popular of his career. He is presenting an entirely new program, including two new Sousa marches-"The Dauntless Battalion" and "Nobles of the Mystic Shrine." There are also two new Sousa humoresques-"Mr. Gallagher and Mr. Shean' and "Look for the Silver Lining.

The soloists will be: Nora Fauchald, soprano: Winifred Bambrick, harpist! Rachel Senior, violinist; John Dolan, cornetist; George Carey, xylophones Meredith Willson, flute; William Bell. sousaphone, and William Kunkel, pie

> Calanto statut SOUSA'S BAND PLAYS TWO CONCERTS TODAY

John Philip Sousa and his worldfamous band will arrive in Atlanta today at noon, coming from Macon on a special train, for concerts at 3 and 8:30 o'clock at the Auditorium. Indications are that the "march king," his eight soloists and eighty-five bandsmen will be greeted by tremendous audiences.

Lieutenant-Commander Sousa and some of his principals will go at once to the Piedmont hotel, where they wil; be greeted by distinguished Atlantans. including officers of the army and navy and marines, for Mr. Sousa is held in hight regard for his patriotic services and is himself an officer in

the reserve corps.

One of the features of the evening concert will be the presentation to Governor Clifford M. Walker of the original manuscript of the "King Cotton March," written by Mr. Sousa while he was conducting his band at the Cotton States exposition in Atlan-ta in 1895. The manuscript has been especially bound in morocco, and a suitable inscription embossed upon the

leather in gold.
A real "musical carnival" will mark the evening concert, with three branches of the service doing nonor to Lieutenant Commander Sousa. The band of the 22d infantry will join his famous musicians in the finale, "The Stars and Stripes Forever," and the national colors will be borne down the aisle by an escort of men from the army, navy and marines. Governor Walker and his staff; Colonel D. W. Ryther and his staff from Fort Mc-Pherson, and other dignitaries will occupy the boxes as Mr. Sousa's

guests.

A feature of the matinee concert will be the playing of the Tech High School band, led by Mr. Sousa, who especially invited the school organization to "see how a real band works."

Tickets will be on sale at the Phillips & Crew store until 6 o'clock, when the sale for the night performance will be transferred to the Auditorium box office. Two distinct programs will be given at the two concerts with different selectors. certs. with different soloists.

AMUSEMENTS

CITY **AUDITORIUM** THURS., MAR. 6

> Matinee, 3:30; Evening, 8:15.

eut. Commander JOHN PHILIP SOUSA, Conducto

Seats Selling Fast. Buy Today; First Come, Best Served.

Sousa Sane Prices: 50c (School Children), 75c, \$1, \$1.50, \$2. No tax.

Seat Sale at Corley Company's, 213 East Broad Benefit Girl Scouts.

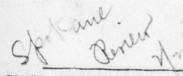
PLEASE PUBLIC

Musician Must Anticipate Desires Of People-Appear Here Soon.

Musical program making is largewas matter of keeping up with one's public, in the opinion of Lieut. Com. John Philip Sousa, the famous bendmaster, who will appear here February 28. Since Sousa makes programs which are wellnigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Maine, to Portland, Ore.; from Portland, Ore., to San Antonio.
Texas, and from San Antonio to
Miami, Fla., he deserves rank as
one of the most expert program

makers in America. "The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed

its popularity.
"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audi-ences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go through my catalogue, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection showed any signs of faltering the last time it was played, I eliminate it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are those of least musical worth and the hardy survivors are those which have some musicianly qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America.



SOUSA SEASON SETS RECORD

Famous Organization Is Ending Most Successful Year.

A brief tour through 12 of the southern states and the District of Columbia has been arranged for John Philip Sousa for the last six weeks of his 31st annual tour, which began last July and which will be concluded in Baltimore on March 8.

The journey through the south be-gan in Tulsa, Okla., on February 1, and when he reaches Baltimore, Sousa, in about two weeks hence, will have played engagements in 38 cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, Virginia, Maryland and the District of Columbia.

Bousa's present tour is said to have been the most successful financially of the entire history of his organization. His organization this season consisted of 100 men in addition to soloists and the tour was the longest he ever has taken. He will give his annual concert in Washington, the city of his birth and the place where he attained his first fame as conductor of the United States marine band, on the afternoon of Saturday, March 8, and will conclude his season in Baltimore that night,

This season's travels have taken Sousa to more than 200 American

SOUSA HERE MARCH 8

Six medals conferred by four Governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the World War, and the Spanish War Medal of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three for-

eign countries. Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon.

Sousa and his band will be at the Lyric March 8, giving an afternoon and evening concert.

SOUSA SPEAKS TO LIONS CLUB

Coaches of Teams in Tournament Are Also Among Guests

WESLEYAN GIRLS ENTERTAIN

Lieut. Com. John Rhilip Sousa, coaches of the S. I. A. A. basketball tournament teams; Ed Gurr and Joe Bennett, of the University of Georgia; John Marsh, of the Associated Press; Paul Warwick, sports editor of the Atlanta Constitution; officials of the basketball tournament, and several others were guesis at the Lions Club yesterday at the weekly luncheon in Rainbow Room of the Hotel Dempsey. Lieutenant Commander Sousa told the club in a humorous way of his world travels.

Three girls from Wesleyan College chaperoned by Mrs. Fletcher Johnson, furnished the entertainment for the meeting in readings, duets and, solos, with guitar accompaniments.

Marshall Ellis, chairman of entertainment for the year, announced as entertainment committee March, George Patterson, chairman, Roland Neel and Harry Popper. The president, E. Clem Powers, also appointed Harry Popper and Tom Halliburton to attend a meeting of the bond issue steering committee this afternoon at 6 o'clock, at the city hall auditorium.

During the meeting Coach Stanley Robinson, of Mercer, chairman of the tournament committee of the Southern Intercollegiate Athletic Association, asked members of the club to take an interest in the tournament to prevent its being a failure financially. Macon wants it for an annual affair, he said, urging attendance.

MUSICAL attractions have always tickled the local fancy. On April 24, 1902, the Bostonians appeared in "Maid Marion" at the Wieting. They drew \$1,424.

Speaking of poor business today, let me direct your attention to the gate when Dan Daly played the Wieting on "The New Yorker" on April 30, 1902. Daly's matinee was \$145. At night he drew \$404.25.

Otis Skinner wasn't so much of a local favorite twenty years ago. He presented "Francesca De Rimini" on May 3, 1902, and got \$181.75 at the matinee and \$527.25 at night.

Then there's Sousa Band which grossed only \$705.25 on May 12, 1902. I might say that Syracuse's appreciation of band music has since materially improved.

Mary Mannering and Kyrle Bellew, who gave "The Lady of Lyons" on June 14 of the same year, were somewhat greater favorites. Their total was \$928.75. while Primrose and Dockstader's Minstrels on August 25, 1902. opening the season, annexed \$1,073.25. And at a dollar top.

band and by the same token ever; 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 personal alities to be heard whenever Souss artists and musicians. alities to be heard whenever Sousa artists and musicians. and his band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of band. Vocal solos are offered and they are given with rare skill and with consequent delight audiences by Miss Marjorie Moody, soprano. A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work,

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

BAND IN SELECT

Luncheon Given at Exchange for "March King" Attended by Musical Notables

Lieutenant Commander John Philip Sousa, the greatest band leader in the world and composer and arranger of musical numbers than any other living conductor, directed the boys' band of the Masonic Home and the new band of Sidney Lanier high school playing as one organization at Exchange hotel Sunday, in one of his own famous marches, "The Stars and Stripes Forever.'

Drawn by the music of the combined boys' bands which had played on the mezzanine floor of the hotel during an elaborate luncheon given to the lieutenant commander by Billy Hrabe, director of the juvenile organizations, a large crowd in the lobby, on the stairways and two floors of the hotel applauded the appearance of the great band leader as he stepped in front of the boys and picked up the baton; and again when the number was concluded and he made a short address to the young musicians complimenting them on their remarkable progress for their age, advising them to continue studying the technic of musical presentation and prophesying for them distinguished futures if they maintained the record they had made

Encouragement to Boys. Lieut-Commander Sousa told the boys of the material as well as the artistic reward, stating that the members of his band received from \$60 to \$200 per week and that the higher the artistic effort of the player the greater the salary he received. He cautioned them to fit their music to the occasion. They should not assume the manner of a judge about to sen-tence a man to be hanged if they were going to play for a wedding, nor should they assume a frivolous music on a solemn occasion. Their music should tell the story of the mood, whether serious or mirthful. He advised them to continue their studies and become masters of their various instruments as, his own men had

Lieut-Commander Sousa was surprised to learn that the main part of the boys' band-that from the sonic Home-had been organized from unmusical material a little over two years and that the remainder had been playing in the high school band less than six months. He congratulated Billy Hrabe on his success as an instructor and director shown in the perfect time and excellent work of the juveniles, ranging in age from ten to fourteen years. The music they played was as surprising to the big crowd in the hotel in its variety and ex-pression, as to the great band lead-He was introduced to the boys and to the impromptu audience by Superintendent George Thigpen of the

Masonic Home. Sousa and Artists at Lunch elaborate luncheon was in the main dining room of the Exchange to Lieut-Commander several of the band principals and accompanying artists and a representative company including at the principal table the band director, and Mayor William A. Gunter, Jr., Miss Nora Fauchald, soprano; Miss Rachel Senior, solo violinist; Miss Winifred Bambrick, harpist; John Dolan, solo cornet; Meredith Willson, flautist; cornet; Meredith Willson, flautist; George Carey, Paul Kunkil, Paul Gerhardt, Anthony Maley, S. E. Thompson, J. P. Schuler, William J. Bell, Gustave Hemlocke and Joseph DeLuca, leading members of the Sousa organization; Mr. and Mrs. Fred J. Cramization; Mr. and Mrs. Fred J. Cramton, Mr. and Mrs. George Thigpen, Mr. and Mrs. Roy Thigpen, Mr. and Mrs. Willard Newsom, Mr. and Mrs. Lawrence Lee, Mr. and Mrs. John C. O'Connell and Miss Jessie O'Connell, Thomas J. Hall, Jr., Miss Estelle Sikes, Miss Eloise Sikes, Mr. and Mrs. Sousa and His Band.

Thorough musicianship is the essential for every member of Sousa band and by the same token every member of Sousa' mand sousa' and sousa' band and by the same token every and Rilly Hrabe.

Bulliand Men of

Sousa's Band.

The coming of John Philip Sousa to this city for two concerts at the city auditorium March 6 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. True, his success was not of the

"Lightnin" variety, nor yet that of the "Robin Hood" kind; as a matter of fact, it consisted mainly in getting an American-made comic opera on to Bambrick is among the foremost of the world's harpists.

Sousa and his band will appear at the National Monday night, March 3.

That first opera by the march king libretto by Henry Taibot Thayer, a Boston wit and poet, who Sousa and poet who Sousa and poet who Sousa are the stage in first-class conditions. Boston wit and poet, who, Sousa maintains till this day, "would have taken rank with Gilbert himself had he lived." The doughty John rank with Gilbert himself had he lived." The doughty John A. Mc-Caull staged "Desiree" for Sousa in both Philadelphia and New York city, and in the former place the piece served as the vehicle wherein De drama into operatia, the field to which has since devoted the major part of his hearty activities.

THOUSANDS HERE

Great Band Leader Draws Plaud-Its of Multitudes at Two Concerts in City Auditorium

Treating their hearers to every conceivable feature of brass band music John Philip Sousa and his corps of famous musicians drew the plaudits of more than three thousand persons at the city auditorium Sunday afternoon and Sunday night. Classical and popular music made up the program but none of the regular outlined num-bers gave the real satisfaction to the audience as was brought from the familiar old Sousa march composition such as "El Captain" and "The Stars and Stripes Forever". These were numbered as encores and they thrilled more than any other features of the great and wonderful program.

Led by a sextette of soloists, John Dolan, cornetist; Miss Nora Fauchald, soprano; Miss Winifred Bambrick Meridith Willson, flutist; Miss Rachel Senior, violinist, and George Carey, Xylophone the great organization played to a never tired audience one which gave evidence of it's appreciation by prolonged and continued applause and encore for each and every number. Sousa and his band were here two years ago but for

all Montgomery music lovers care make this an ever their appearance ju from the vill always option given yesterd: response. reeted with generou While every number thrilled there no feature perhaps which gave

much genuine satisfatcion pleasure as the solo numbers of John Dolan. It is doubtful if tday there is a cornet player in the world who outranks this wonderful master in tone and execution, certainly such has not been to Montgomery in years and years.

Miss Rachel Senior was born a violinist. Coming from a "house of violins" she uses a rare old Stradavarius which is the handiwork of her father. She is an artist of rare talent. Sweet Voice.

Miss Nora Fauchald possesses one of those sweet soul inspiring soprano voices which is not heavy but rich and rare in it's volume and pleasing in every way. Her rendition of Southern melodies including "Dixie" brought especial applause from her hearers. George Carey convinces an audience melodies

that the Xylophone has a place and a mighty important place as a solo instrument in orchestra and band and does away with the time belief that this instrument is good only for the vaudeville stage. Real music is given to the audience from the masterful touch of this genius. Meredith Willson, flutist, in his solo

numbers Sunday night must have brought back memories of Sidney beloved Lanier, Montgomery's own admirer of the flute. Beautiful and soul inspiring was the expression of the audience after his efforts.

Not only did Miss Bambrick playing the harp delight and please her hearers in her solo numbers but also added much to the band numbers by an accompaniments in all fatures of the program.

John Philip Sousa knows an American audience perhaps better than any

other musician and presented here as he has done elsewhere a variety, but none gave the genuine thrill that was given by Sousa's marches, perhaps because they were Sousa's.

The two recitals Sunday were put on under auspices of Charles A. Tyler of the Montgomery Talking Machine company.

Sousa's Band Played. Sousa's Band at the Shrine Mosque, Tuesday, February 5, 1924, will long t be remembered by many S. T. C. students and others as one of the latterday treats second to none-except, possibly the brass-band of kid-hood days marching down "Main Street", to the tune of "Yankee-Doodle-Dandy". All dignified lovers of classical music who, in their better days, were never guilty of chasing a brass-band all over town to the public square, please report immediately for initiation into our new harmony organization, "The Musicians' Ane ias Club". All of which means that Lieutenant-Commander John Phillip Sousa and his Band were worth the price of admission and then some. Much thanks is due not only to this world-renowned organization itself, but likewise to all who were instrumental in bringing J. P. S. & Co. to Springfield. This includes, principally, the State Teachers College under whose auspices the entertainment was given. And when we talk about the Teachers College and its good work, we're talking about our president, Dr. Clyde M. Hill, whose responsibility for the splendid attractions is considerable. And that's what we wanted to say in the first place, only we didn't want to be too abrupt it about it. The next S. T. C. attraction at the Shrine Mosque will be Haydn's oratorio, "The Creation", given by the high school chorus under the direction of Professor R. R. Robertson, Thursday night, February 7.

-Tyilight Ted.

Army, Navy and Marines to Be Represented at Auditorium Concert.

GOV. WALKER IS INVITED

Mayor Sims to Represent City. Atlanta Bands Will Take Part.

More than 300 skilled musicians, playing spirited airs under the direction of John Philip Souse, the national colors being borne down the center aisle with an escort of soldiers and marines, while a quartet of trumpets sound a martial call, boxes filled with Army, Navy and Marine officers in uniform, and the Governor of Georgia and the Mayor of Atlanta, will provide a musical festival at the Auditorium next Wednesday night such as Atlanta has never known.

The Sousa concert on that night will be something more than merely the appearance of the world's most famous band, for the



SOUSA

"On With the Dance," a medley of famous dance songs of the nineteen hundreds, nineteen tens and nineteen twenties which will bring back memories and moonlight thrillingly.

A new Sousa Humoresque, "Look for the Silver Lining," from the great inu-sical comedy success "Sally."

A solo by George Carey on the largest xylophone in the world.

Solos by Rachel Senior, violinist, and Miss Nora Fanchald, soprano, Sousa's Band playing "The Stars and Stripes Forever."

are some of the stunts that the Sousa Band of 100 pieces, led by its famou

The echo of the Gallaghers and Sheans will persist in a series of instrumental duets while the band plays "Three o'Clock in the Morning."

saxaphone octet. Saxaphones playing

ve Have no Bananas," as only brasses and winds can play it, ie startling innovations.

coory Bali," a remarkable play-thelling's weird composition, ield Sousa audiences rapt.

of features would till a book. New Orleans was carried off its feet last week are Danube," as Sousa plays it, according to the critics, while the "March of Soldiers" proved a sensation.

t Albaugh's Ticket Office, 2 East Fayette street

SA'S PROGRAM SNAPPY AFFAIR

Known Gallagher And nean Act Pulled By The March King.

ery year, as his patrons well John Philip Sousa gets his fancy to work on a humor or fantasia built on one of recent fad-tunes. Last year, he

has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures. Sousa and his world famous band will appear at Textile Hall under auspices of Hejaz Temple February 28.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said. "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining" from his royalty on the sale of at least ly and made it the basis of one half a million copies as a result the most entertaining numbers of Sousa's use of the tune in communities where "Sally" has never been played.

THE NEWS LEADER, RICHMON

SPIRATION

Bandmaster Says Composer Cannot Sit Down and Bid Ideas Come.

Music of lasting quality is essen- and Stripes Forever, cannot be turned out while the publisher waits without the door, in the of Lieutenant-Commander John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great or-ganization which bears his name. Two concerts will be given at the city auditorium next Thursday, matinee and evening, and seats are selling fast. "We have a great number of writers

AL JOLSON SAYS:

OOD MUSIC AWAITS INSPIRATION," SOUSA

sic of lasting qualities is essenthe product of inspiration and ot be turned out while the pubwaits without the door, in the on of John Philip Sousa, the us bandmaster, who is now on for the thirty-first year with great organization which lears name, and will appear at the cademy of Music next Wednesday afternoon and night.

We have a great number of writers of music who seem to be able to turn out music to order" says Sousa. "In modern theatrical prac-Sousa. tice it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music, a sa rule lacks the note of inspiration neces-

sary for more than a fleeting fame.
"I have found in my own life that
my good work has been the result of inspiration, and it is imposible for me to sit down and bid an idea come. The marches, without exception, have the result of inspiration. Stars d Stripes Forever, the greatest of was written at sea in an hour

out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars them all, at least in point of popularity, was written at sea in an hour or two. I wrot 'The Diplomat,' consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an

idea, which came in a moment. "Many years ago, I decided that if did not receive inspiration for new work, I would not present made-toorder work which lacked this quality, and I am still firm in my resolve."

John Philip Sousa March 7

John Philip Sousa March 7
John Philip Sousa and his band, booked for a concert at the National Theater Friday afternoon, March 7, are now on their thirty-first annual tour of the United States.

Sousa has been recognized as the greatest bandmaster of his generation. With him this year are several artists who are stellar attractions in themselves, including Miss Wintfred Bambrick, harpist, a Canadian by birth, a citizen of the United States by choice, who, after studying with America's foremost instructors of the harp, made her debut in New York city. Later she went on tour as a harpist with Mitzi, the famous musical comedy star. Another artist with Sousa this year is Miss Rachel Senior, violin soloist.

Most Widely Known Songs. John Philip Sousa, famous band-master and musician, maintains that "Sawnee River" and "Home Swee Home" are the most widely nown souss extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to Tolk songs.

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Sousa With His Friends



JOHN PHILIP SOUSA.

Famous bandmaster who appears here March 6 for two performances, afternoon and evening at the city auditorium for benefit of the Girl Scouts, with three of his pedigreed dogs.

Sale Breaks Record. certs to be given by Sousa and his

"Famous One Hundred" instrumentalists, re-enforced by a large company of soloists, is progressing at a record-breaking pace. The sale, which opened last Monday at the Corley Company's, 213 East Broad Street, is said to be the largest for three days on record for any attraction here. Hundreds of the best seats, however, remain unsold, and good selections may yet be made.

Lieutenant - Commander John Philip Sousa, U. S. N. R. S., with his musical organization, will be met on his arrival here next Thursday by representatives of half a ccore of local organizations, who are aiding the Girl Scouts, for whose benefit both concerts at the City Auditorium will be given. Sousa will be the guest of the Sphinx Club, of the Nobles of the Mystic Shrine, at

a luncheon at 1 P. M.

The cadet band of John Marshall High School is among the musical bodies scheduled to greet America's famous march king on his arrival.

the comedy role admirably.

Sousa To Feature "Gallagher And

When Lieutenant John Philip Sousa and his famous band appears at the Academy of Music next Wednesday afternoon and night local theat egoers will hear "Gallagher and Shean" played as they have never heard it before.

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantastic built on one of the re-cent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures. plored Manager

"GALLAGHER AND

March-King Has Built This Season's Humoresque on the Topical Duet Which Lifted Two Comedians From Obscurity

SHEAN"

Every year, as his patrons well know John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took The Silver Lining from Sally and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to Mr. Gallagher and Mr. Shean, the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed The Silver Lining is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where Sally has never been played.

Sousa's Band at the Grand, today, Fem. 26, matinee and evening.

Sousa and His Band.

John Pailip Sousa, the famous bandmaster, and his equally fa-mous band, will be heard at the National Theater on Friday after-noon, March 7, at 4:30 o'clock. Almas Temple, Nobles of the Mystic Shrine, is making great preparations for Sousa's visit and it is planned to have the Almas Temple Band meet the famous Noble and give him a big welcome to Wash

son, perhaps the American peop recently to Lieut. Com.
Sousa, the famous bandmass
with his band will appear at
tile Hall Thursday. Sousa was invited by Edison to come to his boratories at Orange, N. J., a conference over some plans which Edison had drawn up for industric music-the organization of musica units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets

the Great Lakes Naval Training Station, during the World War.
"Mr. Edison, of course does no pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him.

"He a'so surprised me by the statement that of all the records made by his company, the bestselling song was a rather old-fashioned melody entitled 'Take Me Home Again Kathleen.' As is gen-'Take Me erally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers.

"Naturally, our talk turned to present day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production. "I asked Mr. Edison what sort of

music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because with his sense of rhythm, it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love—sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of "unorthodox"."

John Philip Sousa's Band Concert Friday, March 7

John Philip Sousa and his band will ppear in concert at the National heater next Friday afternoon, March at 4:30 p. m. Six medals, conferred by four governments, may be worn by Lieut. Comdr. Sousa, who is now his thirty-first annual tour with is band. The medals of which Sousa most proud, of course, are his miliary medals, three in number. They the victory medal and the officers f the world war medal received durng the world war, and the Spanish ar medal of the Sixth army corps. pon the occasion of his world tour everal years ago, Sousa was decoated by three foreign countries. At he hands of the late King Edward f England, he received the decora ion of the Victorian order, while rom the Academy of Hainau't in Belgium he received the Fine Arts nedal. From the French nation he eceived the Palms of the Academy. Because of the risks of trivel and because of the size of some of the nedals, Mr. Sousa does not wear the originals, but has had them reproduced in unform size in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which, of course, are invaluable, are kept in a vault.

Incumal Bull out

JOHN PHILIP SOUSA HONORED

Savannah, Ga., Feb. 22.-During the intermission in the concert here of his band, John Th'lip Sousa member of the Shrine Temple in Washington, D. C., was presented with a handsomely engraved membership card of pure gold and a beautiful bouquet of flowers. The Alee Temple Shrine Band played a selection of which Sousa was the author and with him acting as director. Potentate R. B. Hubert of Alee Temple said that the members of the Alee Temple band appreciated his courtesy in inviting them to attend the concert as his guests, and that they desired to show some gratitude for his invitation.



MISS NORA FAUCHALD.

From far out on the Dakota prairies, Lieutenant-Commander John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the Old Country, but she came to America when she was 6 months old, and Minot, N. D., a typical town of the Northern prairies, was her childhood home.. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and

A DIXIE TOUR FOR SOUSA

A Dixie Tour has been arranged for Lieut. Com. John Philip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., Feb. 1, Mr. Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland before ending his season in Baltimore March 8. His Dixie Tour comes at the end of his most successful season. Starting from New York in July, Sousa's band of 100 bandsmen and soloists has played its way through New England and from Portland, Maine, to Portland, Ore., the length of the Pacific Coast, across Texas and the Old South and will play its way up the Atlantic seaboard to Baltimore. From the financial standpoint, this has been its greatest year. The famous Sousa scale of "same prices" have brought greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has his largest band upon which to draw, and he has also made this a season of novelties and the programs are more varied and therefore wider in their appeal than ever before, ranging from Schelling's "The Victory Ball," and Grainger's "Country Garden" to the Sousaesque humoresque (an annual affair and this year based upon "Mr. Gallagher—Mr. Shean") and the new Sousa marches "The Dauntless Battalion" and "Nobles of the Mystic

One of the most interesting events of the year occurs during the Dixie Tour. On the day before he finishes his season, he will visit Washington, where he was born, and where he first gained fame as director of the United States Marine Band. There Mr. Sousa spends a day each year among the scenes and the friends of his childhood.

Milwaukee, Wis. (See letter on another page.)

Mobile, Ala., February 14.—John Philip Sousa with his band, in matinee and evening performances, played to packed houses at the Bijou Theater on February 12. Not the least pleasing feature of the programs was his liberality with encores, additional pleasure springing from the fact that most of them were Sousa's own marches. Rubinstein's Portrait of a Lady, and other programmed numbers were given with sympathy and artistic finish. Other renditions included a cornet solo by John Dolan: Cleopatra by Demare. Nora Fauchald was pleasing in Lelman's When Myra Sings. She captivated the audience by singing Dixie as an encore. Meredith Wilson proved a flutist of ability, and Winfred Banbrick's harp solo was artistic. Other soloists were Rachael Senior, violinist, and George Carey, xylophonist.

South Florida newspaper says that John Philip Sousa, the march king, recently appearing in front of his wonderful concert band in Jacksonville, is planning to return to Florida when the present tour is completed, for a rest. This is the place for all who look for either rest or recreation.

RGES GIRL SCOUTS TO DO THEIR PART FOR CONCERTS

Sousa is coming! In just a few short days he will be here with his wonderful band and give a special matinee for the children of Richmond and a glorious performance at night, with a fine selection of his best numbers. I wonder how many of the Girl Scouts in the city of Richmond will have the pleasure and benefit of hearing him? I hope that each of the thirty-two active troops of the city will be well represented. I just wish we could have every one of the 580 Scouts here in that audience to greet Sousa on March 6 at the matinee!

You know, girls, he is here for the Girl Scouts. The council has been fortunate enough to secure Sousa and his band to help them raise money for current expenses for. for 1924. Headquarters is run on

sure there is no organization of its size and so far-reaching which can boast of such a small annual expense, but we must have that smalls sum. Our director's salary, rent for our office, our telephone, stationery and stamps for our correspondence are regular monthly expenses. Every year we are requested to send a quota to national headquarters in New York City, so that is our own small way in which we help to keep alive the whole national organization.

Our summer camp must be well managed, and there are always costs incident to that. Some one ing you will give pleasure to yourmust be in charge of the camp, the doctor, nurse and councillors have doing your own "little bit" to make to be paid, and all medicines, bandages, etc., used must also be paid sibility for 1924.

Then there are some of the

Thursday, March 6, Troop No. 36, Third Christian Church, Friday, March 7, Troop No. 1, Ginter Park.

cup, banners, etc., for Field Day, which are included in our yearly disbursements for local headquar-

So you see how the money goes. In order to run the organization we must have money. Every member of the council is intensely interested in the Girl Scout movement because we know how much joy it is giving the girls and how much finer citizens you will all become for this helpful and healthful form of recreation. We are all working very hard to make Sousa's concerts a howling success and we are sure we shall have the hearty co-operation of every Girl Scout and that you will all be there. In comthe Girl Scouts of Richmond a pos-

a most economical basis and I am awards, such as our loyely silver Chairman of Finance Committee. Yours most sincerely,

INSPIRATION IS

Bandmaster Says Composer Cannot Sit Down and Bid Ideas Come.

Music of lasting quality is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of bigutenant-Commander opinion of bigutenant-Commander John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name. Two concerts will be given at the city auditorium next Thursday, matinee and evening, and seats are selling fast. "We have a great number of writers

AL JOLSON SAYS:

of music who seem to be able to turn out music to order," says Sousa. modern theatrical practice, it is customary for a composer to be commis-SOUSA'S BASIS sioned to write a score for a certain mind the limitations of that star. Such music as a rule lacks that music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bld an idea come. The marches without exception have been the result of inspiration. and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrot 'The Diplomat,' which consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"Many years ago, I decided that if I did not receive inspiration for new work, I would not present made-toorder work which lacked this quality, and I am still firm in my resolve.

horfol Pitot 3/2/21 WORLD'S GREATEST BASS

DRUMMER WITH SOUSA John Philip Sousa, acknowledged as the greatest band master in the world, will bring his famous band to the Academy today for matinee and night performances. With his celebrated organization of 100 musicians is "Gus" Helmecke, acclaimed the greatest bass drummer in the world on the authority of no less a person than Sousa himself. With his big bass drum for the past fifteen years Helmecke has been going up the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much ex-perimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moistare, dulling the sound of the drum. Temperature changes or extremes of temperature frequently

extremes of temperature frequently cause drum heads to split.

The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a source tour. They found that a zebra Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats

DIVERSITY

John Philip Sousa, famous band-master and mutician, maintains that "Swanee River" and 'Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk

SOUSA SOLD OUT;

CRITICS UNSEATED

Couldn't Review Concert in Greensboro, but They Are Sure the Audience Was Record One.

A copy of the Greensboro Daily News, of Tuesday, contains the following:

"Sousa's Band played at the National Theatre last night before what was probably the largest audience that ever attempted to visit a concert in the city of Greensboro. Not only were all the seats sold but not even newspaper passes were honored for seats and it is therefore impossible to report on the quality of the

At Sousa's New York office, it was said that the local management "stampeded" when several hundred people seeking admission to the concert, and who could not be accommodated, stormed the doors, resulting in one of the few bona fide "100 per cent." houses in the history of the

amusement business.

Sousa will finish his annual tour to-Sousa will finish his annual tour to-morrow night in Baltimore, after a sea-son which began last July, and which has been one of the most prosperous in the thirty-one seasons that he has gone on tour. This afternoon Sousa gives his annual Washington concert in the New National Theorem.

Pridmont Igreenille **SOUSA AND BAND NUMBER HUNDRED**

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his Band, numbering nearly one hundred have done and are doing much to promote musical interest, for they present programmes containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his Band are Textile Hall, Thursday, Feb. 28.

Mrs. Coolidge Attends Concert of Sousa's Band

Italian Ambassador to Give 2 Dinners; Cuban Envoy Guest of Mr. Walter S. Penfield

From The Tribune's Washington Bureau WASHINGTON, March 7. Mrs. Goolidge attended the concert of Sousa and his band at the National Theater this afternoon, having with her several guests. The President and Mrs. Cool-idge will have their sons, Mr. John and Mr. Calvin Coolidge, with them for their spring school vacation.
The Ambassador of Italy, Don Ge-

lasio Caetani has issued invitations for dinners on March 28 and March 31. The Ambassador will go to Philadel-phia Tuesday to spend the day.

The Ambassador of Cuba and Senora de Terriente were the guests of honor at dinner this evening given by Mr. Walter S. Penfield, who entertained in the Presidential suite at the Willard

The Minister of Egypt and Mme, Yousry Pasha have leased the residence of Mrs. Charles S. Bromwell, 1815 Q Street, and will take possession in about three weeks.

The Secretary of the Rumanian Legation and Mme. Nano have returned to Washington after passing some time in New York.

Senator and Mrs. Claude A. Swanson entertained at dinner this evening. Mrs. Edward L. Pretorious will entertain at luncheon March 12 and

March 19 in her apartment at the Hotel Martinique. Mr. and Mrs. Howard Chandler Christy will be the guests of honor at a tea given by the American Associa-tion of University Women on March

12. Miss Mary Riley will be the hos-There will be an exhibition and sale of fine old laces to-morrow afternoon at the Debutante, the tea room being managed by the season's debutantes for the benefit of the Fatherless chil-

TENDERLOIN STEAK **BEST INSPIRATION**

Sousa Declares Many of His Best Compositions Followed Square Meal.

What is the inspiration for many of the suites and arragements, for which Lieut. Com. John Phillip the famous bandmaster, would have won a place in American musacl history, had he never written a single march?

"A good tenderloing steak, German fried potatoes and plenty of bread and butter," answers the march king.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the march king, "but 1 imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the hest tenderlying I ever have tastthe best tenderloing I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that ten-

oSusa and his band will give two concerts here on Friday, February 29, in the Converse college audito-

e had opened for

walk was filled with men and women waiting to buy seats for the concerts of Sousa's Band Wednesday afternoon and night. They evidently remembered the last day's rush of two years ago. When the box office was fairly snowed under and patrons had to wait in line for

an hour. The out-of-town reservations, too, hundreds of music indicated that lovers were coming from a hundred miles around, several parties being booked even from Athens, Augusta and Rome, where Sousa appeared last week. Many children, too, were on hand for their special 28-cent matinee tickets, a special concession by Mr. Sousa to Atlanta children. These are to be had at the uptown Jacobs' drug stores, and are good for any seat in the house, even those ordinarily selling at \$1:65, so children may sit next to their parents.

The "March King" will be given a reception befitting his rank as lieutenant commander in the United States Navy, for in the boxes at the night concert will be Governor Walker and his saff, Mayor Sims and an official party, Colonel D. W. Ryther and staff from Fort Mc-

Pherson, officers and the navy and marines, the potentate of the Shrine and the exalted ruler of the Elks.

An especial feature will be the grand finale, when the five bands of the Twenty-Second Infantry, the Shrine and the Elks will join Sousa's Band in playing the famous march, "Stars and Stripes Forever." At the matinee concert, the band of the Tech 'High' School will play under

Both programs will be entirely new this year, and eight new soloists will appear. The music will be of the distinctly "popular" type.



Philip Sonsa, by Veterans of Foreign Wars. The picture portrays the enthusiasm of the "March Past" of the band battalion organized by Mr. Sousa during the late war. Sousa's band National theater Monday night, March 3rd.

Jecksomille sound 2/10/24

SUUSA FINDS INSPIRATION IN FLORIDA SUNSHINE AND FANCY WHICH MAY BRING CLASSIC

Lieutenant Commander John Philip

The romance of the state's his-

tory, the glamour of its sunshine, its future as the playground of millions, as the warm and contented residence of millions more, has fired position. his imagination, and a great composition, "A Historical Fantasy of Florida," may be forthcoming

Soon the great band conductor will be back in his studio on Broadway. He would like to have some people in Jacksonville who are conversant with the details of Florida's

before long.

Florida has left its impress on lar little facts which might prove inspirational to one searching for the music in the poetic possibilities of America's most romantic state, furnish him with literature covering these points so that he may place himself in a proper position to receive the inspiration which alone can conceive a great com-

> "If I get the inspiration it will come," said Commander Sousa, Certainly Florida is a glorious state when one thinks of its French, Spanish, English and American history; its warmth and color, its won-derful golden sunshine, its note of hope and brightness in the future for a finale of confidence, it has great possibilities.

> "My address in New York is 1451 Broadway, and I should be more than pleased if people interested in such a composition would send me the necessary material."

XYLOPHONE SOLOIST WITH SOUSA'S BAND

One of the most popular novelties in musical instruments today is the xylo-phone. And one of the most accom-plished performers on this instrument is George Carey, xylophone soloist with Sousa and his band. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult of classical music, but also popular music, classical jazz and the "jazziest of jazz" and he thereby succeeds admir-

popular of his career. He is present-

ing an entirely new program, in-

cluding "On With the Dance," "The

Schelling's "The Victory Ball" and

two new Sousa marches, "The

Dauntless Battalion" and "Nobles

also two new Sousa humoresques,

'Mr. Gallagher, Mr. Shean," and

"Look for the Silver Lining."

Ernest

There are

Merrie Merrie Chorus,"

of the Mystic Shrine."

ably in entertaining and delighting hearers of all classes and tastes.

Mr. Carey's instrument was built especially for Sousa and his band at a cost of over \$5,000. It measures 12 feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in ex-

Sousa and his band will come to the Lyric March 8. Matinee and evening concerts will be given. The program will be composed of new numbers throughout, including "On with the Dance," "The Merrie, Merrie Chorus," Ernest Schelling's "The Victory Ball"; two Sousa marches, "The Dauntless Battalion" and "Nobles of

the Mystic Shrine," and two new humoresques, "Mr. Gallagher, Mr. Shean" and "Look for the Silver Lining."

The soloists will be Nora oprono Winifual

Sousa Will Be Rotary Guest

John Philip Sousa, famous band- p master who plays here Tuesday afternoon and night, will be the guest of the Rotary club Tuesday afternoon at Loclock at the San Carlos hotel, it as been announced.

AT AUDITORIUM

When Sousa's band of 100 pieces, with Lieut.-Commander John Philip Sousa, conductor, is presented by the All Star Concerts at the Masonic auditorium next Saturday, February 23, with matinee and night performances, many clever stunts will be presented, among them: "Mr. Callegher and Mr. Star." presented, among them: "Mr. Gallagher and Mr. Shean," with fifty Mr. Gallaghers and fifty Mr. Sheans. The echoes of the Gallaghers and the Sheans will persist in a series of instrumental duets, while the band plays "Three O'Clock in The Morning." A saxophones peter, saxophones playing saxophones octet, saxophones playing with xylophones. "Yes, We Have No Bananas," as only Sousa's brasses and wind instruments can play it with

features to be presented.

The list of features would fill a book and are too numerous to mention. but embrace many others. Everywhere that Sousa's band has played, capacity houses have greeted them and have been thrilled by the superb music of Sousa's great marches and selections Music Additions In Public Library

Lieutenant John Phillip Sousa and his famous band, coming to the

Academy of Music Wednesday, March 5, for matince and night only.

Recent accessions to the music department of the San Francisco Pub-

Flower, W. N. "George Frideric Handel:
His Personality and this Times."

Frowles, Ernest. "Musical Competition Powles, Ernest. "Musical Competition Pestivals." Greene, K. B. "How to Listen to Good Music."
West, J. E. "Cathedral Organists Past and Present."

COMPOSITIONS "Das War Ich." Dorfidylle Blech, Leo, "Das War Ich." Dorfidylle in einem aufzuge.
Brown, J. D. (editor). "Characteristic Songs and Dinces of All Nations.
Carl, W. C. (editor). "Thirty Postludes for Organ" Organ." Catalari, Alfredo. "La Wally." Opera completa Delibes, C. P. L. "Le Roi l'a Dit." Open Comique er. 3 actes.
Donizetti, Gaetano. "Anna Bolena." Trag Donzetti, Gaetano. "Anna Bolena. Trag-edia lirica in 2 atti.

Erlanger, Camille. "L'Aube Rouge."
Fransworth, C. H. (editor). "Folksongs,
Chanteys and Singing Games."
Godatd, B. L. P. "La Vivandiero." opera
comique en 3 actes.
Hardel, G. F. "Acis and Galatea." A serenata.

Hawthorn, Seymour
By gone Days."

Leogravillo, Ruggiero
vedia ligica in 4 atti. Leogravallo, Ruggiero. "La Boheme," commedia lirica in 4 atti.

Massenet, J. E. F. "Ariane." opera en 5 actes.

Schubert, F. P. "Rosamunde." Piano argement of the opera.

Schummann, R. A. "Manfred." dramatisches.

Gedicht.

Sousa, J. P. "National, Patriotic and Typical Airs of All Lands."

Burninghelinger fled Sousa And His Band Coming Here March 8 Sousa and his band will come to the Lyric on March 8. Matinee and evening concerts will be given. The present tour of the famous bandmaster is proving the most

Famous Bandmaster With His 100-Piece Band In Birmingham Saturday

wind instruments can play it with many startling variations.

"The Victory Ball," a remarkable playing of Schelling's weird composition, which has held Sousa's audiences rapt, will also be given. "On With the Dance," a famous medley of dancy songs of 1910, 1915 and 1920, which will bring back memories of glittering moonlight and beautiful dances. A new Sousa's "Humparague" estitation. new Sousa's "Humoresque," "Look for the Silver Lining," from the great musical comedy of Broadway fame, "Sally," and solos by the world renowned George Carey on the largest xylophone in the world are

from his operas and otherwise. Scats ill be on sale Monday, Mariary 18, t Clark & Jones, 1913 Third avenue.

SOUSA'S BAND

Much Interest in the Concerts to Be Given Tomorrow.

Sousa's splendid program, which will be given here tomorrow at matinee and evening performances at the Municipal Auditorium, reveal His Wintry Nest," and Miss a will the versatile nature of John Phillip Sousa and his company of talented instrumentalists.

Tickets to the concerts here are being sold at Nunnally's under the direction of the Girl Scouts, who will usher at the auditorium. Tomorrow the ticket sale will be transferred to the auditorium, where reservations may be made for both performances. Popular prices are in effect for all seats.

Perhaps a number which will be most popular on the evening program will be the fantasy, "The Victory Ball," the latest work of Schelling, and which is based on Alfred Noyes' poem, "The Victory Ball." Encores will be selected from a number of compositions and from a number of compositions and arrangements of Sousa, among which are: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Le-

gion," "U. S. Field Artillery," "The Stars and Stripes Forever." "Humorstars and stripes Forever, Humoresque of 'The Silver Lining' from 'Sally,'" 'March of the Wooden Soldiers," "Ramases," "El Capitan," "Washington Post," "The Gallant Seventh," "The Fairest of the Fair." At the evening performance Miss Senior, well-known violinist, will play "Faust Fantasia." Two selections that are sure to be enjoyed are John Dolan's cornet solo, "Cleopatra" and "Nocturne and Waltz," by George Carey.



"Stars and Stripes Forever' Is Typically American.

The most popular march ever written. Sousa's "The Stars and Stripes Forever," is nearly 30 years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still hum-ming it. We hummed it when we went into the World war. Wha is more, we have learned how to cheer it; it is, perhaps, the most vitally American tune ever composed.

Oddly enough, Sousa, himself. does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States marine corps. Previously to the publication of "The Stars and Stripes," the American public likd best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

Sousa and his band will give two concerts here tomorrow at the Tampa Bay casino.

SOUSA'S BAND **COMES WEDNESDAY**

Attraction at Theater, Matinee and Night.

From far out on the Dakota prairies. Lieut. Col. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his 31st season as a bandmaster and the 14th tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, according to

advance notices, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation. Sousa and his band will be at the Columbia theater Wednesday, matinee and night.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, N. D., a typical town of the Northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano. Her family returned to Norway when she was in her late teens and during that time she studied voice the Norwegian capital. Then the family returned to America to settle in New York and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career and a year later, she was engaged by the March King and this year she will be heard in concert with Sousa's band.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested Eastern areas.

The deepest hole are mad in the carth was in West Virginia then in arly a

IORA FAUCHALD, SOPRANO SOLOIST WITH JOHN PHILIP SOUSA'S MUSICIANS

faleign hero. Mi



auchald to become the soprano at it will be the great prairie

far out on the Dakota | way while her mother was on a visit prairies Lieut, Com. John Philip to her home in the old country, but has summoned Miss Nora she came to America when she was six months old, and Minot, North oleist with his band during his cur- Dakota, a typical town of the Northent tour, which marks his thirty- ern prairies, was her childhood st season as a bandmaster, and home. By the time she was 15, Miss e fourteenth tour which has taken Fauchald had studied violin and n nom one geographical limit of piano, and had more than a local aerica to another. And Sousa, who, reputation as an instrumental mumust be remembered, has a repu- sician. She sang solo parts in the tion as a discoverer of new talent, church cantatas and oratories, but ikes the general prediction with seems to have thought more seriously engagement of Miss Fauchald, of a career as a violinist than as a vocalist. Her family returned to gions from which the great sing- Norway when she was in her late of America will come in the teens, and during that time she studied voice in the Norwegian capi-Miss Fauchald was born in Nor- tal. Then the family returned to

THE TAMPA MORNING TRIBUNE, Shipns," Sousa.

Miss Rachel Senior 9-Folk tune, "Country Gardens

ANNIOTINION DOTTOR

ingtonian, will arrive in Wash-

ington March 7 on his thirty-

first tour of American cities. His

old friends here are planning the

greatest reception ever accorded

him. While complete arrange-

ments have not as yet been made,

it is understood that the local

organizations of which he is a

member are banding together to

Washington's own March King

has been in the limelight since the late 70's, and since that time

has come to be generally recog-

nized as the greatest wielder of

a baton who ever stood before a trass band. He came into his own when American music first

gained recognition,

do him honor.

SOUSA AND HIS WORLD FAMOUS BAND ARRIVE THIS MORNING FOR CONCERTS

Advance Ticket Sale Ind cates Capacity Audiences—Municipal Band Program Called Off in Afternoon—Repertoire of Noted Leade to Be Well Represented i Offerings.

INTERVAL

6—Caprice, "On With the Dance"
(Being a medley of famous tunes)
7—(a) Xylophone solo, "Nocturnal and Waltz". Chopin Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Municipal Band Program Called Off in Afternoon—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Harpen Capacity Audiences—Mystic Shrine" (new).....Sousa 8—Violin solo, "Faust Fantasia". Offerings.

Sousa and his band will arrive Tampa Saturday morning and w play in the afternoon and evening the Tampa Bay Casino, at 3 and 8.1 p.m. Advance sale of seats at 8 Ernest Philpitt's music store indicate large audiences at both concerts.

To permit the :nembers of New berry's Band to attend one of the Sousa concerts, there will be no concert by the municipal band at the band shell Saturday afternoon, and the band will play at the court hous band stand Saturday morning an evening.

At St. Petersburg, concerts by the municipal band were omitted Fridatin deference to Sousa, and the Lake land municipal band will give no control of the state of cert Sunday, owing to Sousa's ar pearance there.

Following are the programs Sousa's two concerts here:

Matinee 1-"A Bouquet of Beloved Inspi-

.....Bellstedt Mr. John Dolan 3-Suite, "Leaves from My Nota-

book" Sousa

(a) "The Genial Hostess," (b) "The
Campfire Girls," (c) "The Lively
Flapper." Flapper."

Soprano solo. "When Myra Sings" Lehman

Miss Nora Fauchald

"The Fortrait of a Lady" (Kammennoi-Ostrow)

Rubenstein

Miss Winifred Bambrick
9-Tunes, "When the Minstrels
Come to Town"....Bowron

Evening Program

1—Rhapsody, "The Indian"....Orem

2—Cornet solo, "Cleopatra"...Demare

Mr. John Dolan

3—Portraits, "At the King's

sed on Alfred Noves poem,

America to settle in New York, and was engaged by the March King, it was shortly after her gradua-tion from the Institute of Musical concert with Sousa's Band by more Art in New York, that Sousa first than three million people.-Press heard Miss Fauchald sing. He gave agent. her some advice as to the shaping of her career, and a year later she

SOUSA IS HERE

FOR 2 CONCERTS

Programs Are Announced for 3 and 8:15 p. m.



Sousa and his band arrived here this morning and will give two concerts in the Tampa Bay casino, a matinee at 3 p. m. and an evening program at 8:15 p. m. The members of Newberry's band will attend the matinee concert.

Of particular interest will be the playing of the march "Tampa" written by Nella Wells Darand, local Sousa wired L. P. Dickie, of the board of trade this morning that this number would be included on the program. It will be a formal dedication of the march to Tampa, after which it is

Advance sale of seats for the Sousa band performances have been ery heavy, and a record breaking ttendance is looked for.

Following are the programs:

Matinee. "A Bouquet of Beloved Inspira-

Cornet solo. listedt, Mr. John Dolan. Suite, "Leaves From My Note-ok," Sousa. (a) "The Genial ook," Sousa. (a) "The Genial ostess," (b) "The Campfire Girls," "The Lively Flapper." Soprano solo, "When Myra Sings,"

hman, Miss Nora Fauchald. "The Portrait of a Lady" (Kamnennoi-Ostrow), Rubenstein. INTERVAL

"The Merrie, Merrie Chorus," comiled by Sousa.

(a) Flute solo, "Valse," Godard, dr. Meredith Willson: (b) March, 'The Dauntless Battalion' (new),

Weber-Alvarez, Miss Winifrel Bambrick. At both the matines and evening concerts, encore numbers will be given from a list that includes all of the Sousa marches known the world over,

Tunes, "When the Minstrels Come o Town," Bowron.

Evening Program.

Rhapsody, "The Indian," Orem. Cornet solo, "Cleopa(ra, Demare.

Sousa marches known the world over, as well as several new Sousa composioions and arrangements that have never been heard in Tampa. In the latter is included his famous humoresque woven around "Mr. Gallagher and Mr. Shean." The encore list follows: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yonkee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Si'ver Lining" from "Sally"; March of the Wooden Soldiers, Rameses, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Eair.

Rhapsody, "The Indian," Cornet solo, "Cleopatra, 'Ir. John Dolan.
Portraits, "At the King's Gousa. (a) "Her Ladve Gueen."
Soprano solo. "The Majo Gueen."
Soprano solo. "The La Caves His Wat'ry Nest," Meanthald.
Fauchald.
Fauchald.
Fauchald.
Caprice, "On With the Struck deather by Sousa. ousa. (a) "Her Ladyship the Duchess," (c) "Her Majesty the

Soprano solo, "The Lark Now eaves His Wat'ry Nest," Miss Nora

(Based on Alfred Noyes'

Caprice, "On With the Dance." Strung together by Sousa, being a medley of famous tunes).

(a) Xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey; (b) March, "Nobles of the Mystic Shrine" (new), Sousa. "Faust Fantasia," Violin solo,

Sousa's Band Due Sarasate, Miss Rachel Senior. Folk tune, "Country Gardens," Grainger.

Here in March At both the matinee and evening concerts, encore numbers will be TOHN PHILIP SOUSA, famous given from a list that includes all of bandmaster and native Wash. the Sousa marches.



Miss Rachel Senior, violinist with Sousa's Band, to appear at Mail orders now received. Imperial Thursday, matinee only.

100 Musicians and 8 Soloists to Be Heard With Sousa's Band at Imperial Thursday Matinee

Mail Orders Now Received. Seat Sale Opens Tuesday. Prices 50c to \$2.00.

A bright and charming spot in the prepared, she went on tour as a critics agreed that she was amply ist as she.

program of this season's tour of harpist with Mitzi, the famous musi-Lieut. Com. John Philip Sousa and doing this was to gain confidence, his Band, is the solo number by Miss improve her technique, and enlarge Winifred Bambrick, harpist. Miss her repertoire. Continuing her Bambrick, Canadian by birth, citi- study under the direction of Mr. zen of the United States by choice, Sousa, the result is that aside from after studying with America's fore- a wide familiarity with the classics, most instructors of the harp, made Miss Bambrick has included in her her debut in New York City. Not repertoire a long list of those simple satisfied at the time to go into con- melodies, so beautiful and appealing cert work, though her teachers and when played by so proficient an art-

New Kaith D:11 . T

SOUSA ATTEMPTS VISIBLE MUSIC

Appeals to Eye as Well as Ear. Comes to Columbia Wednesday for Two Concerts.

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 arganizations of like aim and design according to advance notices. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa it is that because more than any other conductor, he seeks to make 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 car. 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 ex-hibiting the cleverness of the players; yet, subconsciously the spectator falls for the notion of a triumphant march 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 Wednesday matines and

given here Wednesday matinee and night in the Columbia theater

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name.

"We have a great number of writers of music who seem to be able to turn out music to order" says Sousa. "In modern theatrical practice, it is customary for a compser to be commissioned to write a score for a certain star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. Stars and Stripes Forever' the greatest of of them all, at least in point of popularity was writen at sea in hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchel, S. D. I was six months writing 'King Cotton' but the six months were spent in developing an idea, which came in a moment.
"I do not mean to say that music

cannot be developed by study. My suites, arangemnts and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed.

"I believe I could write in an hour or two and play it within an hour or two more. There are composers for musical comedy and who would come through. But march and song number most likely would be without inspiration and would be an imposition upon the public. So I never hurry inspiration and so far I have found inspiration each season to do the new work for my programs. Many years ago, I decided that if I did not receive inspiration for new work I would not pre sent made to order work that lacked this quality and I am still firm in my

Sousa and his band will give two concerts at city auditorium Sunday, February 24. Tickets for both concerts are on sale at Montgomery Talking Machine company, 104 Dexter avenue.

"THE OF SOAK."

Four Thousand Heartily En-Iny Remarkably Well Arranged Program By Band

Lieutenant-Commander John Philip Sousa and his famons band Tuesday gave four thousand people in the City Auditorium a program of music that they knew and wanted to hear. For that reason every number on the formal program had from two to four encores attached to it and the "March King" received a reception which topped all accorded him since he started coming to Raleigh some thirty years ago.

The master of bandmasters, with an American organization that is rec ognized as the greatest of its kind in the world, undoubtedly is the most practical of the many musicians ranse names today are by-words in which relates to music. He carefully studies what kind of music the people want-and gives it to them; he finds that they like some of nearly all classes of music, among them being modern compositions that come under the general head of "jazz." He knows through long experience that many of his compositions have a warm place in the hearts of all music lovers, and without any show of egotism, gives a liberal sprinkling of his genius in his con-

Tuesday night his program ranged from "Berceuse" from Jocelyn to "Yes We Have No Bananas" and "Mr. Gallagher and Mr. Shean" and there was not a single number that did not bring vociferous applause. 'ud Sousa gave encores as only Sousa gives them-willingly and without stint. With the band was Miss Nora Fauchauld, a pleasing and winsome soprano; Miss Rachael Senior, a splendid young violinist; John Dolan, the cornetist extraordinaire; and George Carey, a wizard with a xylophone advertised as the largest in the world. These and his band of 83 pieces gave an entertainment that will not early be forgotten by those who came from far and near to hear it.

The program started with a Rhapsody, "The Indian," being a collection of Indian themes by Lieurence, Cadman and Farwell skillfully arranged in rhapsodic form by Preston Ware Orem. Sousa's famous El Capitan March and a modern piece, Bambalina, came as encores. The next number gave opportunity for John Dolan, who has become famous wherever he has appeared, to exhibit his marvelous powers as a cornetist. With the band accompanying, he played "Cleopatra," by Demere, with unering accuracy in difficult trills and skill that brought a storm of applause. He gave the "Berceuse" from Jocelyn as an encore. A Sousa group, called "Portraits," including "At the King's Court," "Her Ladyship, the Countess," "Her Grace, the Duckess," "Her Majesty, the Queen," came next, in which his powers for

hibited. "The March of the Mitten men," in which "Onward Christian Soldiers" was woven with pleasing effect, came as a response to the audience's approval. Miss Fauchauld got the next honors, being called upon for four num bers. She first sang "The Lark Now Leaves His Watry Nest" and responded with a Sousa composition "The Belle of Bayou Teche." When the crowd called for still more, Carry Me Back to Old Virginny

novelty and melody were well ex-

was displayed by the program anuncer and the applause was thunderous. The band's accompaniment to this old favorite added greatly to ts effectiveness. Two verses of "Dixie," with the enthusiasm of the audience breaking all bounds, was

her last number.

A weird fantasy, Schelling's fam-ous "Victory Ball," based on Alfred Noyes' poem that has its setting in the "Region Beyond," was an impressive feature of the program. Its bursts of melody, soft and weird strains and its ciimax with "taps" being sounded from the distance in the right dress circle held the crowd's rapt attention. Sousa's "U. S. Field Artillery", in which pistol shots added to the effects, went over with a bang.

"On With the Dance", a medley of fameus tunes, including "Turkey and the Straw", made at hit, and the bandmaster's clever arrangement of "Mr. Gallagher and Mr. Shean", 1 which followed, get even a greater 1 reception. Several of the different instruments alternately played the tune to "Positively, Mr. Gallagher" and "Absolutely, Mr. Shean", (be-tween them being sandwiched snatches of old-time favorites and modern "jazz". The bass horn landed on the last rung of the ladder of

sound with the last note. A saxophone octette, from the tenor instrument down to the bass about five feet in height, e a big hit, playing "Turkish ei" and "No, No, Nora" and a ic number that Mr. Sousa said have any name.

contribute four numbers,

Sousa's new march, "Nobles of the Mystic Shrine," a selection from "Crinoline Days" and "Yes, We Have No Bananas." His appearance was a personal triumph well earned, the noted fruit-stand piece ranking first in favor. The band played the Shriners' march, and followed with Sousa's famous "Stars and Stripes Forever" march.

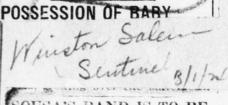
Miss Senior won her audience quickly with "Faust Fantasia", by Sarasate, in which the beautiful Kermesse Waltz was teautifully render-Her next violin number was Beethoven's "Menuet" and she concluded her part of the program with "A Maiden's Song", being assisted by Miss Winifred Bambrick, the harpist. Grainger's "Country Gard-

ens", a folk tune, ended the concert. Sousa organization never worked with more precision, and the smoothness of its great volume and clarity of the softer passages were most noticeable. Eighty-three trained musicians working with clocklike acenracy, no lost motion, no rasping crescendoes, is an impressive sight. The most appealing thing about at is the fact that the greatest band in the world is an American organ ization.

"It's an American organization", said the bandmaster. "We went to Havana recently and out of the 83 men only three passports were needed," adding that the three foreigners had already taken out naturalization papers. Sousa's band is convincing proof that America can develop as great musicians as any nation in the world.

Mr. Sousa has an organization totaling 92, those besides the band members including himself, Misses Fauchauld and Senior, Mr. Carey Harry Askin, the manager, secre taries, etc.

"I'm the only one who doesn't draw a salary", said the bandmaster



SOUSA'S BAND IS TO BE IN LEXINGTON MONDAY

Lieut. Commander John Philip Sousa, the famous bandmaster, who that of an art independent of specialis now on his thirty-first annual tour with his band, tells a good story on such as language, or even thought." Benjamin F. Tracy, who was Secre-lary of the Navy under President Benjamin Harrison. Sousa was then director of the United States Maine Band, and for several months had been trying to secure money for his musicians, whom he felt to be underpaid. One day he called upon Tracy, and the turned to a young cornetist whom Tracy had noticed. Hoping to help



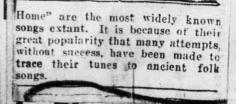
Sousa encouraged the conersation, and after Tracy had suficiently praised the young musician

"Mr. Secretary, that young man's pay, with all allowances, is not more than \$65 a month. He is a model oung man. He does not drink, and ne does not smoke. He does not have a single bad habit, and I think he should have more money."
"Well," the secretary remarked dryly, "if he has no bad habits, I

do not see what he needs with more Sousa's Band will be at the Lexington Theatre, Lexington, next Monday, March 3rd, at 2 p. m.

News Raleigh 3/6/2

Most Widely Known Songs John Philip Sousa, famous band master and musician, maintains that "Swanee River" and "Home Sweet



Groneer Gress St Com

Sousa March, El Capitan, Called Music With Real Inspiration, Art

Fritz Kreisler Declares That American Tonal Creation Does Not Exist; Finds Different Kind Every Time He Crosses Atlantic; Praises Contemporaries.

"What is that Sousa march that give up his painting. But I wonder about the musicians of today!" goes so: 'la-la-la-la-la-la-la?' "

"'El Capitan.'" "Yes; 'El Captain.' That is great. There is more real inspiration and art in that one march than in near-

ly all the other so-called American compositions put together, for Sousa is a genius!" It was Fritz Kreisler who said it, apropos of conversation about that

much-discussed affair generally known as American music. Finds Different Music.

"There really is no such thing," he "For more than twenty years I have been coming to America, and each time I reach this side of the Atlantic I find a different sort of popular music in vogue. Never is it twice the same. So what can you call typical? Whereas in Russia, you find characteristic Russian music unchanging from generation to generation; in Hungary it is the same,

or in Spain, or anywhere else.
"I do believe this, though: I believe that the amalgamation of native music with a Negro strain has had a bad influence on the former." Considering the amount of atten-tion bestowed on this subject by numerous commentators, Mr. Kreisler's dictum, probably not a popular one, came with especial interest, partly because he has been an earnest advocate of emphasis on good music of the more readily understood

"I think," he said in this connection." that one of the most stupid poses one has to encounter is the one which affects scorn of so-called 'light music.' People who really enjoy what they would call 'heavy music' also will enjoy good 'light music,' for, as a matter of fact, that isn't the dis-tinction at all. There is simply good music and bad music. That takes us back to the subject of American music. The attempt to nationalize it is simply a move toward defeat of the whole spirit of music, which is

Sincerity Element Seen.

Somebody mentioned the element of sincerity in art.

"I don't believe I know very many artists who really have that," said Mr. Kreisler. "I know plenty who are excellent showmen, successful salesmen, and all that. But absolute honesty, I don't know. Suppose art suddenly were placed under the ban by some new Lenine; suppose the pursuit of it meant persocution; to how many men do you suppose it means enough to make them defy the penalty? History has some examples of men who would have been true to themselves in spite of everything; I do not believe anything could have made Leonardo da Vinci, for instance,

SOUSA'S BAND TO PLAY HERE FEB. 28

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirtyfirst annual tour with his band and will appear here Feb. 28. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War madal received during the World War, and the Spanish War medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England. he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has * A

had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are

kept in a vault. Sousa and his band appear at Textile hall Feb. 28.

Boton Elpres 3/4/20

Most widely known songs.

John Philip Sousa, famous bandmaster and musician, maintains that Swanee River and Home, Sweet Home are the most widely known songs extant. It is because of their popularity that many attempts, without success, have been made to trace their tunes to uncient folk songs.

MOST WIDELY KNOWN SONGS

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their

great popularity that many attempts without success, have been made to trace their tunes to ancient folk

Greenville news 1/28/26 MARCH KING AND TROUPE TO APPEAR IN THE CITY TODAY

Sousa's World Famous Organization At Textile Hall Twice Today.

But whatever he may think of their

potentialities as martyrs. Fritz Kreisler has enthuslastic praise for an

appreciable number of his contempo-

raries, Pablo Casais, for instance, whom he regards as having establish-

ed a new standard in music, and

Ossip Gabrilowitsch, whose genius and sincerity he recognizes with

whole-souled readiness.

Lieut. Com. John Philip Sousa, world famous band leader, composer of music, Shriner and veteran of the World War, will arrive in Greenville about noon today for his engagement, matinee and evening, at Textile Hall under the auspices of Hejaz Temple of Shriners.

The noted musician is no stranger in Greenville, having been here once previously on a professional mission, when hundreds heard him and his band at Textile Hall, and also having been a visitor in a private way on several occasions. Sousa is a friend of Representative A. F. McKissick of this city and the two have frequently gone on hunting trips together. C. E. Garing is another of Mr. Sousa's close friends

The Sousa outfit this year numbers approximately a hundred high class musicians and his program has been reworked and made better and snappier than ever. The veteran bandman is on his thirty-first annual tour of the country and is making only the larger cities, Greenville being among the smallest on his itinerary. The band comes here from Atlanta.

"A galaxy of stars" would be put-ting it somewhat mildly in describing the great company of musicians who will arrive in town with Lieut. Com. Sousa today. They will all be seen in action at both the matinee

and evening performances.

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. Vocal solos are offered and they are given with rare skill and with consequent de light to audiences by Miss Marjorie Moody, soprano. She has a win-ning personality that laces her en rapport with her auditors and there is in her voice the loveliness and the sympathy that gives one a feeling of exaltation.

A real genius of the concert is John Dolan, whose thorough mu-sicianship is apparent in the brilliancy and the proficiency of his solo work. There is a dashing style about this superb cornetist whose manner and appearance at once suggest the true artist. Then on the list there is George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist. R Meredith Willson, has a perfection of artistry and his playing possesses rare beauty. Then there is John P. Schueler, trombon-That he can give to the music of the trombone the allurement 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.

A----

Be Here Today



JOHN PHILIP SOUSA.

AT SPHINX LUNCHEON

Governor Pays Tribute to March King, Who Makes Happy Response.

Shriners, 300 strong, led by Governor E. Lee Trinkle, Lieutenant-Governor Junius E. West and a host of prominent Richmonders, attended a luncheon in honor of Lieutenant-Commander John Phillip Sousa, given by the Sphinx Club vesterd afternoon at 1 o'clock in the annex the Seventh Street Christian Church.

The luncheon was the only social affair which the famous bandmaster could accept in Richmond. He arrived in the city at 11:38 o'clock yesterday morning, and was met by a delegation of Shriners, who escorted him to luncheon.

Governor Lauds March King. Walker Cottrell was toastmaster. and introduced Governor Trinkle, who paid a glowing trib-ute to the genius of America's march king. He was followed by cutenant-Governor ite ite ite it'hx' Lieutenant-Commander Sousa, who made a humorous speech, punctu-ated by frequent sallies of wit. He told about his recent visit to Russia, and described various amusing incidents of other tours.

Several other speakers contributed to the gayety of the luncheon. The Old Dominion Orchestra played number of Southern melodies. The women of Seventh Street Christian Church were commended by the speakers for their luncheon.

Temple Chanters Sing.
The chanters of Acca Temple were present and aided the orchestra in the musical program. Homer S. Wilson was chairman of the committee which arranged the luncheon.

Sousa and his 100 instrumentalists played in Richmond twice yesterday, under the auspices and for the benefit of the Girl Scouts of Richmond, matinee and evening

concerts The Richmond engagement completed Sousa's Southern tour. He left last night for Washington, where he will give a concert tonight, concluding his tour in Baltimer tomorrow evening.

SOUSA IS HONOR GUEST

SOUSA PACKS AUDITORIUM; **DELIGHTS MANY THOUSANDS**

Wow! What a Band That Is! Hymn Tunes, Love Songs, Chopin, Irving Berlin, Folk Songs and Then Those Marches.

If the Girl Scouts seeded any tempo without a sixty-fourth's hesmore good will-which they did not, itation. of course-they earned it yesterday band. Wherefore, John Philip Sousa when they presented John Philip can play what is commonly consolved and his great bind for two sidered orchestral music with a concerts at the City Auditorium. It is understood there was a great big audience in the afternoon; there tive setting of Ernest Schelling's certainly was an enormous one at of Alfred Noyes' grim "Victory night. If there were any vacant Ball;" he can spin the mazes of a seats, they were not discernible: and that dear old ex-market used to hold some 3,300 people.

Offstage somewhere sounded a bugle. Then came two color bearers, with the flags of the United States and of Virginia, and a bugler-all Girl Scouts and all escorting the Lord of the Marches. The bugler sounded Assembly; the earnest young scouts retired; Mr. Sousa mounted his little platform, and the concert began. Crash! Bang! Clang! Blare! Highbrow lowbrow

children's delight . . out come the piccolos . . out march the horns . rumble go the rattle go the drums tympani . . moaning sound the saxophones . um-pah go the tubas . . loudly . . oboes sumsing the clarinets mon Asia . . trumpets shake the . trap-man mighty windows busy . hymn tunes . love songs . Chopin, Irving Berlin . program music and always the marches.

That's why I like Sousa.

Good Men in His Band. Everybody likes Sousa, Some of the very youthful intelligentsia and cognoscenti go to hear him for the same reason that prompts grownups to take children to the circusto give others pleasure. As a mat-ter of fact, they all go because they want to hear that great, ringing, thundering band play under the direction of one of the most rigid trainers in the world. Of course, Sousa directs with a little finger or an eyebrow, or even sits down while his band plays accompaniments, because he has drilled and drilled it until it knows its union rules. Of course, too, he has good men in his band; but all these men together wouldn't be worth a valve on a cornet if they didn't play together and follow their director's radical changes of the value of the Victory Ball."

-DOUGLAS GORDON.

orchestra; he can play, as he did last night, that wonderfully effecmedley until the tunes all seem near kin; he can play a humoresque of his own, such as "Mr. Gallagher and Mr. Shean," until his musical foolery of composition and orchestration sets his audience aroaring with laughter, and-thanks be!-he write marches, marches, marches, and evermore play 'em.

Plays Old Favorites. besides night. the grammed "Nobles of the Mystic Shrine," he played several of the old favorites, but it was not until "The Stars and Stripes Forever" came as an encore piece that the good Sousa climax sent its thrill walked six piccolos, eight cornets and trumpets and five trombones and let us have it straight from the unstopped holes of the screaming little piccolos and the flares of the brass horns. Why, with all the rest of the band racing along with them, there was enough triumph in the air to create martial ardor in the breast of a Governor's colonet

Trow! What a band that is! and the Philadelphia Orchestra nor We're not talking about Stokowski about Monteaux and the Boston Symphony: we're talking about Lieutenant-Commander John Philip Sousa and his great big brass band. His soprano soloist sang very nicely and his violinist. Rachel Senior played beautifully, if with a smal tone, and George Carey gorgeously all over the xylophone until he took up the three softened hammers, and John Dolan, the cornetist, was not at his best. But it was Sousa and the band that counted. And the Girl Scouts brought them here this time. And if I ever get so wrapped up in opera and drilled it until it knows its music, oratorio music, chamber music as well as it knows its music, or any other sort of music, union rules. Of course, too, he has that I can't enjoy Sousa's band, then will be my time to go away and join those men who "grin by the



LAYS ASIDE CONDUCTOR'S BATON FOR CROQUET MALLET

John Philip Sousa, famous orchestra conductor, composer and "March King," spending the Winter months at Ormond Beach, Fla., where he finds relaxation in croquet and bowling.

Page Twenty-three

TEXTILE HALL

SOUSA BAND.

From far out on the Dakota prairies Leiut. Com. John Philip Sousa has summoned Miss Nora Fauchal to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discovered of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the

next generation. Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she was fifteen, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a violinist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwgeian capi-Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New Yerk, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's be heard in concert Band by upwards of three millions of eople-a greater audience than will

hear any other-singer in America. The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congestedn Eastern areas.

"The girls of today in the East, particularly in New York, will not suc ceed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'Burn out' readily. will develop faster than the Western er, but three to five years will be the extreme limit of time at which she will remain her best. The Western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career. because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which pro-

are under consideration TO ENTERTAIN SOUSA.

Noble John Phillip Sousa, world-famous band leader and composer, will be met at the station at 11:38 on Thursday, when he comes to Richmond to give two concerts by a committee representing the Sphinx Club of Richmond, composed of Acca Temple, Nobles of the Mystic Slaine. He will then be taken to lunch with the club. All members who desire places have been asked to communicate with Homer S. Wilson, secretary.

SOUSA IS WELCOMED TO RICHMOND TODAY

Delegation of Local Shriners Greets Bandmaster and His Instrumentalists.

Lieutenant-Commander John P. Sousa, his "one hundred" instrumentalists and his company of soloists will arive in Richmond this morning at 11:38 o'clock over the Norfolk and Western from Norfolk, where the musical organization gave two concerts yesterday.

Lieutenant-Commander Sousa will be met at the station by a committee of Shriners, a delegation from the Girl Scouts and representatives of other organizations. At 1 o'clock this afternoon the American March King, composer of "Nobles of the Mystic Shrine," will be the guest of honor at a luncheon to be given by the Sphinx Club, of the Shrine, of

which Home S. Wilson is president. Sousa will receive many social attentions while in Richmond. His brief stay prevented him from accepting various invitations. It will be a busy day for the bandmaster. His matinee concert begins at 5:50 ning concert at 8:15. Hence he will be kept moving constantly.

Sousa is just completing his most successful Dixie tour. He will play in Washington tomorrow night and in Baltimore Saturday night, before returning to New York.

The sale of seats at the Corley Company's, 213 East Broad, indicates two capacity houses for today.

Sousa's Program Tonight. The program to be given by Sousa and his band tonight is announced

as follows: Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet; George Carey,

xylophone...
1. Rhapsody, "The Indian"..-Orem Cornet solo, "Cleopatra"—Demare Portraits, "At the King'sSousa Table" (a) "Her Ladyship, the Countess."

(b) "Her Grace, the Duchess." (c) "Her Majesty, the Queen." Soprano solo, "The Lark Now Leaves His Wat'ry Nest".....

Nora Fouchald 5. Fantasy, "The Victory Ball.".

Schelling The score bears the inscription: "To the memory of an American soldier."
INTERVAL.

6. Caprice, "On With the Dasge" Strung together by Sousa. George Carey.

(b) March, "Nobles of the Mystic Shrine" (new)...Sousa 8. Violin solo, "Faust Fantasia" ...

Sarasate 9. Folk tune, "Country Gardens" Grainger

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis," "Blue Danube,"
"King Cotton," "High School
Cadets," "The Glory of the Yankee "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," "Humoresque of The Silver Lining, from "Sally," "March of the Wooden Soldiers,"
"Remeses," "Ei Captain," "Washington Post," "The Galloant Seventh,"
"The Fairest of the Fair."

"The Watte stater" Coming.

Sousa and His Band Here Friday Afternoon, National

Lieut. Comdr. John Philip Sousa and his band will appear in concert at the National theater tomorrow afternoon at 4:30. One of the great-est audiences ever assembled to hear Sousa is expected to be on hand. Several new Sousa marches will be played. One of the features this year is a variation of the theme of Gallagher and Shean's famous song. two comedians, now playing at Poli's, have never heard this and are taking the afternoon off to journey to the National as the special guests of John Philip Sousa. The bandmaster is anxious to have the comedians and others see just what can be done by band instruments in imitation of the

human voice.
With Sousa this year are Miss
Rachel Senior, protege of the late
Maude Powell, a violinist of rare
skill and charm; Miss Nora Fouchald, soprano singer discovered by usa and said by him to be one of Winifred Bambrick, harpist. st in the younger ranks, and addition to solos by this trio, John Dolan, the cornetist, will do his triple-tonguing for the delectation of those who love the velvety tones of the cornet.

Sousa's latest march, "Nobles of the Mystic Shrine," will be played also in honor of members of Almas temple, who will attend the concert

Milne Comedy Continued

SHOW HERE TODAY

Famous Composer Bandmaster Will Bring His Troupe To High School

A memorandum to the editor of this newspaper from Harry Askin, manager of Sousa and his band, tells that the march-king has composed a new march, named it "The Gallant Seventh," dedicated it to the Seventh Regiment of the National Guard of New York state, and been made an honorary officer of the famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it!" because Sousa always does. Not fewer than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the world-war would have said, "they didn't click."

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

"Let Sousa do it!" has been good, sound advice, although rather hard on Sousa at times.

It was a good slogan back in the early '80s, when musical critics and theatrical managers were agitating for a comic opera by a native composer. Until that time, all our works in the genre of light opera had been imported-a few from Great Britain, but the great majority from Paris, Berlin, and Vienna. The late Col. John A. Mc-Call, then the foremost impresario of light opera in the United States was eager to stage a native work. His associates asked: "By whom? What composer is important enough to do it?"

"Let Sousa do it!" replied McCaull, after a moment's consideration. "I've heard two or three marches by that Youngster; and I think he's the fellow."

Sousa was "the fellow." He composed "Desires," the first all-American comic opera, which was staged in splendor by McCaull in Philadelphia and in New York city late in

Sousa and his band are to appear here on Tuesday March 4 in the high school auditorium. Mr. Askin sends word that the programme will contain numerous novelties including the march described in the beginning of this article, "The Gallant Seventh."

SOUSA CAPTIVATES

There is only one Sousa, the March | artistically rendered King, and America boasts only one George Carey's numbers on the xyl-Sousa's band, a magnificent musical

equaled and never surpassed. Both Sousa and his band stopped over in Norfolk yesterday and gave Academy, the afternoon audience be- evening ranged from old-fashioned ing very large while at night the songs to the Mystic Shrine march, seating capacity of the house was which is Sousa's very latest

taxed to the limit.
At both concerts yesterday Sousa was enthusiastically acclaimed by audiences with diversified tastes and arranged his programs to include the band, who is a talented musiold-fashioned melodies, ragtime of a cian who more than measures up to few years ago and interspersed some of the jazz of today with many of his own marches that will always be

popular with American audiences. Some of the diversions on the prospecialties by various sections of the fruit swept the audience like a cyband, which is the largest Sousa has clone last evening.

ever brought to Norfolk "Take Me Back to Old Virginny" and "Dixie," rendered by Miss Nora Fauchald, after she had exquisitely her audience, won for her the most spontaneous outburst of applause heard in the Academy in many months, and the attractive singer heard in the deserved it.

Other highly pleasing numbers were by John Dolan, cornetist, who

ophone, which were greatly enjoyed, and Miss Rachel Senior's perfect organization that has seldom been rendition of "Faust Fantasia" and

TWO BIG AUDIENCES

several other selections on the violin. There were also bits by the trombones, saxophones and piccolos and matinee and evening concerts at the the wide variety of selections last evening ranged from old-fashioned

> One of the particular bright spots on the program and also the ensemble grouping on the stage, was Miss Winifred Bambrick, solo harpist of the hight standard set by the March

King for his stars.

If you have never heard Sousa play "Bananas" or the "Parade of the Wooden Soldiers" you have gram that were greatly enjoyed were missed a lot, as the much parodied

One could write columns about the wonderful musical treat Sousa gave Norfolk, but as he has gone for another year, only being here for two sung two soprano solos that charmed performances yesterday, it is use-

less to do so. Here's hoping the life program of Sousa will be lengthened many years so that he can continue his task of glorifying American music, and also

return to Norfolk every year. E. M. HOLMES.

day, as disclosed by the Hilton audit.

MOST WIDELY KNOWN SONGS MOST WIDELY KNOWN SONGS. John Philip Sonsa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk songs.

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts without success, have been made to trace these tunes to ancient folk

FOR TREASURER OF EI WS

Sousa, Famous Bandmaster, Here With Hundred Instrumentalists

John I'hilip Sousa, the famous band leader and composed with his famous "One Hundred" instrumentalists and his company of soloists, arrived in Richmoniant and the soloists. Richmond at 11:38 o'clock this morning, coming over the Norfolk and Western railway from Norfolk, where they played twice yesterday. band will give two concerts, one at 3:30 o'clock this afternoon for the benefit of the Girl Scouts.

Lieutenant-Commander Sousa was met at the station by a committee of the Shriners, of which he is a meniber, a delegation from the Girl Scouts and representatives of other organizations. He was taken to the Seventh-Street Christian church annex for lunch with the Sphinx Club, of the Shrine. About 300 Shriners were present.

The noted bandmaster was forced to decline many other invitations to affairs to be held while in Richmond. He will be here only one day. H's Southern tour completed, he will give a concert in Washington tomorrow night and in Baltimore Saturday night, after which he will return to New York.

Sousa's programs here will include compositions from all classes of misic popular, classic and standard. His and will also render several speciality pers, notably "Mr. Gallagher and hean," with fifty Mr. Gallaghers ty Mr. Sheans, and a fanciful His band brought many cluding Miss Winifred Bamrpist, who once toured with

BAND LEADER



JOHN PHILIP SOUSA.

Famous bandmaster, whose "100 instrumentalists" play here this afternoon and evening in the city auditorium for the benefit of the Girl Scouts.

It is said that the sale of seats at the Corley Company, 213 East Broad street, is large.

Raleigh 3/4/mil JSA'S BAND S HERE TO

Encores and Extras Will Be had a brief rest. By Selection of The Audience

"Roll your own!" is the slogan of Sousa and his Band in the matter of extra numbers and encores for the concert he is to give here tonight at 8:30 o'clock, in the City Auditorum. The March-King has two set rules with respect to his conerts First, never to depart from the printed programme, save when compelled to do so by the illness of a soloist or the possible accident g of non-arrival of an "effect," such is the riveting-machine used in the called "The Volunteers." written in the course of the worldwar as a tribute to the men who did their bit in the nation's shippards: and, second, never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more thin gruel if his audacious request were granted," says Sousa; "and, surely, in American audience has the right to say what it wants when it, too, isks for more."

But there is an exception or ather, a semi-exception to this rule Susa reserves the right always to



SOUSA SEAT SALE.

The large advance sale of seats for the Sousa concerts indicates two of the largest audiences of the season at the city auditorium Thursday afternoon and evening. The matinec concert will begin promptly at 3:30 o'clock and the evening concert at 8:15 o'clock. All seat holders are requested to be in their seats when the

first number is played. The lasting popularity of Lieutenant-Commander John Philip Sousa, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon tabernacle, in Salt Lake City, which taberacle, in Sait Lake City, which has a seating capacity of 10,000 persons and which is accoustically speaking, the nearest perfect auditorium in the world. In Sait Lake City, each concert has been to an audience considerably larger than the last one. place "The Stars and Stripes" where he thinks it belong. 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

TO RICHMOND TODAY

Greets Bandmaster and His Instrumentalists.

Lieutenant-Commander John P. Sousa, Ms "one hundred" instruists will arive in Richmond this morning at 11:38 o'clock over the Norfolk and Western from Norfolk, where the musical organization gave two concerts yesterday.

Lieutenant-Commander Sousa will e met at the station by a commit ee of Shriners, a delegation from the Girl Scouts and representatives f other organizations. At 1 o'clock his afternoon the American March King, composer of "Nobles of the Mystic Shrine," will be the guest of nonor at a luncheon to be given by the Sphinx Club, of the Shrine, of which Home S. Wilson is president. Sousa will receive many social attentions while in Richmond. His brief stay prevented him from accepting various invitations. be a busy day for the bandmaster. His matinee concert begins at 5:50 o'clock and his evening concert at 8:15. Hence he will be kept moving constantly.

Sousa is just completing his most successful Dixie tour. He will play in Washington tomorrow night and in Baltimore Saturday night, before returning to New York.

The sale of scats at the Corley Company's, 213 East Broad, indicates two capacity houses for today.



Schelling's "Victory Ball."

A notable feature of the program to be presented by Sousa at the concert by his band at the Lyric next Saturday night is "The Victory Ball" by Ernest Schelling, the distinguished American pianist-composer, who will appear here as soloist with the New York Philharmonic Orchestra on March 12. This work was originally scheduled for the Philharmonic program, but the same composer's "Impressions of an Artist" Life" was substituted for it.

ousa will also direct a rhapsody Orem called "The Indian" and wn new score, a suite called 'Portraits at the King's Court" and several other works. His popular marches as usual will be given as

SOUSA LAVISH IN PROVIDING MUSIC

Concert Last Night Full of Variety With Much of Merit in Numbers. By HELEN de MOTTE.

The Girl Scouts gave ample demon-stration of their efficiency in the manner in which the Sousa concerts were presented yesterday, and great interenlisted for theconcerts through their energetic efforts, making them among the entirely suc-cussful concerts of the present sea-son. To be sure they had an almost infallible drawing attraction, but even so much drawing attraction, but even their hard work, as well as that of the Girl Scout Council.

Among musical attractions Sousa's band is one stable article which the laws of supply and demand seem never to affect. It represents the democracy of music, after all is said and done, more than any musical organization before the public, since in its appeal it reaches out for the approbation of all classes of music lovers, the supply seems inexhaustible and the demand

The program last night-we were about to say programs, since there were enough numbers to make three long programs-included as many types as the pictorial Lyman Howe popular "hodge-podges," with comedy, popular hodge-podges, with confedy, tragedy, melodrama and just plain scenics giving infinite variety to a tonal kaleidescope, and distinctly national feeling throughout in spite of an occasional Chopin and Sarasate number. Sousa seems perennially young and enthusiastic, his conducting never losing his spontaneity which has thrilled audiences throughout the length and breadth of the land, and in this perhaps, lies somewhat the secret of his success. Then there are always he marches, stirring, moving, exhilarating, a naive, unique, indi-vidual musical gesture which has never been approached or imitated with success.

The most interesting number of the program was Ernest Schelling's "Vistory Bail," inspired by an Alfred Noyes poem. Frankly program music, it has a remarkable effect. It is conceivably a very fine composition for orchestra, where its effects are susceptible of much greater development than is possible with brasses and wood-winds alone.

It needs the mysticism of strings, the sweep of several harps, the tonal coloring of orchestral combinations to bring out fully its sharp contrasts of mood and substance, and much greater modulation in dynamics. This one number compensated vastly for many others, with its fresh interest.

Miss Nora Fauchald sang in a still, small voice a number of popular songs and Miss Rachel Senior, violinist, played the Sarasate "Faust Fantasia" with a tone that would possibly have been robust save for the contrast with Delegation of Local Shriners what had gone before. Both found favor with the audience, as did George Carey with his Xylophone and Mr. Dolan with his cornet solos. There were the usual number of comedy additions and the spectacular assembly of cornets, trombones and piccolos for "The Stars and Stripes" as always. mentalists and his company of soloinentalists and jaded, that left the city auditorium last night-an audience that had its notion of thrift as applied to music thoroughly upheld. There was full measure, pressed down and running over. And what is just as much to the point, the Girl Scouts are today rejoicing in expanded opportunity as the concrete result of it all. More power to them!

Henry Demand for Sousa Sents.

The sale of seats for the two concerts to be given Thursday by Sousa and his band at the City Auditorium is proceeding briskly at the Corley Company's, 213 East Broad Street. While the number of seats sold is large, there remain hundreds of the choicest seats, which may be had today.

Sousa and his band will arrive here from Norfolk Thursday. Lieutenant-Commander Sousa will be the guest of the Sphinx Club, of the Mystic Shrine, at a luncheon at 1 M. The cadet band of John Marshall High School will meet the famous March King and his company at the station.

Every year Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the song which has served to make of its two singers, Galla-gher and Shean of the varieties, national figures.

Capacity Audience Is Expected To Greet March King At Academy

Lieutenant John Philip Sousa and his band of 100 musicians are here, and are appearing at a matinee at the Academy of Music this afternoonthe first of the only two performances that popular organization will give in this city. Sousa and his band have ever failed to attract large audiences in Norfolk and this visit will be no exception to the general rule. The sale of seats has been heavy and capacity business is the outlook.

While Sousa's band is, of course, the chief attraction here, as else-where, he is featuring Miss Nora Fauchald, soprano, and Miss Rachael Senior, violinist. Both have scored on the trans-continental trip with Sousa. The fact that John Philip Sousa has built his new humoresque on a foundation of the popular ditty, "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in mak-ing other men's music popular.

Year after year, in making up his program. Sousa has taken over for ranscription and adaptation one or two or more tunes by other posers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affection of the general public.

COLONITAT

OF POPULAR MUSIC THRILLED BY SOUSA

BY O. B. KEELER

The democracy of music had its inning Wednesday afternoon and evening at the city auditorium, especially that evening, when the one and only John Philip Sousa and his one and only band held forth in due and ancient form, for the edification of those fans who do not care for the deep and intellectual music that wrinkles the cranial facilities with its resemblance to calculus and algebraic equations.

Sousa music is music of tune and rhythm. It does not need to be unierstood-it can be enjoyed without effort. Indeed, if you should by any foolish peradvanture seek to offer opposition to Commander Sousa's music, it will hit you on the point of the chin and flatten you out; so and comfortably and make the most of it, which is a good deal.

An odd agglomeration of numbers appeared on the program or broke out in the encores. We heard the ever-charming Berceuse from Jocelyn and the late lament over the scarcity of bananas. We had the perennial argument of Messrs Gallagher and Shean, and Beethoven's delectable minuet. He gave us a dhapsodic aboriginal opening number, "The Indian," and Schelling's strange "Victory Ball," and the "Parade of the Wooden Soldiers," the latter, to my humble way of thinking, the cleverest bit of light music done in the last decade.

The Old Sousa Marches

And he gave us the Sousa march--heaven send them long life and good bands to play them, to the end of the marching days of our pos-

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A long, long time ago, before Atlanta ha dits big exposition (which was in 1895) I can remember that my most favorite piece of music was "The Washington Post," and how we kids would sit with our mouths open, as well as our ears, while Miss Lena Sessions, young pianist of Marietta, played it for us, after due pleading. And I never have got the sting of Sousa marches out of my blood, moving more slowly now, but ever ready to tingle when the big band gets into the swing that no other composer has put into his work.

was in Atlanta, at the exposition, that Sousa wrote "King Cotton." and last night, with a pleas and bit of formality, the famous poundmaster presented the original and manuscript of that heady manuscript of that heady manuscript of the leady manuscript of the manuscript of that lively march to he state of Georgia, Governor Wal- fr ker accepting it with some suitable remarks after his introduction by

Mayor Sims. Commander Sousa continued to innovate. He augmented his own band with the Twenty-second Infantry band, the Elks' band and (I think) the Tech High School band, and played "The Stars and Stripes Forever"-that most blazing of all the Sousa compositions—with something like 200 instruments raising the lofty roof and fairly flattening about 5,000 auditors; one of the biggest audiences ever assembled for a concert in the auditorium. No Wasten Motions

Nobody conducts like J. P. Sousa. If all the wasted motions he makes in a whole concert were added to-gether, the combined total would not flip the ash from a Turkish cigarette. Theard one feminine member of his audienec suggest with emphasis that t was a shame his talent for direct execution was restricted to conducting a band.

"He ought to be running the United States," she asserted. "Then we'd not be paying silly income taxes and probing Teapot Dome scandals. That man knows what he wants to do and does it with less effort than anybody else in the whole world, I It does look that way. He snaps

into it and out of it and into the next one. If he is going to play an encore, he starts it before the audience gets set to raise the roof in demanding it. When you talk with him and ask him a question, he starts answering it at the exact instant the last word leaves your lips, and he knows exactly what he is going to say and he says it without one wasted word or one useless rause. No wonder he is a crack trap-shooter. It never could matter to J. P. Sousa whether the clay went straight away or broke to the right or left; his agile mind is of the hair-trigger variety; he thinks so fast that his thoughts must be inrhythm, or they would colide with each other-possibly that why he writes such amazing marches.

Saxophonists Make Hit

As soloists, we had Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; John Dolan, cornetist; and George Carey, xylophonist, all good and all well received. An octette of saxophonists also aroused enthusiasm with the instrument supposed by psychologists to be the most devilish known to music. And the dramatic side was not neglected by Mr. Sousa, always a bit partial to such effects, as when the detachments of the army, navy and marine corps came marching down behind the national colors, to the rousing blast of the national anthem, with all the local bands and the great Sousa organization rocking the old auditorium on its foundations.

It was an eminently satisfactory evening, and I stand ready to debate with any weapons up to and includng pop bottles at one hundred yards the proposition that it was music, all the way. Not music that you have to figure out, with contrapuntal extravagances and deep-laid harmonics and thematic progressions. Just music-plain, ordinary, cooking music, that heats the blood and tickles the senses and oppresses the brain not the least bit in the world. Blessings on the grizzled head of John Philip Sousa-he made the world to march n time with his quicksteps and his fame will go ringing down the corridors of Time on the resounding heels of generations.

Town Town In Oniot

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Sousa May Be Judge at State Band Tourney

BY SPECIAL CORRESPONDENT OF THE JOURNAL Lake Geneva-Twenty high school bands with an aggregate membership of 500 are expected for the annual tournament of the Wisconsin School Band association to be held here next June. The city is already thinking about the tournament. At a recent meeting of the Chamber of Commerce, various committees were appointed to make preliminary arrange-X ments.

Every section of Wisconsin will be represented by the contesting bands. The visiting musicians will be received as guests into the homes of Lake Geneva and will be provided with their meals by the Chamber of Commerce. The city will also provide band and judges' stands as-well as m \$450 in prize money.

John Philip Sousa, noted band lead. er, has been invited to act as one of the judges of the tournament and has stated that he will accept the in-

vitation if he is not on tour with his band at the time of the contest. According to the rules of the association the judging is done by four judgest who are stationed in separate tents or booths where each reaches his decision without conferring with the other judges.

SOUSA LAVISH IN PROVIDING MUSIC

Concert Last Night Full of Variety With Much of Merit in Numbers, By HELEN de MOTTE.

The Girl Scouts gave ample demonstration of their efficiency in the manner in which the Sousa concerts were presented yesterday, and great interest was enlisted for theconcerts through their energetic efforts, making them among the entirely suc-cussful concerts of the present sea-To be sure they had an almost infallible drawing attraction, but even so much of the success was due to their hard work, as well as that of the Girl Scout Council.

Among musical attractions Sousa's

band is one stable article which the laws of supply and demand seem never to effect. It represents the democracy of music, after all is said and done, more than any musical organization before the public, since in its appeal it reaches out for the approbation of all classes of music lovers, the supply seems inexhaustible and the demand never-ending.

The program last night—we were about to say programs, since there were enough numbers to make three long programs-included as many types as the pictorial Lyman Howe popular "hodge-podges," with comedy, tragedy, melodrama and just plain scenics giving infinite variety to a tonal kaleidescope, and distinctly national feeling throughout in spite of an occasional Chopin and Sarasate number. Sousa seems perennially young and enthusiastic, his conducting never losing his spontaneity which has thrilled audiences throughout the length and breadth of the land, and in this, perhaps lies somewhat the secret of his success. Then there are always he marches, stirring, moving, exhilirating, a naive, unique, indi-vidual musical gesture which has never been approached or imitated with success.

The most interesting number of the program was Ernest Schellings, "Victory Ball," inspired by an Alfred Noyes poem. Frankly program music, it has a remarkable effect. It is con-ceivably a very fine composition for orchestra, where its effects are sus-ceptible o" much greater development than is possible with brasses and wood-winds alone.

It needs the mysticism of strings, the sweep of several harps, the tonal coloring of orchestral combinations to bring out fully its sharp contrasts of mood and substance, and much greater modulation in dynamics. This one number compensated vastly for many others, with its fresh interest.

Miss Nora Fauchald sang in a still, small voice a number of popular songs and Miss Rachel Senior, violinist, played the Sarasate "Faust Fantasia" with a tone that would possibly have been robust save for the contrast with what had gone before. Both found favor with the audience, as did George Carey with his Xylophono and Mr. Do-lan with his cornet solos. There were the usual number of comedy additions and the spectacular assembly of cornets, trombones and piccolos for "The Stars and Stripes" as always, It was a happy audience, if somewhat weary and jaded, that left the city auditorium last night—an audience that had its notion of thrift as applied to music thoroughly upheld. There was full measure, pressed down and running over. And what is just as much to the point, the Girl Scouts are today rejoicing in expanded opportunity as the concrete result of it all. More power to them!

Sousa's Band Friday.

Lieut. Commander John Philip Sousa and his band will play at the National Theater Friday afternoon at 1:30 o'clock. One of the features this year is a variation on the theme of the song made famous by Gallagher and Shean, the two comedians, who have never heard it. Sousa wishing them to learn what can be done by band instruments in imitation of the human voice, has invited them as his guests to hear the concert.

vited them as his guests to hear the concert.

With Sousa this year are Miss Rachel Senior, protege of the late Maude Powell, a violinist of rare skill and charm; Miss Nora Fouchald, soprano singer discovered by Sousa and said by him to be one of the best in the younger ranks, and Miss Winifred Bambrick, harpist. In the best in the younger ranks, and Miss Winifred Bambrick, harpist. In addition to solos by this trio, John Dolan, the cornetist, will do his triple-tonguing for the delectation of those who love the velvety tones of the cornet.

Sousa's latest march, "Nobles of the Mystic Shrine," will be played also in honor of members of Almas Temple who will attend the concert in a body.

RICHMOND TIMES-DISPATCH: FRIDAY, MARCH 7, 1924

SOUSA PACKS AUDITORIUM; DELIGHTS MANY THOUSANDS

Wow! What a Band That Is! Hymn Tunes, Love B Songs, Chopin, Irving Berlin, Folk Songs and Then Those Marches.

more good will-which they did not, itation, of course-they earned it yesterday when they presented John Philip Sousa and his great b nd for two concerts at the City Auditorium. It is understood there was a great big audience in the afternoon; there certainly was an enormous one at night. If there were any vacant seats, they were not discernible: and hold some 3,300 people.

Offstage somewhere sounded a bugle. Then came two color bearers, with the flags of th. United States and of Virginia, and a bugler-all Girl Scouts and all escorting the Lord of the Marches. The bugler sounded Assembly; the earnest young scouts retired; Mr. Sousa mounted his little platform, and the concert began. Crash! Bang! Clang! Blare! Highbrow lowbrow

. . children's delight . . out come the piccolos . . out march the horns . . rumble go the the horns . tympani . . rattle go the drums . . moaning sound the saxophones . um-pah go the tubas . . loudly sing the clarinets . . oboes summon Asia . . trumpets shake the windows . . trap-man mighty busy . . hymn tunes . . love songs . . Chopin, Irving Berlin . . program music . folk songs . and always the marches. That's why I like Sousa.

Good Men in His Band. Everybody likes Sousa. Some of the very youthful intelligentsia and cognoscenti go to hear him for the same reason that prompts grownups to take children to the circusto give others pleasure. As a matter of fact, they all go because they want to hear that great, ringing, thundering band play under the direction of one of the most rigid trainers in the world. course, Bousa directs with a little finger or an eyebrow, or even sits down while his band plays accompaniments, because he has drilled and drilled it until if knows its music as well as it knows its worth a valve on a cornet if they didn't play together and follow tory Ball. their director's radical changes of

If the Girl Scouts needed any tempo without a sixty-fourth's hes-

They, all together, constitute a band. Wherefore, John Philip Sousa can play what is commonly considered orchestral music with a tone remarkably like that of an orchestra; he can play, as he did last night, that wonderfully effec-tive setting of Ernest Schelling's of Alfred Noyes' grim "Victory Ball;" he can spin the mazes of a medley until the tunes all seem seats, they were not discernible: and near kin; he can play a humoresque that dear old ex-market used to of his own, such as "Mr. Gallagher and Mr. Shean," until his musical foolery of composition and orchestration sets his audience aroaring with laughter, and-thanks be!-he can write marches, marches, marches, and evermore play 'em.

Pinys Old Favorites.
Last night, besides the pro-rammed "Nobles of the Mystic grammed "Nobles of the Mystic Shrine," he played several of the old favorites, tut it was not until "The Stars and Stripes Forever" came as an encore piece that the good Sousa climax sent its thrill through the house. Downstage walked six piccolos, eight cornets and trumpets and five trombones and let us have it straight from the unstopped holes of the screaming little piccolos and the flares of the brass horns. Why, with all the rest of the band racing along with them, there was enough triumph in the air to create martial ardor in the breast of a Governor's colones.

Wow! What a band that is! and the Philadelphia Orchestra nor We're not talking about Stokowski about Monteaux and the Boston Symphony; we're talking about Lieutenant-Commander John Philip Sousa and his great big brass band. His soprano soloist sang very nicely and his violinist, Rachel Senior, played beautifully, if with a small tone, and George Carey danced gorgeously all over the xylophone until he took up the three softened hammers, and John Dolan, the cornetist, was not at his best. But it was Sousa and the band that counted. And the Girl Scouts brought them here this time. And if I ever get so wrapped up in opera music, oratorio music, chamber music as well as it knows its music, or any other sort of music, union rules. Of course, too, he has that I can't enjoy Sousa's band, then good men in his band; but all these good men together wouldn't be worth a valve on a cornet if they wall, watching the fun of the Vic-



John Philip Sousa, who called on President Coolidge at the White House yesterday afternoon. Mr. Sousa once was the leader of the famous Marine Band, in Washing-National Photo

Mrs. Coolidge to Have Concert Box Party

Mrs. Coolidge will attend the concert to be given by Sousa and his band at the National Theater this afternoon and will have guests in

RS. COOLIDGE attended the concert yesterday afterngen at the National by Sousa's band, having with

her Mrs. Lawrence Phipps, Mrs. Way ter Edge, Mrs. Harold Sewall, Ma Edward Hines, of Chicago, and Joseph Davies.

Sousa and His Band Are Welcomed To Capital, March King's Native City

By JESSIE MacBRIDE.

Mrs. Coolidge was among those God, how the dead men grin by who welcomed Sousa, the march king-our own John Philip Sousa, "and his band"-at the National Theater yesterday afternoon. Friends young and friends with white hair and faltering step greeted this Washington friend of other days Washington friend of other days Sousa and his players. How reck-For it is just seventy years since lessly they danced, to music out the famous march king was born in of Spain with castanets, to mad

from right to left are still with him. and of "taps"—then back dis-And still he is creating new music, torted came this dance 'til again new adaptations that show the youth the rumble poignantly closed a in his soul and the humor in his new and most modern tone-drama accompaniment.

The epitome, the irony of Ernest Schelling's fantasy, "The Victory Ball," is shown in two lines of the state of the state

of the Alfred Noyes poem on which

the wall, Watching the fun of the Victory Ball!

This planist-composer, whose work was introduced by Mengelberg in New York, received a thrilling reading by Lieutenant Commander music in ultra modern dissonance, But that individual backward or compelling rhythm and theme. swing of his arms to march time. Life became relentless, with strange that floating rhythm of his hand overpowering use of the drums of the universe as we live in

"Lark" song. It was refreshing little Nora Fauchald, who gave a lovely song of Mr. Sousa as encore, his "Belle of Bayou," with delightful waltz refrain, hen "Carry Me Back to Ole Virginny," and lastly an exquisite "Dixie."

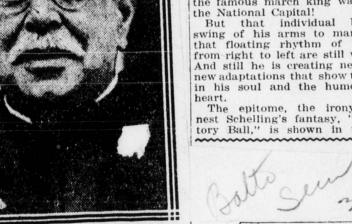
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The Sousa marches came in inspiring encores. His humor is a most American arrangement of our "classic" "Mr. Gallagher and Mr. Shean.'

W. J. Stannard of the Army Band, as "guest" leader, directed his own spirited "Evening Star"

march. Rachel Senior, violinist, played appealingly, adding to her Sarasate "Faust Fantasie" a lovely playing of Beethoven's "Minuet" with harp John Dolan cornet solos and George Carey in Xylophone solos completed a most

Butto nuro Selm David A. Reed to Address



Harris & Ewing. John Philip Sousa, famous march king, called at the White House yesterday and met President Coolidge for the first time.



WILL PLAY NEW SOUSA MUSIC

Band Will Include Four Of Latest Numbers In Programs At Lyric.

Sousa and his band will play at the Lyric tomorrow afternoon and night. Two new Sousa marches, "Nobles of the Mystic Shrine" and "The Dauntless Battalion," will be offered. There will be also two new Sousa humoresques, "Mr. Gallagher, Mr. Shean" and "Look for the Silver Lining." With the exception of the new marches and humoresques, the night program will be entirely different from that of the after-

One hundred musicians and eight soloists will be with Sousa. The soloists are Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violin; John Dolan, cornet; George Carey, xylophone; Meredith Willson, flute; William Bell, sousa-phone, and William Kunkel, piccolo.

Leature Cine To a

Sousa Is Here Today

Sousa and his famous band will be heard at the Lyric this afternoon and evening. This tour is the most successful the March King has ever had and he is bringing with him 100 musicians and eight soloists. Two new Sousa marches will be heard this year—"Nobles of the Mystic Shrine and "The Dauntless Battalion." There will also be two new Sousa humoresques-"Mr. Gallagher, Mr. Shean" and "Look for

the Silver Lining." The soloists will be: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; John Dolan, cornet; George Carey, xylophone; Meredith Willson, flute; William Bell, sousaphone, and William Kunkel, piccolo.

The afternoon and evening programs will be entirely different.

SOUSA LAVISH IN PROVIDING MUSIC

Concert Last Night Full & Variety With Much of Merit in Numbers.

By HELEN de MOTTE.
The Girl Scouts gave ample demonstration of their efficiency in the manner in which the Sousa concerts were presented yesterday, and great interest was enlisted for the concerts through their energetic efforts, making them among the entirely succussful concerts of the present season. To be sure they had an almost son. To be sure they had an almost infallible drawing attraction, but even so much drawing attraction, but even their hard work, as well as that of the Girl Scout Council.

Among musical attractions Sousa's band is one stable article which the laws of supply and demand seem never to affect. It represents the democracy of music, after all is said and done, more than any musical organization before the public, since in its appeal it reaches out for the approbation of all classes of music lovers, the supply seems inexhaustible and the demand never-ending.

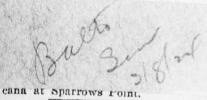
The program last night-we were about to say programs, since there were enough numbers to make three programs-included as many types as the pictorial Lyman Howe popular "hodge-podges," with comedy, tragedy, melodrama and just plain scenics giving infinite variety to a tonal kaleidescope, and distinctly national feeling throughout in spite of an occasional Chopin and Sarasate number. Sousa seems perennially young and enthusiastic, his conducting never losing his spontaneity which has thrilled audiences throughout the length and breadth of the land, and in this perhaps, lies somewhat the se-cret of his success. Then there are always he marches, stirring, moving, exhilarating, a naive, unique, indi-vidual musical gesture which has never been approached or imitated

with success.

The most interesting number of the program was Ernest Schelling's "Vistory Bail," inspired by an Alfred Noyes poem. Frankly program music, it has a remarkable effect. It is conceivably a sy fine composition for orchestra, where its effects are susceptible of much greater development than is possible with brasses and wood-winds alone.

It needs the mysticism of strings, the sweep of several harps, the tonal coloring of orchestral combinations to bring out fully its sharp contrasts of mood and substance, and much greater modulation in dynamics. This one number compensated vastly for many others, with its fresh interest.

Miss Nora Fauchald sang in a still, small voice a number of popular songs and Miss Rachel Senior, violinist, played the Sarasate "Faust Fantasia" with a tone that would possibly have been robust save for the contrast with what had gone before. Both found favor with the audience, as did George Carey with his Xylophone and Mr. Do-lan with his cornet solos. There were the usual number of comedy additions and the spectacular assembly of cornets, trombones and piccolos for "The Stars and Stripes" as always. It was a happy audience, if somewhat weary and jaded, that left the city auditorium last night-an audience notion of thrift as applied to music thoroughly upheld. There was full measure, pressed down and running over. And what is just as much to the point, the Girl Scouts are today rejoicing in expanded opportunity as the concrete result of it all. More power to them!



NEWSBOYS WILL ESCORT SOUSA

Evening Sun Band Will Meet Famous Leader At Station.

The Evening Sun Newsboys' Band will form an escort of honor for John Philip Sousa when he arrives in Baltimore this morning with his band to give two concerts at the Lyric Theater.

The band will meeet the famous leader at Union Station at 10.55 A. M. and will escort him to the Hotel Belvedere. Sousa, who has heard the band play on two occasions, has invited the boys to attend the afternoon concert.

BEUEIMEDO DOP

JOHN PHILLIP closed his band tour for the year.

The band has been out 63 weeks this season, and has turned in a profit of no less than \$120,000. The overhead of the troupe of over 90 s said to be \$2000.

TRADER CTEWART heather

Big Audiences Greet Sousa and His Band

was attended by two large audiences For symphony orchestras may come goes on forever in the estimation of the public.

No other organization holds just the Sousa and his players do. The applause that greeted them yesterday was stopped abruptly, however, by the raised baton in Sousa's white-gloved hand. He does not waste a second; he gets to work. And his men, equally Sousa's sense of humor. The sweeping businesslike, and with the quietest possible preparation, release a most amazing volume of sound. There is a military preciseness about the whole thing. Sousa never makes an unnecessary movement, his men never appear to use the least exertion, yet they get astounding climaxes. There is probably no band in the country that equals them for pure "pep."

band, and arrangements of famous or- of the children in the audience.

The annual appearance of "Sousa+chestra pieces make up a large part of and his Band," as the program has it, his program and amply justify his appelation of the "March King." His at the Lyric, one yesterday afternoon and last night, and both enthusiastic. [Frankly sentimental, claim attention] for the musical history of our grandand soloists may go, but band music fathers as openly and as justly as the Sons of Confederate Veterans do for their military and political affairs. And his punctilious bow to his soloists, place with the American public that for all its brevity, has the courtesy of other days.

The application of Henry James' "Portrait of a Lady" to Rubenstein's Kamenoi-Ostrow was a brilliant idea and illuminatingly indicative of rhythms of his own pieces set the feet of all the audience keeping time.

Soloists of yesterday afternoon and night who added materially to the enjoyment of the audience were Nora Fauchild, soprano; Winifred Bambrick, harpist; Rachel Senior, violinist; John Dolan, cornetist; Meredith Willson, flutist, and George Carey, xylophonist, while eight players with gleaming Sousa's own pieces, original compo- golden saxophones went through nusitions of a sort that best exploit the merous antics to the huge enjoyment

SOUSA LEADS BAND IN SPLENDID CONCERT

Rendering of "Washington Star" March, by Stannard, Evokes Applause.

John Philip Sousa led his band in

a program that won hearty applause from a capacity audience at the National Theater yesterday afternoon.

Mr. Sousa offered a generous number of selections, with one or more encores after every number and with four soloists.

encores after every number and with four soloists.

The most unusual composition given was Schelling's involved fantasy, "The Victory Ball." The use of dissonances to give moods to vivid pictures was interesting. The work seemed an excellent interpretation of Alfred Noyes' poem.

Orem's rhapsody, "The Indian." and Mr. Sousa's "At the King's Court" were other numbers by the entire band.

were other numbers by the entire band.

A feature was the playing of "The Washington Evening Star March," composed by W. J. Stannard, leader of the United States Army Eand. Mr. Sousa asked Mr. Stannard to direct the band during this number. In speaking of Mr. Stannard's work, Sousa said. "The construction of The Washington Evening Star March' is perfect and the balance between parts for different instruments fine. It ought to prove very successful."

The playing of this new work followed the brilliant "United States Field Artillery March," by Mr. Sousa. Nora Fauchald, soprano, sang the "Shadow Song" from "Dinorah," in English, and gave Sousa's "Belle of Bayou Teche," "Carry Me Back to Old Virginia" and "Dixie" as encores, Her voice seems of rather light lyric quality and her enurchation to S.

Old Virginia" and "Dixie" as encores. Her voice seems of rather light lyric quality and her enunciation is fine. George Carey, xylophonist, played an arrangement of Chopin's "Nocturne in—E Flat" and "Valse in D Flat" delightfully. His encore was "Yes, We Have No Bananas." John Dolan, cornetist, gave as solo, Demare's "Cleopatra," with the "Berceuse" from "Jocelyn" as encore. Rachel Senior, violinist, played Sarasate's arrangement of the "Faust Fantasy," with Beethoven's "Minuet" as encore.

as encore.

pi Among Sousa's compositions given Ain addition to his caprice. "On With the Dance" (an attractive arrangement of popular melodies) were: "El [Capitan," "March of the Mitten Men." (Capitan," "March of the Mitten Men,"
"Stars and Stripes Forever" and his
new "Nobles of the Mystic Shrine,"
which was received with much enthusiasm

A saxophone octet proved popular with "Turkish Towel" and "No, No, Nora," and the cornetists and trombone players also won laurels with their playing in several of the Sousa

Percy Grainger's "Country Gardens' was an effective finale.

"March King" Shows Old "Pep"—Sways Capacity Crowd With Music.

Completing a grand tour of thirty-six weeks, in which many American cities have been visited, John Philip Sousa, march king and former leader of the Marine Band returned home to thrill a capacity audience yesterday afternoon at the National Theater.

Mrs. Coolidge was among the distinguished auditors, composed largely of friends of the famous leader, which crowded the theater to greet the "king" and his band. Sousa, in spite of his seventy years, is still the same. That individual backward swing of his arms to mark time and that floating rhythm of his hand from right to left are still there. And still he continues to create new music that continues to create new music that shows the youth in his soul.

Lieut. Commander Sousa was as-Lieut. Commander Sousa was assisted by Nora Fauchald, so rano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist. W. J. Stannard, of the Army band, as "guest" leader, directed the band in the "Evening Star" march, written by himself.

John Dolan won sustained applause with his cornet solo, "Cleo-

John Dolan won sustained applause with his cornet solo, "Cleopatra" (Demare). Miss Fauchald won such favor with her dainty "Lark" song that she was obliged to respond with four encores, one Mr. Sousa's "Belle of Bayou," with a delightful waltz refrain, "Carry Me Back to Ole Virginny" and

Sousa's marches came in inspiring encores, which included such favorites as "The Washington Post March," "the Washington High School Cadets," "Mr. Gallagher and Mr. Shean" and "The Stars and

Stripes Forever."
Rachel Senior, in her violin solo.
"Faust Fantasia" (Sarasate), and George Carey in his xylophone solos scored responsive hits.



new Leader

NO SEAT FOR CRITIC LEFT BY CROWD Consequently Quality of Sousa's Concert is Known Only to Those Present

Sousa's Band played at the National Theatre last night before what was probably the largest audience that ever attempted to visit a concert in the city of Greensboro. Not only were all seats sold, but not even newspaper passes were honored for seats, and it is, therefore, impossible to report on the quality of the concert.—Greensboro Daily News, March 4.

GREATEST AMERICAN MUSIC

Sousa Says it is Stephen Foster's "Old Folk at Home" men

"One of the most interesting ques tions I have been asked," says John Philip Sousa, noted band master, in Farm and Fireside, "is: What is the great American ballad—the one fine piece that is always and forever popular with everyone everywhere I says and says and forever popular that is always and forever popular with everyone everywhere I says and sa with everyone, everywhere. I answer without the slightest hesitation, 'S'wanee River.'

"I defy anyone to turn up his nose at it. That it has become a standard is proved by the fact that even great European composers have taken its melody and worked it into fautasies for the violin and the orchestra.

Mighty few muscial compositions do home I have five hundred overtures alone, but I would have a hard job selecting twenty that would satisfy our audiences.

"Now, 'S'wanee River' is a 'sweet ballad. That doesn't hurt it, nor de tract one whit from its greatness. there are people in this world who are so sour that when they read a book or listen to a piece of music that is sweet and beautiful they promptly damn it be-cause it is 'too sweet.' They are chronic dyspeptics who can see nothing beautiful. They see only the thorn, nev-

er the rose.
"This is a test of good music: If it satisfies the longing for melody that is in you, it is all right. 'S'wanee River' does that. If you hear 'Annie

Laurie' today, you want to hear it again tomorrow. That is a real test.
"Mendelssohn's 'Spring Song' is a so-called 'classic'—I hate that word but that is no reason why it should not be beautiful. It is on our program, and it gets as great applause from our andiences as the most popular modern selection. 'Traumuerei' is 'one of the most beautiful melodies ever conceived by man, but it can be played in such a conventionalized 'classic' fashion that it is rvined. A symphony can be wooden the same as a jig. There are good symphonies and good jigs.

"We have of course many popular tunes that catch the world's ear for a few days, and after that not even heaven itself could resurrect them. But we also have 'popular' songs that live that are sung by the very greatest singers, because these singers know that the hearts and minds of all their audi-

tors will respond to them. 'I am no slave to big names. If a truly great composer attempts to depict an earthquake in music, and it sounds like tin cans rolling down hill—it is rot. The successful listener to music is an 'imagist." He sees what we are play-ing. A conductor must therefore have this story-telling quality in everything he plays. If he is unable to tell a story he is simply a time-beater."

THE PARTY OF THE P

Kept Critics Outside

A copy of the Greensboro Daily News, of Tuesday, contains the fol-

"Sousa's Band played at the Na-tional Theater last night before that was probably the largest audience that ever attempted to visit a concert in the city of Greenshoro. Not only were all the seats sold but not even newspaper passes were honored for seats and it is there-

honored for seats and it is therefore impossible to report on the
quality of the concert,"

At Sousa's New York office it
was said that the local management "stampeded" when several hundred people seeking admission to the concert and who could not be accommodated, stormed the doors, resulting in one of the few bona fide "100 per cent." houses in the history of the amusement busi-

SONGS OF A CENTURY

By JOHN PHILIP SOUSA

The term spread, and in the changes of

time was applied to all New Englanders.

Manifold are the supposed sources of

tion of the song don't jibe. Much more

by a witty physician in the British army

YANKEE DOODLE

Father and I went down to camp, Along with Captain Goodwin, And there we saw the men and boys, As thick as hasty pudding. And there was Captain Washington, Upon a slapping stallion. And giving orders to his men, I guess there was a million.

HERE are legends abounding about that, for anyone countrified or awkward. Yankaa Doodle. In the first place, the word Yankee. It seems a certain farmer at Cambridge, Mass., used it as slang for anything superlatively fine; the tune. One says it applied to Cromhe spoke of his Yankee eider, his Yankee well, who nickname was Macaroni. Unhorses. This vastly amused the Harvard happily his time and that of the incepstudents of that period (1713), and it became, curiously enough, a byword with likely is the story that it was written them for Jonathan himself, and from

(C) Courtesy of Oliver Ditson Co.

colonial troops assembling for the Indian

The origin of the tune is absolutely a guess. It is known to have been popular as early as 1730, and something very like it appears as "Fisher's Jig," in an English collection of country dances published in 1760. But, however that may be, in spite of its rather ridiculous words.

in the Colonies, in derision of the ragged it promises to survive-largely on account of the perky, delightful impudence of its tune. It was for some time our only national song-hardly appropriate, in scope or dignity, for our country. But it is forever linked, in our minds, with the stirring period of the Revolution-with shrill fifes, with quickstep, with unconquerable youth.

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YOUNGEST TRAP DRUMMER



Master Reed Wilton Curry, aged 6, son of Mr. and Mrs. Glenn W. Curry of Dravosburg, can hide behind his drum, but with his four years of training he is able to hold his own with an orchestra, and two years ago he played for Sousa's band.

Instruments Not Sociable

Hughand 1

Band instruments have personal peculiarities all their own, says John Philip Sousa in Farm and Fireside. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed.

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MARJORIE MOODY TO SING AT LYNN PRESS CLUB BALI

voice has won its way into hearts of thousands of New Englanders and who was termed as the greatest soloist of the day by John Philip Sousa will entertain at the Lynn Press club ball and frolic to be held at the State Armory on Friday evening, April 25. For two years she toured the country with John Philip Sousa and his famous band and has appeared in leading musicales throughout the country.



MARJORIE MOODY, Press Club Ball and Frolic April

At the present time Miss Moods is living in Melrose but has always made her home in Lynn and Swamp

In addition to Miss Moody there will be included in the entertainment program several other artists of reputation.

Electrical illuminations, never before seen in a public hall will be one of the features of the dance. Music will be rendered by two 15 piece orchestras.

Committee members in charge of the ball and frolic are planning to present an attraction never before attempted in this city. They are receiving the cooperation of business men and men in very walk of life.

Marion Davies, famous motion pic ture star, will undoubtedly appear in person to make a brief address to her friends and admirers of Lynn, Governor Channing Cox, Senators Lodge and Walsh and Congressmen Connery and Andrew will be invited in addition to Mayor Harland A McPhetres, Postmaster Harlan S Cummings, Chief of Police Thomas Burckes, Edward E. Chase, chief of the fire department and attaches and other members of the depart-

SHRINE BAND GIVES EXCELLENT CONCERT

Program Is Broadcast From Parker High School and Heard by Many.

Featured by instrumental solos by Alex Drucker, flutist, and Frank Simon, director and cornetist, a pleasing public concert was presented by the Antioch Shrine band yesterday afternoon at Memorial hall.

Such classical compositions as McDowell's "To a Wild Rose" and the hallelujah chorus from Handel's "The Messiah" were rendered with remarkable frush and precision. Commander Sousa's spirited new march, "Who's Who in the Navy," was interpreted with feeling and energy. The program closed with the playing of "The Star Spangled Banner.'

The program was broadcasted by the Parder high school radio station and was heard by many persons in Dayton.

Have Frence Mibher

mac Domino The School of Numbers.

The numerals had their fling, too Somebody once dramatized "The First Violin," and then there is that hardy perennial, "The Second Mrs. hardy perennial, "The Second Mrs. Tanqueray," as well as a one-time success, "The Second in Command."

Just a bit later came "The Third Degree." and "The Fourth Estate,"

Degree," and "The Fourth Description of John Philip Sousa's "The Fifth String," and an exceedingly weird play called "The Sixth Commandment." "Seventh Heaven," "Seven Keys to Baldpate" and "Seven Days" suggest a brisk change of tempo, and then, with "Eight Bells," comes an excursion into an obsolete

exceptional players.

Most Widely Known Songs
John Philip Sousa, famous bandmaster and musician, maintains that
"Swance River" and "Home, Sweet
Home" are the most widely known
songs extant. It is because of their
great popularity that many attempts, without success, have been
made to trace their tunes to ancient
folk songs. tolk songs.

Atlanta Artist Paints Portrait

BY JESSIE FOLSOM STOCKBRIDGE HAT the most of us look without seeing, and see without observing is only too clearly illustrated when a layman attempts to interpret the works of an artist. Clay, to the ordinary traveler is only so much mud. To the potter, however, it contains magical properties to be moulded with his facile hands into objects of beauty.

"And that is the gift bestowed upon the true artist," said Miss Kate Ed-wards, Atlanta's celebrated portrait painter, "the ability to see beyond the obvious-behind the veil of the commonplace." Her expressive eyes sparkled enthusiastically. "The pointing is mechanical." Her last remark, although modest, is, of course, untrue; because only a master of color blending and technique could place upon canvas the depth and feeling that characterize all of her paintings.

Miss Edwards' portraits in oil are well known to Atlanta's artistic colony, and have received the most favorable recognition in the north as well as here. It is, however, her studies in pastel that are provoking the admiration of her many friends and admirers here, in New York, and in Paris as well. the uninitiated it might be explained that her pastels are drawn in white against a sepia background, and it is remarkable what effective likenesses and character studies she has produced

through such an economy of means. "Restraint," she explained, "is the keynote of the modern school. By emphasizing the planes of light against shadow the artist endeavors to reveal the spirit as well as the body. First of all, then, the painter is an analyst; and unless he does analyze the inner man and reveal what he sees, one might just as well have a colored photograph made of oneself."

Pastel of Sousa

Miss Edwards has just completed a pastel drawing of Lieutenant Com-monder John Philip Sousa, the great musician who has interpreted the spirit of America through his music. In answer to a question as to how it all came about, she replied that the inimitable Sousa had seen and admired her work before and had tentatively promised her a sitting on his next visit to At-

"But he was here such a short time." she continued, "that I was afraid he would not have the time to give to me. It was arranged, however, and at first I was to have about a two-hours' sitting. Afterwards I found that he could give me only forty minutes. As we rode home in a taxi I studied him as hard as I could. No, I wasn't nervous, but it was difficult to keep my mind and hand moving together."

"How did you pose him?" she was

"Oh," she replied, "he was very businesslike about it. He walked into my studio, asked permission to read, selected a book and sat down in a chair. I talked with him about his medals, and he told me many interests incidents in connection with them. I was a bit disappointed when I completed the picture, and told Mr. Sousa so, but he seemed particularly pleased with it, and so did the members of his company."

She caught him in her drawing in a mood of relaxation, very soothing to the eye, because we are all accustomed to think of him with baton in hand as he directs his famous band.

Atlanta Portraits

There is an elusiveness about all of Miss Edwards' pastels that is very refreshing. They represent anticipation rather than fulfillment. It is like seeing a winding lane with the promise of something just around the corner.

"Such a nice compliment was paid to me by an Atlanta man," she told me, smilingly. "Upon looking at the profile of a young girl in one of my draw-



evanescent lines of youth are night in this preliminary sketch of little Emily Carter.



Miss Kate Edwards at work at her studio at 35 East Fourth street. The two drawings shown on this page, rescued from the waste basket, show the first sketches made by Miss Edwards for her pastel paintings of Sousa and little Miss Emily Carter.

ings, he drew a long breath, then said. Miss Kate, I'd give five dollars to see the rest of that girl's face."

An interesting bit of portraiture is that of her sister's colored cook, the Rev. Peter Madison, polishing silver. The silver actually glistens and the hair shows every kink.

"Hands and ears are sometimes neg-lected by painters," she said, "but I love them—they mean so much."

she has emphasized this in her drawings, and the hands of Ralph Gordon Norris. Chicago pianist, appear in all their sensitiveness as they touch a minor chord. There is something magical, too, in her treatment of hair. She has brought out all the glints in the pianist's golden curls, as she has painted in more subdued tones the ashblonde loveliness of little Emily Carter, the daughter of Dr. B. T. Carter, of

"I like this picture of Mr. Lewis C. Gregg, and this one of Judge William T. Newman," said Miss Edwards, hanging them for my inspection. "Mr. Gregg's hand in his pocket and the slight tilt of his chair give him a

degage air; and there is something about a beloved morris chair that appeals to me as being a bit sacred." She was speaking of Judge Newman's picture, thus posed, and whose wellformed hand caressed the arm of his chair.

"Out of Work"

Miss Edwards' drawings recall the old masters, in that they set the imagination of the untutored mind to work. For example, she hung a canvas, and you naturally exclaimed. "Poor old man, he's out of work."

"Yes," she said, "that's the name of it, 'Out of Work.' He was an old Englishman puttering around the Art Institute in Chicago, where I studied about three years. He was clean, although his clothes were a bit frayed. There is such a finality about old age. But he found a good job later on," she added, for tears were standing in my eyes. She had caught his pathetic hopelessness so completely.

Miss Edwards has just finished three oil paintings of M. B. Wellborn, Governor of the Federal Reserve bank, one to be presented to each of his three

children; also one of Mrs. Wellborn and another of Mrs. Lewis C. Gregg.

"These are all done in broken color," she explained, and to illustrate she brought out a portrait painted several years ago. "You see," she said, "here the colors, while clear, are more subdued, and I find by using broken color, that is, by not mixing them on my palette, but applying them directly to the canvas, I get cleaner lines and better accentuated lights and shadows. Where one uses broken color, the eye mixes them in perfect harmony."

One must see her pictures to realize what she means, for it is difficult to conceive how reds and greens and blues in their natural state can produce such wonderful gray hair and such natural flesh tints. In the picture of Mrs. Gregg, too, the sheen of her velvet dress with brocade bodice is both pronounced and differentiated.

Pueblo Indian

There is also a wholesomeness about all of her paintings very pleasing to the eye. In her picture of a Pueblo Indian Chieftain she has transferred to canvas all the dignity and tragedy of a vanishing race of aristocrats. She is now working on a painting of her niece, Miss Evelyn Lovett, in a medieval pose, and the tawny glow of her curls and crispness of her silken frock betray the hand of genius.

Miss Edwards is surprisingly youthful for one so talented. As I entered her studio home at 45 East Fourth street I found her engrossed in John Donald Wade's new book, "Augustus Baldwin Longstreet," treating of the advance of culture in the South. "I am particularly interested," she said, "because John Wade came from my home town, Marshallville, Ga., and just think, his book received instant recognition from his publishers and from the

She studied in Paris, and while there received two commissions for painting, rather unusual for such a short stay. We drank unsweetened delicious chocolate in her bright living room, and in reply to my question as to whether or not she wished to live in New York, she replied:

"It is difficult to answer that. love my home, which is Atlanta, but I would like the understanding and sympathy my work seems to find in the north. Southerners are inclined to belittle themselves, shall I say; or rather to win the approval of the critics an artist must have the 'ballmark' of New York or Paris. We are, however, becoming more and more tutored in the finer arts. No, I won't say that Atlanta is becoming an art center, because it sound patronizing, but people are becoming more and more sympathetic and appreciative of our efforts."

She might have added that we are beginning to realize that an artist is an artist wherever he is, and one so gifted in the art of revealing and concealing with brush and palette need have no fear of her future.

It is not unusual for a portrait painter to receive a thousand dollars for an oil painting, and "sometimes the painter thinks more of his price than he does of his work," she remarked a bit sadly.

"But I do want every one to know." she said as she bade me good-bye, "that my very best thoughts and efforts go into each of my pictures. What I paint here I would not be ashamed to exhibit in New York, London or Paris.'

PERSONALITY

BY CECILE SOREL

OVE has a fundamental basis in admiration and respect. You can not love someone you do not look up to. While physical beauty is often a powerful means of inspiring love, it does not suffice. Beauty without intellect and heart is vapid and dull. What we love in another is personality, individuality. Great men have always been deeply loved because they had great personalities. No silly woman ever held a man's affection for any length of time. Only intelligent women with individuality ever dominated men.

By intelligent women I do not mean bluestockings, but I mean women who know how to think. Examinations and college courses have nothing to do with intelligence. They merely prove that you know how to learn things. Intelligence consists not in absorbing thoughts, but in radiating them.

A woman's personality must show that a mind, an intelligence governs her. A woman who remains silent, motionless, but who thinks, attracts and fascinates; while a feather-brained doll who chatters without knowing what she is saying and bustles around in vain agitation, bores and irritates.

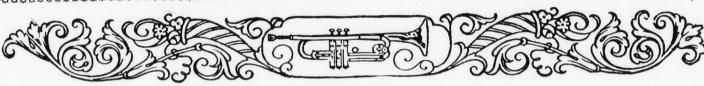
It is very essential that women learn to think. Every woman should take from a quarter of an hour to half an hour a day to "visit her soul." During

this time she should reflect on her work, on what she wants to accomplish and how she falls short of her ideal. She should make resolutions as to how to overcome her faults. Many women spend precious moments exercising their body upon rising in the morning and before going to bed at night in the hope of becoming beautiful. This is all well and good. But why neglect the mind? Is not mental training far more important than physical beauty?-Delineator.



The great bandmaster, Sousa, as he posed for Mass Mawards.

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Music and Musicians

Two Clever and Interesting Pages Edited by R. S. Wiggins



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QUINTETTE FROM SOUSA'S BAND

THE above novel photograph gives us a very good illustration of the different models of "Sousaphones," and of the five sturdy performers who play them in the Sousa Band. These instruments were devised by the famous bandmaster, to fill the place in the band of the bass viols in the orchestra. The players from left to right are: Earl Fields, A. Raymond, James Romeril, William Bell and Jack Richardson.

It will be noticed that the instruments are so constructed as to deliver the tones in different directions. This makes for decided improvement in the ensemble. In one of Sousa's own compositions, A Mixture, "Showing Off Before Company," the players of these instruments are given an excellent chance to display to the auditors the great volume and beauty of tones that can be produced from them; also their own individual virtuosity. When this selection is performed, it is generally used as the first number after the intermission period. The "Sousaphone" section of players return to the stage, come to the front, and entertain with solos, duets, trios, quartettes and quintettes. It is

really surprising and fascinating to see these artists perform very rapid passages on these big instruments with the agility of reed instrument players. When making a combined attack on a fortissimo strain, their work, from a point of great tonal, and at the same time pleasing effect, is everything that anyone could wish for. In taking care of a pianissimo passage, these instruments can be made to speak with the greatest delicacy—the merest whisper.

Popularity

The concert tours of the Sousa Band have carried it to just about every point of civilization under the sun. Its coming is always hailed with delight everywhere. It has played to, enthused, and furnished more genuine entertainment to the music-loving public than any other organization under the sun.

under the sun.

During the twelve years (1880 to 1892) that Sousa was leader of the U. S. Marine Band, his ability as a very able conductor became an established fact. It is a matter of record that no former leader of that organization obtained results comparable

to those of the "March King." But at that time the Marine Band did not go on tour very often, and it was not until Sousa had an opportunity to strike out for himself—to be at the head of his own band, that the public at large began to realize that he was a leader of genuine worth, and he very soon jumped into universal popularity. Year after year his band has been improved and his army of admirers has been increasing.

His popularity has been retained because he plays the kind of music that pleases, and his generosity is not equalled by any other bandmaster. Talk about getting your money's worth—that's the way you feel when coming away from a Sousa concert. Of course this organization is not exactly a panacea; still, being one of its auditors for a couple hours, surely does cause one to forget the grind of every-day life. If you are feeling "out of sorts," and attend one of Sousa's musicals and come away not feeling much improved, it might be well to get in touch with a physician. The thirty-first annual tour of this world-famous band was completed the middle of March.

As a Composer

Sousa has written more than one hundred marches, ten operas, one hundred songs, sixteen orchestra suites, etc., etc. He is now writing an all-American opera. Of the four novels he has written, the "Transit of Venus" probably is the most popular, with his humorous "Pipetown Sandy" a close second. The following words have been set to the trio of "The Stars and Stripes Forever" March:

May it wave as our standard forever,
The gem of the land and the sea,
The banner of the right.
Let despots remember the day
When our fathers with mighty endeavor
Proclaimed, as they marched to the fray,
That by their might and by their right

It waves forever.

The sales of this march have exceeded that of any other composition. What an inspiring title—what a wonderful march.

"The Stars and Stripes Forever" truly is our national tune today.

All of Sousa's marches are good—some of them are better. There are many

All of Sousa's marches are good—some of them are better. There are many march writers—a small army of them; but there must have been some tangible reason for designating Sousa the "March King." It doesn't simply mean that he wrote a few extra good marches. Strauss wasn't styled the "Waltz King" because

CAMPFIRE CIRLS TO HOLD SONG CONTEST

The following program will be given in celebration of the twelfth birthday of the National Campfire Girls who will hold a song contest Saturday afternoon at 2:30 at the Scottish Rite cathedral. The winning group in the contest will be awarded a national honor. order of the entertainment will be: Piano solo, "The Campfire Girls" in Philip Sousa), Miss Marga-Altman of Sherman; talk, ir Birthday," Miss Sue Melburn ldwin; vocal solo, "The Waters Minnetonka," Sarah Hopsinson; panish dance. Miss Jay Dee Human of Sherman; violin solo, Miss Grace Featherstone; piano solo, "Gavotte" (Sgambati), Miss Elizabeth Barron; original dance, interpreting "Liebesfreud," Miss Eloise Scott, accompanied on the violin by Miss Leta Featherstone; vocal solo, Mrs. James Blaine Le Bow; song contest, "The Walking Song" and "Sheltering Flame."

Mrs. James Plaine LeBow is

misconing of

Saxophone Octet with Sousa's Band in Rome, Ga.

Rome, Ga., March 15.—Sousa's Band played to two capacity houses on the afternoon and evening of Feb. 22, under the auspices of the Music Lovers' Club. The receipts of these concerts are said to be the largest that have ever resulted from paid attendance at an indoor attraction in Rome. A feature of the program was the playing of a saxophone octet, led by Fred W. Bayers.

HELEN KNOX SPAIN.

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PHONOGRAPH RECORDS PUT IN CORNERSTONE

When the 32-story Straus building is razed 100 years from now, or even several centuries hence, a little copper box placed just prior to the completion of the building in the cornerstone of this magnificent Chicago skyscraper will yield a valuable record

relative to history of America in 1924. Besides containing a history of the construction of the building, the box has a copy of the abstract of title, copies of several magazines which have articles on the Straus building, a strip of the motion picture film being taken of the progress of construction. Chicago newspapers of the date that the cornerstone was sealed and a parchment giving the names of all officers and their associates who in any

way are identified with the building.
Five phonograph records, with a package of needles and explanation of the method of playing the instrument, are included. The records are representatives of arious present-day artists. Galli Curci, Paderewski, Kreiskr and Sousa. A Lyman's California Ambassader hotel orchestra number was selected as a representative of moderniazz music.

THE MARCH KING



JOHN PHILLIP SOUSA

he wrote a couple of charming waltzes, but it is only necessary to play or listen to any of his tunes in order to understand just why he received his sobriquet. The same can truthfully be said of the compositions of the "March King."

In one of his many interviews, Mr. Sousa has stated that up to about 1893 all of his compositions were sold outright; he got only \$5 for some of them, and \$50 was the highest price received. Such elegant marches as "Semper Fidelis," "Washington Post," "High School Cadets," and "The Gladiator" were disposed of for very low sums. One of his marches was swopped for a dictionary. The reason for this, as Sousa states, was that he was receiving \$1,800 a year as leader of the Marine Band, and he thought that was enough money for one man to get and squander.

A VERY INTERESTING ARTICLE By The March King

Note: The following article was written by Lieutenant Commander John Philip Sousa and appeared in the January number of Farm and Fireside. It is reprinted here by permission of the Editorial Department of that

I appreciate very much the invitation of the Editors of Farm and Fireside to tell your 4,000,000 folks who read it something about my experience as a band leader during the last thirty-one years. Let us hope what I have to say will be interesting. Goodness knows, I have had enough interesting experiences among you; have been treated very kindly by you, and feel in writing to you that I am writing to people that I have known very pleasantly for a long, long time.

One of the most interesting questions I have been asked to answer in this article is: What is the great American ballad—the one fine piece that is always and forever popular with everyone, everywhere. I answer without the slightest hesitation, "Suwanee River." I defy anyone to turn up his nose to it. That it has become a standard is proved by the

fact that even great European composers have taken its melody and worked it into fantasies for the violin and the orchestra.

Mighty few musical compositions do become standards. In my library at home I have five hundred overtures alone, but I would have a hard job selecting twenty that would satisfy our audiences. Now, "Suwanee River" is a "sweet" ballad. That doesn't hurt it, nor detract one whit from its greatness. But there are people in this world who are so sour that when they read a book or listen to a piece of music that is sweet and beautiful they promptly condemn it because it is "too sweet." They are chronic dyspeptics who can see nothing beautiful. They see only the thorn, never the rose.

This is a test of good music: If it satisfies the longing for melody that is in you, it is all right. "Suwanee River" does that.

If you hear "Annie Laurie" today, you want to hear it again tomorrow. That is a real test. Mendelssohn's "Spring Song" is a so-called "classic"—I hate that word—but that is no reason why it should not be beautiful. It is on our programs, and it gets as great applause from our audiences as the most popular modern selection.

"Traumerei" is one of the most beautiful melodies ever conceived by man, but it can be played in such conventionalized "classic" fashion that it is ruined. A symphony can be wooden, the same as a jig. There are good symphonies and good jigs.

We have of course many popular tunes that catch the world's ear for a few days, and after that not even heaven itself could resurrect them. But we also have "popular" songs that live; that are sung by the very greatest singers, because the singers know that the hearts and minds of all their auditors will respond to them.

I am no slave to big names. If a truly great composer attempts to depict an earthquake in music, and it sounds like tin cans rolling down-hill—it is rot.

The successful listener to music is an "Imagist." He sees what we are playing. A conductor must therefore have this story-telling quality in everything he plays. If he is unable to tell a story he is simply a time-beater.

A year or two ago we had a selection that was all about a darky. We received many indications that it created in the imagination of the auditors a clear picture of a lovable darky of the old Southland. At a certain point it came to an abrupt halt, on a note of suspense. Out of the gallery one evening came a booming voice: "My—gosh!" That man had been "seeing" music.

Forty-three years of a rich and happy life as a bandmaster have given me this faith: Some power that lives beyond ourselves inspires us to the best work that we do. That same power which starts me trying to say something with music, through a new composition, has also prepared the ears of the world to hear the message.

Year after year I have written marches which received indifferent initial praise from music critics. But I have observed that the public, somehow, seemed to have been prepared for the new theme if it was a good one. After hearing it two or three times, audiences wished to hear

it again. After two or three years it may be more popular than it was during the first months of its life.

Call it my religion if you like. Some will scoff at the idea. But there is an element of inspiration—some power from outside ourselves—in all good music.

The public itself determines what music possesses this quality. If you do not play it the people will not come to listen. They will not argue with you about their likes or dislikes; they will just stay away. It is of course possible to so advertise and press-agent a musical performance as to get a great "house"; but unless the performance is good the public will not come back.

(Note: This splendid article will be concluded in the May number.)

MUSIC AFFECTS NERVOUS SYSTEM

That "Music hath charms to soothe a savage breast," is an old quotation, but it contains a lot of truth. Experiments show that musical vibrations affect the nervous system. Music of a pleasing kind has a tendency to inspire and stimulate, while music of sad and lugubrious nature fatigue and induce melancholy. The voluntary muscles act in accordance with the kind of music—joyful strains work on the excitomotor fibers, and sad music on the depressant fibers. Music also increases the functional activity of the skin. Experiments on dogs show that music is capable of increasing the elimination of carbonic acid and increasing the consumption of oxygen.

It is easy to understand how savages and animals, with their habit of quick response to external stimulants, are swayed by certain kinds of music. If the savage hears a joyful sort, the sound vibrations tingle the particular set of nerves that produce excitement, even ecstasy. Soft music has a soothing effect; while "din" tends to work the savage listener up into a frenzy.—P.P.C.

Some one should write a "Story of Music" like Van Loon's "Story of the Bible"—a book written for children, so that grown-ups understand it. More grown-ups should go to Walter Damrosch's concerts for very young people. They need them more than the children do. You will find Walter a delightful and fascinatingly simple explainer.—Liebling.

OUR QUESTION BOX

Question: What is the name of the stirring march that is played so many times while the picture "The Covered Wagon" is being shown on the screen? Who is the composer of it? Was it written especially for this picture?—J. M.

Answer: An inquiry addressed to the conductor of the Criterion Theatre Orchestra brings the following:
"The title of the march referred to is 'Westward Ho.' It was composed by Hugo Riesenfeld especially for this picture.

Question: What are the duties of the Second Leader of the U. S. Marine Band? Thanks for the answer to my last query.—G. W.

Answer: To be Second Leader of this band, you must be a schooled musician, capable of instructing and conducting. You must be a soldier versed in Army and Navy tactics. You must be capable of holding conversation with the President, and foreign diplomats. You must be fully able to take charge of the band in the absence of the Leader. Many special engagements are placed in the hands of the Second Leader, such as the Chevy Chase Lake summer resort, the open-air church services upon Mt. St. Albans, etc., etc. (To G. W.: Your questions are always interesting. Let's hear from you often.—H. S. W.)

you keep SOUSA TO RECEIVE HONORS IN WASHINGTON



PHILIP SOUSA

Plans are under way to give John Philip Sousa the greatest reception ever accorded a musician in Washington. The noted bandmaster arrives here this week to appear in concert with his band at the National Theater Friday afternoon. He will have, in addition to the band, a number of soloists, chief among whom are Miss Winifred Bambrick, harpist, and Miss Nora Fauchold, soprano. There will also be solos by members of the band. particularly the cornetist, John Dolan, hailed as one of the greatest in the

Since Washignton is the home town of John Philip Sousa, it is held that the time has come to do something worth while for this great American band leader. For 31 years now he has been touring the country. Twelve of these years were spent on "around-theworld tours," carrying American music, composed by himself and others, into every port of civilization. With this record, aside from his contributions to the world of music, John Philip Sousa has added laurels to Washington. In turn, Washingtonians feel it time they

did something for him. On Friday afternoon of this week according to present plans, Sousa and his band will be greeted by one of the most representative audiences that ever turned out to see him and to hear his music. Already, Almas Temple, of which he is a member, has made arrangements for 200 seats at the National. Other organizations are doing likewise, and these, with the regular Sousa fans, should make a ca-

pacity audience.

Manager William H. Fowler of the National looks for a land-office business, owing to the great interest taken this year in Sbusa's work. Ordinarily, of course, Sousa commands a crowded house. This time the house, according to all signs, will not only be filled, but it will be packed by one of the most representative audiences seen in Washington for many a day. Members of the diplomatic corps, so ciety leaders and representatives of every club in the city have expressed a desire to join with those who intend to honor Sousa by their presence. It is said also that the band leader will be made the recipient of a souvenir of some sort-probably a baton.

Just to give a holiday air to the whole affair, Almas Temple Band is going to march to Union station and GREAT ARTISTS FOR TAMPA meet the celebrated bandmaster. This is an innovation in itself. A man who has a band of his own seldom is met at the station with another band. Vivian, the bandmaster, will probably play nothing but Sousa marches that day. Also, the Almas Temple Band may appear in the theatre with Sousa; but this has not been definitely de-

SOUSA TOUR

To Begin June Twenty-First

Plans have been completed for the thirtysecond annual tour of Lieut. Com. John Philip fousa, the noted bandmaster, and his organizaion, beginning with two concerts on the estate of Pierre duPont, at Longwood, Pa., on June The coming tour will be for a period of wenty-one weeks and be confined principally o the Middle Atlantic States and adjacent erritory. Mr. Sousa and his players will ravel as far to the North and Northwest as Winnipeg, and as far South as Memphis, and he tour will continue until November 16, on which date two concerts will be given in Breater New York, a matinee at the Brooklyn scademy of Music and an evening concert at he Manhattan Opera House, New York City. This latter performance will be under the iuspices of the Musicians' Club of New York, of which Mr. Sousa is a member, and will be in celebration of his seventieth birthday anniversary. This year's organization will again e made up of 100 players and about a dozen

FUUD BRINGS **INSPIRATION**

Spanine 3/23/24

Bandmaster Declares He Wrote One of His Best Marches After Eating Tenderloin Steak

By HARRY BERCOVICH, JR.

Even in this era of things new, different and novel, a man sometimes comes along and completely knocks away a supporting column of thought which previously had been upholding one of your pet theories.

This time it is none other than John Phillip Sousa, famous band master, composer and novelist.

During his recent visit to San Francisco, the noted musician de-clared that inspiration, that state of mind which has reposed on a pedestal of idealism for so many years, best comes to him, not under the sway of some aesthetic situation but while eating a good hearty meal—especially one in which the principal course is a nice big beef-

But, in Sousa's own words: I remember that one of my best marches, from a standpoint of lasting popularity, was written with the best tenderloin I ever tasted for inspiration. The march was "The Diplomat" and the city was Mitchell, S. D., and mentally. least, I dedicated the march to the unseen cook who prepared

that tenderloin. The inspiration for many of my suites and arrangements has been a good tenderloin steak, German French fried potatoes and plenty of bread and butter.

I always have dinner immediately following the afternoon concert and then sit in my hotel room for a rest of an hour or more before my evening appearance. There, in the comfort of a good dinner, and the companioship of an excellent cigar, I have accomplished some of the work with which I have been best satisfied.

Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, and to this extent I have inspiration in good food. Sousa does not advise young

writers to rush off to cold-attics and live on half rations for the inspiration which prompted O. Henry to

"Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed." Sousa says. "I like to think that their work would have been much greater could it have been perform comforts of life.'

Not only the music-lovers of Tampa but citizens generally are indebted to S. Ernest Philpitt for his earnest and successful work This time, however, the boys down at in bringing to this city each winter some Almas Temple are going to tune up of the greatest artists in the musical world. and play for their favorite. George While all citizens do not care for high-class music and do not patronize it, the bringing of these great artists here is a valuable thing for the city, as a whole, because it places Tampa prominently on the musical map and insures this city's recognition in future concert tours of world-famous celeb-

This season, Mr. Philpitt has brought to Tampa Frieda Hempel, John Philip Sousa, Mischa Elman and Rosa Ponselle-brilliant names in the history of music. It is but just to say that Mr. Philpitt has not realized any personal financial profit from these engagements. He has given his time and that of his organization and hazarded his own money in order to have these stars appear in Tampa. The patronage accorded has not been such as to make the enterprise profitable to any extent-but it is a beginning, and future seasons may bring better returns to the man who has made these engagements possible.

The Rosa Ponselle concert last night was a great event in Tampa's musical history and culminated a series which has been artistically brilliant. The Tribune trusts Mr. Philpitt will continue his good work.

EDISON AND SOUSA DISCUSS MUSIC.

Following in the remainder of the article from Etude, giving the discussion between Edison and Sousa on music:

South Evenetic Euroni and Source of the great investigation of the composition of the great investigation of the composition of the great investigation of the composition of the great investigation of the great "Well," reflected the great inventor, "the human sense of hearing is a most wonderful thing and differs

the vibrations as they are received. It that were forwarded to me were rethe vibrations as they are received. It is known as the tensor tympani. Very violent high vibrations have an effect upon this organ, which can give excruciating nervous pain. The scraping of a knife upon a plate is one instance of this. We had at one time an apparatus here in the laboratory which gave 32,000 vibrations or thereabouts, a second. Its effect upon everybody was almost paralyzing." a second. Its effect was almost paralyzing.

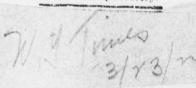
Whenter Ben

is herrible. Why in the world do singers do it? The public does not want them. They ruin records. The public demands first of all a good, clean voice, that is, a voice without frills, with lovely quality and capable of singing the chromatic scale with perfect intension. fect intenation. A number of years age I had representatives collect tesrecords of singers in Europe. I die not want the compositions; I wanted the voices. Consequently the records

was almost paralyzing."

"The human ear has to be satisfied with compromises in pitch," added the composer. "We speak of our instruments being in tune. What we mean is that they are as nearly in tune as the human ear and the conditions of temperature and so forth will permit."

"Precisely" ighred to Market State of all be understood. This disappreciated very quickly by the delivered, understandable number is always immediate."



A RECORD FOR 2024 A. D.

Valuable Data on the Present Day in Straus Cornerstone.

When the thirty-two-story Straus Building is razed one hundred years from now, or even several centuries hence, a little copper box placed just prior to the completion of the building in the cornerstone of this magnificent Chicago skyscraper will yield a valuable record resative to the history of America

Besides containing a history of the construction of the building, the box has a copy of the abstract of title, copies of several magazines which have articles on the Straus Building, a strip of the motion-picture film being taken of the progress of construction, Chicago newspapers of the date that the cornerstone was sealed, and a parchment giving the names of all officers and their associates who in any way are identi-

fied with the building. Five phonograph records, with a package of needles and explanation of the method of playing the instrument, are included. The records are representatives of various present-day artists, Galli-Curri, Paderewski, Kreisler and Sousa. A Lyman's California Ambassador Hotel Orchestra number was selected as representative of modern jazz music.

There is speculation as to the possible length of time that the Straus Building will stand. The more common point of view is that, if such great strides as hive been made in building construction in the last few decades continue, the building will become obsolete in seventy-five to one hundred years and that the site will become so valuable, situated as it is in the heart of the city on one of the world's greatest boulevards, that it will be utilized for a 100-st rv skyscraper.

It is pointed out, on the other hand,

est boulevards, that it will be utilized for a 100-st rv skyseraper.

It is pointed out, on the other hand, that history yields numberless examples to prove that progress seldom continues along the same line. The argument is advanced that instead of cities becoming larger and skyscrapers taller, aerial transportation and radio ommunication may so revolutionize business and modes of living that the Straus Building may stand for centuries.

COMPOSERS FIGHT "MUSIC BY AIR"

Object to Broadcasting Without Royalty Payment.

WASHINGTON, April 17 .- Widelymown music composers invaded the enate Patents Committee to-day to protest against the enactment of the oill bill permitting broadcasting of opyrighted music without payment

the usual royalties. Headed by John Philip Sousa, the March King: Irving Berlin and Harry Von Tilzer, authors of many opular hits, the composers will tell the committee that passage of the Dill measure will "ruin" their busi-

The composers contend that people who otherwise would purchase their compositions would not do radio stations were permitted to broadcast them for nothing.

Some of those in the delegation towere Victor Herbert, composer day were Victor Herbert, of "Fortune Teller," "Wizard of the William Jes Nile" and "Serenade"; William Jestome, who wrote "Mr. Dooley"; Ole Speaks, author of "On the Road to Mandalay"; Silvio Hein, composer of "The Pink Lady," and C. K. Harris, who wrote the famous "After the Ball."

MUSIC WRITERS TO GIVE DINNER AT FRIARS CLUB

U. S. Representative Sol Bloom Will Be the Only Guest at Tenth Annual Meeting.

HERBERT AND SOUSA TO SPEAK

The American Society of Composers, Authors and Publishers will hold its tenth annual meeting and dinner at 7 o'clock to-morrow evening in the monastery of the Friars Club.

It is expected that about 200 members will be present, constituting the most will be present, constituting the most important writers and publishers of music in this country. The reports of officers and deliberations of the society will not be made public. The function is considered entirely private. Among those who have announced their intention to be used to be a second to the contract of t

Victor Herbert, John Philip Sousa,
Irving Berlin. Jerome Kern, Vincent
Youmans, George Gershwin, Walter
Donaldson, Con Conrad, Bud De Sylva, Renny Davis, Billy Rose and Harry Archer.

Gene Buck, president of the society, will make his annual report and address the meeting. Nathan Burkan, general counsel, will make an address, presum-

counsel, with make an address, presumably dealing with various legal matters that have been and are before the body of song writers and publishers.

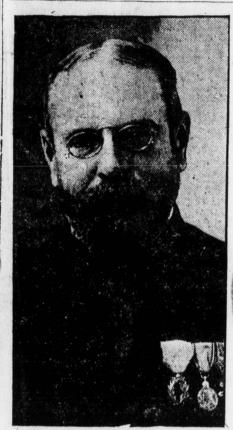
United States Representative Sol Bloom has been invited to attend and will be a guest by virtue of the fact that he was formerly in the music publishing business.

lishing business.

Addresses will be made by Sol Bornstein, vice-president of the Music Pub-Protective Association and by E. C. Mills, chairman of the executive board, on behalf of the publishers.

Earl Carroll, the newly elected president of the Song Publishers Association, will speak for his fellow members, while Victor Herbert and John Philip Sousa will each have something to say on behalf of the composers.

United States Senator Walsh, a friend of the authors and composers, was invited to attend the dinner, but owing to many engagements in Washington he finds it impossible to be present. Governor Alfred E. Smith has also JOHN PHILIP SOUSA.



Noted bandmaster who will address tenth annual meeting of American Society of Composers, Authors and Publishers at dinner in the Monastery of the Friars tomorrow evening.

sent his regrets, saying that his duties prevent his attendance at social func-

tions while the Legislature is in session.

All arrangements for the "ASCAP" dinner have been made by General Manager J. C. Rosenthal and Assistant Secretary Silvio Hein, who were instrumental in obtaining the course. mental in obtaining the courtesy of the Friars Club from the House Committee. aredimnrenlor1Ellow,Pvoo rsg1R

AROUSED OLD ENTHUSIASM

By WARREN WILMER BROWN

A particularly notable feature of the program presented by Sousa and his band at the Lyric Saturday night was the introduction to Baltimore of the "Victory Ball" Fantasy, by Ernest Schelling, the distinguished American composerplanist, who is appearing here as soloist of the New York Philharmonic Orchestra concert Wednesday

The score is exceptionally interesting and, after a first hearing, we tribution to modern musical literature. It was inspired by Alfred Noyes' bitterly tragic poem of the same name, but Schelling was wise in not making the work follow a definite program.

The effect he created was suggestive, an affair entirely of the imagination. He employed an assertively modernistic method of expression-the opening bars were especially vague and disturbing in their dissonances but as he had something definite to say the work had abundant raison d'etre. The tango and waltz motifs were well constructed and skillfully woven into the score.

Able Arrangement.

Sousa's arrangement from the orchestral pages was able, and the performance was successful. It was rather curious to find a work of such sinister and stern import on a popular program, but nobody seemed to feel any sense of incongruity, for it was as heartily applauded.

It took the old Sousa marches. especially the "Stars and Stripes Forever," "Washington Post" and "El Capitan," really to rouse the audience, which incidentally ranked

this season.

There is no other band that has we have ever heard.

Looks Older.

Its director looks a bit older than he did when, as a youngster, we were raving over him, but that is about all. The same quiet and ef-

program was considerably more bles of the Mystic Shrine." is as communication may so revolution.

bles of the Mystic Shrine." is as communication may so revolution.

business and modes of living that the "Yeh," replied Rastus as he recent years, whereas his "Portraits, cent years, whereas his "Portraits, turies.

Straus Building may stand for cen newed the thrashing, "that's jes" the trouble."—John Philip Sousa. and too long drawn out.

Fine Cornetist.

We loathe a cornet, but are compelled to concede the virtuosic power of John Dolan, who played Demare's "Cleopatra." George Carey's playing of a Chopin Waltz and Nocturne and an accompanied arrangement of Dvorak's "Humoresque," to say nothing of "Yes, We Have No Bananas," gave one a new conception of the possibilities of the xylo-

Nora Fauchald displayed a small but levely voice in her soprane soles. which were sung with much feeling, and Rachel Senior, violinist, played Sarasate's "Faust" Fantalsie artistically.

Lopez to Play Arrangement Of "Stars and Stripes."

During the dance program to be given by Vincent Lopez and his Hotel Pennsylvania Orchestra through WEAF to-night Mr. Lopez will introduce to his radio audience his own arrangement of John Philip Sousa's world famous selection. "Stars and Stripes." This was played for the first time recently at a local theater where Lopez and his orchestra were appearing, and Sousa, who was in the audience, was forced to stand and acknowledge cheers and applause from the audience after Lopez had rendered the selection. The new arrangement of this wartime melody created a profound impression and demonstrates Lopez's power of adaptability in translating melodies to the fox trot tempo.

MAY PUT CHECK ON SKYSCRAPERS

Speculation on Future Building Is Aroused by Chicago Structure.

RECORDS IN CORNERSTONE

Contended That Progress Seldom Continues Along Same Lines.

When the 32-story Straus Building is razed 100 years from now, or ever several centuries hence, a little cop Copyright Laws. John Philip per box placed just prior to comple Sousa and Augustus Thomas were tion of the building in the corner among those who voiced a protest stone of this magnificent Chicago sky against the measure. scraper will yield a valuable record relative to history of America in 1924

construction of the building, the bor queried Mr. Sousa in a brief exhas a copy of the abstract of title copies of several magazines which have articles on the Straus Building get money out of my tunes, I want is a strip of the motion-picture film be some of it that's all." . ing taken of the progress of construction, Chicago newspapers of the date that the cornerstone was sealed and a committee, Mr. Sousa continued. I parchment giving names of all offi and that was that the whole era ct way are identified with the building.

Five Records Included.

package of needles and explanation o the method of playing the instrument composers. are included. The records are repre sentatives of various present-day ar sheet music was all that was sold tists Galli-Curci, Paderewski, Kreisler and Sousa. Layman's California Am used to run to \$60,000 a year," he r bassador Hotel Orchestra was selected added, "but they have never have c as a representative of modern jazz touched that figure since."

There is speculation as to the pos sible length of time that the Straus Building will stand. The more com men point of view is that, if suck with the largest seen at the Lyric great strides as have been made in building construction in the last few decades continue, the building will be brought ensemble perfection to any come obsolete in 75 to 100 years and such pitch as this; at least no other, the site will become so valuable, situ ated as it is in the heart of the city on one of the world's greatest boule thrashing his son, remonstrated story skyscraper.

Radio May Revolutionize.

It is pointed out, on the other hand ficient technique, the same skill in that history yields numberless exam Rastus. "What has he done, huh? ples to prove that progress seldom con Why, he has let all mah fowls out, He is as generous with encores, tinues along the same line. The argu an' dev have all flown away." too, as ever, and Saturday night's ment is advanced that instead of cities becoming larger and skyscrapers tall spank yo' chile fo' that. Don' yo' than doubled. His new march, "No- er, aerial transportation and radic know that hens always go back bles of the Mystic Shrine." is as communication may so revolutionize to

PAY ROYALTY

Composers and Others At Senate Hearing

JOHN PHILIP SOUSA VOICES PROTEST

Radio Corporation Gets Money Out of His Tunes and He Wants His Share of It.

(By The Associated Press) WASHINGTON, April 17 .- Composers, authors, and playwrights appealed to -day at a Senate hearing for defeat of the Dill bill torelease radio broadcasting stations from royalty imposition under the

"The Radio Corporation of Am-Besides containing a history of the erica gets money, doesn't it?" position of his position. "If they

He had a "secret" to tell the cers and their associates who in any "mechanical music," by which ha denominated phonographs, as wall a Five phonograph records, with a ing machines, had meant loss to t as radio and other music render- t

"My royalties in the days when

HOME FIRES.

Old Joshua, observing Rastus with him and asked what the "chile" had done to cause the parent's anger.

"What has he done?" exclaimed

said Joshua, "you needn't

COWS THAT WELL



THREE MUSIC MASTERS. - Victor Herbert, opera king. Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

SENATE URGED TO RETAIN HAIIIN TAX

Noted Composers Argue for Music Levy While Broadcasters Object.

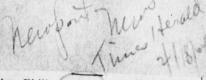
By GLADSTONE WILLIAMS Cosmopolitan News Service Staff Correspondent.

WASHINGTON, April 17.-A group of distinguished composers and authors were here to-day to speak in favor of the proposal to levy a tax on all copyrighted compositions of music broadcasted to the millions of radio fans throughout the country.

They appeared before the Senate patents committee in opposition to the Dill bill, which abrogates any fees or taxes now collected by the composers or patentees on all musical compositions broadcast by radio.

The delegation included John Philip Sousa, Augustus Thomas, Victor Herbert, Irving Berlin, Jerome Kern, C. K. Harris, Eugene Buck and Theodore Morse.

Speaking for the American Society of Composers, Authors and Publishers, Mr. Thomas urged the



John Philip Sousa and other composers in opposing before Senate committee bill for releasing broadcasting stations from royalty impositions says "mechanical music" has means great material loss to composers.

Members of United States Workers Unions are instructed by emergency board of organization at Boston to fight all attempts to reduce wages or increase working hours.

committee to render an unfavorable report on the Dill bill. Members of the society have a right to charge fees for the use of their music for radio entertainment, he said. It was argued that the fees impose no undue hardship on broadcasters, and that the revenue collected from that source offered an inducement for the production of good music.

Having previously heard representatives of the broadcasters, the committee will soon draft a report on the bill. Proprietors of radio stations, supported by many testimonials from radio fans, requested the committee to relieve them of the obligation to pay the composers taxes or fees. They say two such taxes or fees are being collected in addition to the charge imposed on radios.

These taxes come from royalties obtained when the music is sold, and from the privelege to use copyrighted music in public performances, the committee was toid. A third tax is unwarranted, they declared.

Representatives of the broadcasters have made the assertion that the composers are more than paid for the use of their music by the advertising received.

ROM today on until next Sunday

night it will be National Vaudeville Artists' Week in the Keith, Moss, Proctor, Loew, Fox and allied music halls in New York and in all the vaudeville theatres of the United States and Canada. The actors will celebrate on their own hook for a full eight days, after helping out at so many outside parties during the season. Special acts and headline features will be interpolated into the bills everywhere. The Palace and the Hippodrome will present guest stars at each matinee and night performance. Thus, the Hippodrome has arranged to augment the plano playing act called "Jerry and Her Baby Grands" by the presence of Jerome Kern, Fred Stone, John Phillp Sousa, Frank Tours, Harry Tierney, Eddie Cantor, Victor Herbert, Irving Berlin and other celebrities, each of whom has promised to appear for at least one show and take an active part in the act.



Sousa, Starting New Tour, to Again Visit Syracuse

LIEUTENANT - COMMANDER JOHN PHILIP SOUSA has completed his plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21.

INTHIP MON

The tour will continue until November 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club of New York, of which Sousa is a member, and will be made the occasion of the celebration of his seventieth birthday.

The Sousa tour this coming season will consist of twenty-one weeks and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far to the North and Northwest as Winnipeg and as far to the South as Memphis. Syracuse will likely be included.

Jeneman 9/13

Sousa concluded his thirty-six annual tour on March 8.







AFTER HEARING SOUSA lead the combined police and firemen's bands, yesterday, Mayor Kendrick paid his first visit to the city's "model farms." Photos show him inspecting a police target and chatting with the "March King"

SHARE OF COIN

Composers Attack Bill in Senate Asking Free Copyright.

Washington, April 18-Composers, authors and playwrights, appealed Thursday at a senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws.

John Phillip Sousa and Augustus Thomas were among those who roiced a protest against the measure.

"The Radio Corporation of America gets money doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it. That's all.

Sousa Bares Secret.

He had a "secret" to tell the committee, Sousa continued, and that was that the whole era of "mechanical music," by which he denominated phonographs as well as radio and other music rendering machines, had meant loss to composers.

"My royalties in the days when sheet music was all that was sold used to run to \$60,000 a year," he added, "but they never have touched that figure since."

E. C. Mills and Nathan Burkan presented detailed argument for the National Society of Composers and Authors, Mills insisting that radio was keeping 10,000,000 people home daily, and thus depriving the creators of entertainment material from their former income sources.

"There are only two song writers I know who own their own homes and an automobile," Burkan as-

Mentioned Former Fight.

He cited the fight of his clients first to get cabarets and next to get motion-picture theaters to pay royalties for use of their works. The radio now is in the same position he contended.

Thomas told the senators to consider the spiritual element involved. A songster's wrongs must be more important even than the farm bloc, the grain question, or the price of flivvers, he insisted, because upon these material things you subsist, but by song you advance.

Gene Buck opening the hearing as president of the national society, asserted that the value of a song to its maker was reduced 50 per cent by radio. Senator Dill, Democrat, Washington, in defending his bill, argued that the radio use of a song might popularize it. Mills and Burkan said that for a period, radio might help but later it would impair the value of the song to the copyright owner.

RADIO BILL HIT BY COMPOSERS

Authors, Playwrights Also Voice Opposition

Authors Assert Royalties Greatly Reduced

Declare They Aim Only at Commercial Stations

[BY A. P. NIGHT WIRE] WASHINGTON, April 17.-Composers, authors and playwrights appealed today, at a Senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Phillip Sousa and Augustus Thomas were among those who voiced a protest against the meas-

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TELLS SECRET

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"My royalties in the days when

sheet music was all that was sold used to run to \$60,000 a year," he added, "but they have never

touched that figure since."
Victor Herbert, Irving Berlin,
Augustus Thomas and other
leading lights of the music and
producing industries were present.

REMOVES INITIATIVE

"This bill takes away initiative —the reward for it, at least," said Dudley Buck, composer, and if enacted will result in the elimination of American song writers."

He said his organization was after the cabaret with its "cover charge," the movie houses, which gave copyrighted music as an in-tegral part of their programs and department stores or broadcasting stations which used music as a part of their elaborate publicity programs.

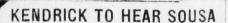
"We do not want a nickel," he said, "from the educational institution, charity organizations or municipal radio station."

Buck estimated the annual sales of all branches of music aggregated \$600,000,000 and asserted the value of a song to an author had been decreased 50 per cent as a result of radio distribution.

John Phillip Sousa Band Tour Shows

Profit of \$120,000 THE tour of John Phillip Sousa's Band terminated at Baltimore, the band having been out thirty-three consecutive weeks and covering over 12,000 miles.

The current season showed a profit to the Sousa organization of \$120,000. The Sousa personnel numbered more than ninety musicians, with a daily overhead of \$2,000.



Noted Bandmaster Will Lead City Musicians in Mayor's Office

Commander John Philip Sousa, band leader, will conduct the combined police and firemen's bands in a concert in the Mayor's reception room, City Hall, at noon today. The concert will be open to the public.

Commander Sousa will arrive here shortly before noon and will be greeted by the Mayor at City Hall. The concert will begin immediately afterward.

Following the concert, the bandmaster will visit the City Farms as a gues of the Mayor and General Butler. police will give an exhibition there of bandit chasing fiving at dummies and

TO HEAD BAN

Seventeen members of the San Francisco Symphony Orchestra. classed as one of the four great symphonies of the country, are members of the reorganized Golden Gate Park Band which resumes its weekly band concerts Sunday afternoon.

Ralph Murray, noted bandmaster, himself a symphony member and formerly with John Phillip Souza, Victor Herbert, Pat Conway, Emil Mollenhauer and T. Thabiu, will direct the 31 musicians during the 1924 season.

Sunday's program follows:

SONGS OF A CENTURY By JOHN PHILIP SOUSA

DRINK TO ME ONLY WITH THINE EYES

Drink to me only with thine eyes, And I will pledge with mine: Or leave a kiss within the cup And I'll not ask for wine.

F WE pursue this lovely and searching song back to its source, we are confronted with the picture of a voice, a voice that shows no signs of dying, speaking to us across the immense distance of fifteen hundred years.

For the lyric was written by a Greek poet named Philostratus, who lived, sang and died about 200 A. D. It is part of a longer poem called "The Forest," and was translated by Ben Jonson, whose name it



Cer Telegram 3/30/21

Courtesy of Oliver Ditson Co

Ben Jonson (1574-1637) belonged to the group of brilliant poets of Queen Elizabeth's reign, who reached what is probably the peak of English literature. Shakespeare headed that group. We may gain some notion of what kind of person Jonson must have been from the epithet on his tombstone "O rare Ben Jonson." He was a profound scholar, a great poet,

a brilliant wit, and excellent swordsman. It is a rather melancholy commentary on pursuit of learning and greatness that, as far as the great world goes, he lives by this one song alone. Out of some 20 plays, masques, prose works ("The Alchemist" and "Volpone" are the best), one song carries his name-and that not even original with him.

The music is blandly said to be in sev-

eral collections, "from Mozart"-a statement utterly ridiculous to one who k lows Mozart's music and that of Jonson's time. All attempts to trace it have been without avail-so we must place it, with so many of the glories of our vocal literature, with the folk songs-the songs that grew up, somehow, out of the very hearts of the people.

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Pronteuse reneal 3/30/1 Songs of a Century That Have Never Grown Old

I'm coming, I'm coming, for my head is No more tragic, wistful figure looks out first wrote these in a kind of negro dia- availed himself of any of the actual negro

I hear their gentle voices calling, "Old Black Joe."

BY JOHN PHILIP SOUSA.

HE writer of "Old Black Joe" is probably the greatest writer of songs that America has produced so far-if one ranks greatness by popularity, and merit by an ability to capture the spirit of one's time, and render it forth in song in such a way as to make it instantly popular. Such a man was Stephen Collins Foster, author of "Old Folks at Home," "My Old Kentucky Home" and many, many others which bid fair to live as long as music does.

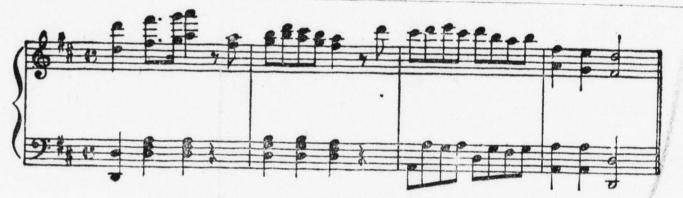
Foster was born in Pittsburgh in 1826. of fine family. The delicacy and purity of his melody reflects, perhaps, some of the gentleness of his background. At 23 he was a famous writer of songs, popular, admired, beloved. At 37 he was a drifting vagaband, and at 38 he was dead.

Foster called his "Ethiopian Songs." He ously enough, Foster never seems to have

No more tragic, wistful figure looks out of our history. Unhappy marriage is partly blamed; but the tragedy is deeper; it lay in Foster himself, in his inadequate, weak will.

"Old Black Joe" came of a trip through the South, and a growing interest in what Foster called his "Ethionian Sanges". He can be south as a lady." Curi-

(Copyright, the Putnam Syndicate)



Bars of Familiar Southern Song, "Old Black Joe"

Songs of a Century That Have Never Grown Old

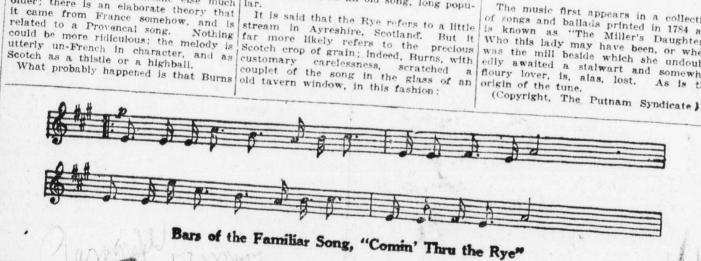
BY JOHN PHILIP SOUSA.

It is said to be by Robert Burns; is said to be by someone else much lar. older; there is an elaborate theory that it came from France somehow, and is

UCH learned discussion, we are took an older lyric, as he so often did, told, waxes round the origin of the simple and long-loved little him as original. That it is not is clearly is said to be by Robert Rupper. The refers to it as an old correct of his own letters, in which took an older lyric, as he so often did, as body meets a body comin' thru the grain which the simple and long-loved little him as original. That it is not is clearly body's ain. took an older lyric, as he so often did, If a body meets a body comin' thru the

stream in Ayreshire, Scotland. But it Who this lady may have been, or where

The music first appears in a collection of songs and ballads printed in 1784 and was the mill beside which she undoubtedly awaited a stalwart and somewhat



Instruments Not Sociable

Band instruments have personal pecultarities all their own, says John Philip Sousa in Farm and Fireside. They are like guests at a party. A elever hostess knows that certain people will clash, and she plans her social iffairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest nis instruments quarrel.

The lurid trombone, the heroic clariaet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed.

Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an



THREE MUSIC MASTERS. - Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as the appeared in Washingt to oppose bill sixing radio stations

Movie Films and Victor Records Are Sealed in Sky-Scraper Cornerstone

Even Jazz Record Is Deposited To Show Trend of Present Times-Speculation as to How Long Modern Buildings Will Remain

or even several centuries hence, a Httle copper box placed just prior to the completion of the building in the cornerstone of this magnificent Chicago skyscraper will yield a valuable record relative to history of America in 1924.

Besides containing a history of the construction of the building, the box has a copy of the abstract of title, copies of several magazines which have articles on the Straus Building, a strip of the motion-picture film being taken of the progress of construction, Chicago newspapers of the date that the cornerstone was sealed, and a parchment giving the names of all officers and their associates who in any way are identified with the building.

Five phonograph records, with a package of needles and explanation of the method of playing the instrument, are included. The records are representatives of various present-day artists. Galif Gurd, ing that the Straus Building mr Paderewski, Kreisler and Sousa. A stand for centuries.

When the 32-story Straus Build- Lyman's California Ambassador, ing is razed 100 years from now. Hotel Orchestra number was seor even several centuries hence, a lected as a representative of modern jazz music.

There is a speculation as to the possible length of time that the Straus Building will stand. Th more common point of view is that f such great strides as have been made in building construction in the last few decades continue, the building will become obsolete in 75 to 100 years and that the site will become so valuable, situated as it is in the heart of the city on one of the world's greatest boulevard that it will be utilized for a 10 story skyscraper.

It is pointed out, on the oth hand, that history yields number less examples to prove that pro ress seldom continues along t same line. hTe argument is a vanced that instead of cities becoming larger and skyscraper taller, aerial transportation an radio communication may so revo lutionize business and modes of live



THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Irving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.



THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Irving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.



-Copyright, Underwood & Underwood.

DEMAND ROYALTIES-Delegation of New York musicians, playrights, authors and songwriters departing from Pennsylvania station, New York, for Washington today to appeal to congress for legislation compelling radio broadcasters to pay royalties for broadcasting their works. Left to right, Victor Herbert, John Philip Sousa, Irving Berlin and Harry von Tilzer.

Music Masters Seek to Restrain Broadcasting of Popular Pieces



These three music masters are in Washington to restrain the broadcasting of their popular pieces over the radio. Left to right they are Victor Herbert, the operatic king; Irving Berlin, the jazz king, and John Philip Sousa, the march king. They are representatives of the American Society of Composers and Publishers, who are seeking to halt the broadcasting of their music over the radio. The Senate is at present conducting a hearing on the "Freedom of the Air" radio control bill.

Trying to Protect Their Music

pourter hered



These three noted composers, each a king in his special line of modern music, appeared before the sub-committee of the senate committee on patents that was hearing arguments concerning copyright charges for broadcasting compositions. They are, left to right—Victor Herbert, king of light opera music; Irving Berlin, king of ezz, and John Philip Sousa, king of march music.

City Band Will Play New Suite By Sousa

Schubert, Dvorak, Gillett, Wagner Numbers on Program of Concert Which Will Be Given in the Colonial Theatre, Sunday Evening.

March 30, at the Colonial Theatre, B Frank Streaker has arranged one

For the second public concert by The Movies." The title contains the City Band, on Sunday evening, "The Serenaders," "The Crafty Vill-March 30, at the Colonial Theatre, B all and Swing Partners."

The program in its entirety reads: of his incomparable programs. The March Militarie, Schubert; Largo selections are drawn from the from "The New World" Symphony, classics touching the high lights as Dvorak; Passe-Pied, Gillet; Preludwell as the lighter vein, which in-cludes the first rend in this city quartet; Suite "At The Movies,"



Royalty of the musical world. Left to right, Victor Herbert, noted classical composer, Irving Berlin, king of the popular song writers, and John Philip Sousa, whose march-

Songs of a Century That Have Never Grown Old

BY JOHN PHILIP SOUSA.

O many of our romantic notions of ing of a Chinese kimono the disheartening label, "Made in Bay Ridge." We are told that our favorite movie here has a there.' secret fear of hop-toads. We discover that a ballad breathing love and moonlight was composed in a back room in Brooklyn. This is the process of growing

It is with delight, then, that we turn to our national anthem, whose inception fulfills the most patriotic or idyllic no-

tions that we could possibly conjure.
In the War of 1812, when the young United States was fighting England for certain "privileges of the high seas," there was a certain young man named Francis Scott Key. Prisoners had been taken on both sides, and on the day before the attack upon Fort Henry, Key learned that a close friend of his had been taken. With all haste he went out to the British fleet under a flag of truce to try to bring about the rescue of his friend.

But, doubtless owing to the impending attack, he could not get back that same day, and was forced to witness, from a British ship, the attack on Fort Henry It was a midnight siege; blackness lay over the waters; the vivid light of flametongues from the fleet's guns flashed from time to time upon the clouds. In each were quickly written.

In a burst of patriotic emotion the creon in Heaven," a popular song of words of "The Star Spangled Banner" Anacreon Society in London, written things and people, and songs, come flash, Key strained his eyes toward the his own compatriots that day, and read to naught. We find within the linfort, and made out the intrepld flag still them the poem. It created instant enstaunchly flying. And with the breaking thustasm. One of the men began look-

He returned to one John Stafford Smith about 1773, fi the words almost exactly.

staunchly flying. And with the breaking mists of morning, the dying down of fire, he saw that the "flag was still there."

The saw that the "flag was still there,"

The saw that the "flag was still the found that "Ana-"

The saw that the "flag was still the found that "Ana-"

The saw that the "flag was still the found that "Ana-"

The saw that the "flag was still the found that "Ana-"

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The saw that the "flag was still the found that "Ana-"

The saw that the "flag was still the found that "Ana-"

The saw that the "flag was still the flag was s So the American anthem was born; a



Bars of "Star Spangled Banner," Words for Which Were Written by Francis Scott Key

THE STRENU OUS VACATION of the "march king." John Philip Sousa, band master, pitching horseshoes at Ormond Beach, Fla. (c) Fotograms.

John Philip Scusa will direct a band of Cleveland musicians at the open-ing of the republican national convention in Cleveland. Late in June he will begin a tour with his own

Low argiles

JAZZ SONG KINGS ORGANIZE FIGHT ON RADIO ENEMY

By E. B. MacDONALD (United News Staff Correspondent)

WASHINGTON, April 19.-The kings of tin-pan alley have started their battle against the Dill bill, which would deprive them of royal ties on copyrighted music broadcast from radio stations. Twenty of them -representing composers of the prost popular hits of the present generation back as far as C. K. Harris, the little gray-haired writer of "After the Ball"—flocked into the bearing room of the committee on patents to assert their rights today.

They were headed by Gene Buck, the lanky, boyish writer of the lines for the "Follies." Victor S. Herbert, who ied the fight for the copyright law years ago, came again to figh: the new enemy of the song-writers. Irving Berlin, father of jazz, has made one large fortune out of his hits and doesn't want anything to interfere with the making of his second. John Phillip Sousa, the band man; Augustus Thomas, the czar of the theatrical world; Jerome Kern, musical comedy writer and benefactor of millions of tired business men. and Con Conrad, who tosses off a hit every night before he goes to bed, were there.

"Gentlemen," said Victor Herbert, "if you take off all restrictions from broadcasting it will mean the end of the popular composer. He will not be able to make a living. One of my songs has been played seven or eight times a day by radio. Nobody wants to buy a song that has been crammed down them day after day like that."

Munical Leader 4/18 SOUSA'S NEXT TOUR BEGINS IN JUNE

Lieut, Com, John Philip Sousa has completed plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., June 21. The tour will continue until Nov. 16, closing with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New



John Philip Sousa

York, under the auspices of the Musicians' Club, of New York, of which Mr. Sousa is a member. This will be made the occasion of the celebration of his seventieth birthday. The tour will be confined principally to the Middle Atlantic States and adjacent territory, extending north to Winnipeg, and south to Memphis. The organization will again consist of 100 bandsmen and a dozen soloists.

Mr. Sousa concluded his thirty-first annual tour March 8, after making his fourteenth transcontinental journey on an engagement which extended over a period of thirty-two weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washington, Long Island, working on the original compositions and arrangements to be included in his programs for the

LOCAL BOY IN SOUSA'S BAND TO FLAY HERE

Carroll Carr to Take Place In Virginia Theatre Orchestra

Carroll Carr, a Fairmonter more prominent in the professional musical world than any other, is to play for his home people during the coming season. Manager Russell Linn, of the Virginia Theatre, received a wire from Mr. Carr yesterday accepting terms offered him to be a member of the Virginia Orchestra immediately following the close of the Sousa Band Concert season. Mr. Carr is solo clarinetist with that famous organization. The news that he will play for an extended period in his home city will be received with delight by his hundreds of friends here.

On last Sunday The Times carried the announcement that Fred Weaver, clarinetist and John Nally, oboe player, both with the Sousa band, would report to the Virginia orchestra after the close of the concert season. Mr. Carr's acceptance of terms means that he, not Mr. Weaver, will come to Fairmont.

When Carroll Carr steps into the pit with the local orchestra he will be back with the musical group with which he started his professional career. Several seasons ago he played with Glenn Arnett, in the old Dixie orchestra. Then he went with a noted band and later with the Capitol theatre orchestra in New York. Later when the Howard theatre in Atlanta, was opened with a concert orchestra of 50 pieces, and under the same management as the Capitol, Mr. Carr was transferred to the southern city. He played there two seasons city. He played there two seasons and married an Atlanta girl. Last fall he joined the Sousa Band and has been one of its soloists during the present season.

Variety 3/12

SOUSA'S \$120,000 PROFIT

The tour of John Phillip Sousa's Band terminated Saturday at Baltimore, the band having been out 33 consecutive weeks and covering over 12,000 miles.

The current season showed a profit to the Sousa organization of \$120,000. Final takings in Balti-more were \$4,800 for the engage-

The Sousa personnel numbered over 90 musicians, with a daily overhead of \$2,000. Harry Askin directed the Sousa

The tour of John Phillip Sousa's band terminated Saturday at Baltimore, the band having been out 33 consecutive weeks and covering over 12,000 miles. The current seaover 12,000 miles. The current seaover 12,000 miles. The current season showed a profit to the Sousa organization of \$120,000. The Sousa personnel numbered over 90 musicians, with a daily overhead of \$2000.

Change Tribune 3/8

WASHINGTON SOCIETY

Washington, D. C., March 7.-[Special.] Mrs. Coolidge had a box party at the Sousa band concert this after-Dr Frantismals Change

SONG COMPOSERS PLEAD IN SENATE

Say Lifting Ban on Free Radio Broadcasting Will Mean End of Jazz

WANT COPYRIGHT UPHELD

Public Ledger Bureau) Washington, April 17

Decline of the American Republic not less complete than the fall of Rome was forecast to the Senate today by "jazz" kings whose pre-eminence in. "Tin Pan Alley" extended from "After the Ball" to "Yes, We Have No Bananas.

The bill of Senator Dill, of Washington, pending before the Senate Pat ents Committee, was denounced by galaxy of song writers whose names are

as popular—on Broadway—as those of Calvin Coolidge, Babe Ruth, Henry Ford and Jack Dempsey elsewhere.

They warned of 'grave consequences' beyond the dreams of Ambassador Hanihara, should Congress enact the bill, which would remove convright restrictions from music need copyright restrictions from music used by radio broadcasting stations and deny royalties to the publishers.

Among the "grave consequences" envisioned by the melody makers were many which the National Defense Act would require to be discussed only in executive session. A few which could be considered publicly included:

The Nation in war will fall an easy prey to music-loving invaders.

Jazz will give way to dirges. Composers will become an extine

Fox-trotting will become as much a lost art as the minuet.

Victor Herbert Protests

Victor Herbert, Irving Berlin, John Philip Sousa, Con Conrad, Wilbur Donaldson, Harry Von Tilzer, Gene Buck, Augustus Thomas, Jerome Kern, Harry B. Smith, William Jerome, Charles K. Harris and many others were included in the array of talent which constituted the delegation opposing the bill.

As president of the National Association of Authors, Composers and Publishers, Gene Buck, who wrote the score of the last five "Follies" shows, led the attack on the Dill bill. He soared to dizzy heights of oratory that made Senator Tom Heflin seem blushing violet when he told how ill the Nation would fare without song-

They are going to do their tricks when the Nation's spirit is low," he said. "Does anybody hand them a diamond lavallier for it? they walk into a shoe store and get a pair of shoes for their work? No. Gentlemen, I fear for the life of song-writing if this bill passes.

Gus Thomas came to the rescue of

the song-writers because he fears that the next demand of the broadcasters will be for permission to use plays.

"The song-writer of today is more valuable than either Henry Ford or the farm bloc," he said. "The latter aid you to exist, the song-writer helps you to go forward."

Touching a patriotic note, Mr. Thomas said:

'In the World War we were encouraged as much by 'Tipperary,' 'Keep the Home Fires Burning' and 'Over There' as by any other influence.

"Dangerous to Life of Nation"

'The removal of the incentive to song-writing will be dangerous to the life of the Nation." Victor Herbert said the situation

was paralleled by the experience of his grandfather, who wrote a number of popular songs but never got a cent for He complained of hearing one of his own pieces half a dozen times over the radio in one evening until it wearied him.

"No one will buy a copy of that song now that it has been jammed into the ears ad nauseam," he lamented.

The point was made that John Philip Sousa put the Great Lakes training station on the map during the World War, and John Philip, with a bow, ad-mitted unblushingly that the Kaiser begged for an armistice rather than submit to the prospect of American hobnailed boots marching through Unter den Linden to the tune of "The Stars and Stripes Forever.

The appearance of Harry von Tilzer caused thirsty memories to assert themselves to members of the committee when they recalled that he wrote "Down Where the Wurzburger

Flows."

"That was a great song," remarked

Senator Ernst, of Kentucky, with a

dreamy, far-off look in his eyes and a

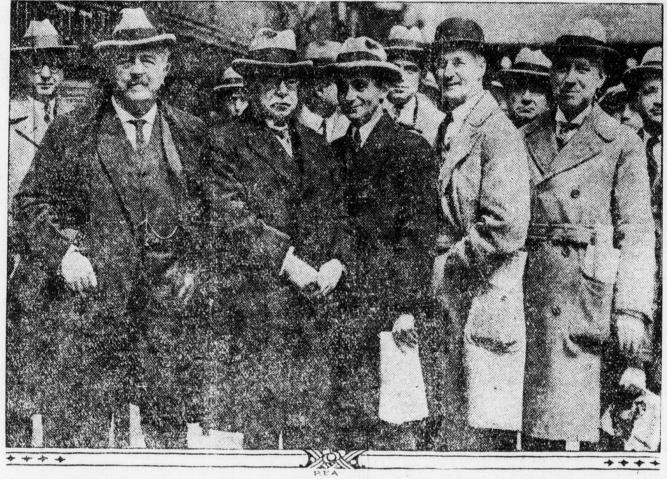
avpression on his lips.

"I'll tell the cockeyed world it as," agreed Mr. von Tilzer mod-The hearing will be continued to-

morrow.

ACTION TO HALT SPEEDERS

Famous Composers Fight Radio Bill



Twenty-five famous composers arrived in Washington yesterday to fight the Dill Radio Bill proposing to relieve radio stations of the imposition of royalties under the copyright law for music broadcast without profit. Lead ing the delegation here shown. Victor Herbert appears on the left, with John Philip Sousa next in the front line, brought up by Irving Berlin, H. Von Tilzer and W. Jerome

n.y. Tribune 4/18

COMPOSERS DEMAND Music Stars RADIO ROYALTIES

Protest Against Broadcasting Music Without Payment.

VALUE OF SONG REDUCED 50 P. C.

Sousa, Thomas and Others **Appear Among Protesters** At Senate Hearing.

Washington, April 17 .- Composers, authors and playwrights, appealed today at a Senate hearing for defeat of the Bill bill to release radio broadcasting stations from royalty imposition under the conywright laws. John Phillip Sousa . and Augustus Thomas were among those who voiced a protest against the measure.

The Radio Corporation of America sets money doesn't lt?" queried M: Sousa, in a brief exposition of position. "If they get money out of my tunes, I want some of it. That's

He had a "secret" to tell the committee, Mr. Sousa continued, and that was that the whole era of "meena cal music," by which he denominated phonographs, as well as radio and other music rendering machines, and meant loss to composers.

Loss To Composers. "My royalies in the days when sheet music was all that was sold used to run to \$60,000 a year," he "but they have never touched that figure since.

E. C. Mills and Nathan Burken presented detailed argument for the National Society of Composers and Authors; Mr. Mills insisting that radio was keeping 10,000,000 home daily, and thus depriving the creators of entertainment material from their former income sources.

There aren't but two song writers I know who own their own homes and an automobile," Mr. Burkan asserted.

He citied the fight of his clients first to get cabarets and next to get motion picture theaters to pay royalties for use of their works. The radio was now in the same position, he contended.

Thomas told the senators to consider the spiritual element involved. A songster's wrongs might be more important even "than the farm bloc, the grain question, or the price of Fords," he insisted, because "upon these material things you subsist, but by song you advance.'

Value Reduced 50 Per Cent. Gene Buck, opening the hearing as president of the national society, asserted that the value of the song to its maker was reduced 50 per cent. by radio.

Senator Dill, democratic, Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr. Mills and Mr. Burkan said that for a period radio might help but later it would impair the value of the song to the copyright owner.

Give Congress Radio Blues

Herbert and Sousa in Van

Nobody Buys Any 'Bananas' When It's in Air Free

From The New York Herald Tribune's Washington Bureau WASHINGTON, April 17.—Broad-ay came to Pennsylvania Avenue to-Sousa, said he remembered the exway came to Pennsylvania Avenue to-

day.

It came without false whiskers, without makeup, and without stage property day it occurred. He said that Sunset out makeup, and without stage props Cox was the man Butler addressed. to fight for an intangible commodity carried on thin air.

America's kings of jazz, writers of sacred music, writers or war songs and sacred music, writers or war songs and greatest benefaction science has given to mankind," it was the "unfair comthe stage of a theater.

Victor Herbert, John Philip Sousa, Irving Berlin, Charles K. Harris, and tertainment. a score of other famous creators of "I love you," sa music, made a strange debut to-day in at Senator Dill. a committee room of the Senate office building. They came to oppose a bill, introduced by Senator Dill of Washington which woul! allow broadcasters hted compositions birth by the radio. to use their copy without payment of royalties.

Protest 50 Per Cent Cut in Profits

They protested that their "brain children" often are "strangled at children" often are "strangled at birth" by the incessant broadcasting by stations throughout the United States. and as a result the American public grows so tired of "song hits" before they can be capitalized that they will neither buy sheet music or phonograph records. As a result, so the Senate committee on patents, which is conducting the hearing on the Dill bill was advised, song writing has dropped 50 per cent in value during the last year.

As a sort of a curtain raiser to the "spoken drama" or "tragedy" presented at Capitol Hill to-day, the same artists, who came here to plead their case before Congress, appeared in the roles which made them famous last night at the National Press Club. They were the in the realm of song and dance, and they responded to the demands of the club members for their

star compositions. Victor Herbert as vice-president of true.'

the National 'Association, showed a trace of "artistic temperament" when he was called as a witness to-day, and Senator Richard P. Ernst, of Kentucky, chairman, told him to give his full name to the stenographer.

"Oh," said Mr. Herbert, "I thought you had heard of me."

you had heard of me."

Concerning the representation made to the committee that there were but 300 authors, composers and producers Broadway Composers Invade
Capital Protesting Bill
Exempting Broadcasters
From Paying Royalties

300 authors, composers and producers in his association, while there are 6,500 independents outside it, Mr. Herbert said: "There are not that many in the world, including the Balkans." Mr. Herbert said he had heard one of his pieces, "A Kiss in the Dark," played eight or nine times in one night

Sousa Recalls 'Shoo Fly'

Sousa told the committee that years ago, at a time when the song "Shoo Fly, Don't Bodder Me" was popular, Ben Butler had said it to one of his When It's in Air Free antagonists in debate, and dismissed him with that remark. Sousa said that was one of the funny things that had happened in the House, and said there might not have been any humor in Congress if it had not been for the

E. C. Mills, as chairman of the executive committee of the American Society of Composers, Authors and Producers, said that while radio was "the peared in an all-star cast, but not on petitor of every other form of enter-tainment." He said the radio was keeping 10,000,000 people at home in he evening and giving them free en-

tertainment.
"I love you," said Mr. Mills, looking at Senator Dill. "Now, Senator," he added, "there is nothing personal in that. That is the name of a song that should have been a great moneymaker to its author. But it was strangled at

"Too Easy to Push Button"

"It used to be that a song hit meant the sale of 3,000,000 or 4,000,000 copies sheet music, but now if we 700,000 we think we have made a great success. The mechanical instrument has taken the place of the piano. It too easy to turn a crank or push button, then roll back the rug and begin to dance

When Mr. Mills alluded to the fact that Harry von Tilzer had written "Down, Down, Down Where the Wurtz-burger Flows," Senator Ernst, in an aside to one of his colleagues, said: "That's a good one."

"You tell the cock-eyed world that's good one-better than ever," replied

Senator Dill asked Mr. Mills whether the association which he represents had handled "Yes, We Have No Bananas.

"We did," responded the witness. "Is it true the actual writer got nothing out of it?" "That's a lie; it is maliciously un-

Konsae City Journal 3/30

John Philip Sousa's recent appearance in San Francisco took on a special significance and the mayor of that city declared a "Sousa Day." This designation applied to the day of the arrivai of the "march king," who is at the same time a fine specimen of an Ameircan, a fact emphasized by honors from the American Legion. When Mr. Sousa and his band arrived, they were met by a representative of the mayor and escorted from the ferry to the hotel by a police delegation and a noisy, but a "clear-the-track" escort of the traffic sousd on motorcycles.

SONG KINGS SOUND SAD NOTE IN SENATE

Protest Allowing Broadcasters to Evade Royalty Payments.

WASHINGTON, April 17 .- Widely known music composers invaded the Senate Patents Committee to-day to protest against enactment of the Dill Bill permitting broadcasting of copyrighted music without payment of the usual royalties

Headed by John Philip Sousa, the march king, Irving Berlin and Harry von Tilzer, authors of many popular hits, the composers will tell the committee that passage of the Dill measure will "ruin" their business.

A delegation of broadcasters advocated passage of the Dill bill at hearings a week ago. They said no charge was made for broadcasting and contended that they should not be forced to pay royalties on music sent through the air.

Some of those in the delegation to-day were Victor Herbert, William Jerome, who wrote "Mr. Dooley:" Ole Speaks, author of "On the Road to Mandalay;" Silvio Hein, composer of "The Pink Lady" and C. K. Harris. who wrote the famous "After the

Back he Sun

Broadcasting Music Without Pay Opposed

Composers . Invade Senate Committee To Protest Against Dill Bill.

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Headed by John Philip Sousa, the march king; Irving Berlin and Harry Von Tilzer, authors of many popular hits, the composers will tell the conmittee that passage of the Dill measure

will "ruin" their business. The composers contend that people who would otherwise purchase their compositions would not do so if radio stations were permitted to broadcast the

compositions for nothing. A delegation of broadcasters advocated passage of the Dill bill at hearings a week ago. They said no charge was made for broadcasting, and contended that they should not be forced to pay royalties on music sent through the air.

MADE DINICHAT INDOORS

ny neurs Patrick ! 4/15

As its contribution to the celebration of National Vaudeville Artists' Week, the Hippodrome has won the cooperation of 16 of the foremost living composers of famous songs to appear in person at the central instrument of a "grand piano circle" and accompany a famous singer, chosen by himself, in the singing of what the author may designate as his favorite, or most successful song.

Victor Herbert, John Philip Sousa, Irving Berlin, Jerome Kern, Raymond Hubbell, Sylvio Hein, Rudolph Friml, Walter Donaldson, Frank Tours, Harry Tierney, Herbert Stot-hart, Vincent Youmans, Con Conrad, Dave Stamper, George M. Cohan, George Meyer, Roy Turk, Steve Jones, Louis Hirsch, Fred Fischer, Ernest Ball, Charles K. Harris, J. Russell Robinson, Cliff Friend, Harry Ruby, Ted Snyder, Irving Cohen, Ray Henderson, Bob King, Abner Silver, Sam Koslov, Joe Meyer and others are among those who have volunteered to appear and play.

york Dispatch

SOUSA AND THOMAS OPPOSE RADIO BILL

Washington, April 17 .- Composers authors and playwrights appealed today at a Senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copywright laws. John Phillip Sousa and Augustus Thomas were among those who voiced a protest against the measure.

"The Radio Corporation of America gets money, doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it, that's

SONGS OF A CENTURY

By JOHN PHILIP SOUSA

BEN BOLT

Oh, don't you remember Sweet Alice, Ben Bolt,

Sweet Alice, with hair so brown! She wept with delight when you gave her a smile,

And trembled with fear at your frown.

HIS song had the astounding experience of enjoying a moderate success, dying out, remaining silent for twenty years, and then suddenly bursting forth into a popularity as universal as "Over There" enjoyed during the war. For which, of course, there was a definite reason.

There was living in New York in the '70's a certain doctor named Thomas Dunn English. He was a poet as well as a doctor, and contributed from time to time to the magazines and papers.

George N. Morris was there editing the N. Y. Mirror. The paper was a somewhat struggling one; Morris asked his friend Dr. English to do a poem for it, a seapoem, and to give it to the paper with-

This the doctor duly promised and promptly forgot, until further reminded by his friends. He scribbled an attempted sea poem; discarded it; got himself into a home-and-mother, reminiscent mood, and produced all but the last four lines of "Ben Bolt." Here his inspiration ran quite dry, and in desperation he simply tacked on four lines from the discarded sea poem; the only ones that mention the sea at all.

It was a very haphazard sort of job, but it succeeded. It was set to music three times; the first two didn't take, is the one always printed in the song. It



The third was the product of a strolling minstrel named Nelson Kneass, who needed a new song, and was given a garbled version of "Ben Bolt" by an actor named Hunt, as this actor remembered seeing it in an English paper. This garbled version

attained quite a success, to the rage of Dr. English, who quite rightly claimed the poem and objected to its being tampered with. Then the song was forgotten.

In 1895 Du Maurier used it as the pivot ing center, the musical central theme, of "Trilby," and the book, which was a liter-

ary sensation, jerked Ben Bolt from its obscurity and pulled it soaring heavenward toward an amazing popularity.

Dr. English never received a cent for the song. Kneass parted with his rights shortly after using it.

(Copyright, The Putnam Syndicate)

Richard, Va

TWO SOUSA CONCERTS NET

of Summer Camp. sented at Council Meeting-Boys Offer Use Reports of Financial Success of Undertaking Pre-

The regular meeting of the Rich- the "assembly" The regular meeting of the Rich-the "assembly" call. Then the mond Girl Scout Council was held three marched off the stage. on Tuesday afternoon at the Jefferson Hotel and proved quite interesting.

This flag, with a troop American flag was used very effectively at the beginning of both concerts. here were scouts carrying each of these two flags, with a Girl Scout ougler in the center, and they came out, followed directly by Mr. Sousa nimself. When they had reached their places in the front of the stage the bugler stepped forward

Miss Stokes announced that the National Girl Scout Convention would be held in Chicago April 29 to May 2, and urged as many of the

The financial report was the most impertant business before the meeting, covering the results of the Sousa band concerts, which netted approximately \$1,000, and the council is very well pleased with the results of their hard work.

Miss Stokes announced that a flag had been presented to the council just before the matinee started by Troops No. 2 and No. 27. This flag, with a troop American six awards had been made by her committee during the previous month. Eight of these were home nurse badges, awarded to as many scouts in Troop No. 2.

Phila, Dogwer

SOUSA TO VISIT MAYOR

'March King" Will Conduct Concert by Police and Firemen's Bands

Lieutenant Commander John Philip Sousa, the "March King," will wield the baton today at a joint concert of the Policemen's and Firemen's Bands in the Mayor's reception room at City Hall. The concert will start about 12.30 o'clock and the public is invited

Commander Sousa will arrive in this city at noon and will be escorted to City Hall, where he will be greeted by the Mayor and other city officials. The concert will begin immediately after this function.

Following the concert Commander Sousa will be the guest of Mayor Kendrick at the city farms, where an exhibition of the new bandit-chasing cars with policemen firing at dummies will be staged for his benefit under the direction of Lieutenant George W. Fritz.

SIX ROUTED BY BLAZE

GIRL SCOUTS SUM OF \$1,000 BATTLE OF COMPOSERS, RRNANCASTERS MEASURE GROWS B

San Francisco Cel. 4/18

Staff Correspondent Cosmopolitan News Service

WASHINGTON, April 18.-In drafting a report on the Dill bill, providing that radio broadcasters may use copyrighted music without paying fees to composers, the Senate Patents Committee will be called upon to decide four questions:

1-Do the educational advantages of radio warrant the removal of all restrictions as to the music that may + be broadcast?

2-Does broadcasting injure the sale of music, particularly song hits?

3-Is it just that the composers be permitted to charge broadcasting stations fees for using their music, in view of royalties already received from the sale of their productions and fees charged orchestras for rendering their music in public performances; and

4-Will the production of good music and the stimulation of the art be injured by exempting radio from the copyright laws pertaining to music?

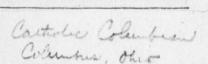
OTHER QUESTIONS

Other questions will enter into the mmittee's deliberations, but these ill come in for particular discussion.

Representatives of the American Society of Composers, Authors and Publishers, including such international celebrities as John Philip Sousa, Victor Herbert, Irving Berlin, Augustus Thomas and Eugene Bock, president of the society, have told the committee that the first question should be decided in the negative and the remaining three emphatically in the affirmative.

Expressions of opinion by leading composers follow:

"If the educational value of radio warrants the expenditure as high as \$50,000 by some stations for the purchase of instruments, certainly it warrants the expenditure of a few hundred dollars more to pay the composers who produce the music." -Gene Buck.



JOHN PHILIP SOUSA TALKS ON CARDINAL GIBBONS

Marine Band Serenaded Him When Made Cardinal

(N. C. W. C. News Service) WASHINGTON, March 21. - John Philip Sousa, former director of the Marine Band, while in Washington recently told some of his reminiscences of his acquaintance with the late Cardinal Gibbons.

"Grand American that he was," Mr. Sousa said referring to the late Cardinal, "the fact was evidenced at the demonstration following his receiving the Red Biretta that no living American held a higher place in the affections and esteem of the many millions of our American citizens without distinction of race, creed, or party affiliations. It was my privilege to go to Baltimore with the Marine Band, of which I was then conductor, to serenade the newly elevated Cardinal.

"It was a beautiful night in June, 1886. We gave a concert at the Cardinal's residence. There was much cheering by the multitude, and before its close, I was presented to the Cardinal, who, after thanking me for my share in the musical offering, conferred his blessing upon me. I was greatly struck by his simplicity of manner, his staunch Americanism, for it is recorded that he said: 'I belong to a country where the civil government holds over us the aegis of its protection without interfering with us in the legitimate exercise of our sublime mission as ministers of the Gospel of Christ. Our country has liberty without license and authority without despoti

Sousa Tells Senate Committee All Mechanical Music Reduces Composers' Profit.

Washington, April 17.—Composers authors and playwrights, appealed today at a senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Phillip Sousa, and Augustus Thomas were among those folced a protest against the mea-

The radio corporation of America gets money doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of, it, that's all."

He had a "secret" to tell the comnittee, Mr. Sousa continued, and that was the whole era of "mechanical music," by which he dominated phonographs, as well as radio and other music rendering machines had

meant loss to composers. 'My royalties in the days when sheet music was all that was sold used to run to \$60,000 a year," he added, "but they have never touched

that figure since.'
E. C. Mills, and Nathan Burkan presented detail argument for the National Society of Composers and authors. H. Mills insisting that radin was keeping 10,000,000 people home daily and thus depriving the creators of entertainment material from their former income sources.

There arn't but two song writers know who own their own homes and an automobile," Mr. Burkan as-

He cited the fight of his clients first to get big cabarets and next to get motion picture theatres to pay royalties for use of their works. The radio was now in the same position, he continued.

Mr. Thomas told the senators to consider the spiritual element involved. A songster's wrongs might be more important even "than the Farm Bloc, the Grain question, or the price of Fords," he insisted, because, "upon these material things ou subsist, but by song you advance."

Cene Buck, opening the hearing as president of the national society, asserted that the value of a song to its maker was reduced 50 per cent by radio.

Senator Dill Democrat, Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr. Mills and Mr. Burkman said that for a period. radio might help but later it would impair the value of the song to the copyright owner.

Norwick, Com Record

Instruments Not Sociable Band instruments have personal peculiarities all their own, says John

Philip Sousa in Farm and Fireside. They are like guests at a party. A dever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clari-

net, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The

image would be destroyed. Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an Inept hostess.



WHOSE SONG IS THE SWEETER? Miss Marjorie Moody of Melrose, Mass., well-known soprano for years with Sousa's band, making a robin sit up and take notice as she matches her trills with his. Times Wide World Photos).

Durban, n. C.

RADIO ROYALTY WAS DISCUSSED

Sousa Pleads For An Increased Royalty

(By the Associated Press.) Washington, April 17.—Composers, authors, and playwrights appealed today at a senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Philip Sousa and Augustus Thomas were among those who voiced a protest against the meas

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Nashington Skrald actiona Tribiene

Composers Give Old Song Hits At Press Club

Song hits of the last quarter century, played and sung by the men who composed them, brought backed memories to more than 300 members of the National Press Club last night.

Probably at no other musical entertainment ever given in Washington has there been assembled such a galaxy of internationally known musicians and composers as was included in the program of the "Composer's Night" entertainment.

Gene Buck, writer of most of the song hits of the Ziegfeld Follies for the last five years, presided. On the program were:
John Philip Sousa, Victor Herbert, Walter Denaldson, composer
of "Carolina in the Morning"; Jerome B. Kern, writer of "Sally"; Ollie Speaks, "The Road to Mande-'; Otto Harbach, "Kid Boots' Silvio Hein, composer of Raymond Hitchcock's greatest song hit, "All Dressed Up and No Place to Go" Warren Johnson, composer of "Lady Butterfly"; Irving Caesar, composer of most of the songs in the Greenwich Village Follies; Con

Conrad, composer of "Barney Google" and many other hits:
Irving Berlin, composer of "Alexander's Rag Time Band,"
"Oh, How I Hate to Get Up in the Morning" and numerous other Morning," and numerous other hit; Harry von Tilzer, who produced "Down Where the Wurzberger Flows," and "Under the Shade of the Old Apple Tree"; Raymond Hubbell, composer of the Poet R 'Poor Butterfly" and many other "Poor Butterfly" and many other Hippodrome favorites; Charles K. Harris, composer of "After the Ball is Over"; William Jerome, composer of "Bedelia," Mr. Dooley," and others, and Harry B. Smith, who has written the libretti for more comic operas than and other and other.

68 BANDS UNDER SOUSA.

Massed Concert to Be Feature of

Shrine Convention. KANSAS CITY, Mo., April 18.— Lieutenant Commander John Philip Sousa and Burton J. Pierce, local Chairman of the Shrine Convention Music Committee, have agreed on the program of the massed-band concert in Kansas City on June 4.

Sixty-eight bands from all over the country will take part, including such celebrated organizations as Aleppo Temple Band, of Boston; Syrian Temple Band, of Cincinnati, and Moslem Temple, of Detroit. It will be the most stupendous

band concert ever held in the Middle West. Lieutenant Commander Sousa will conduct.

PLAYRIGHTS AND **AUTHORS OPPOSE** DILL RADIO BILL

John Philip Sousa Among Those Who Appear At Senate Hearing

MEASURE ANNULS ROYALTY CLAUSE

"Mechanical Music" Ruinous To Writers, Bandmaster Asserts

(By Associated Press to Altoona Tribune) WASHINGTON, April 17.-Composers, authors and playwrights appealed today at a senate hearing for defeat of the bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Philip Sousa and Augustus Thomas were among those who voiced a protest against the mea-

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SOUSA AND HERBERT OPPOSE RADIO BILL

Noted Composers Tell Congress Committee Free Broadcasting Is Ruining Their Art.

'INJURING PEOPLE'S NERVES'

Sousa Blames Prohibition Also for Killing Light Opera-See Authors Menaced Next.

Special to The New York Times. WASHINGTON, May 6 .- Victor Herbert and John Philip Sousa, members of the American Society of Authors and Composers, were witnesses before the House Committee on Patents today during a public hearing on the Newton bill, intended to relieve radio broadcasting companies of the necessity of paying fees to the owners of published music.

Mr. Herbert told the committee that the unskillful reproduction of popular music by radio was rapidly getting on the nerves of the people, and it was high time for the application of some regulation of this form of free public entertainment.

high time for the application of some regulation of this form of free public entertainment.

Speaking in an ironic vein, Mr. Sousa declared that the prohibition amendment had destroyed the industry of producing light opera, because, he explained light opera required drinking songs of the rollicking kind that were so popular in the past.

"We cannot write drinking songs now-adays," remarked Mr. Sousa. "Apparently the inspiration is tacking."

Gene Buck, President of the Society of Authors and Composers, testified that the income of the allied music industry approximated \$600,000,000 a year, of which the authors got only about 2 per cent. He said the reproduction of musical compositions by cabarets, hotels, moving picture theatres and radio had cut royalty profits in a marked degree. He stated further that constant reiteration of popular hits by radio tended to diminish the profit on such compositions, because the public was surfeited with music night after night.

Mr. Sousa testified that royalties derived from musical compositions had declined alarmingly in recent years. One year, prior to 1909, he had collected \$60,000 in royalties on musical scores. "I am not now in debt," said Mr. Sousa. "However, my income has dropped materially."

Mr. Sousa attributed the general decrease in income from musical work to the reduplication of their scores in public places, without much profit to the composer, and particularly to the wide broadcasting by radio. Mr. Sousa expressed the hope that Congress would retain the present copyright laws as a protection to authors and composers, and he urged that the Newton bill be rejected.

Herbert Sees Music Menaced.

Herbert Sees Music Menaced.

"Authors and composers need the pro-"Authors and composers need the protection of the copyright laws," Mr. Herbert told the committee. "It is almost impossible to sell sheet music any more. This is our source of livelihood. In the olden days a man or a woman would enter a theatre or a movie house, hear a good piece of music and then purchase it. In this way a demand was created for our product. Today these compositions are delivered daily to the homes. They are rendered in an inartistic manner and the public soon tires of them.

"I may liken the situation in this regard to a problem that was presented to the Berlin police some years ago. I recall being in Berlin on one occasion when the waltz song from 'The Merry Widow' was exceedingly popular. It was rendered publicly and privately on any and all occasions, and finally so got on the nerves of the people that the Berlin police were compelled to prohibit its reproduction in public. We are entitled to payment for music used by radio.

"What is to become of musical art in America if the present state of affairs continues? There can be no initiative in this field if reward is to be denied the men and women who devote their lives to musical culture. If you do not protection of the copyright laws," Mr. Her-

Egette, Billings, Mont

Composer Wants Radio

to Pay for Use of

Tunes That Cut It.

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'My royalties in the days when sheet

against the measure.

loss to composers.

tect us it will be a sad thing for the musical art of the United States. want to say that I was not driven here by the publishers. I came here to fight for our cause, which is a good one. Charles Henry Butler of Washington, counsel for the National Association of Book Publishers, and Albert T. Reid of New York, appearing for authors, asserted that it would be unwise for Congress to give effect to a policy that would permit the reproduction of artistic endeavors without cost to the public.

Mr. Reid told the committee that so far authors of novels had not been affected by radio communication, but that the time was not far distant when they would be menaced by it in the manner pictured by musical composers, Mr. Reid said that if Congress amended the laws so as to permit radio production of musical scores and popular songs it would ultimately apply the same principle to novels and other printed matter now protected by copyright. Then would come the broadcasting of news by radio.

Prédicts Authors Will Suffer.

Predicts Anthors Will Suffer

Mr. Butler said literary composition, whether prose, poetry or music, "is entitled to protection in whatever form the author of the composition puts it. Congress has recognized this right, not only gress has recognized this right, not only as to printing, but as to piano player rolls and disks, transmission by telegraph, photography and otherwise. If Congress new takes away from composers and song writers the right of protection in the reduplication of their thoughts over the radio, there is no reason why congressional protection should not be steadily decreased, not only to authors and composers, but also to the public."

Other members of the Society of Au-

other members of the Society of Authors and Composers who were in attendance at the committee hearing were: Jerome Kern, Earl Carroll, Harry Archer, Charles K. Harris, William Jerome, Harry Von Tilzer, Silvio Heim, Late Leipsic, Lou Breau, Charles Tobias, Milton Ager, Jack Yellon, E. C. Mills and Nathan Burken. Percy Wenrick, counsel for the society, made a legal argument against the Newton bill.

Johnstonn Cal.

COMPOSERS FIGHT REGULATIONS OF **NEW RADIO BILL**

Writers Oppose Clause Giving Copyrighted Songs to Broadcasters

CUTS VALUE OF WORKS

By United Press. WASHINGTON, April 18 .- Composers of symphonies and writers of jazz music raised their voice in harmony yesterday in opposition to the Dill Radio bill before the Senate Patents Committee.

Gene Buck, President of the American Society of Composers, Au-thors and Publishers, declared that the song writers would be "wiped out almost over night" if their copyrighted works were to be broadcast without profit to them, as the bill provides.

Buck, the author of the music of the Ziegfeld Follies for the last 12 years, was backed by Augustus Thomas, "grand mogul" of the theater, Victor Herbert, noted composer, John Philip Sousa, the bandmaster, and the writers of scores of song

While Buck made it plain that his association was not opposed to radio broadcasting, he pleaded against the "destruction" of the song writers. He said that in the last year the value of their work had dropped

MUSICIANS ASK SENATE TO DEFEAT DILL BILL HIGH AS \$60,000

WASHINGTON, April 17.—Composers, authors and playwrights, appealed today at a Senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Philip Sousa and Augusta Thomas were among those who voiced a protest against the measure.

"The radio corporation of Amerlca gets money doesn't it?" queried Mr. Sousa in a brief exposition of his potion. "If they get money out of my tunes, I want some of it. That's all."

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TIV & -----



THE THREE MUSICEERS-America's best-known composers, Victor Her-Sousa snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.

saknow Pies 4/19 'JAZZ KINGS'

Demand That Senate Protect Song Copyright

WASHINGTON, April 18. - The kings and queens of tin pan alley have started their battle against the Dill Bill, which would deprive them of royalties on copyrighted music broadcast from radio stations.

Twenty of them-representing the composers of most popular hits of the present generation back as far as C. K. Harris, the little, gray-haired writer of "After the Ball"flocked into the hearing room of the Committee on Patents to assert their rights, yesterday.

They were headed by Gene Buck, the lanky, boyish writer of the lines for the Follies. Victor Herbert, who led the fight for the copyright law years ago, came again to fight the new enemy of the song writers. Irving Berlin, father of jazz, has made one large fortune out of his hits and doesn't want anything to interfere with the making of his second.

Sousa Was There John Philip Sousa, the bandman, Augustus Thomas, the czar of the theatrical world; Jerome Kern, the musical comedy writer, and Con Conrad, who tosses off a hit every night before he goes to bed, were

"Gentlemen," said Herbert, "if you take off all restrictions from broadcasting, it will mean the end of the popular composer. He will not be able to make a living. One of my songs has been played seven or eight times a day by radio. Nobody wants to buy a song that has been crammed down them day after day like that."

Nathan Burkan, counsel for the American Society of Authors, Composers and Publishers, started the legal attack on the bill.

Are Out for Profit

He charged every broadcaster was in the business for profit, and denied the charges that the society extorted a flat rate of \$5000 a year from every station in the country which wished to use the music of its members.

Being in business for profit," he said, "they ought to pay. It makes no difference whether a station broadcasts for money, the way the American Telephone and Telegraph Co. does in New York, or whether they broadcast for 'goodwill' as do many stations, or whether they broadcast to sell their sets.

"They're all in it for the money."

SONGSTERS KICK EASTER NOVELTIES FOR HIP Cleveland Bronner will present his Indian Fantasy" Ballet at Keith's Hippodrome next week. Ingrid selfeng and Mr. Bronner will be the leading ing dancers, and they will be assisted by an ensemble which will include the sixteen Hippodrome girls and the Albertina Rasch ballet corps. Bronner staged and designed the settings for the ballet. Jerry and Her Piano

Girls, a quartette of accomplished

young women who play on four white baby grand pianos, will be another feature of the gala N. V. A. Easter bill at the Hippodrome. With this

act during the week will appear dis-

tinguished composers and stage stars.

one at each performance, in special

National Vaudeville Artists presenta-

tions. Among the composers who will

be at the Hippodrome are John Philip

Sousa, Harry Tierney, Jerome Kern, John Irving Berlin, and Victor Her-

bert. Singer's Midgets have proved

to be such a popular attraction in

their new revue at the Hippodrome that they will be retained for anothe

week. The Midgets are entertaining

hundreds of children in "Toytown'

nillip Sousa

after every performance

nashalle I'm

Termessean

Sousa Wants Share

Of Radio Royalties.

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FREE BROADCASTING BILL

Cohan, John Phillip Sousa and oth-

ers prominent in the theatrical and mu-

sical world, appeared before the Ernst

sub-committee on patents today, and

voiced their opposition to the bill al-

lowing the free use of copyrighted

musical compositions by radio broad-

casting stations. The bill was intre-

duced by Senator Dill of Washing-

Quite a number of representatives

of the American Society of Compos-

ers and Authors, which is against the

passage of the bill, and the National

Association of Broadcasters, which is in favor of it, are in this city to fight

over the measure. The National As-

sociation of Broadcasters has already

had a hearing from the Ernst subcommittee. Today's meeting was the

first hearing for the composer's side

of the question.

Washington, April 16 - Geo. M.

1 4 Star 4/18

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test against the measure.

Composers, authors and

Sousa, Thomas and Others Claim Radio Has Hurt Their Business Severely

WASHINGTON, April 18 .- Composers, authors and playwrights, appealed yesterday at a senate hearing for defeat of the Dill bill to release broadcasting stations from royalty imposition under the copyright laws. John Philip Sousa and Augustus Thomas were among those who voiced a protest against the measure.

"The Radio Corporation of America gets money doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it. That's

He had a "secret" to tell the committee, Mr. Sousa continued, and that was that the whole era of "mechanical music," by which he denominated phonographs, as well as radio and other music-rendering machines, had

other music-rendering machines, had meant loss to composers.

"My royalties in the days when sheet music was all that was sold used to run to \$60,000 a year." He added, "but they have never touched that figure since."

E. C. Mills and Nathan Burkan presented detailed argument for the National society of Composers and Authors, Mr. Mills insisting that radio was keeping 10,000,000 people home dally, and thus depriving the creators of entertainment material from their former income sources.

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"There aren't but two song writers
I know who own their own homes
and an automobile," Mr. Burkan as-

He cited the fight of his clients first to get cabarets and next to get motion picture theatres to pay royalties for use of their works. The radio was now in the same position,

he contended.

Mr. Thomas told the senators to consider the spiritual element involconsider the spirit ved. A songster's wrongs might be more important than even "than the farm bloc, the grain question, or the price of Fords," he insisted, because "upon these material things you sub-sist, but by song you advance."

Gene Buck, opening the hearing as president of the National society, asserted that the value of a song to its maker was reduced 50 per cent by

and Mr. Burkan said that for a period. radio might help but later it would impair the value of the song to the mucical Courier 3/27

Never speak to John Philip Sousa about age. He is a Christian Scientist with the religious part left out, for he holds the cheerful belief that a person is exactly as old as he feels. During a recent visit to Washington, his birthplace, the monarch of the march was introduced to a middle aged lady who made the acknowledgment: "Oh, yes, I remember you well, Mr. Sousa, although I never met you before. When I was a little, tiny girl I danced to your leading, and splendid dance music it was, too.' Said sly Sousa, who never directed music for dancing in his life: "I, too, remember the occasion. It was on March 23, just fifty-one years ago." The

lady's answer is archived among the undelivered replies.

A musical ignoramus is one who dislikes your = musical preferences as much as you dislike his.

Nilly (at Lohengrin): "What do you think of the Herold?"

Willy: "I never see it. I always read the American." LEONARD LIEBLING.

AND HARROLD CONCERT

Bandmaster Composer and Others Praise Famous Tenor.

WIDE INTEREST ATTRACTED

John Philip Sousa, one of America's leading composers and the world's greatest band-master, has written a letter to the committee in charge of letter to the committee in charge of the Orville Harrold concert, to be held at the Cadle tabernacle Sunday afternoon, praising Mr. Harrold as an artist and saying that interest in this concert for the benefit of the Paul Of national interest.

Fred C. Dickson, chairman of the committee, said similar messages have been received from Victor Herbert and Harry Von Tilzer, who have expressed the hope that the music lovers of the state will give Mr. Harrold an ovation on the occasion of his appearance.

Event of History.

Mr. Dickson believes that no other musical event in the history of Indiana has attracted such wide-spread attention throughout the spread attention throughout the spread attention throughout the country as has the coming Harrold concert. The fact that Mr. Harrold, an Indiana man, has acquired the reputation as the world's greatest living tenor, and that he is returning to his native state with his daughter, a talented singer, to honor the author of the Indiana state song, has appealed to the sympathy of some of the country's greatest musical celebrities. The interest shown in the concert by New York composers has been a source of gratification to the committee, Mr. Dickson said, and he added that if the event can stir up so much enthusiasm in New York that surely Indiana people will realize that the great tenor's appearance will be one of the great musical events in the state's history.

Hearing that Mr. Harrold would include the Indiana state song "On the Banks of the Wabash" on his program, Mr. Sousa also praised Dresser, author of the song, and the merits of the composition as follows:

Dresser's Inspiration.

Dresser's Inspiration.

"The river and the sea have ever been a source of inspiration to the poet and the novelist. Literature is rich with the thoughts of writers on

rich with the thoughts of writers on the ever perennial subjects.

"Your neighborhood river perhaps has the greatest personal touch for it was there that you learned to row a boat, it was there on a soft moonlight night that you drifted through the ripples happy in the companionship of those dear to you. It seems as if 'Allan Water' and 'All Quiet Along the Potomac' felt the tragedy of the poet.

"The lines of Paul Dresser, 'On the Banks of the Wabash,' will live as long as the American heart is attuned to the simplicity of life, the simplicity of home and the simplicity of love and devotion."

INSTRUMENTS NOT SOCIABLE

Band instruments have personal peculiarities all their own.

They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually.

Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the

auditor would never find them again. Senator Dill, democrat, of Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr. Mills errors" in instrumentation that are and Mr. Burken said that for a ported quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess Philip Sousa in Farm and Fireside.

munical Courier 3/13

New Orleans, La., February 27.—Erika Morini appeared recently under the auspices of the Philharmonic Society and scored a big hit. The young artist delighted an audience which was loath to depart after the recital. Fritz Kreisler came under the same auspices, and packed

the Shrine Temple where the concert was held. Jean Gerardy and Dusolina Giannin appeared at the Shrine Temple under the auspices of J. Eugene Pearce and, as all of Mr. Pearce's attractions, proved a delightful This enterprising manager also presented Ruth St.

Denis, Ted Shawn and their dancers; also Eleonora Duse. Ruth Draper's appearance here was one of the events of the season. She appeared under the auspices of Robert H. Tarrant, who also has presented here Sousa and his band, Cone, Mlle. Chemet and Paylowa.

The St. Louis Symphony Orchestra, Rudolph Ganz, conductor, gave its second series of concerts here. The organization made an even deeper impression than on its former visit, and has firmly ingratiated itself in public

favor. The soloists were Cecilia Hansen, who was given an ovation after her performance of a Tschaikowsky concerto, and Richard Hale, who confirmed the splendid opinion he evoked on his previous visit. H. B. L.



IN WASHINGTON TO ASK ROYALTIES ON RADIO MUSIC. This group of well known composers arrived in the city last night and will appeal to Congress for legislation compelling radio broadcasters to pay royalties for use of copyrighted songs. Left to right, center of first row: Victor Herbert, John Philip Sousa Irving Berlin and Harry von Tilzer.

Cleveland, O. "Junes 4/19

Prominent Song Writers Protest Radio Bill



Twenty-five famous composers, among whom were Victor Herbert, John P. Sonsa, Irving Berlin, H. voi Tilzer and W. Jerome (left to right) left New York for Washington, D. C., to fight Dill radio bill providing free broadcasting of popular songs

Indianapolis Stor 4/2



SEEK TO RESTRAIN BROADCASTING OF TUNES-Victor Herbert (left), operatic king; Irving Berlin (center), jazz king, and John Philip Sousa (right), the king of the marches, pictured in Washington. They are the representatives of the American Society of Composers and Publishers, who are seeking to restrain radio broadcasting of their popular airs. The Senate is now conducting a hearing on the "freedom of the air" radio control bill. (International Photo.)



WORKING FOR THEIR INTERESTS. Photo, left to right, Victor Herbert, John Philip Sousa, Irving Berlin and Harry von Tilzer, taken in Washington, where they are prosting the Dill bill providing for free radio broadcasting of popular selections.

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Generalle, O. Terrist - Recorder 4/18 Songsters Make An Appeal For Protection From Radio

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Senator Dill, Democrat, Wash-

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inert heatens.

MUSIC WRITERS APPEAR AGAINST RADIO EXEMPTION

(By Universal Service.)
Washington, April 17.—Music writers, old and new, appeared before the senate patents committee to defend themselves against Senator Dill's proposal to exempt radio broadcasting stations from the operation of the copyright laws.

There was Charles K. Harris, writer of "After the Ball," and popular songs of a generation ago, and there were also the writers of the latest music

John Philip Sousa the "march king," sounded the Keynote with the declaration that radio fans were buying receiving sets not for the sake of having a lot of electrical apparatus in their homes, but because they wanted to hear what was being broadcast through the air.



-International Photo

Three kings. Operatic, jazz and march. Victor Herbert, Irving Berlin and John Philip Sousa journey to Washington as representatives of the American Society of Composers and Publishers to put up a howl against the broadcasting of their compositions. The senate is conducting a hearing on the "freedom of the air" radio control bill. The way the ether is acting these nights you can hardly blame the boys for wanting to stop their stuff being dashed against your antenna.

Bredgiper Con James



WORKING FOR THEIR INTERESTS. Photo, left to right, Victor Herbert, John Philip Sousa, Irving Berlin and Harry von Tilzer, taken in Washington, where they are protesting the Dill bill providing for free radio broadcasting of popular selections.

Emporia Hazelte 41,7

Jazz Kings to Demand Square Deal from Radio Broadcasters

By E. B. MacDonald (United News Staff Correspondent)

Washington, April 17 .- The hearing hounds who have reveled in the seante scandal investigations are due or another exciting day Thursday when the kings of tin pan alley come down from Times Square and invade the stately quiet of the senate committee on patents to insist upon a square deal from the radio broad-

The jazz kings will be headed by Irving Berlin and Harry von their music by radio that the roy-

lar hits. Victor Herbert, the composer of light operas and John Philip Sousa, the march king, will be in the delegation.

They are coming down in a special train to testify against the Dill bill, which would prevent music composers from extracting royalties from radio brodcasters.

The jazz makers will tell the committee that the radio is in danger of wrecking their business. So many persons who formerly bought songs are now hearing Tilzer, composers of many populalties are about to disappear.

Magain Jalle, My Columbia, & C. Reard

John Philip Sousa and other com-posers in opposing before Senate committee bill for releasing broad-casting stations from royalty imposi-tions say "mechanical music" has meant great material loss to com-Mambers of United Taytila Works

John Phillip Sousa and other composers in opposing before senate committee bill for releasing broadcasting stations from royalty impositions says "mechanical music" has meant great material loss to composers

SHRINE BAND TO TAKE PART IN KANSAS CITY

Okla City oklahomans

Sousa To Direct Sixty-eight Organizations There.

When Lieutenant Commander John Philip Sousa raises his baton over the largest band which he has ever directed, in Kansas City June 4, during the meeting of the Imperial Council of the Shrine there, he will have as one unit the India Temple Shrine band of Oklahoma City.

Kasparic in Charge.

In addition to several hundred members of India Temple Shrine who will attend the council, the full musical unit of the temple, directed by Joe Kasparic, will take part in all of the musical events of the week.

There will be concerts in nine of the principal parks of Kansas City, on the grand stands, in the parades and at convention hall on the great occasions. The bands will also play at the churches, the schools and at Masonic and Shrine meetings.

68 Bands Take Part.

The program to be given on the morning of June 4 a 9:30 o'clock at Muelbach field, under the direction of Sousa, will be played by more than sixty-eight bands, that number having already signed up for appearance.

The program which will be played is as follows:

March-"Nobles of the Mystic Shrine" March—"Nobles of the Mystic Shrine"

Sousa
Overture—'Southern Stars" Ascher
March—Religious, 'Onward Christian
Soldiers" Chambers
March—"Noble Men" Fillmore
Waltz—"Old Timers" Lake
(a) March—"Con Dykeman" Williams
(Dedicated to the Imperial Potentate)
(b) March—"The Stars and Stripes

New Orleans 41,9

Says 'Canned Music' Cut His Income by \$60,000



John Philip Sousa, world famous band leader and composer, who told a congressional committee his income had been cut \$60,000 a year by phonograph and other mechanical music makers. He protested against exempting radio broadcasting stations from paying copyright royalties.

adante City Press 4/2 5

THREE MUSIC MASTERS. Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

Webnington, Del. Every Ever 4/2x



THREE MUSIC MASTERS. — Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations

right to broadcast copyrighted music.



THREE KINGS of music met in this jolly-good-fellow-trio at the radio control hearing at Washington. Left to right, Victor Herbert, musical comedy king; Irving Berlin, /jazz king, and John Philip Sousa, the

march king.
(International Newsreel photo.)

Elmin Stor Garatte John Philip Sousa and other composers in opposing before Senate committee bill for releasing broadcasting from royalty impositions say "mechanical music" has meant great material loss to composers.

Notestorin Standard Troy Temis 4/18

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Twenty-five famous composers, among whom were Victor Herbert, John P. Sousa, Iving Berlin, H. von Tilzer and W. Jerome (left to right) left New York for Washington, D. C., to fight Dill Radio Bill providing free broadcasting of popular songs.

(Copyright: 1924: Pacific & Atlantic Photos, Inc.)

HERRICH BORNES CO.

Pottstung Post 4/19

Prominent Song Writers Protest Radio Bill



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viding free broadcasting of popular songs. mucial Courier

No Room for Critics at Sousa Concert

Sousa's Band played at the National Theater last night before what was probably the largest audience that ever attempted to visit a concert in the city of Greensboro. Not only were all seats sold, but not even newspaper passes were honored for seats, and it is therefore impossible to report on the quality of the concert.—Greensboro Daily News, March 4, 1924.

Notables Arrive at Great Northern

Boston Mobe 4/22

Mr Sousa told the committee considering the Dill bill that when the song, "Shoo, Fly, Don't Bodder Me!" was popular Ben Butler used the phrase to silence one of his opponents in debate, and Augustus Thomas said that the member to whom Butler addressed the phrase was "Sunset" Cox, and he knew because he was a page boy in the Senate at the time.

Boto Slobe 4/19

Mr Sousa, who says that his royalties in the days when sheet music was all that was sold used to run to \$60,000 a year, but have never touched that figure since, must think with yearning of the good old times.

Harristing Telegram

Bughantons, Press, &

John Philip Sousa and other

composers in opposing before

Senate committee bill for releas-

ing broadcasting stations from

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Music Masters Seek to Restrain Radio Tunes

Horicoter



(International Newsreel Photo) Left to right, above, are shown Victor Herbert, "the operation king"; Irving Berlin, "the jazz king," and John Philip Sousa, "the march king," pictured in Washington. They are the representatives of the American Society of Composers and Publishers, who are seeking to restrain radio broadcasting of their popular airs. The Senate is at present conducting a hearing on the "freedom of the air" radio control bill.

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THREE WISE KINGS REIGN IN REALM OF MUSIC



From left to right they are Victor Herbert, Light Opera King; Irving Berlin, Jazz King, and John Phillp Sonsa, March King. This photograph was taken in front of the Senate Office Building in Washington, D. C., April 17.

Times, Naturtound 4

John Philip Sousa and other composers in opposing before senate committee bill for releasing broadcasting stations from royalty impositions say "mechanical music" has meant great material loss to posers.

Roanoke Jenist

Sousa Tour to Start Early
Sousa's band will start its 32nd
annual tour at Longwood, Pa., June
21 and concude it with two concerts
in New York on November 16. The
coming tour, according to the Herald-Tribune, of New York, will be
mainly in the Middle Atlantic States,
extending to Memphis on the South
and to Winnipeg, Manitoba, in the
Northwest.



THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Irving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.

Springfield, Mass



Protest Bill to Permti Broadcasting of Copyright Music Without Royalty Payments Prominent composers go to Washington to state case. Left to right: Irving Berlin, Jerome Kern, Victor Herbert, Gene Buck, John Philip Sousa, Harry Von Tilzer and Charles K. Harris. (Wide World.)

HAVE SHARE OF

WASHINGTON-Don't wallop Tin Pan Alley by exempting the radio rom song copyright restrictions, Gene Buck, president of the American Soliety of Composers, Authors and Publishers asked the senate patents committee when he appeared to oppose the Dill bill.

Potentates and monarchs and sat-raps of Tin Pan Alley nodded their

There was Irving Berlin, who wrote Alexander's Rag-Time Band.
Next to him was Con Conrad, who did Barney Google and Mamma, Love

"Music Is Wanted."

John Philip Sousa author of Star and Stripes Forever, sighed. Sousa sounded the keynote with the declaration that radio fans were buying receiving sets, not for the sake of having a lot of electrical apparatus in their homes, but because they wanted to hear what was being broadcast through the air.

"The people selling the instruments ing fortunes," Sousa explained, "and I think that those who furnish the music that is heard should have their share.

Value of "Ilit" Gone.

The value of a "hit" to the author, it was stated, had been cut in two by broadcasting.

Victor Herbert told of his own experiences since the radio epidemic periences since the radio epidemic took possession of the country. One a shoe store and get a pair of shoes was being broadcast about 10 times and now you we every 24 hours.

"Nobody will buy a copy of that song after it has been jammed down their ears until they are sick of it,"

wa; his comment.
Irving Berlin's doleful countenance
plainly shouted he could write noth-

be the same again in the morning if in the Morning if his initiative were the Dill bill passed. pocket.

Popular Song Stimulating.

Buck, who wrote the score of the last five Ziegfeld Follies and has been glorifying the American girl with his songs for 12 years, had the committee under ether. No one interrupted him. He went on:

"There is no greater service being performed than that of popular song writing. It is stimulating to the public and doing the broadcasting are mak- morale. There is no more conscientious servant of the people than the songwriter, the musician and the actor. They work for you so that you hear their work from the cradle to the

"They're the first to do their tricks when the nation's spirit'is low. Does anybody hand them a diamond lavalliere for it? No! Can they walk into

their work? No.

"And now you want to throttle their ambition, their inspiration. If that bill passes you'll put a millstone on the neck of inspiration, a curse on creative genius. Why, gentlemen, there is nobody trying to take away the patents on the radio. The ether was always there, But take away

Other Com Urge That Radio Broadcasting Stations Pay Royalties.

DEFEAT OF DILL BILL ASKED

Measure Proposed To Release Radio Stations From Royalty Proposition Under Copyright Laws-Sousa Says His Royalties Are Decreasing.

By Associated Press.

WASHINGTON, April 17 .- Composers, authors and playwrights appealed today at a Senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Phillip Sousa and Augustus Thomas were among those who voiced a protest against the measure.

"The Radio Corporation of America, gets money, doesn't it?" queried Mr. Sousa, in a brief exposition of his position, "if they get money out of my tunes, I want some of it, that's all."

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Mr. Thomas told the Senators to

consider the spiritual element in-

SOUSA'S 32D ANNUAL TOUR TO START AT LONGWOOD, PA.

Lieut. Commander John Philip Sousa, the famous bandmaster, has sousa, the famous bandmaster, has completed his plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Languaged Par on Live 21

Longwood, Pa., on June 21.

The tour will continue until November 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Mu-sic, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening perform-ance will be under the auspices of the Musicians' Club of New York, of which Sousa is a member, and will be made the occasion of the cele-bration of his 70th birthday. The Sousa tour this coming season will consist of twenty-one weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the south as Memphis. The organization again will consist of 100 bandsmen and

about a dozen soloists. Sousa concluded his thirty-first annual tour on March 8, after mak-ing his fourteenth transcontinental journey on an engagement which extended over a period of thirty-two weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washing. career. The famous bandmaster is now at his home at Port Washington, L. I., where he is at work upon the original compositions and the arrangements which will be includ-



THREE MUSIC MASTERS Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Souss, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

SONG WRITERS BEFORE SENATE COMMITTEE. Members of the Society of American Authors, Composers and Producers appearing before the Senate committee yesterday to plead against the radio bill included, left to right (front row)—Claude Mills, Mr. Burkam (counsel), Harry Von Tilzer, Irving Berlin, Victor Herbert, Jerome B. Kern, Gene Buck, John Philip Sousa, Augustus Thomas and Raymond Hubbell. Back row (left to right)—Con Conrad, Charles K. Harris, Otto Harbeck, H. B. Smith, Irving Caesar, Max Dreyfus and Joseph Meyer.

albany new 4/18 Prominent Song Writers Protest Radio Bill



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(Copyright: 19)

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ROYALTIES NOT WHAT THEY USED TO BE, SOUSA SAYS

Bandmaster Says He Wants Some of the Money if Broadcaster Profits From Music.

By the Associated Press. WASHINGTON, April 18.—Com-sold used to run to \$60,000 a year," posers, authors and playwrights appealed yesterday at a Senate hearing for defeat of the Dill bill to release radio broadcasting sta tions from royalty imposition unhabe added, "but they have der the copyright laws. John Philip touched that figure since." Sousa and Augustus Thomas were among those who voiced a protest against the measure.

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Composers, Playwrights And Authors Make Strong Protest

Ralugh & C. Mire

Oppose Bill That Would Release Radio Broadcasting Stations From Royalty Imposition; John Phillip Sousa And Augustus Thomas Outline Their Views

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E. C. Mills and November 1982.

Washington, April 18 .- Composers, creators of entertainment material

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"When I Was Twenty-One"

Edited by JOSEPH KAYE.

JOHN PHILIP SOUSA

At 21.

"I was at that time a violinist in an orchestra (the orchestra of Jacques Offenbach, the composer of "Tales of Hoffman" during this celebrity's Amer-

ican tour.) "My career reads very much like a fairy story; for I desired to be a conductor of instrumental bodies and I have been one for forty-three years; I desired to be a composer and I have been recognized as such for at least thirty-eight years; I desired to go travelling to all corners of the world and conduct my own organization and I have done so, and I believe I have toured over a greater expanse of ter-

ritory than any other conductor."

It is an interesting fact to record that Sousa sold many of his most popular marches outright to publishers for sums nging between five and fifty dollars These pieces later made fortunes-but not for their composer.

Today.

The world's greatest band-master and march composer. There never have been such marches as Sousa has written and it may be many generations before others like them will be written. Certainly the Sousa marches have never been equalled during the forty or so years since he began to compose them. Nor has any other band-master achieved such extraordinary success with his concerts as Sousa. In the concert field it has become a standard fact that two musical attractions are always sure of a sell-out, Sousa and John McCormack.

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Trento Tuis 4/13

(Copyright: 19: Sousa to Tour U. S. in 21 Weeks

Lieut. Com. John Philip Sousa has completed plans for his 32nd annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa.,

The tour will continue until Nov. on June 21. 16, closing with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera house. The evening performance will be under the auspices of the Musicians' club of New York, of which Sousa is a member, and will be the occasion of the celebration of his 70th birthday. The Sousa tour will consist of 21 weeks, and will be confined principally to the middle Atlantic states and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the south as Memphis. The organization again will consist of 100 bandsmen and about a dozen soloists.

Moshing the MUSIC WRITERS ASK

RADIO PROTECTION Sousa Says Fans Are Not

WOULD SHARE IN PROFITS

Keen for Apparatus But

for Broadcast Programs.

Song and Score Composers Tell of Piratic Inroads on Their Incomes.

By Universal Service.

Music writers, old and new, appeared before the Senate patents committee to defend themselves against Senator Dill's proposal to exempt radio broadcasting stations from operation of the copyright

There was Charles K. Harris, writer of "After the Ball," and popular songs of a generation ago. Writers of the latest music hits were also present.

were also present.

SOUSA SOUNDS KEYNOTE.

John Philip Sousa, the "march king," sounded the keynote with the declaration that radio fans were buying receiving sets not for the sake of having a lot of electrical apparatus in their homes but they wanted to hear what was being broadcast through the air.

"The people selling the instruments and doing the broadcasting are making fortunes," Sousa explained. "I think those who furnish the music that is heard should have their share."

The composer explained how other sources of revenue for music writers were dwindling in the face of the inroads by radio. The value of a hit to the author, it was stated, had been cut in two by broadcasting. SOUSA SOUNDS KEYNOTE.

"You might as well put me on a pension if you deny me a share in the profits from my own writings,"

Sousa said.

Victor Herbert, vice president
Authors, American Association of Authors, Composers and Publishers, told of wn experiences since the radio of the cook possession of the try. One recent song of his he asserted, was being broadabout ten times every twenty-

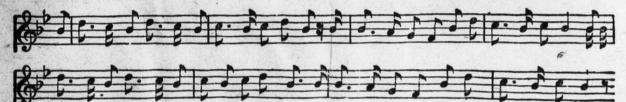
hours.
obody will buy a copy of that
after it has been jammed
their ears until they are sick
was his comment.

OADS OF PIRACY.

hers told of the constant fight nusic writers against those who id "pirate" songs. The cabaret rietor, the hotel owner, the mopicture theater, and, finally, the radio broadcasting station, each in turn, it was charged, tried to use music without paying anything to the author.

Some of the "pirates," it was asserted, had carried their fight to the United States Supreme Court, which had upheld the music writer's copyright against infringement.

Attorney Nathan Burkan, for the hers told of the constant fight



THE OLD OAKEN BUCKET.

view.
The orchard, the meadow, the deep tangled its opening in 1827.
wildwood.

and tune by another-origin- "Alice in Wonderland:"

ally perhaps having quite different ideas, but supporting the same emotion, and consequently able to unite with harmony and charm.

How dear to my heart are the scenes of songs and ballads of that period, who tempts to raise money for the ven-my childhood,
When fond recollection presents them to the Frie Clarat on the consistence of ture were scarcely successful. the Erie Canal, on the occasion of Once when living in New York he

printer, a writer, a traveler. He tried water: to be an inventor. He was wildly IKE so many popular songs, impractical, and continually bubbling if it came directly from the old oak-"The Old Oaken Bucket" is a over with schemes a most as ridicu- en bucket of my home!" To which

> But I was thinking of a plan To dye one's whiskers green And always use so large a fan That they could not be seen.

Samuel Woodworth, a very well the other, and embodying his impres- Moore's "Daughters of Araby." known poet and writer of popular sions into a gigantic epic. His at-

Perchanter / Contain Globe
Herseld / Contain Globe
4/18

[Courtesy of Oliver Ditson Co.]

came home tired and hot, and ob-And every loved spot which my infancy He had a varied life. He was a served when drinking a glass of knew.

"How much better this would taste wedding of words by one man lous as those of the old man in his wife replied, "Why don't you make a song about it?"

Hence "The Old Oaken Bucket." Its wistful charm, its mood of melancholy revery found a musical echo in the melody of George Kiallmark, an Among others was an idea for ca- Englishman of a century ago, who It was written about 1830 by one reering from one end of America to originally wrote the tune for Thomas

[Copyright, The Putnam Syndicate.]

New Haven amon 4/23

THREE MUSIC MASTERS. Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

SOUSA'S NEXT TOUR BEGINS IN JUNE

Lieut. Com. John Philip Sousa has completed plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., June 21. The tour will continue until Nov. 16, closing with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New

NATION FACES GRAVE DANGER. MAY BE DEFEAT

Tin Pan Alley by exempting the radio from song copyright restrictions and the United States is as good as licked in the next war, General Buck, president of the American Society of Composers, Authors and Publishers, today told the Senate patents committee when he ap-

peared to oppose the Dill bill. "Who whoops up the public morale?" Buck asked the commit-"Gentlemen, it's the song writer," Buck answered himself, and when he said it all the potentates and monarchs and satraps of

Tin Pan Alley nodded their heads. There was Irving Berlin. Next to him was Con Conrad. Wilbur Donaldson shook his head. John Phillip Sousa, who practically won the last two wars with the "Stars and Stripes Forever," sighed. Vicrt the comic opers nodded assent to Buck's remarks.

Irving Berlin's doleful counte nance plainly showed he could write nothing like "Oh, How I Hate To Get Up in the Morning," for our next war if his initiative were stifled by letting the radio tap his

Buck, who wrote the score of the last five Ziegfeld Follies and who has been glorifying the American for twelve years, had the committee under ether. No one interrupted him. He went on.

"There is no greater service being performed than that of popular song writers. There is no more conscientious servant of the people than the song writer, the musician and the actor. They work for you so that you hear their work from the cradle to the grave. "They're the first to do their

tricks when the nation's spirit is low. Does anybody hand them a diamond lavalliere for it? No! Can they walk into a shoe store and get pair of shoes for their work

"And you want to throttle their ambition, their inspiration. If that bill passes you'll put a millstone on the neck of inspiration, a curse on creative genius. Why, gentlemen there is nobody trying to take away the patents on the radio. The ether was always there. But take away the song writers' copyright protection and there will not always be song writers. I fear for the life of song writing if that bill passes."

COMPOSERS PROTEST

Means Loss to Him

Washington, April 17.—Wallop Authors and Playwrights Join to ject to the usual royalty rates. **Demand Royalty Payments**

WASHINGTON, April 17-Composers, authors and playwrights appealed today at a Senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under actly the opposite. the copyright laws. John Philip Sousa and Augustus Thomas were among those who voiced a protest against the

measure. "The Radio Corporation of America gets money, doesn't it?" queried Mr Sousa, in a brief exposition of his position. "If they get money out of my tunes I want some of it. That's all."

He had a "secret" to tell the committee. Mr Sousa continued, and that was that the whole era of "mechanical ausic" by which he denominated phonographs as well as radio and other music rendering machines, had meant loss to composers. "My royalties in the days when sheet

music was all that was sold used to run to \$60,000 a year," he added, "but they have never touched that figure

E. C. Mills and Nathan Burkan presented detailed argument for the National Society of Composers and Authors, Mr Mills insisting that radio was keeping 10,000 000 people home daily, and thus depriving the creators of entertainment material of their former insources.

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"There aren't but two song writers
"I know who own their own homes and
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He cited the fight of his clients first
to get cabarets and next to get motion
picture theatres to pay royalties for
use of their works. The radio was now
in the same position, he contended.
Mr Thomas told the Senators to consider the spiritual element involved. A
songster's wrongs might be more important even "than the farm bloc, the
grain question, or the price of Fords,"
the insisted, because "upon these material things you subsist, but by song aren't but two song writers

grain question, or the price of Fords," he insisted, because "upon these material things you subsist, but by song you advance."

Gene Buck, opening the hearing as resident of the national society, asserted that the value of a song to its maker was reduced 50 percent by radio. Senator Dil, Democrat of Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr Mills and Mr Burkan said that for a period, radio might help, but later it would impair the value of the song to the copyright owner.

Composers and the Air.

The Dill bill for "making the air free" may not be particularly good DILL RADIO MEASURE law. It would not be apt to be remarkable in that respect, but the markable in that respect, but the average radio "fan" will disagree with Sousa Says Broadcasting Commander John Philip Sousa in his somewhat sour and not especially farsighted position that the broadcasting of his compositions and the compositions of others ought to be sub-

The Commander's position is based on the presumption that putting his pieces "on the air" lessens the demand for them in their printed or "canned-music" forms, whereas much of the experience of the trade is ex-

Bringing it down to local conditions, the performance of "Wildflower" at the Playhouse, for example, brings an immediate demand for the music and records of the "Bambalina" song, let

The broadcasting of Wildflower or any other musical entertainment immediately increases the demand for seats.

A languishing piece has been given new life by being broadcast.

It pays so well to broadcast this sort of thing that the time is coming when the radio companies, instead of having to pay for the privilege of broadcasting music and plays, will be charging commercial rates for the privilege of letting musical productions and similar enterprises "on the air."

So general has this become that a certain traveling company makes a business of having its leading people get "on the air" wherever there is a broadcasting station, for the sole purpose of the increased business it

Commander Sousa complains that of late years his royalties have dropped off. This, however, is probably not due to the radio or even the phonographs. It is the inevitable falling-off in vogue of popular music which gives place to something modern. Further, he will not improve his income by refusing air privileges for his compositions; on the contrary, he will still further reduce it.

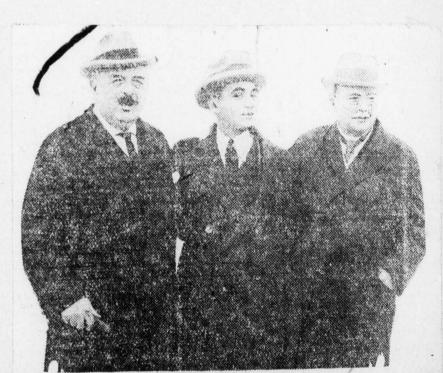
With business concerns paying one thousand dollars a night and more for the privilege of putting their messages on the air, usually in the form of an entertainment and with the advertising of that indirect aype, authors and composers may well hesitate to demand a royalty that will not only be usually unpaid because unearned but which will also give over an opportunity for publicity of a unique and paying character.



John Philip Sousa

York, under the auspices of the Musicians' Club, of York, of which Mr. Sousa will be made the occasion of the celebration of his seventieth birthday. The tour will be confined principally to the Middle Atlantic States and adjacent territory, extending north to Winnipeg, and south to Memphis. The organization will again consist of 100 bandsmen and a dozen soloists. Mr. Sousa concluded his thirty-first annual tour

March 8, after making his fourteenth transcontinental journey on an engagement which extended over a period of thirty-two weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washington, Long Island, working on the original compositions and arrangements to be included in his programs for the coming season.



THREE MUSIC MASTERS. - Victor Herbert, opera king, lrving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

THREE MUSIC MASTERS. - Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

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AZZ MAKERS GO

Herbert, Conrad, Sousa, Buck and Others There

ALL FIGHT BROADCASTERS

They Say Radio Has Cut Down Sale of Music

Post's Washington Bureau 1322 New York-av, N. W.

WASHINGTON, April 22.-Are you ready, Professor?

Then, strike up the music!

Gee, I'd give the world to be
IAke that Old Gang of Mine;
I remember yet, the cash we used to get
Before Radio was in its prime.
Good-bye forever, profits and pay.
Good-bye forever if this bill passes, I

Gee, I'd give the world to be
Rich as that Old Gang of Mine!

In not so many words, perhaps, but with this as the burden of their song, the bright young men who manufacture the nation's jazz have laid their plea before the Senate committee on patents in opposition to Senator C. C. Dill's bill to make the air free to all.

In other words, they say radio has cut into their sheet music royalties immensely so they want the broadcasting stations to pay for each time one of their brain-children is cast upon the ethereal waves. The bill is still before Congress.

E. C. Mills There

Grouped around E. C. Mills, of the American Society of Composers, Publishers and Song Writers, a doz. Composers, en or more of the nation's jazz kings

heard him plead their case.

"Yes," Mills said, "it used to be that a song hit meant a sale of 3,000,000 or 4,000,000 copies of sheet music, but now if we sell 700,000 we are lucky. Boys and girls are not studying music nowadays; it's too to turn the radio knobs, then roll back the rug and begin to

It was the elite of jazzdom's song writers that surrounded him. They looked like actors and dressed like stock salesmen.

There was Irving Berlin, who started out 12 years ago with "Alexander's Ragtime Band" and has been writing catchy ones ever since, in-cluding "When I Lost You" and "Oh, How I Hate to Get Up in the Morn

Con Conrad. Too

Con Conrad, who wrote "Papa Loves Mamma," turned out "Margie" and perpetrated "Barney Google, was there, too, and so was Irving Caesar, who has had a lot of folks asking. "What Do You Do on Sunday, Mary?"

The expression on Wilbur Donald son's face seemed to indicate he was thinking that "Nothing Could be Finer than to be in Carolina in the Morning" except a radio royalty on

his songs. The presence of Gene Buck re-called the snappy strains of "Hello, Frisco" and the lilting lines of "When It's Tulip Time in Holland," while seated at his right was Silvio Hein, who wrote "I'm Forever Blow-ing Bubbles" and also that droll ditty with which Raymond Hitchcock used to strut around the stage in "The Beauty Shop" back in 1916-When You're All Dressed Up and There's No Place to Go."

The old-timers were there too.

Juney Sel

WILL COPYRIGHTS HOLD?

STRANGE case has arisen in Washington with the introduction of a Senate bill to permit radio broadcasters to use copyrighted song compositions without paying royalof any kind.

Senator Dill of Washington is sponsor for the measure and it brought to the capital Friday a group of distinguished song writers who found a waning market for their "hits" either in the form of sheet music or phonograph records so long as radio broadcasters were giving the public these same compositions in nightly concerts. One quite distinguished author of jazz music testified to hearing his latest composition given nine times in one evening from as many different stations.

The whole question, of course, is who owns the ether or air and whether a copyright protects it from infringement in that way. The anxious group that went to Washington was hardly a bunch of novices in the song writing business. John Phillip Sousa, who has made a fortune out of his band selections was present, So was Victor Herbert, Irving Berlin and Charles K. Harris. Mr. Harris stepped onto the bottom rung of the ladder of fame when he wrote "After the Ball" in 1892. Mr. Herbert composes light opera music and Berlin's chief distinction is

The case viewed from any angle is one that ight cause some head-scratching by learned embers of the highest courts of the land.

SEASON'S RECORD OF CONCERTS

(In Eastman Theater) Vocal and instrumental 11 Rochester Philharmonic 16 San Carlo Opera OrganFestival Chorus K. of C. Choral Society Metropolitan Opera Company 2

Kilbourn Hall 17 Total 65 With forty-eight concerts in

the Eastman Theater and seventeen in Kilbourn Hall, the most ambitious musical season in the history of Rochester is drawing to a close. But two events remain, the concert by the Knights Columbus Choral Society Wednesday evening, April 30, and the visit of the Metropolitan Opera Company for two performances May 5 and 6.

At first glance this imposing number of sixty-five concert of-ferings may seem like a heavy

musical feast for the Rochester public to absorb, but the attendance figures tell a different story. On many occasions the big theater auditorium has been filled and audiences of substantial size have been the rule

Karries City Ster 4/50

WE THREE KINGS OF MUSIC ARE



Lieut. Commander John Phillip Sousa has completed plans for his thirty-second annual tour at the head

of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., June 21.

In Good Old Days

There was Charles K. Harris who used to make 'em weep with "Just Break the News to Mother," "After

the Ball" and "Always in the Way.

Of course, the picture wouldn't have

Days are Over, Jessie Dear," and also the liquid strains of "Down Where the Wurzburger Flows," back

Memories of 10 years ago when Every Little Movement Has a

Meaning All Its own" was waltzing its way across the country were brought back by the presence of Otto Harbach, who was also responsible for "Kid Boots" and Going Up."
The composers of another kind

were represented by Victor Herbert.

whose tinkling tunes have put over John Philip Sousa, the march king who wrote "Stars and Stripes For-ever," which did about 22

win the late war as anything else. "Yes," Sousa testified, "I have to

pay for my shoes and everything

else I buy, so why shouldn't the broadcasters pay me for my music? You say the radio people don't make any profit? Well, well, that's inany profit? Well, well, that's in-teresting. The radio people charge \$5 for a tube that costs them only

It also was shown that some

broadcasting stations are reaping profits on advertising—and so there you are.

Buffalo Con vial

SOUSA CONTEMPLATES

THIRTY-SECOND TOUR

81 cents to manufacture.

been complete without Harry Tilzer who wrote "When the Harvest

in the good old days.

The tour will continue until November 16, closing with two concerts in Greater New York, a matince at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House. The evening performance will be under the auspices of the Musicians' Club of New York,

of which Sousa is a member, and will be the occasion of the celebration of his seventies birthday. The Sousa tour will consist of

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composers like these get together. Left the marketing of songs. to right, are Victor Herbert, most popuar of all light opera composers; Irving famed Music Box Revue, and John twenty-one weeks, and will be con- Philip Sousa, imperial ruler over the

HARRIS REWING

These music masters are among the The tour will extend as far to the nundreds who are appearing before a

It isn't often that three world-famous charging radio is a ruining factor in

The association, representing nearly a hundred publishing concerns, claims Berlin, king of jazz and promoter of the that radio makes and breaks a big num ber almost over night. On the stand, many have testified that they have heard in one night the same tune played twenty or thirty times. This wears out the song before buyers are willing to purchase, the composers de-

John Philip Sousa still is America's "March King," and he's a thoroughly seasoned traveler, too. Word comes from the East that Sousa and his band will start upon their thirty-second annual tour June 21. The tour will continue until November 16, closing on that date with two concerts in Greater New York.



THREE MUSIC MASTERS. - Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio station right to broadcast conversed music.

AND SOUSA WAS RIGHT. Just how can a man protect the product of his brain from surreptitious use?

It used to be that a certain process of protection called copyright was extended to writers, composers or other folks who produce things from their gray matter. This prevented stealing from a book, manuscript or other form of composition.

Then came the radio. Then came broadcasting, by which one spoken word or song, or tone of a musical instrument can be multiplied infinitely. Therefore writers, composers and playwrights whose works once get into the clutches of a broadcasting station have no more control over them thereafter than they do over the waves of the sea. That is, they will not have if Senator Dill's bill becomes a law.

Of course, the authors, composers and playwrights are protesting against the children of their brains being thus cast adrift as waifs to be picked up by anybody and everybody. and the persons from whose brains they sprang be left bereft of their rightful return.

John Phillip Sousa, the noted musical composer, voiced the feelings of his compatriots on this question, when he said at a public hearing before a senate committee:

"The Radio Corporation of America gets money doesn't it? If they get money out of my tunes, I want some of 't. 'That's all."

And he was right.

Sact Lake City

PENSION FOR ME' SAYS SOUSA IF HITS

WASHINGTON, April 18 .- (US) -Music writers, old and new, apbeared before the senate patents committee to defend themselves painst Senator Dill's proposal to xempt radio broadcasting stations from copyright laws.

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SOUSA OPPOSES DILL BILL

Musicians Protest Senate Copyright Measure.

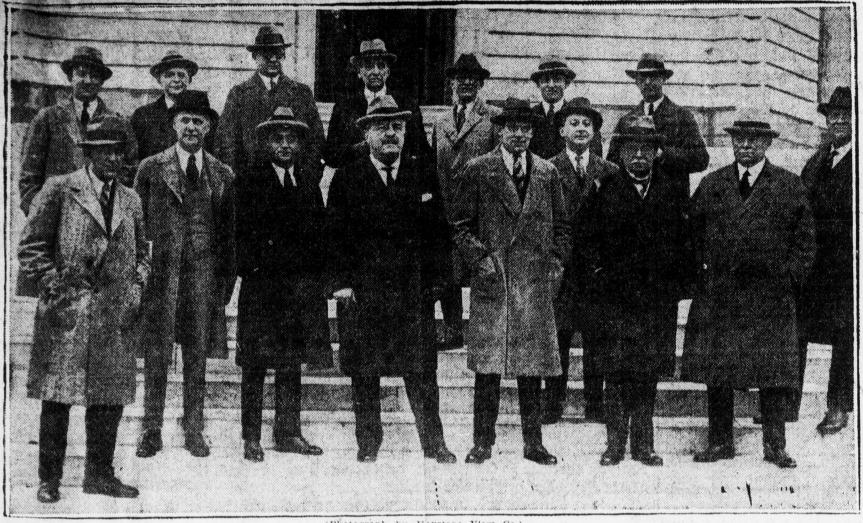
WASHINGTON, April 17 .- Composers, authors and playwrights appealed today at a senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Philip Sousa and Augustus Thomas were among those who voiced a protest against the measure.

"The Radio Corporation of America gets money, doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it. That's all."

He had a "secret" to tell the committee, Mr. Sousa continued, and that was that the whole era of "me-chanical music," by which he denominated phonographs as well as radio and other music-rendering machines, had meant loss to com-

pose's.

"My royalties in the days when sheet music was all that was sold used to run to \$60,000 a year." he added, "but they have never tuched that figure since."



(Photograph by Keystone View Co.) Notable Composers and Musicians Shown in this Group Which Appeared at the Hearing on the "Freedom of the Air" Radio Control Bill. In the Front Row, Third from Left, is Irving Berlin; Fourth, Victor Herbert; Seventh, John Philip Sousa; Eighth, Augustus Thomas.

Boston Post

SAY RADIO MUST PAY ROYALTIES

Composers and Song Writers Oppose Dill Bill in Senate

WASHINGTON, April 17.-Composers, authors and playwrights appealed today at a Senate hearing for defeat of the Dill bill, to release radio broadcasting stations from royalty imposition under the copyright laws.

SOUSA AND THOMAS OBJECT

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Injuring Song Writers

E. C. Mills and Nathan Burkan presented detailed argument for the Na-tional Society of Composers and Authors, Mr. Mills insisting that radio was keeping 10,000,000 people home daily, and thus depriving the creators of entertainment material from their former income sources.

"There aren't but two song writers I know who own their own homes and an automobile," Mr. Burkan asserted.

He cited the fight of his clients first to get cabarets and next to get motion picture theatres to pay royalties for use of their works. The radio was now in the same position he contended.

Mr. Thomas told the Senators to consider the spiritual element involved A songster's wrongs might be more important even "than the Farm Bloc, the grain question, or the price of Fords.' he insisted, because "upon these natural things you subsist, but by song you

Gene Buck, opening the hearing as president of the National Society, as serted that the value of a song to its maker was reduced 50 per cent by radio. Senator Dill, Democrat, Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr. Mills and Mr. Burkan said that for a period, radio might help but later it would impair the value of the song to the copyright owner. Bloomington, Ill 4/21

Prominent Song Writers Protest Radio Bill



Twenty-five famous composers, among whom were Victor Herbert, John P. Sousa, Irving Berlin, H. vol Tilzer and W. Jerome (left to right) left New York for Washington, D. C., to fight Dill Radio Bill providing free broadcasting of popular songs.

BROADCASTER WINS SUIT OVER MUSIC

Cincinnati Judge Decides Radio Program Is Not a Public Performance.

NOT UNDER COPYRIGHT LAW

Court Holds Claim of Remick & Co. Is Not Sustained by Intent of Congress.

CINCINNATI, April 23 .- A victory for broadcasting stations using musical numbers on which a copyright has been granted was won in the United States District Court here today when Judge Hickenlooper dismissed a petition filed to halt the broadcasting of such numbers without paying the holder of the copyright.

The suit was filed by Jerome N. Remick & Co., New York music pub-

ing receiving sets to receive a reproduction of the sounds broadcast.

"It must also be kept in mind that broadcasting stations are maintained throughout the United States by those who have no direct connection with the manufacture or sale of radio equipment solely for the advertising value of such broadcasting stations. A notable example of this is the station maintained by the United States Playing Card Company in Cincinnati; other examples are those stations maintained by newspapers at various points.

"In order to constitute a public performance in the sense in which we think Congress intended the words 'perform publicly for profit,' it is absolutely essential that there be an assemblage of persons, an audience so congregated for the purpose of hearing what transpires at the place of amusement. We simply feel that the rendition of a copyrighted piece of music in the studio of a broadcasting station, where the public are not admitted and cannot come, and its conversion into sound waves that are received in the homes of owners of receiving sets, is no more a public performance than the perforated music roll which is a reproduction of copyrighted music."

Composers to Appeal Decision.

Nathan Burkan, counsel for the Society of American Authors, Composers and Publishers, said last night that his organization had brought the Cincinnati suit in the name of the Remick firm and act applied. that the adverse decision would be promptly appealed. Mr. Burkan said he had ample ground for believing that a higher court would find in favor of

Remick & Co., New York music publishers, against the American Automobile Accessories Company of Cincinnati, a manufacturer of radio receiving sets and parts.

Judge Hickenlooper, in his opinion, said he did not think the rendition of a song in the seclusion of a broadcasting studio was a public performance within the intent of Congress in enacting the copyright law.

The Court said:

"These radio stations are operated for the transmission through space of intelligence and music. Such station is undoubtedly maintained for the purpose of stimulating interest on the part of the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the purpose of permitting the raceiving sets and instruments of defendants' manufacture and for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the purpose of acting the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertising the receiving sets and instruments of defendants' manufacture and for the public for the purpose of advertise that the public for the purpose of advertise that the public for the public for the purpose o

a decision rendered by the highest court some time ago that where a talking machine record or a perforated roll for a player piano was rendered in a coinoperated machine, such rendition was a public performance for profit and therefore the musical compositions so rendered came under the specific protection of the copyright act."

Evidence that music publishers as well as composers are determined on a vigorous fight to prevent the "pirating" of their works by broadcasting stations was furnished recently when such men as Augustus Thomas, Irving Berlin, Ellis Parker Butler, Victor Herbert, John Philip Sousa and other prominent authors and composers protested before the Patents Committee of the Senate against passage of the Dill bill which would allow broadcasting stations to use copyright compositions without paying royalty. At that time it was argued that radio broadcasting had brought a 50 per cent, drop in a year in the composers' royaltles, while they received no revenue to compensate them from the radio firms.

Mr. Burkan on the occasion of that

revenue to compensate them from the radio firms.

Mr. Burkan on the occasion of that appeal to the Senate and again last night in discussing the Cincinnati case, said that the song writers would win their fight, just as they had won in the end against hotels and restaurants which tried to entertain patrons by playing and singing their compositions without paying royalties. In that dispute the courts finally held that such performances were for public profit and hence the protection of the copyright act applied.

Most Widely Known Songs John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to; trace their tunes to ancient folk songs

Boston Secreta

JUSA WANTS PART OF 'TUNES' PROFIT

At Radio Hearing, Says Machine Music Injures Composer

WASHINGTON, April 17-Composers, authors and playwrights, appealed today at a Senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Philip Sousa and Augustus Thomas were among those who voiced a protest

against the measure.

"The Radio Corporation of America "The Radio Corporation of America Mr. "The Radio Corporation of America gets money; doesn't 41?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it. That's all." He had a "secret" to tell the committee, Mr. Sousa continued, and that was that the whole era of "mechanical muster" by which he denominated plans. sfc," by which he denominated phonographs, as well as radio and other music rendering machines, had meant loss to

composers "My royalties in the days when sheet music was all that was sold used to run to \$60,000 a year," he added, "but they have never touched that figure

E. C. Mills, and Nathan Burkan presented detailed argument for the Na-tional Society of Composers and Authors, Mr. Mills insisting that radio was keeping 10,000,000 people home daily, and thus depriving the creators of entertainment material from their former income sources.
"There aren't but two song writers

I know who own their own homes and an automobile," Mr. Burkan asserted. He cited the fight of his clients first to get cabarets and next to get motion picture theatres to pay royalties for use

of their works. The radio was now in the same position, he contended. Mr. Thomas told the senators to consider the spiritual element involved. A songster's wrongs might be more important even "than the Farm Bloc, the grain question, or the price of Fords," he insisted, because "upon these material things you subsist, but by song you advance."

Gene Buck, opening the hearing as president of the National Society, asserted that the value of a song to its maker was reduced 50 per cent. by

Senator Dill, Democrat, Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr. Mills and Mr. Burkan said that for a period, cadio might help but later it would impair the value of the song to the copy-

RADIO AND THE COPYRIGHT

Obviously, the argument of the proadcasters is that the radio is an invention for which the writers of words and music deserve no credit. Hence their claim in support of the Dill bill, giving permission for the broadcasting of copyrighted music, is that they have the same right to sing over a radius of 300 or 1,000 miles and more as the individual has to sing over a radius of 200 feet.

Yet the composers and authors put p a very good argument of their wn at the hearing before the senate atents committee. John Philip busa, whose feelings about "canned music" have been well known ever since he invented the phrase, was able to present his views anew. He declared among other things that his royalties on the sale of sheet music, which used to run as high as \$60, 000 a year, have steadily gone do in recent years. He can ha blame all of that to the radio ever. Victor Herbert was m cific. "I have heard one of my compositions," he told the committee, "played eight or nine times in one night over the radio. They play and play that ad nauseam. How can you expect anybody to buy it in printed form?"

It is not difficult to realize, followiig arguments like this, that there is more involved in this question than merely the extension of the voice. There is a question of publication. The copyright law forbids the reprinting in any way, for sale or gain, of copyrighted music. The reproduction of music on the radio is reproduction for gain, for the main aim of the broadcasting station is to promote the sale of radio instruments and appliances. Publishers of music as well as composers have a concern in this. Establish by such an instrument as the Dill bill the precedent that radio publication is allowable, and we need not expect the thing to stop with music. It is a question that needs to be settled on some better basis than commercial interest.



(By Pacific & Atlantic)

Twenty-five famous composers, among whom were Victor Herbert, John P. Sousa, Irving Berlin, H. von Tilzer and W. Jerome (left to right) left New York for Washington, D. C., to fight Dill Radio Bill providing free broadcasting of popular songs. opyright: 1924



THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Irving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.

STRONG PLEA MADE FOR SONG WRITERS



JOHN PHILLIP SOUSA.

John Phillip Sousz, famous band conductor, is one of many com-posers, authors and playwrights who appealed yesterday to the sen-ate to defeat the Dill bill, which provides that radio broadcasting stations shall not pay royalty for music. Mr. Sousa bases his plea on the grounds that the Radio Cor-poration of America is a commeral institution and that it is not en-tled to his music free of charge.

RADIO HITS COPYRIGHTS

HE royalties of song writers have been seriously affected by the radio and because of this such well-known authors as Irving Berlin, Harry Von Tilzer, Victor Herbert and John Philip Sousa have made protest at Washington that the Dill bill should be amended to require the pay. ment of fees to the composers of music used in broadcasting.

Before the Senate patents committee they declared that radio had reduced by half or more their incomes from the sale of sheet music. Naturally the sale of music in printed form has been cut into when the lyrics are sent out free through the air to all who may "listen in."

Broadcasting includes much advertising that is paid for. It is sandwiched in with the entertainment which holds the "listeners in." Without the entertainment the broadcasting would fall flat and so it is no more than fair that those who provide the entertainment or originate it should be paid for their efforts and that the copyright for song, story or play should apply to

radio reproduction.

SONG WRITERS SAY THEY WON RECENT WAR

Composers Appear in Wash-height when there's a war? ington Against Dill Bill; Buck answered, in an earnest voice. Exemptions.

By International News Service.

Washington, April 18 .- Wallop "Tin Pan Alley" by exempting the radio from song copyright restrictions, and the United States is as good as licked in the next war, Gene Buck, president of the American Society of Composers, Authors and

Who whoops up the public

Against Radio Copyright And, when he said it, all the potentates and monarchs and satraps Exemptions. There was Irving Berlin, who wrote "Alexander's Ragtime Band."



-Underwood & Underwood.

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ties

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FIGHT FOR ROYALTIES ON RADIO MUSIC-A delegation of New York playwrights, authors and song writers went to Washington this week to appeal to Congress for legislation compelling radio broadcasters to pay royalties for broadcasting their works. Here are seen, from left to right, Victor Herbert, John Philip Sousa and Irving Berlin.

The First Reader

Religion That Pays. =

are really prize novels. One should pher's Stone." never be led astray by an announcement on the jacket that this book took the cake at the Elmira County fair. terest a religious-minded reader more Thus a reviewer might spend most of intensely than any other. It interests his reading hours hammering away at me mainly as a reviewer, for it offers the prize-novel shipments that come proof that a tract can be novelized out of France every year. Judging and have the great breath of humanity from the number of such books ar- blown into it. I do not know whether riving from Paris throughout the it is great fiction, but "The Philoscourse of the season, one might twist opher's Stone" finds Knut Hamsun lrvin Cobb's) jest and say that John calling it a great achievement, and Philip Sousa, if ranged longside a he is qualified to judge. French notion medalist, would seem Mr. Larsen certainly owed Mr. by contrast practically naked. It Hamsun the cigars after he received seems that in France each novelist is the \$14,000. This novel cor awarded at least one sack of gold from the earth much as does "Growth medal flour for each manuscript ac- of the Soil." It also holds up the cepted, and all because the American reviewers will treat them seriously.

Thus when J. Anker Larsen is noticed as having won the fabulous Gyldendal prize for the best novel entered in competition with other "The Philosopher's Stone" turns his Danes and Norsemen, one has a lifesized picture of Mr. Larsen bringing theological contemplation. home the can of herring. But the thing transcends this, because the prize amounted to \$14,000 and is said to be the richest booty ever received for a prize manuscript. Everything considered, 70,000-krone prizes are not hanging on trees in the State of

Denmark. "The Philosopher's Stone," the novel in question, is not a long story, if one judges by the Scandinavian standard. Yet, in its 375 pages of tightly-knit stuff it seems to hold the maximum number of scenes and characters. The author never once demands that the reader be interested in his characters, so long as he is interested in the themes. Religion is Mr. Larsen's central theme. He uses two young men, protagonists of wholly different types, who will bear the pall of the novelist's spiritual body. In their subjective burdens the author manages to include most of the religious unrest prevading the world. Bishop Manning or John Roach Straton or Mrs. Besant-and a vast number of others besides-will

It is a paradox that few prize-novels | find their riddles in "The Philoso-

"The Philosopher's Stone" will in-

same analogy of things rooted in the soil, for it requires a great amount of puzzling and watching to see the thing through.

Time after time in sweeping his tremendous canvas the author of back on his reader and begins his are times when the book's pulse is very low indeed, and a mirror held before the mouth is returned prac-

tically without traces of moisture. Yet the early scenes of this book and a great many others later on are magnificently done. The method forbids the author's wasting time upon the physical attributes of his characters. He is all eagerness to turn their minds inside out and to dump the spiritual contents into the market place for public appraisal. But he often forgets his theme and sets about breathing life into his fo'k -bits of farm and town life, of adolescent carnality, of mature disillusionment and such like-he has the reader held thrall again for another 25 pages of religious reading matter.

He has put the thing together so carefully that when one is done with "The Phi'osopher's Stone" one only then perceives the enormous horizon of religious unrest traversed. It really is a novel worthy of a great prize. Whether you will say it is worth three dollars in Mr. Knopf's fine volume depends entirely upon how easily you obtained the three dollars. LAURENCE STALLINGS.

Buck, who wrote the score of the last five Zeigfeld Follies and has been glorifying the American girl with his tunes for 15 years, had the committee under ether. No one interrupted him. He went on:

"There is no greater service being performed than that of popular song writing. It is stimulating to the public morale. There is no more conseientious servant of the people than the song writer, the musician and the actor. They work for you so that you hear their work from he

Publishers, Thursday told the senate patents committee, when he appeared to oppose the Dill bill,

Who whoops up the public shook his head. To him, Carolina never would be the same again in

morale? Buck asked the committee.
Who keeps public courage at a zippy height when there's a war?
"Gentlemen, it's the song writer,"
Buck answered, in an earnest voice.
And, when he said it, all the said it, all the same again in the morning if the Dill bill passed.

John Phillip Sousa, who practically won the last two wars with the Stars and Stripes Forever, sighed. Victor Herbert, the comic opera genius, nodded assent to Balek's remarks.

Irving Berlin's doleful countenance

Buck's remarks.

Irving Berlin's doleful countenance plainly showed he could write nothing like "Oh, How I Hate to Get Up in the Morning" for our next war, if his initiative were stifled by lotting the radio tap his pocket.

MORE FAMILIAR WITH MUSIC THAN WITH POLITICS Well-known composers who appeared before a Senate committee to protest against the bill which would allow the broadcasting of copyrighted music without royalties. Left to right are: Irving Berlin, Jerome Kern, Victor Herbert, Gene Buck, John Philip Sousa, Harry von Tilzer and Charles K. Harris. (Times Wide World Photos.)

A Music-Maker's Complaint

John Philip Sousa, America's best known band conductor, headed a delegation of authors, playwrights and composers who protested to the senate committee the other day against the passage of the Dill radio measure. The artists made it clear that they are opposed to the spread of radio as a medium of entertainment on the grounds that it is destroying a demand for their art and reducing their earning capacity.

Mr. Sousa informed the committee that the era of mechanical music. which he described as the phonograph, the radio and other music rendering machines, had ushered in lean years for the composers as well as the artists who interpret their products with the human voice and popular musical instruments. He pointed out that before the age of the phonograph, his productions had netted him as high as \$60,000 a year in royalties. Since the advent of the phonograph his compositions had brought him nothing like that amount. And another artist, supporting his argument, declared that to his personal knowledge there were only two composers in the country who owned their own homes and enjoyed the pleasure of an automo-

We didn't know the music-creating profession was in such a sorry plight. Furthermore, their complaint seems incredible. Statistics do not hear More musical instruments, including pianos and other kinds of music-producing devices, are being sold today than ever before. Their sales have increased in a far greater proportion than the population. The coming of the phonograph and other music-rendering machines seems to have stimulated the taste and enlarged the demand for music served in the oldfashiond way.

What probably has happened to curtail the earnings of the tune-creators, playwrights and the like is congestion in their field. When John Philip Sousa was making \$60,-000 a year off his tunes, he about had the entire field to himself. Now he has hundreds of competitors turning out band music and trying to supply the trade. We would rather believe that it is incense competition

as among themselves, not detraction because of the radio or phonograph, that has brought hard times to the music-creators. And it might be John Philip is not giving enough serious thought to jazz tunes which seem to have a peculiar and irresistible appeal to his countrymen at this particular time. "Blues" music seems to charm and thrill where heavy and prolonged marches get no

Radio Ruining Song Writing Profession, Say Composers Advocating Copyright Law

Militarpee Sentent 4/8

By Associated Press. WASHINGTON, D. C .- Composers, authors and playwrights appealed on Thursday at a senate hearing for defeat of the Dill bill to release radio broadcasting stations from royalty imposition under the copyright laws. John Phillip Sousa and Augusta Thomas were among those who voiced a protest against the measure.

"The Radio Corporation of America." gets money, doesn't it?" queried Mr. was keeping 10,000,000 people home Sousa, in a brief exposition of his po- daily, and thus depriving the creators sition. "If they get money out of my of entertainment materially from their tunes. I want some of it, that's all."

He had a "secret" to tell the commitn tee, Mr. Sousa continued, and that was

r that the whole era "mechanical music," by which he denominated e phonographs as d Well as radio and other music rendering machines, s had meant loss to composers.

"My royalties in days when sheet music was all that was sold used to run to \$60,000 a year," he added, "but they have touched that figure since.

E. C. Mills and Nathan Burkan

Band Composer

Wants Share in

John Phillip Sousa Joins in

Protest Against Bill to Lift

Royalty Law in Broad-

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Radio Profits



presented detailed argument for the national society of composers and au-

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"There aren't but two song writers I know who own their own homes and an automobile," Mr. Burkan asserted.

He cited the fight of his clients first to get cabarets and next to get motion picture theaters to pay royalties for use of their works. The radio was in the same position, he contended.

Mr. Thomas told the senators to consider the spiritual element involved. A songster's songs might be more important even "than the farm bloc, the grain question, or the price of Fords," he insisted, because "upon these material things you subsist, but by song you advance.

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period, radio might help but ater it would impair the value of the

song to the copyright owner.

Buck estimated the annual sales of all branches of music aggregated \$600,000,000, and asserted the value of a song to an author had been decreased 50 per cent as a result of radio distribution. "If heard in a theater," the witness

said, "it leads to purchase of copies of the song, or records or music rolls but if heard over the radio, it doesn't Radio, he said, was taking the place of phonographs "and we draw royal-

Chairman Ernst called attention to one song, sales of which had increased

tremenduously after it was broadcast. "But that was a good song," explained Mr. Buck. "I mean it had good points outside of any radio ap-

E. C. Mills and Name presented detailed argument for the national society of composers and authors, Mr. Mills insisting that radio was keeping 10,000,000 people home daily, and thus depriving the creators of entertainment material from their former income sources.

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Value Cut by Radio.

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Yesterday's horrors are nothing to musicians in expressing their opinions of

THE ETUDE has received expressions from many musicians in the world as to the greatest masterpieces of all time. About twenty-five submitted state ments. Each mentioned ten masterpieces. Germany nearly always led by a tremendous majority.

Six Americans testified. CARPENTER gave Germany but three masterpieces with three for Russia, two for France, one for England and one for Poland. Then came EDDY with seven for Germany, and FOOTE with nine for Ger many, and SAMAROFF with ten for Germany, and SPALDING with nine for Germany, and Sousa with three for Germany arl one for America-his own Stars and Stripes Forever! The Belgian, Courboin gave Germany more than any other country. The French man, D'INDY gave eight to that country whose Rhineland France occupies. The Russian, HAMBOURG gave seven to Germany. The Pole, Hofmann, gave eight, as did the Englishman, LEMARE. Even Puccini, the Italian, declared that of ten, five must be accorded to Germany. Die Meistersinger, by Rich ARD WAGNER, was mentioned most

There were three American compe sitions suggested: Kelly's Paradise Lost, which was listed by EDDY; Sou-SA'S Stars and Stripes Forever, that was listed by Sousa; and Suw inec River, which was declared by GALLI CURCI to be the greatest folk song meloly in the world.

Here is an interseting point: rew, ch, so very, very few of the masterpieces mentioned by these modern muties from the records, but none from scians sprang from the souls of modcan composers. The vast, vast majority were familiar to the thousands of music lasses who died in the War Between the States.

HIGH PLACE TO GERMANY.

Music makes strange bedfellows. masterpicces.

> To the contention that broadca A ing helps the sale of songs, the ed posers return a flat negative. The assert that in tens of thousands homes where the piano or phonograph was formerly played, the inmates now tune in on the radic. The result is a heavy drop in the sale both of sheet music and phonograph records. Frequently a popular piece of music will be given a half dozen times an evening by different radio stations, so that the listeners are too

Charges for Broadcasting. Embattled meledy writers, led VICTOR HERBERT, Sousa and IRVI BERLIN, appeared on Thursday fore a Senate committee. They in arms against the Dill bill, wh would exempt radio stations fr the payment of royalties on th songs. They naturally stand t upon the principle of copyrig which is that the public should ward the creative artist, through distributor, for whatever of wares it consumes. New meth of distribution do not alter this pr ciple. The dramatist is entitled charge for each performance. author for each sale of his book, scenario writer for every appearal of his movie on a thousand screens. We have a fresh means of distribut-

ing the fruit of a man's brain but

The arguments presented against

payment are twofold. It is urged

that radio stations charge the audience nothing, though it costs \$150,-000 a year to maintain a good broad-

casting center. They pay nothing to the hundreds of musicians whe broadcast for them. Why timen. should not the song writers make?

free contribution? In the second

place, it is said that indirectly the

composer will reap a generous re-

ward. The publicity given to meri-

torious songs will create a wide

market. An analogy is furnished by

the serialization of novels. Publica-

tion of Du MAURIER'S "Trilly" in

magazine form did not hamper its

book sale but enormously increased

he still deserves his wage.

tired of it to buy the score. Maximum sales have dropped from millions to hundreds of thousands. This is a question of fact which the testimony of music dealers should

quickly settle. As for the supposed "free" basis

of radio broadcasting, that is an illusion which deceives few; and the conviction is growing that the basis is bad and needs reform. The "adio equipment manufacturers maintain stations because they stimulate the demand for sets; contributions are made by business firms because the advertising pays; and singers and musicians give their services because the publicity has a cash value. Moreover, the programs thus furnished fall far short of the possibilities. Radio broadcasting cannot be made a fine art until large sums of money are spent to obtain first rate talent. and hit or miss methods are discarded for a dependable foundation.

How the basis can be changed is a difficult problem. One solution would be to follow the British example. Radio there has been made a monopoly under government supervision, with just enough stations; and a license fee for every receiving set provides funds for really admirable programs. An alternative solution may be found in the development of wireless inventions so that a radio station can restrict its services to holders of a special instrument whose fees would pay for adequate entertainment. It is plain that broadcasting, which is still in its infancy, dating only from 1921, will undergo a rapid development under the demands of millions of patror The insistence of composers and a. thors upon royalty charges may a contribution to this development

MUSIC COMPOSERS FIGHTING FOR LIFE

Telf Congress Unregulated Broadcasting Will Ruin Their Business.

Washington, April 17 .- (United Press.)-Widely known music composers invaded the Senate patents committee today to protest against enactment of the Dill bill permit-

committee that passage of the Dill measure will "ruin" their business. The composers contend that people who otherwise would purchase their compositions would not do so if radio stations were permitted to broad cast them for nothing.

A delegation of broadcasters ad-

vocated passage of the Dill bill at hearings a week ago. They said no charge was made for broadcasting and contended that they should not be forced to pay royalties on music sent through the air.

enactment of the Dill bill permitting broadcasting of copyrighted music without payment of the usual royalties.

Headed by John Philip Sousa, the march king Irving Berlip and Harry Von Tilzer, authors a many popular hits, the composers told the

A FULL OUTLINE OF MUSIC CONTROVE

(Written for the Times-Star radio section by E. O. Mills, chairman of the Music Publishers' Protective association.)

In the present controversy between some of the broadcasting stations and some of the composers, authors and publishers of music, as to the right of the former to use the copyright music of the latter without first securing a license from the copyright owner so to do, there is so much of very great, interest to the "listeners in" that the issue should be clarified.

The Constitution of the United States authorized Congress to grant copyright to authors and composers. Congress has, from time to time, enacted laws granting such copyright for a limited period, to creators of original literary and musical

works. The copyright in a musical composition covers four rights, viz., the right to print, reprint, publish and vend printed copies of the work; the right to arrange, rearrange, adapt and franslate it; the right to mechanically reproduce, as in the form of a phonograph record or player piano roll, and, the right to publicly perform for purposes of profit.

The present controversy involves the last-named right, and the position of the parties is clearly defined along the following lines:

The American Society of Composers, Authors and Publishers, an organization composed of many of America's foremost musical interests, and including such men as Victor Herbert, Irving Berlin, John Philip by the broadcasters, they, the music forming rights" equity of the copy-Sousa, Charles K. Harris, Jerome men, are entitled to a share of that right holders. It also claims that Kern, Harry B. Smith, Oley Speaks, profit. Frederick Martens and others of like standing, represent the owners of musical copyrights and the producers of musical works, and the National Association of Broadcasters represents some seventy or more of the broadcasting stations, of which is being seriously affected, and that there are about five hundred. Neither organization represents all of the interests on either side.

The organization representing the musical interests contends that the broadcasting of a musical work is a "public performance" thereof, within the intent and meaning of the law, even though at the time the last copyright law was enacted, in 1909, broadcasting, as now practiced, was not dreamed of. The music men therefore claim that before a broadcasting station may lawfully perform a copyrighted musical composition it must secure the consent or license of the owner of the copyright.

Such license is procurable, at fees per station running from \$200 to \$5,000 per annum, from the American society, and conveys the right to the licensed station to publicly perform all of the works of all of its mem-

In defense of their position the music men claim that their works are being used for "purposes of profit"-advancing the argument that the broadcasting stations, involving large investments for installation and maintenance, would not be operated by business organizations, such as department stores, radio aparatus manufacturers, newspapers, etc., except for good business reasons, with profit, either in the form of advertising, good will, resulting sale of apparatus, or something of that sort, as the objective.

They point out that the broadcasting station is the actual competitor of the dance hall, the theater, the cabaret and all places of public



A delegation of composers of music descended upon Washington to protest against the Dill bill, which would permit the broadcasting by radio of copyrighted music without payment of royalties. The delegation, left to right, consists of Irving Berlin, Jerome Kern, Victor Herbert, Gene Buck, John Philip Sousa, Harry Von Tilzer and Charles K. Harris.

widespread and universal use that their other sources of revenue, as from the sale of sheet music, phonograph records and player-piano rolls. even though broadcasting may advertise an individual composition for the general field of music, it is doing nothing of benefit.

license fees for the right to publicly broadcasters opposes the stand of perform their works, the broadcast- the music makers, and claims that ing stations should do likewise; and the broadcasting of music is of enorthey make the point that if their mous advertising value and that this works are used for purposes of profit service should compensate the "per-Further, the makers of music al- fomance" within the meaning and inlege that radio has come into such tent of the law, and that the broadcasters do not broadcast for "purposes of profit."

The law specifically provides that if the performance is not "for purfore depends upon whether or not lic was not admitted and did not

amusement, and, as such places, pay The organization representing the broadcasting is done "for purposes of profit," and whether or not it really constitutes a "public performance.

Two cases have been tried, both of them in United States District courts. The first, in the district of New Jersey, in which the court sustained the position of the society, in the case of a department store which operates a broadcasting station, on the two points-that the performance was a "public performance," and that it was "for purposes of profit.

The second case, tried on April 23rd in the United States District poses of profit," no license is re-quired and no fee may be collected tion of the society, the court ruling by the copyright owner, and the legal that broadcasting did not constitute rights of the parties at issue there- a "public performance," as the pub-

have access to the studio from which the broadcasting was done.

The first case was not appealed; the second case is to be, and will, no doubt, be carried up to the Supreme court for decision.

The principal difficulty seems to be that the increasing expenses of operating broadcasting stations confronts those who operate them with some very serious questions. Receiving no revenue from the beneficiaries of the service-the "listeners in"-and facing constantly increasing costs, it is becoming doubtful if the operation of the stations will be for long justified upon the basis of returns to the operator only in the form of "good will" or "advertising."

There is a widespread sentiment against the broadcasting of straight advertising matter, so the broadcasting stations are shut off from revenue which might possibly be secured by selling their "time in the air," partially at least, to advertisers. There seems also a widespread opposition to any proposal that the radio audience shall assume any obligation to pay the broadcasting stations for programmes and service rendered.

Union musicians are becoming restless at the continued expectance of broadcasting stations that their services shall not be paid for, and the organized actors, legitimate and vaudeville, have likewise decided not to broadcast unless their services are paid for. Organizations of concert artist managers are adopting resolutions forbidding broadcasting by operatic and concert stars unless they are paid for such work, and these restrictions upon the rendition of free services are gradually shutting radio off from desirable talent and lowering the merit of programmes. This condition-will undoubtedly grow more and more serious.

In the meantime, the people of this country have invested already more than \$300,000,000 in receiving apparatus and are now investing in it at the rate of nearly a million dollars a day, with no assurance of meritorious programmes, and, in fact, every reason to believe that programmes will depreciate in quality until a way is found to finance the employment of professional talent of the better grade.

Various suggestions have been made, but the right one has not yet come forward. In England the operation of broadcasting is supported by a tax upon receivers; in Australia, stations send on special wave-lengths to locked sets that pay for their programme service; and in both countries owners of musical copyrights are paid by the stations for the use of their copyrighted works, which is also the situation in France. Italy has not determined upon her policy as yet, and in Canada the copyright law has been recently amended to include broadcasting as a "public performance."

The crux of the problem is to find a method of financing the operation of broadcasting; until this is done it would be an admitted hardship upon the broadcasters to increase their already heavy expense; yet, the music men contend that they are not justly to be deprived of their rights pending some arrangement by the broadcasters that will solve the problems of the latter. They point out that they have already waited more than two years for the broadcasters to do something, and that, in the meantime, broadcasting is not only, by too frequent repetition and playing of their works, destroying the public market, but as well depriving them of revenue through the receiving sets replacing use of the piano, phonograph and musical works in the homes of the country.

Prominent Song Writers Protest Radio Bill



Twenty-five famous composers, among whom were Victor Herbert, John P. Sousa, Irying Berlin, H. von Tilzer and W. Jerome (left to right) left New York for Washington, D. C., to fight Dill Radio Bill providing free broadcasting of victor and W. Jerome (left to right) left New York for Washington, D. C., to fight Dill Radio Bill providing free broadcasting of victor and vict viding free broadcasting of popular songs.

Sousa's Next Tour Begins June 21

Lieut. Com. John Philip Sousa, the celebrated bandmaster, has completed his plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21. The tour will continue until November 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club of New York, of which Sousa is a member, and will be made the occasion of the celebration of his seventieth birthday. The Sousa tour this coming season will consist of twenty-one weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the south as Memphis. The organization again will consist of 100 bandsmen and about a dozen soloists.

Sousa concluded his thirty-first annual tour on March 8, after making his fourteenth transcontinental journey on an engagement which extended over a period of thirty-two weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washington, Long Island, where he is at work upon the original compositions and the arrangements which will be included in his programs for the coming season.

At the Palace Manager Rogers has gone in for surprise stars and headliners, and at every performance from to-day the Palace show will be augmented by some interesting act or headliner not on the bill. The N. V. A. is so popular that the important ones of the stage make it a point each season to donate their services during N. V. A. Week. Eddie. Cantor was the first to volunteer this year. At the Hippodrome Mark Luescher has framed up an attractive special stunt by arranging with the new act called "Jerry and Her Baby Grands" to augment it at every performance with one of the famous popular composers who will play or sing or both. (John Philip Sousa, Fred Stone, Irving Berlin. Frank Tours, Harry Tiernes, Sivio Hein, Jerome Kern, Victor Herbert and others will appear on this oc-

Truly American Music.

Probably one should list amon these sources of special research the two concerts given last November by John Philip Sousa and his band, since there certainly is no more truly American music development than that for which the little March King has been so splendidly responsible for the past

forty or more years.
Since, happily, there has come to be a really close comity in things musical between St. Paul and Minneapolis; since one sees scores of persons from one city at the important concerts given in the other, throughout the season, this summary proposes to take account of the events in the University series as well as those occurring in St. Paul. Which brings recollection that four distinguished string quartets have contributed to the musical sum of things in most interesting fashion. Recollection gives first place for general charm, beauty, and technical brilliancy to the London String quartet, but remember gratefully the ministrations, as well, of the Flozaleys, the Lenox group, and Mr. Verorugghen's own quartet.

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"The Radio Corporation of America gets money, doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it. That's the composers of the old school

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"My royalties in the days when sheet music was all that was sold and a delightful little speech, used to run to \$60,000 a year," he added, "but they have never touched that figure since."

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Mills said the radio is keeping 10,000,000 people at home. "It can't come, with clean hands," he said, "until the radio audience pays a just—but it will be nominal—price for its entertainment."

Taft Will Present

and MUSIC

- By WILLIAM MOORE

It was a braw, bricht nicht at the National Press Club. From the windows of the headquarters of the organization in the Allbee Building floated strains of music the like of which will probably never be heard again in this neck of the woods.

Here is the why and wherefore:

A score or more of international. known ly known composers, including not only sang but played all the names which are bywords in many accompaniments. American families, assembled in the National Press Club last night to do homage to the Fourth Estate radicals and we would like to hear by giving a program of music the famous descriptive piece, "The ranging from the sentimental ballads of a generation ago to the Conrad was informed that the snappy, futuristically colorful jazz orchestra was not prepared to tackle

pression such a galaxy of com-posers made upon the enthusiastic and grandchildren.

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Playwrights and Creators of Music Insist Upon Payment of Royalties.

JOHN PHILLIP SOUSA TELLS OF HIS LOSSES

Augustus Thomas, in His Plea. Places Songs Above Necessities of Life.

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THREE MUSIC MASTERS. - Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

MUSIC COMPOSERS ENTER PROTEST

At Dill Bill That Is Urged by Radio Fans.

WASHINGTON, April 17 .-- Widely known music composers invaded the Senate patents committee today, to protest against enactment of the Dill bill to permit broadcasting of copyrighted music without payment of the usual poyalties. Headed by John Philip Sousa the March king, Irving Berlin and Harry VonTilzer, authors of many popular hits, the composers told the committee that passage of the bill measure will "ruin" their business

The composers contend that people who otherwise purchase their compositions, would not do so if radio stations were permitted to broadcast them for nothing.

A delegation of broadcasters advocated passage of the bill a week ago. They said no charge was made for broadcasting, and contended that they should not be forced to pay royalties

F. Prohaska, solo alto - clarinet with Sousa's band during the past four years is visiting his old friend Wm. S. Owen, conductor of the Temple Band, for a few weeks. Mr. Prohaska is quie an interesting personality. He las travelled extensively and has visited every corner of the glob.

Instruments Not Sociable

Band instruments have personal pecultarities all their own, says John Philip Sousa in Farm and Fireside. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed.

Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

That such prominent compos as Irving Berlin, Victor Herb John Philip Sousa and Harry Tilzer have declared before Senate Patents Committee their incomes from the sale of music have been reduced by 50 cent. or thereabouts since the vent of the radio.

CORDECTON



THE FOLLOWING PAGE (S)
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Cast your eye for a moment on this list of musical celebrities, and you will appreciate at once the im-pression such a galaxy of composers made upon the enthusiastic journalists;

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He had a "secret" to tell the committee, Mr. Sousa continued, and that was that the whole era of "mechanical music," by which he denominated phonographs as well as radio and other music rendering machines, had meant loss to composers.

"My royalties in the days when used to run to \$60,000 a year," he added, "but they have never touched that figure since."

E. C. Mills and Nathan Burkan presented detailed argument for the National Society of Composers and Authors, Mr. Mills insisting that radio was keeping 19,000,000 people home epriving the creators

Washington, April 17 .- Composers, of entertainment material from their

"There aren't but two song writers of the Dill bill to release radio I know who own their own homes broadcasting stations from royalty and an automobile," Mr. Burkan as-

He cited the fight of his clients first to get cabarets and next to get motion picture theaters to pay royalties for use of their works. The radio was now in the same position, he continued.

Mr. Thomas told the senators to consider the spiritual element involved. A songster's writings might be more important even "than the farm bloc, the grain question, or the price of Fords," he insisted, because "upon these material things you subsist, but by song you advance."

Gene Buck, opening the hearing as president of the national society assheet music was all that was sold serted that the value of a song to its maker was reduced 50 per cent by

Senator Dill, Democrat, Washington, in defending his bill, argued that to the contrary, the radio use of a song might popularize it. Mr. Mills and Mr. Burkan said that for a period, radio might help but later i would impair the value of the song



THREE MUSIC MASTERS. - Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

MUSIC COMPOSERS ENTER PROTEST

At Dill Bill That Is Urged by Radio Fans.

WASHINGTON, April 17 .-- Widely known music composers invaded the Senate patents committee today, protest against enactment of the Dill bill to permit broadcasting of copyrighted music without payment of the usual royalties. Headed by John Philip Sousa the March king, Irving E. C. Mills and Nathan Burkan G Berlin and Harry VonTilzer, authors presented detailed argument for of many popular hits, the composers told the committee that passage of the bill measure will "ruin" their business.

The composers contend that people who otherwise purchase their compositions, would not do so if radio stations were permitted to broadcast them for nothing.

A delegation of broadcasters advocated passage of the bill a week ago. They said no charge was made for broadcasting, and contended that they Mr. Thomas told the senators to I should not be forced to pay royalties

> F. Prohaska, solo alto - clarinet with Sousa's band during the past four years is visiting his old friend Wm. S. Owen, conductor of the Temple Band, for a few weeks. Mr. Prohaska is quie an interesting personality. He las travelled extensively and has visited every corner of the glob.

Instruments Not Sociable

Oli

Yo

Band instruments have personal pecultarities all their own, says John Philip Sousa in Farm and Fireside. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel.

The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed.

Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

That such prominent composers as Irving Berlin, Victor Herbert, John Philip Sousa and Harry Von Tilzer have declared before the Senate Patents Committee that their incomes from the sale of sheet music have been reduced by 50 per cent. or thereabouts since the advent of the radio.

What Is the Solution?—New England Managers See Menace to Concert-Giving in Broadcasting by Radio



VERCROWDING of the concert field and the competition of the radio are factors in a bad music season in New England, according to local managers. Reports received in MUSICAL AMERICA's investigation of the present state of the concert business indicate that although the general problems throughout the country are similar, each section, like New England,

has its special issues.

The present inquiry, which has for its object an open discussion of all problems facing the concert manager, began with the publication of an article in the issue of March 15. This is the sixth in the series. The first outlined the program of the inquiry and discussed in general the major problems which are prevalent in many sections of the country. In the two following articles the New York managers presented the situation from the selling end. Answers to their statements have been coming in to the office of Musical America in great numbers. The opinions of the Baltimore managers were presented in the fourth article and last week the situation in Boston and New England was outlined, and the discussion of matters affecting the latter field is here continued.

Boston, in a peculiar situation because there are both local and national managers in the field, has had more concerts this season than it could absorb. At least this seems to be the consensus of opinion. With great competition came the demand for artists with names.

The menace of the radio seems a real and pressing problem in New England. The small towns and the great rural population form an enthusiastic radio public. The result has been evident in the falling off in concert attendance, the managers say. People will not travel for miles and pay to hear a concert when they can sit at home and "tune in."

Boetje Sees Too Many Concerts

Joseph Boetje, manager of the Boston Orchestral Players and resident manager in Boston, believes there is no lack of musical interest in the country. "There have been," he said, "decidedly too many concerts, far more than the musically intelligent public can absorb. Artists, too, are many and regrettably too few that are good. There are those asking fictitious prices for their services who later accept offers at a much lower figure, thereby misleading the public.

"In regard to 'civic music,' which is purely educational, the manager cannot carry out the preconceived idea of committee members or local musicians. Their thoughts often run counter one to another, much to the artistic detriment of the concert. General business depression to some extent is reflected in concert

attendance. "I think the radio has had an enormously bad effect upon concert interests. I perceived this over two years ago, and my prediction then has come true. As the radio has increased, so has the concert attendance appreciably lessened. Personally I have found cooperation from the local press and feel that music

Radio Lessens Concert Audiences, Say Managers

RADIO, the New England managers say, is one of the greatest competitors in the concert busi-They declare that it has decreased the concert-going audience to an appreciable extent. If radio concerts continue to be given free, the damage they will do the managers and the artists is inestimable, they insist. Here are a few of their comments:

"As the radio has increased, so has the concert attendance appreciably lessened."

"Radio is the biggest menace to concert-giving that has ever appeared."

"An artist who broadcasts cheapens his art."

"It will not be long before the largest percentage of the people in the towns will come to expect to 'listen in' on every evening to something good without paying for it."

criticisms generally only partly help the cause of music.

"The attitude of the musical public in this country is different from that abroad. I find that in America the general audience goes to a concert in the hope of being able to criticize rather than to look for the good points in a performance. It has a tremendously de pressing effect upon the artists. It would be much better for an audience to overlook nervousness or trivial faults and be keen to applaud the good points produced in the performance.

Public Wants Variety, Says Leland

Robert de C. Leland, concert manager, said: "Conditions are not as bad as they have been pictured. It is true that there is no general demand for concerts, but the apathy of the public is due in great measure to inefficient selling methods and a misunderstanding as to what the public wants. The public certainly doesn't want the stereotyped recital or chamber music. In spite of a good deal of pretension, the public wants entertainment, novelty, variety.

"The concert field needs more show-manship applied to art. This does not mean gambling with 'names,' but the showman's viewpoint and methods applied to the average concert. There is no special audience for concerts. A special audience must be organized for every individual concert. Intensive selling methods must be employed, including modern publicity, advertising and tie-

"Radio is the biggest menace to concert-giving that has ever appeared in this great (sic) age of science. Not only is it the ultimate canning process to art, but, from an economic standpoint, it is based upon the fallacy that you can sell something and at the same time give it away. Artists who appear for radio, even though they be paid, are committing economic suicide. There is no comparion between the phonograph and radio. The phonograph gives but 6 per cent of an artist; radio 60 per cent. When an audience can get 60 per cent of an artist at home, it won't go out to get the other 40 per cent."

Anita Davis-Chase Against Radio

"As music has been commercialized enormously and has become quite as important means of earning a livelihood as any other profession or business, can see no reason why musicians should give away 'their wares' any more than should one's grocer or clothier," asserts Anita Chase-Davis. "Now and again one does receive a free sample of something as a means of advertising goods to sell, but one does not get free samples of anything that is worth while very constantly from a reputable store-

"The radio is giving something for nothing constantly, and the wireless sets which are found in every town and city are surprisingly numerous. This means that a large percentage of the people in these cities and towns, enthusiastically interested in their new toy, will 'listen in' for an entire evening, when possibly the Woman's Club or the Musical Club of their town has paid a large fee to bring a good artist there on that night. Something is hurting the sale of tickets enormously all over the country, and we find the musical papers writing page after page about the great growth of the love of good music in America. The existing conditions and the statements which the musical papers put out seem to disprove each other, unless the radio is to blame. Box-office receipts do not grow smaller when people in a town are growing more fond of good music than they were in the past.

Should Pay for Broadcasting

"I believe sincerely that an artist who broadcasts, unless for some very special occasion and under exactly the right auspices, cheapens his art and, furthermore, hurts his colleagues in the concert

field as well as himself, for he is one more encouraging the public in the notion that they can get 'something for nothing.' It will not be long before the largest percentage of the people in the towns will come to expect to 'listen in' on every evening to something good without paying for it; while the good artists, who is giving a concert under the auspices of some local organization,

is singing or playing to empty seats.
"I believe that every artist should be paid a fee, and a big fee, for broadcasting. If an artist is worth \$300 for a concert in one town, he should certainly receive more than that if he is broadcasting a concert to be heard in dozens of towns. For the struggling musician who has no means of advertising himself or his work except to broadcast a concert by the radio may do no special harm, but I am speaking in general terms now of the average musicians; and the artist who makes it necessary for his patrons to buy a ticket to hear him and travel a mile or half-mile to his concert hall is far more precious in the eyes of the concert-going public than a musician who is willing to give his 'wares' away over the radio."

Conditions in Portland, Me.

William S. Linnell, chairman of the Portland Music Commission, believes that over-booking is hindering the development of new territory, "but that in order to develop this new territory the high prices demanded for artists must be changed in order to bring concert features within the reach of communities clamoring for them but not able to guarantee them."

The large cities of Maine, Mr. Linnell says, present an excellent opportunity for the development of new territory. They have almost no music of their own and depend on Portland for their concerts. If artists' fees were lower he thinks music could be fostered in these communities.

"The trouble with the concert business generally today is, it seems to us, the predominance of the spirit of commer-cialism," continues Mr. Linnell. "Artists feel they must have managers in order to succeed. Managers must have high prices for artists, not only for incomes for themselves but in order to make the public believe that their artists are of superior character. The effort to maintain superiority by placing restrictions upon the extent to which the artist will give of his art is productive of an artificial standard. If so many artists are all to succeed there must be an appeal to those who are not yet educated to the extent of fully appreciating the highest form of music, which means that music must be brought within the reach of those who wuld grasp the opportunity for self-education in that line but cannot afford to obtain it a high price.

Extension of Field Urged

"We believe that the concert field should be enlarged. More territory should be covered at smaller prices for the artists and managers, and an effort should be made through municipal courses to educate people of very moderate means in the appreciation of that class of music which they have been led to believe is beyond their reach because of its cost. There should be more co-operation in every community between those who are managing musical programs and between those who have other events of public interest in their charge, to the end that the season's calendar may be so made out that there will be the least interference between attractions. Our own experience is that on almost every concert date in our program there has been some other worthy attraction of the same or some other nature in our city which has drawn largely from the patronage which our course should obtain."

In Central Maine

In analyzing the concert situation in central Maine the managers are agreed on two points: that artists command too high fees today; and that in the shoe factory and cotton mill cities, such as Lewiston and Auburn, the mass of people are "movie audiences," finding satisfaction in a fifty-cent picture or vaudeville entertainment.

When Sousa's Band comes, once in

every few years, the local manager packs the city hall and the affair is a paying proposition. But when the Orpheon or the Philharmonic Club brings distinguished talent or private managers put on artists they either just "get by" or actually lose money. Continued experiences of this kind have been a dampener to every ambition of managers to present good talent, says Alice Frost Lord, Musical America's correspondent for Lewiston.

Mayor Louis J. Brann of Lewiston, who is a patron of music, interested himself in a municipal course a few years ago; admission prices were made low, people turned out fairly well, but the concerts did not pay their way. Mayor Brann believes that artists' fees

are too high.

President L. J. Lafond of the Orpheon. a large men's choral club, has brought numerous stars to Lewiston. He believes that two factors are essential to the success of concerts: artists of prominence whose name and fame are known through phonograph records and big city work and general publicity, for whom little has to be said to introduce them to the local public; and general musical education of the people in the enjoyment of music. Fees charged by artists absorb all the money that can be taken in from seat sales and months of hard work soliciting patronage, he says. Too many people are satisfied with the moving pictures and

dance halls.
Seldon T. Crafts, director of the Lewiston branch of the Maine Festival Chorus, states that he has found that people want the best. They will not pay to hear the lesser musical lights, and the fact that the best artists cost so much deters managers from engaging them for fear that all the box-office receipts will be absorbed. The result is that the big artists go to the big cities and the rest of the country goes without them. Again, advertising rates are high and add disproportionately to the expense. There also are many counter attractions that please people—the moving pictures, the radio and phonograph at home, the dance hall and vaudeville.

Manchester Course Discontinued

In Manchester, N. H., most of the concerts for the past nine years have been given by the Manchester Musical Association, organized and backed by five men interested in music. A concert-course project has been discontinued, and the decision is attributed to lack of public interest and the deficit caused by high artists' fees. Next year, how-ever, single recitals will be tried to see if a paying audience can be obtained. president of the Man-Jenks, chester Association, states that the loss this season has not been great but that last year it amounted to several thousand dollars. The difficulty in Manchester, he says, is that the public demands a new and big name for each concert. The situation is complicated by the fact that Manchester is near several metropolitan centers and the people who might be depended upon to support music in the community go to the big cities for their concerts and neglect the local activities.

Cooperation Necessary to Develop New Territory

I N the course of the present inquiry into conditions in the concert field, the terms "overbooking," "overselling" and "over-crowding" have been frequently used by national and local managers. Competition in many centers has resulted in considerable loss. The community gets more music than it can absorb.

One solution recommended by New England and other managers is cooperation among promoters of public entertainments so that dates do not clash, so that events are distributed evenly over the season, and attractions of a similar nature

do not follow too closely.

Another remedy advocated is the extension of the concert field. If artists and managers cooperate, says one local manager, new territory will be developed.

SONGS OF A CENTURY By JOHN PHILIP SOUSA

THE STAR-SPANGLED BANNER

CO many of our romantic notions of things and people, and songs, come to naught. We find within the lining of a Chinese kimono the disheartening label "Made in Bay Ridge." We are told that our favorite movie hero has a secret fear of hop-toads. We discover that a ballard breathing love and moonlight was composed in a back room in Brooklyn. This is the process of growing older.

It is with delight, then, that we turn to our national anthem, whose inception fulfils the most patriotic or idyllic notions that we could possibly conjure.

In the war of 1812, when the young United States was fighting England for certain "privileges of the high seas," there was a certain young man named Francis Scott Key. Prisoners had been taken on both sides, and on the day belearned that a close friend of his had been taken. With all haste he went out to the British fleet under a flag of truceto try bring about the rescue of his friend.

But, doubtless owing to the impending attack, he could not get back that same



Morceter Telegrant aprible

(c) Courtesy of G. Schirmer, Inc.

day, and was forced to witness, from a British ship, the attack on Fort Henry. fore the attack upon Fort Henry, Key It was a midnight siege; blackness lay over the waters; the vivid light of flametongues from the fleet's guns flashed from time to time upon the clouds. In each flash, Key strained his eyes toward the fort, and made out the intrepid flag still staunchly flying. And with the breaking mists of morning, the dying

> As its contribution to the celebration of National Vaudeville Artists' Week Keith's New York Hippodrome has won the co-operation of sixteen of the foremost living composers to appear at the central instrument of a "grand piano circle" and accompany

a famous singer, chosen by himself,

in the singing of what the author may successful song. At each performance, afternoon and evening, com-

mencing on Sunday, April 20, a different composer will appear, so that

by the conclusion of N. V. A. Week on Saturday night, April 27, sixteen

of the foremost of modern song writ-

Victor Herbert, John Philip Sousa.

Donaldson, Frank Tours, Harry Tierney, Herbert Stothart, Vin-

Irving Berlin, Jerome Kern, Raymond Hubbell, Sylvio Hein, Rudolph Friml,

cent Youmans, Con Conrad, Dave

Stamper, George M. Cohan, George

Meyer, Roy Turk, Steve Jones, Louis Hirsch, Fred Fischer, Ernest Ball, Charles K. Harris, J. Russell Robinson, Cliff Friend, Harry Ruby, Ted Snyder, Irving Cohen, Ray Hender-

son, Bob King, Abner Silver, Sam

Koslov, Joe Meyer and others, all composers of well-known songs beloved of the American public, are among those who have volunteered to appear and play. As but one composer can be

presented at each of the sixteen performances of N. V. A. Week, not all

of these generously fraternal offers can be accepted, but it is certain that the pianistic and song symposium outlined will make a historic week at the Hippodrome and an outstanding celebration of N. V. A. annual carni-

podrome.

val period.

down of fire, he saw that the "flag was still there."

In a burst of patriotic emotion the words of The Star-Spangled Banner were quickly written. He returned to his own compatriots that day, and read them the poem. It created instant enthusiasm. One of the men began looking through an old volume of flute music in his tent, humming a snatch of one and

then another, until he found that "Anacreon in Heaven," a popular song of the Anacreon Society in London, written by one John Stafford Smith about 1773, fitted the words almost exactly.

So the American anthem was born; a wedding of English tune and American words. It is Key's only lyric and his sole claim to fame. But-it is enough.

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SIXTEEN FAMOUS COMPOSERS TO APPEAR AT HIPPODROME N. V. A. WEEK

Famous Singers Chosen by the Authors of the Music Will Sing — Big Playhouse Completes Plans for Unique Contribution to National Vaudeville Week, April 20 to 27

SOUSA WILL START OUT AGAIN ON JUNE 1 designate as his favorite, or most

Bandmaster's Thirty-second Annual Tour Will Open in Pennsylvania. Closes on November 16 Here.

Lieut. Com. John Philip Sousa has ers and at least that many well-known completed his plans for his thirty-second singers will have followed one anannual tour at the head of the organiza- other before the audiences of the Hiption which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21.

The tour will continue until November 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and at the Academy of Music, Drooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club, of New York, of which Sousa is a member, and will be made the accasion of the colchration made the occasion of the celebration his seventieth birthday.

of his seventieth birthday.

The Sousa tour this coming season will consist of twenty-one weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far to the North and Northwest as Winnipeg, and as far to the South as Memphis.

Sousa concluded his thirty-first annual tour on March 8.

Home Fires.

Old Joshua, observing Rastus thrashing his son, remonstrated with him, and asked what the "chile" had

exclaimed

done to cause the parent's anger.

Rastus, "what has he done, huh?"

"Why, he has let all mah fowls out an' dey have all flown away."

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"Wall," said Joshua, "yuh needn't spank yo' chile fo' that. Don't yo' know that hens always go back to their own home to roost?"

"Yeh," replied Rastus, as he renewed the thrashing, "that's jes' th' truble."

—John Philip Sousal

'What has he done!"

appointed at

Home Fires.

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Cowe That Was

WOULD KEEP THEIR TUNES "OFF THE AIR"

DENNE Gost 5/3/m



Washington.-Left to right above are shown Victor Herbert, the operatic king; Irving Berlin, the Jazz king, and John Philip Sousa, the march king, pictured in Washington. They were the representatives of the American Society of Composers and Publishers seeking to restrain radio broadcasting of their popular airs. The senate held a hearing on the "freedom of the air" radio control bill.—International Newsreel photo.

Home Fires.

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e dis," first sung in Russia a century ago.
Lieut. Commander Sousa will open the thirty-second annual tour of his band on June 21 at Longwood. Pa. continuing till Nov. 16, when he celebrates a seventieth birthday in New York. The Civic Opera Associ

John Phillip Sousa and other composers in opposin. ere senfate committee bill for releaning broadcasting stations from royalty impositions says "Mechanical music" has meant great material less to composers.



JOHN PHILIP SOUSA EXERCISING

John Philip Sousa, famous orchestra conductor, composer and March King, is spending the winter months at Ormond Beach, Fla., where he is a consistent participator in the less arduous sports of playing croquet, bowling on the green, pitching horseshoes and the like. He can be found every day playing one of these · Photograms, N. Y

NO SEAT FOR CRITIC LEFT BY CROWD Consequently Quality of Sousa's Concert is Known Only to Those Present

Sousa's Band played at the National Theatre last night before what was probably the largest audience that ever attempted to visit a concert in the city of Greensboro. Not only were all seats sold, but not even newspaper passes were honored for seats, and it is, therefore, impossible to report on the quality of the concert.-Greensboro Daily News, March 4

EVERY now and then we tire of the fiddle solo and long for Sousa's sixty cornets. Every now and then we tire of repressed acting and hanker for a good old rant.

by the visit of Madame Kalich this week has been most welcome. It is good to remember that not all the people in the world register rage by clenching and opening the fist. Now and then comes a flaming soul who cuts loose with cusses, arm-wavings and the firing of revolvers.

The modern school cuts out the gestures and muffles the shouts of anger. Very fine it is, too-very subtle and terrific if the actor is up to snuff. Unfortunately 98 per cent of the actors in the world are terrible, and when one of the lightweights blows his nose we are somewhat at a loss to know whether he is registering homicidal frenzy or is merely suffering from a sprig cold.

Nothing of the sort when a tragedienne like Kalich is swooping about the boards. When she shakes her two fists and roars, we know something more than a mosquito bite is irritating her immortal soul. When she strides up and down we have a sound idea that she is not on her way to pat a sofa pillow into shape, but is in all probability headed for the nearest automatic pistol, and has definitely made up her mind to let it off at the nearest available villain.

I am not in the pay of the old shout-and-stamp school of platform acting. I hold no retainer from Jacob Ben-Ami, the Yiddish Windmill. But I do say that a little yelling now and then is relished by the best of menparticularly on a stage that grows more pianissimo year by year.

RADIO COPYRIGHTS.

In mere justice to the song-writers whose royalties have been cut into by the radio, the Dill bill should be amended by the Senate to require the payment of fees to the composers of music and lyrics used in broadcasting. Such well-known authors as Irving Berlin, Victor Herbert, John Philip Sousa and Harry Von Tilzer have declared before the Senate Patents Committee that their incomes from the sale of sheet music have been reduced by 50 per cent. or thereabout since the advent of the radio. When their lyrics and airs are sent out free, they ask, how can the public be expected to buy them in printed form?

Broadcasting has become a business, a business. supported by advertisers. The radio receiver renders up entertainment varied unexpectedly from time to time with talks on where and when to buy commodities. This advertising is paid for, yet those who listen do so mainly in expectation of more entertainment to follow. It is only fair that the originators of the entertainment should be paid for holding the auditors' attention. In short, the copyright should apply to radio reproduction, whether of song, short story, novel or play.

SOUSA AND HERBERT OPPOSE RADIO BILL

Noted Composers Tell Congress Committee Free Broadcasting Is Ruining Their Art.

'INJURING PEOPLE'S NERVES'

Sousa Blames Prohibition Also for Killing Light Opera-See Authors Menaced Next.

Special to The New York Times. WASHINGTON, May 6.-Victor Herbert and John Philip Sousa, members of the American Society of Authors and Composers, were witnesses before the House Committee on Patents today during a public hearing on the Newton bill, intended to relieve radio broadcasting companies of the necessity of paying fees to the owners of published music.

Mr. Herbert told the committee that the unskillful reproduction of popular music by radio was rapidly getting on

music by radio was rapidly getting on the nerves of the people, and it was high time for the application of some regulation of this form of free public entertainment.

Speaking in an ironic vein, Mr. Sousa declared that the prohibition amendment had destroyed the industry of producing light opera, because, he explained, light opera required drinking songs of the rollicking kind that were so popular in the past.

light opera, because, he explained, light opera required drinking songs of the rollicking kind that were so popular in the past.

"We cannot write drinking songs now-adays," remarked Mr. Sousa. "Apparently the inspiration is lacking."

Gene Buck, President of the Society of Authors and Composers, testified that the income of the allied music industry approximated \$600,000,000 a year, of which the authors got only about 2 per cent. He said the reproduction of musical compositions by cabarets, hotels, moving picture theatres and radio had cut royalty profits in a marked degree.

He stated further that constant reiteration of popular hits by radio tended to diminish the profit on such compositions, because the public was surfeited with music night after night.

Mr. Sousa testified that royalties derived from musical compositions had declined alarmingly in recent years. One year, prior to 1909, he had collected \$60,000 in royalties on musical scores.

"I am not now in debt," said Mr. Sousa. "However, my income has dropped materially."

Mr. Sousa attributed the general decrease in income from musical work to the reduplication of their scores in public places, without much profit to the composer, and particularly to the wide broadcasting by radio. Mr. Sousa expressed the hope that Congress would retain the present copyright laws as a protection to authors and composers, and he urged that the Newton bill be rejected.

Herbert Sees Music Menaced.

Herbert Sees Music Menaced.

"Authors and composers need the pro-"Authors and composers need the protection of the copyright laws," Mr. Herbert told the committee. "It is almost impossible to sell sheet music any more. This is our source of livelihood. In the olden days a man or a woman would enter a theatre or a movie house, hear a good piece of music and then purchase it. In this way a demand was created for our product. Today these compositions are delivered daily to the homes. They are rendered in an inartistic manner and the public soon tires of them. "I may liken the situation in this regard to a problem that was presented to the Berlin police some years ago. I recall being in Berlin on one occasion when the waltz song from "The Merry Widow" was exceedingly popular. It was rendered publicly and privately on any and all occasions, and finally so got on the nerves of the people that the Berlin police were compelled to prohibit its reproduction in public. We are entitled to payment for music used by radio. "What is to become of musical art in America if the present state of affairs continues? There can be no initiative in this field if reward is to be denied the men and women who devote their lives to musical culture. If you do not protection of the copyright laws," Mr. Her-

PLANNING NEXT

in June.

Sousa to Begin Thirty-second Season

Lieut. Com. John Philip Sousa, the famous bandmaster, has completed his plans for his 32d annual tour at the head of the organization which bears his name, beginning with two con-certs on the estate of Pierre du Pont at Longwood, Pa., on June 21. The tour will continue until Nov. 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club of New York, of which Sousa is a member, and will be made the occasion of the celebration of his 70th birthday.

The Sousa tour this coming season will consist of 21 weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far as the north and northwest as Winnipeg, and as far to the south as Memphis. The organization again will consist of 100

bandsmen and about a dozen soloists. Sousa concluded his 31st annual tour on March 8 after making his 14th transcontinental journey on an engagement which extented over period of 32 weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washington Long Island, where he is at work upon the original compositions and the rangements which will be included his programs for the coming season.

tect us it will be a sad thing for the musical art of the United States. I want to say that I was not driven here by the publishers. I came here to fight for our cause, which is a good one."

Charles Henry Butler of Washington, counsel for the National Association of Book Publishers, and Albert T. Reid of New York, appearing for authors, asserted that it would be unwise for Congress to give effect to a policy that would permit the reproduction of artistic endeavors without cost to the public.

Mr. Reid told the committee that so far authors of novels had not been affected by radio communication, but that the time was not far distant when they would be menaced by it in the manner pictured by musical composers. Mr. Reid said that if Congress amended the laws so as to permit radio production of musical scores and popular songs it would ultimately apply the same principle to novels and other printed matter now protected by copyright. Then would come the broadcasting of news by radio.

Predicts Authors Will Suffer.

Predicts Authors Will Suffer.

Mr. Butler said literary composition, whether prose, poetry or music, "is entitled to protection in whatever form the author of the composition puts it. Congress has recognized this right, not only gress has recognized this right, not only as to printing, but as to piano player rolls and disks, transmission by telegraph, photography and otherwise. If Congress now takes away from composers and song writers the right of protection in the reduplication of their thoughts over the radio, there is no reason why congressional protection should not be steadily decreased, not only to authors and composers, but also to the public."

Other members of the Society of Aug.

authors and composers, sate the public."

Other members of the Society of Authors and Composers who were in attendance at the committee hearing were: Jerome Kern, Earl Carroll, Harry Archer, Charles K. Harris, William Jerome, Harry Von Tilzer, Silvio Heim, Late Leipsic, Lou Breau, Charles Tobias, Milton Ager, Jack Yellon, E. C. Mills and Nathan Burken. Percy Wenrick, counsel for the society, made a legal argument against the Newton bill.

Mutine

WASHINGTON, April 17 .- (By Universal Service.)—Music writers, old and new, appeared before the Senate patents committee to defend themselves against Senator Dill's proposal to exempt radio broadcast-

ing stations from the operation of the copy-

right laws.
There was
Charles K. Harris, writer of 'After the Ball' and popular songs of a generation ago, and there were also the writers of the latest music

hits. John Philip Sousa sounded the keynote with the declaration that radio fans were buying re-ceiving sets not

Victor Herbert

for the sake of having a lot of electrical apparatus n their homes but because they wanted to hear what was broadcast through the air.

"The people selling the instruments and doing the broadcasting are making fortunes," Sousa explained, "and I think those who furnish the music that is heard should

ROYALTIES DWINDLE. The composer explained how other sources of revenue for music

writers were dwindling in the face of inroads by radio. The value of a hit to the author, it was declared, had been cut in two by broadcasting.

You might as well put me on a pension if you deny me a share in the profits from my own writings," Sousa

said.

Victor Herbert, vice-president of the American Asso- Captain Sousa ciation of Au-thors, Composers and told of his own experiences since the radio epidemic took possession of the country. One recent song of his own, he asserted, was being broadcast about ten times every

twenty-four hours. "PIRATING" CHARGED. "Nobody will buy a copy of that song after it has been jammed down their ears until they are sick

of it." was his comment. Others told of the constant fight of the music writers against those who would "pirate" songs. cabaret proprietor, the hotel owner, motion-picture theater and, finally, the radio broadcasting station, each in turn, it was charged, tried to use the music without paying anything to the author.

Some of the "pirates," it was as serted, had carried their fight to the United States Supreme Court, which had upheld the music writer's copy-

right against infringement.

Attorney Nathan Burkan, for the association, told the committee that of all music writers only two "owned their homet and their own automobiles."

SOUSA STARTS 32D TOUR ON JUNE 21

Famous Bandmaster, Nearing 70th Birthday, at Work on Original Compositions

For Programs
Lieut-Comdr John Philip Sousa, the famous bandmaster, has completed his plans for his 32d annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21, The tour will continue until November 16, closing on that date with two concerts in greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musician's club, of New York, of which Sousa is a men:bsr, and will be made the occasion of the celebration of his 70th birthday. The Sousa tour this coming season will sousa tour this coming season will consist of 21 weeks, and will be confined principally to the Middle Atlantic states and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the south as Memphis. The crganization again will consist of 100 bands-

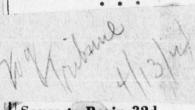
the south as Memphis, The organization again will consist of 100 bandsmen and about a dozen soloists.

Sousa concluded his 31st annual tour on March 8, after making his 14th transcontinental journey on an engagement which extended over a period of 32 weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washington, Long Island, where he is at work upon the original compositions and the arrangements which will be included in the programs for the coming season.

Sousa's Next Tour Begins June 21st

Lieut. Com. John Philip Sousa, the famous bandmaster, has completed his plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21st. The tour will continue until November 16th, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn and an evening concert at the Manhattan Opera House, New York The evening performance will be under the auspices of the Musicians Club, of New York, of which Sousa is a member, and will be made the seventieth birthday. The Sousa occasion of the celebration of his tour this coming season will consist of twenty-one weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the south as Memphis. The organization again will consist of 100 bandsmen and about phis. The organization again will consist of 100 bandsmen and about

a dozen soloists.
Sousa concluded his thirty-first annual tour on March 8th, after making his fourteenth transcontinental journey on an engagement extended over a period of thirty-two was one of the weeks. The tour was one of the most successful of his entire career, The famous bandmaster is now at his home at Port Washington, Long Island, where he is at work upon the original compositions and the arrangements which will be included in his programs for the coming sea-



Sousa to Begin 32d Annual Tour in June

Lieutenant Commander John Philip Sousa will begin his thirty-second annual tour at the head of his band with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21, and close it with two New York concerts on November 16, appearing in the afternoon at the Brooklyn Academy of Music and in the evening at the Manhattan Opera House. This last performance will be under the auspices of the Musicians' Club of New York, and will also be made the occasion of the celebration of the bandmaster's seventieth birthday.

The coming tour will be mainly in the Middle Atlantic states and adjacent territory, and will extend to Winnipeg on the northwest and Memphis on the south. The organization will again consist of one hundred bandsmen and about a dozen soloists.

Sousa completed his thirty-first tour, which lasted two weeks and extended across the continent, on March 8. He is now at his home at Port Washington, L. I., composing and arranging programs for his coming season.



THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Irving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.



THE THREE MUSICEERS-Amer en a best known composers, Victor Her best Irong Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill which would permit the free broadcasting of copyrighted music



they appeared in Washington to oppose bill giving radio stations right to broadcast apprighted music.

TWO SOUSA CONCERTS NET GIRL SCOUTS SUM OF \$1,000

of Summer Camp. sented at Council Meeting-Boys Offer Use Reports of Financial Success of Undertaking Pre-

The regular meeting of the Rich- the "assembly" call. Then the mond Girl Scout Council was held three marched off the stage. on Tuesday afternoon at the Jefferson Hotel and proved quite interesting.

The financial report was the most important business before the meeting, covering the results of the Sousa band concerts, which netted approximately \$1,000, and the council is very well pleased with the

results of their hard work. Miss Stokes announced that a flag had been presented to the council just before the matinee started by Troops No. 2 and No. 27. This flag, with a troop American flag, was used very effectively at the beginning of both concerts. There were scouts carrying each of these two flags, with a Girl Scout out, followed directly by Mr. Sousa nimself. When they had reached their places in the front of the stage the bugler stepped forward about a step and blew quite well Miss Stokes announced that the

National Girl National Girl Scout Convention would be held in Chicago April 29 to May 2, and urged as many of the tocal council members as possible to attend. She stated that Mrs. Lewis Larus hoped to be present at this convention as a representative from this council.

Mrs. Barreto was appointed tem-porary chairman of the troop com-mittee upon resignation of Miss porary chairman of the troop com-mittee upon resignation of Miss Ruth Campbell. Mrs. Percy Kead, chairman of the awards commit-tee, reported that a total of thirty-six awards had been made by her committee during the previous month. Eight of these were home nurse badges, awarded to as many scouts in Troop No. 2

Dry Drinking Songs Fatal To Light Opera, Declares Sousa

WASHINCTON. May 6. - The casting was harmful in that it killed Eighteenth Amendment has destroyed the popularity of songs before the pubthe light opera industry, John Philip lic had the inclination to purchase the Sousa declared to-day before the House music either in sheet or phonographic Patents Committee, because it requires record form. drinking songs of the rollicking kind, Mr. Herbert said sale of sheet music and "we can't write them nowadays, as was decreasing at an alarming rate, and

ican Society of Authors and Composers the "poor rendering" of such music at panies from the payment of royalties the public. to the owners of musical productions.

the publicity afforded by radio broad- lishing interests.

apparently the inspiration is lacking." pointed out that, if the present situa-Sousa and Victor Herbert ap- tion should continue, there would be ng peared as representatives of the Amer- initiative in musical art. He also said in opposition to the Newton bill, which present was getting on the nerves of would relieve radio broadcasting com- the people and having a bad effect on

Charles H. Butler of Washington. Both witnesses contended that com- counsel for the National Association of posers were entitled to compensation Book Publishers, and Albert T. Reid, for the use of their selections and that of New York, also appeared for pub-

Can't Write Light Opera Any More Because of Dry Law, Says Sousa

Liquid Inspiration Needed for Rollicking Songs, Composer Asserts.

Herbert and Others Oppose Radio Bill as Menace to Musical Art.

WASHINGTON, May 7. - Victor Herbert and John Philip Sousa, members of the American Society of Authors and Composers, were witnesses before the House Committee on Patents during a public hearing on the Newton bill, intended to relieve radio broadcasting companies of the necessity of paying fees to the owners of published music.

Mr. Herbert told the committee that the nerves of the people, and it was

regulation of this form of free public entertainment.

Speaking in an ironic vein, Mr. Sousa declared that the Prohibition Amendment had destroyed the industry of producing light opera, because, he explained, light opera required drinking songs of the rollicking kind that were so popular in the past.

"We cannot write drinking songs nowadays," remarked Mr. Sousa. "Apparently the inspiration is lack-

Gene Buck, President of the Society of Authors and Composers, testified that the income of the allied music industry approximated \$600,000,000 a year, of which the authors got only about 2 per cent. He said the reproduction of musical compositions by cabarets, hotels, moving picture theatres and radio had cut royalty profits in a marked degree.

He stated further that constant reiteration of popular hits by radio the manner pictured by musical comtended to diminish the profit on such the unskilful reproduction of popular compositions, because the public was gress amended the laws so as to permusic by radio was rapidly getting on surfeited with music night after night. mit radio production of musical

declined alarmingly in recent years. One year, prior to 1909, he had collected \$60,000 in royalties on musical

"I am not now in debt," said Mr. Sousa. "However, my income has dropped materially."

Mr. Sousa attributed the general decrease in income from musical work to the reduplication of their scores in public places, without much profit the wide broadcasting by radio. Mr. Sousa expressed the hope that Congress would retain the present copyright laws as a protection to authors and composers, and he urged that the Newton bill be rejected.

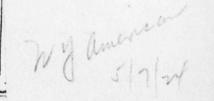
Charles Henry Butler of Washington, counsel for the National Association of Book Publishers, and Albert T. Reid of New York, appearing for authors, asserted that it would be unwise for Congress to give effect to a policy that would permit the reproduction of artistic endeavors without cost to the public.

Mr. Reid told the committee that so far authors of novels had not been affected by radio communications. but that the time was not far distant when they would be menaced by it in posers. Mr. Reid said that if Con-Mr. Sousa testified that royalties de- scores and popuar songs it would ultihigh time for the application of some rived from musical compositions had mately apply the same principle to

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Mr. Butler said literary composition, whether prose, poetry or music, "Is entitled to protection in whatever form the author of the composition puts it. Congress has recognized this right, not only as to printing, but as to piano player rolls and disks, transto the composer, and particularly to mission by telegraph, photography and otherwise. If Congress now takes away from composers and song writers the right of protection in the reduplication of their thoughts over

novels and other printed matter now the radio, there is no reason why protected by copyright. Then would Congressional protection should not be steadily decreased, not only to authors and composers, but also to the



Sousa Says Dry Law Hits Music, Killing Inspiration for Drink Songs

WASHINGTON, May 6.—The the payment of royalties to the Eighteenth amendment has de owners of musical productions. stroyed the light opera industry, John Philip Sousa declared to-day songs of the rollicking kind, and

Both Mr. Sousa and Victor Herbert appeared as representatives of and Composers, in opposition to the Newton bill, which would relieve radio broadcasting companies from

Both witnesses contended that

composers were entitled to compensation for the use of their selecbefore the House Patents Committions and that the publicity aftee, because it requires drinking forded by radio broadcasting was harmful in that it killed the popu-"we can't write them nowadays as larity of songs before the public apparently the inspiration is lack- had the inclination to purchase the music either in sheet or phone-

graphic record form. Mr. Herbert said sale of sheet the American Society of Authors music was decreasing at an alarming rate.



OFF FOR WASHINGTON yesterday to protest the Dill bill providing free radio broadcasting of popular selections. Left to right: Victor Herbert, John Philip Sousa, Irving Berlin and Harry Von Tilzer.

AMONG FRIENDS



Sousa Among Friends

However vociferously dogs may react to music, the musician apparently excites no disturbance. Here is John Philip Sousa in the peaceful midst of "Puppy Doodles," "Piggy Wiggles" and "Teddy." Their pedigrees show much more elaborate names, but these are what they go by.

Another Trust

(Waterville Sentinel)
John Philip Sousa has entered a
protest with the senate, saying he
wants the usual royalties on compositions by him used in radio programs, seeking defeat of the Dillbill, which he fears will send the royalties into the thin air along with the music.

The Old Town Band

been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city.

generation ago the brass band was an important feature in the social life of the small city.

"A generation ago the brass band was a matter of intense town pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed.

"I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band.

"Membership in the town band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs.

"So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful.

"When I am on tour there is scarce.

successful.

"When I am on tour there is scarce by a city in which I visit where I dinot meet some man who has been more than ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been play-

Film Features

Harding and myself were at Chester, Pa., together to receive honogary degrees from the Pennsylvania Military College," says John Philip

Military College," says John Philip boast that a great number of the Sousa,
"In the course of the conversation the President remarked that he had the President remarked that he had directors in their home communities."

P. L.

Sousa, John Philip (1856) born Washington, D. C. Everyone is famil-iar with this stirring, vigorous military march by the eminent band leader, John Philip Sousa. He is called the "March King" because of his famous marches.

The "Stars And Stripes Forever" march is one of his best and is probably the best known of his compositions. Its stirring themes have so grounded themselves into the lives of the American people that the march is almost a National Air.



THREE MUSIC MASTERS. Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose bill giving radio stations right to broadcast copyrighted music.

MUSIC BY RADIO BILL DENOUNCED

Sousa and Herbert Lead Opposition to the Newton Measure.

WASHINGTON, Wednesday. - The House Committee on Patents heard vigorous objection to the Newton bill, intended to relieve radio broadcasting companies of the necessity of paying fees to the owners of published music fro u John Philip Sousa and Victor Her-bert, members of the American Society of Authors and Composers.

Mr. Herbert told the committee that the unskillful reproduction of popular music by radio was rapidly getting on the nerves of the public, and it was high time for the application of some regula-

tion of this form of free entertainment. Speaking in an ironic vein, Mr. Sousa declared that the prohibition amendment had destroyed the industry of producing light opera, because, he explained, light opera required drinking songs of the rollicking kind that were so popular in the

No More Drinking Songs.

"We cannot write drinking songs nowadays," remarked Mr. Sousa. ently the inspiration is lacking."

Mr. Sousa testified that royalties derived from musical compositions had declined alarmingly in recent years, One year, prior to 1909, he had collected \$60,-

000 in royalties on musical scores.
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Composers Need Protection.

"Authors and composers need the pro-tection of the copyright laws," Mr. Herbert told the committee. "It is almost impossible to sell sheet music any more. This is our source of livelihood. In the olden days a man or a woman would enter a theatre or a movie house, hear a good piece of music and then purchase it. In this way a demand was created for our product. Today these compositions are delivered daily to the homes. They are rendered in an inartistic manner and the public soon tires of them.'

Charles Henry Butler, of Washington, counsel for the National Association of Book Publishers, and Albert T. Reid, of New York, appearing for authors, as-serted that it would be unwise for Congress to give effect to a policy that would permit the reproduction of artistic endeavors without cost to the pub-



Sousa Among Friends

However vociferously dogs may react to music, the musician apparently excites no disturbance. Here is John Philip Sousa in the peaceful midst of "Puppy Doodles," "Piggy Wiggles" and "Teddy." Their pedigrees show much more elaborate names, but these are what they go by

MARINE BAND CELEBRATES SILVER ANNIVERSARY

Famous Organization Has Reached High Degree of Art Under Present Leader

Retired Member of the Famed Players Recalls Tours Made Under Two Directors Who Won Renown

By JESSIE MacBRIDE.

WASHINGTON, D. C. HE United States Marine Band, as the "President's Own." has made history in the National Capital for a century and a quarter.

In every great national pageant it has led the way in providing music of the highest order.

An event of the concert season of national importance took place Tuesday, March 4-always a significant day in American history-when the United States Marine Band gave a concert under the distinguished patronage of the President and Mrs. Coolidge, the members of the Cabinet and their wives, the Chief Justice and Mrs. Taft, naval and military officers of the highest rank the Commissioners of the District of Columbia and men and women prominent in the social and business life of the capital.

The concert, an invitation affair, was held at the Central High School auditorium, under the direction of William H. Santelmann, leader of the band. The attendance in social brilliancy was worthy of its importance as a musical event.

Music Value Great

The exceptional musical value of the program was keenly appreciated by music lovers. Additional interest to the occasion was lent by the fact that the concert was in celebration of the twenty-fifth anniversary of the reorganization of the band.

More official dignity was attached to this concert than to any former event of its kind, making it a true affair of State.

The President and Mrs. Coolidge attended and enjoyed the programme.

In addition to the large and prominent list of patrons, the guests included the Diplomatic Corps, members of the Senate and House, officials of the Army, the Navy, the Marine Corps, the Coast Guard and Departments and Bureaus of the Civil Service.

and 'Jou' of Sessal John A. Lejeune, would marry the gentleman then Byron, then unmarried, that she came in and toretold to Mrs. a party, when a fortune teller a number of young ladies were at ing at Aberdeen. Mrs. Byron and ning past to school in the morn lady who used to see him runinferesting story of his birth.
"I heard an anecdote concerning him," she writes, "from a

Byron, and her letters gave an Anne Parker an enthusiasm fer Anne shared with her friend

Minor: Haydn Millars, Grand fantasia, "Le Reve d'Amour," Musician Arthur S. Witcomb (cornet); Franz Liszt, "Hungarian Rhapsody No. 2"; "The Star Spangled Banner."

Silver Anniversary

personal direction of Brigadier-General Charles L. McCawley, known throughout social Washington as the "Beau Brummel" of the Marine Corps.

In celebrating this "silver" anniversary, history recalls that the reorganization of the hand was provided for under an act of Congress signed by President McKinley. Colonel Charles Heywood, commandant of the Marine Corps at the time, recommended—as it was the representative band of the nation-that the number of musicians should be increased from thirty to sixty, and that the pay should be raised very materially. Until 1802 it was but a fife and drum corps.

Old Timer Talks

In an old order book of the Marine Corps of December 31, 1903, may be found this interesting order to the band to play at the New Year reception at the

shape, from her ale-bibbing proto dissuade her, on account of her panion. In vain her friends tried of being an excellent boon comofher charms added the faculty a large fortune, but who to her houng lady of seventeen who had "I read somewhere lately of a

Lady Cardwell. her friend, who later became we had?" she asks Anne Parker, cuits and beer and me tast teast

LEADERS, PAST AND PRESENT





Captain William H. Santelmann, who succeeded Sousa as leader of the Marine Band and has occupied the post for a quarter of a century.

of service, having been a member

"President's Own" Marks Epoch In Its History with Remarkable Program Before Assembly of Noted Persons.

Barracks every Monday afternoon increasing the size of of the band, at 3 o'clock. These concerts are free to the public.

During the leadership of Captain Santelmann, the band has been twice reorganized, in 1899 and 1916. This last reorganization was provided for by an act of Congress, signed by President Wilson on August 29, 1916, agoin

making it possible to further encourage a love of music by division of the band into two sections. These sections give alternate concerts on Tuesday and Thursday evenings during the Summer months in the parks of Washington.

ached High Degree of Art Under Present Leader Famous Organization Has Re

Famed Players Recalls Tours Made Under Two Directors Member Who Won Renown Retired the

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Major General John A. Lejeune, commandant of the Marine Corps, the large and and known to Washington as of the most popular men in service, officially represented Marine Corps. addition to

In an old order book of the Marine Corps of December 31, 1903, may be found this interesting order to the band to play at the New Year reception at the

and drum corps.

Exceptional Program

States.

"On coming to the Marine Band," relates a member of the band now retired, "I found that the White House was the pivot on which we seemed to revolve.

"President Harrison passed the clgars to every man with his own hand and bid us 'goodby' when we left for our first 10,000 mile trip to the Pacific Coast under Sousa—John Philip Sousa.

"The White House became very familiar to us, both above and below stairs, and its various "Lieut. Col., C. H. Corps."

From that time it has been the President's Own."

President Lincoln signed the act in 1861 that first marked the recognition by law of a band in the miltary service of the United States. The programme follows: Part first (orchestra): Henry Hadley, Op. 28, overture, "In Bohemia"; Camille Saint-Saens, Op. 33. First Concerto for Violoncello, Musician Fritz A. Muller; Johann Strauss, waltz, "On the Beautiful Blue Danube"; Max Bruch, Op. 26, Concerto in G Minor for Violin, (a) Frelude et Adaglo, (b) Finale, Allegro Energico, Musician William F. H. Santelmann; Edward Elgar. Op. 39, grand march, "Pomp and Circumstance"; intermission (ten minutes). Part second (military band); Richard Wagner, overture, "Tannhauser"; insenna Verdi Romance"; useppe Verdi, Romance, "Ce-leste Aida," Musician Robert E. Clark (trombone); Sergi Rachmaninoff, Prelude in C Sharp

PRESENT PAST

Own" Marks

"President's

Epoch In Its History with

Remarkable Program

Before Assembly of

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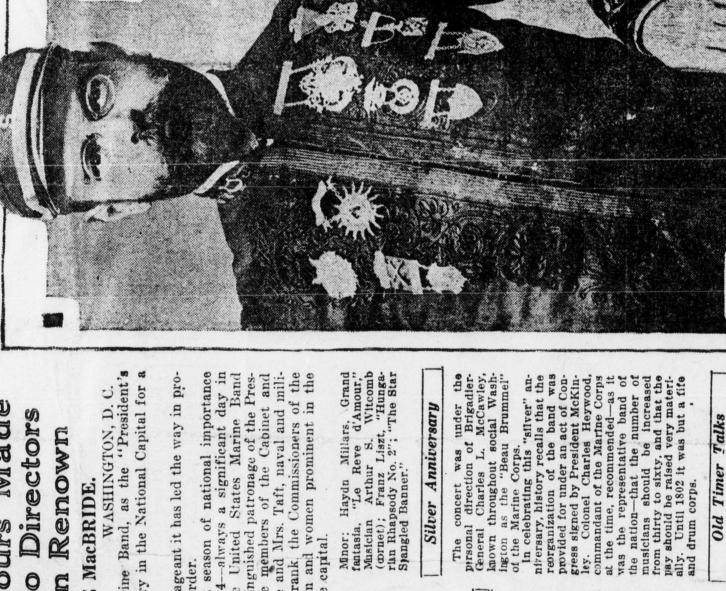
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Summer mon Washington.



C) AME DUPONT

John Philip Sousa, famous bandmaster, who became S. Marine Band in 1880 and who left form the band that now bears his name. leader of the U

doused with water by Archie Roosevelt when he was a child of six or so.

"Every exposition always found us there for a week, or for several weeks. At Buffalo we sat on the stand with President McKinley when he delivered his great 'reciprocity' address the day before he was shot by the being the experience

occupants well known to us.

"Of all the varied experiences with the band, however, the annual concert tours which we gave under the management of the Blakely Syndicate, Howard Pue, the Radcliffe Bureau, and other agencies were the most momentous events of my service as a

provided, the vast and enthusi-astic audiences, and the wonder-ful scenes through which we passed will never be forgotten— such as Lookout Mountain, Ten-nessee; Mt. Shasta, Rainier Peak, the ostrich farm, the Cliff House and Seal Rocks, the Sutro baths, the Garden of the Gods. tuous accommodations generally member of the band. The

compositions a chance to

heard in public.

only leader under whom I h

manner

gracious

having given many of my

Credit to Santelmann

bandmaster, was at one time an apprentice in the band and later John Philip Sousa, the famous

its leader, being appointed in 1880 and leaving to form the organization which now bears his

Captain Santelmann outranks any of his predecessors in point

We played in the Chicago Auditorium to a \$4,000 house on one occasion; in the New York Hippodrome and Madison Square Garden; Woolsey Hall, at New Haven; in Symphony Hall at Boston; always winning the delighted

of service, having been a member of the band for over thirty-four Captain William H. Santelmann, who succeeded Sousa as leader of the Marine Band and has occupied the post approval of the people everyfor a quarter of a century.

Orchestra Formed

credit for having brought the Marine Band to its present high

to

am deeply indebted to Cap

point of efficiency.

Santelmann," said

of the band,

To the present leader, Captain Santelmann, is due the greatest Himself a violinist, Captain saw the importance of orchestral from the personnel of the band, insisting that the younger men of the band who did not play stringed instruments should study was the firs to organize a symphony orchestra them. After many years of patient endeavor, he has seen this—a department training, even for players in military band. He was the fir early in his Santelmann

Instruments Not Sociable

Band instruments have personal peculiarities all their own, says John Philip Sousa in Farm and Fireside. They are like guests at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest

his instruments quarrel. The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the audifor would never find them again. The

image would be destroyed. Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

OPPOSE RADIO BILL

Twenty-five famous composers, among whom are, left to right, Victor Herbert, John P. Sousa, Irving Berlin, H. von Tilzer and W. Jerome, leaving New York for Washington to fight the

years and its leader now for quarter of a century.

creation—grow to a very high state of musical excellence.
This orchestra is a feature of the social season in Washington, orchestral concerts being given in the band auditorium of the Marine



mineapolio

Right-TRIO OF MODERN MUSIC MASTERS. Left to right: Victor Herbert, King of light opera; Irving Berlin, czar of jazz, and John Philip Sousa, march king.

Birminghan Orear 5 4

Volstead Has Ruined Light

Opera, Sousa Suspects

Bandmaster Declares That

Lacking for Composers

Inspiration Seems to Be

WASHINGTON, May 5. - The

Eighteenth amendment has destroy-

ed the light opera industry, John

Phillip Sousa declared today before the House Patents Committee, be-

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peared as representatives of the

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Composers, in opposition to the New-

ton bill, which would relieve radio

broadcasting companies from the

payment of royalities to the owners

of musical productions.



PROTEST.—Twenty-five famous composers, among whom were Victor Herbert, John P. Sousa, Irving Berlin, H. von Tilzer and W. Jerome (l. to r.), left here yesterday for Washington, D. C., to fight Dill radio bill and seek protection for composers.—Story on page 3.



the Senate patent committee on copyright charges for their compositions that are broadcasted. Left to right: Victor Herbert. Irving Berlin, and John Philip Sousa. (c) Harris & Ewing

SOUSA ON MECHANICAL MUSIC

The great march composer and band leader, John Philip Sousa, appeared in person at a Senate hearing and opposed the Dill bill, which would amend the copyright law as to allow the radio trust to broadcast copyrighted music or songs without compensating the authors. "If the Radio corporation gets money out of my tunes," he said, "I want some of it."

Sousa whispered a secret at the hearing. He said that his royalties used to amount to \$60,000 a year, but have not attained to nearly that since the era of "mechanical music," or "canned music," opened. He made more money on his compositions in the sheet music time.

Whether the radio companies receive direct remuneration or not for broadcasting, they reap large profits from the sale of radio instruments and equipment and from leases and for service. Though the air may remain free, they will con-

tinue to make money. Authors are in the same category as inventors. They are in fact inventors. The copyright should be protected as vigorously as the patent. No doubt authors and composers are entitled to royalties on their inventions.

"Canned music" which includes all mechanical instruments, probably has not been profitable to composers. But it enriches artists. Some of the most famous singers and performers draw immense audiences, which are made up mostly of phonograph fans.

Sousa's Band May Be Brought Here By Commercial Club

Negetiations for securing Souoncert band pear in Grand Forks next fall were authorized by the board of directors of the Grand Forks Commercial club at a meeting Monday noon. The present plan is to have the organization give a matinee and evening concert here October 28. Secretary W. W. Blain of the Commercial club is to have charge of arranging for the concerts in behalf of the Grand Forks Municipal band and the band

committee of the club.

At this meeting of the board of directors a plan was presented for bringing 35 or 40 men to Grand Forks to inspect mercantile and public buildings to determine wherein local people, through proper precau. tions, could eliminate some fire loss



John Phillip Sousa

MELODY KINGS IN WASHINGTON

Victor Herbert, Opera King, and John Philip Sousa, March King, snapped in Washington, D. C., where they attended the "Freedom of the Air" radio control bill meeting in the Senate with other noted music heads.

SOUSA'S BAND

When the tour of John Phillip Sousa's Band terminated at Baltimore, the band had been out 33 consecutive weeks and covered over 12,-000 miles.

The current season showed a profit to the Sousa organization of \$120,-000, according to N. Y. reports. Final takings in Baltimore were \$4,-800 for the engagement.

The Sousa personnel numbered over 90 musicians, with a daily overhead of \$2,000.

AMUSEMENTS

SOUSA TO DIRECT BAND AT REPUBLICAN CONVENTION

Lieut. Com. John Philip Sousa has accepted an invitation from the Republican National Committee to direct a band of Cleveland musicians at the opening session of the national convention, which meets in Cleveland June 10. The invitation was sent to Mr. Sousa through Dan R. Hanna, son of the late Mark Hanna, and owner of the Cleveland News. Mr. Sousa will direct the band at the opening session only and after sounding the convention "keynote" he will return at once to New York to begin rehearsals for his thirty-second annual toward the late of th second annual tour at the head of the organization which bears his name. Mr. Sousa's tour this season will begin June 22 and will be concluded with two concerts in Greater New York, Nov. 16. On that day he will give a matinee at the Brooklyn Academy of Music and an evening performance at the Manhattan Opera

Wash DC Time may 6

HOW THEY LOOKED THEN-



JOHN PHILIP SOUSA.

'At nineteen years," writes the famous bandmaster, "I had just received an offer to conduct a theatrical orchestra on its first tour of the States. The alacrity of acceptance is strongly marked in my countenance." (Rice photo)

COMPOSERS VISIT CAPITOL AGAIN



INTERNATIONAL NEWS REEL

Fifty members of the American Society of Composers and Authors visited the Capitol again today to protest against the Johnson-Newton bills for the removal of copyright restrictions in the broadcasting of music by radio. Left to right, front row: J. Whitmark, J. C. Rosenthal, Charles K. Harris, Jack Gillen, Jerome Kern, S. Hein, Percy Wrenich, Ben Davis. Left to right, back row: J. P. Sousa, A. Reed, Victor Herbert, Aley Speaks, Gean Buck, Nathen Barkny, E. E. Mills, Earl Carroll, Harry Archer, Harry Von Tilzer and Werner Janssen.

Popular Song Writers Ask U. S. To Restrict Radio

Gene Buck, President of Composers, Would Have Melodies Protected From Free Use

The hardships under which the composers of America's popular songs must labor were graphically pictured by Gene Buck, president of the American Society of Composers, Authors and Publishers, at a hearing held today by the House Patents Committee.

The committee had before it a bill amending the copyright law regarding the use of popular songs for radio broadcasting purposes.

Sees Need of Protection Buck gave a lengthy recital of the conditions under which popular songs are written and the lack of protection which now handicaps composers and publishers. His recital was interspersed with humorous side remarks, which furnished considerable enjoyment for the crowd that gather in the majority caucus room of the House Office Building.

American music is among the most popular in the world today. Buck told the committee. Despite this fact, he said, less protection is given the American publisher and composer than any other in the world. In Europe, he explained, the government goes to great length

to encourage and protect composers. Budk explained that he represented 326 men who make their living exclusively by creating and publishing songs.

Returns Called Poor.

"Ninety per cent of the song writers all over the world are poor men," he said. "When nature fashions a song writer he gives him talent other men do not possess. but she compensates for it by tak ing something out of his head which leaves him a poor business man. The average song writer has little business ability and cannot protect himself against those who exploit upon his creations."

He dwelt at length upon the man-

ner in which a number of the present song hits were given to the world and the way in which they became famous. He denied that radio played any instrumental part He denied that in creating popular demand for songs. The song, he said, depended for its success largely upon its own

Buck was the only witness on the stand this morning. The hearing will be continued late this afternoon, and such internationally celebrated composers as Victor Herbert, and John Philip Sousa will take the stand.

PADEWELL DIMMED TO

JAZZ KINGS INVADE WASHINGTONTODAY

Berlin, Sousa and Herbert Will Go to Senate to See Square Deal From Radio.

BILL OPPOSE THE DILL

(By United News to The Morning Telegraph.)

WASHINGTON, April 16. The hearing hounds who have revelled in the Senate scandal investigations which have featured such star witnesses as Tex Rickard, Roxie Stinson, Al Jennings and Gaston B. Means, are due for another exciting day to-morrow when the kings of Tin Pan Alley come down from Times Square and invade the stately quiet of the Senate Committee

The jazz kings will be headed by Irving Berlin and Harry von Tilzer. Victor Herbert and John Philip Sousa will be in the delegation. They are coming down in a special train to testify against the Dill Bill, which would prevent music composers from extracting royalties from radio broadcasters.

on Patents to insist upon a square deal

from the radio broadcasters.

The jazzmakers will tell the committee that the radio is in danger of wrecking their buhiness. So many persons who former y bought songs are now hearing their music by radio that the royalties are about to disappear.

The Dill bill, which they are opposing, would exempt broadcasters from the re-strictions of the copyright laws by classing them with free performances not given for profit.

John Philip Sousa, dean of American bandmasters, is now at his home in Port Washington, Long Island, working upon arrangements and new compositions that will be included in the programmes of his next, and 32nd, annual tour. That tour, by the way, will nual tour. That tour, by the way, will begin June 21, with two concerts on the estate of Pierre du Pont, at Longwood, Penn., and will bring the band to Boston, as on previous years, some time in September.



WORRIED ABOUT RADIO-American composers of two generations, each among the most popular of his time, leaving the capitol at Washington after a hearing before a senate subcommittee on copyright charges for the broadcasting of their compositions. From left to right, Victor Herbert, maker of light opera tunes; Irving Berlin, the most prolific producer of jazz, and John Philip Sousa, the "march king."

(Photograph copyright by Harris & Ewing.)

SONG WRITERS SEEK PART OF RADIO PROFIT

Soul Trancis Wines a

BY ROBERT TALLEY

WASHINGTON, Apr. 28.-Are you ready, Profes-BOTT

Then strike up the music!

Gee, I'd give the world to be
Like that Old Gang of Mine;
I remember yet, the cash we used to get
Before Radio was in its prime.
Good-bye forever, profits and pay,
Good-bye forever if this bill passes, I say—
Gee, I'd give the world to be
Rich as that Old Gang of Mine!

In not so many words, perhaps, but with this as the burden of their song, the bright young men who manufacture the nation's jazz have laid their plea before the senate committee on patents in opposition to Sen. Dill's bill to make the air free to all.

In other words, they say the radio has cut into their sheet music royalties immensely so they want the broadcasting stations to pay for every time one of their brain-children is cast upon the ethereal waves. The bill is still before congress.

Grouped around E. C. Mills of the American Soclety of Composers, Publishers and Song Writers, a dozen or more of the nation's jazz kings heard him plead their case.

"Yes," said Mr. Mills, "it used to be that a song hit meant a sale of 3,000,000 or 4,000,000 copies of sheet music, but now if we sell 700,000 we are lucky. Boys and girls are not studying music nowadays; it's too easy to turn the radio knobs, then roll back the rug and begin to dance."

It was the elite of jazzdom's song writers that surrounded him. They looked like actors and dressed like oil stock salesmen.

There was Irving Berlin, who started out 12 years ago with "Alexander's Ragtime Band" and has been writing catchy ones ever since, including "When I Lost You" and "Oh, How I Hate to Get Up in the Morning."

Con Conrad, who wrote "Papa Love Mama," turned out "Maggie" and perpetrated "Barney Google," was there, too, and so was Irving Caesar, who has had a lot of folks asking, "What Do You Do on Sunday, Mary?"

The expression on Wilbur Donaldson's face seemed to indicate he was thinking that "Nothing Could Be Finer Than to Be in Carolina in the Morning," except a radio royalty on his songs.

The presence of Gene Buck recalled the snappy strains of "Hello, Frisco," and the litting lines of "When It's Tulip Time in Holland," while seated at his right was Silvio Hein, who wrote "I'm Forever Blowing Bubbles," and also that droll ditty with which Raymond Hitchcock used to strut around the stage in "The Beauty Shop" back in 1916-"When You're All Dressed Up and There's No Place to Go."

The old-timers were there, too.

There was Charles K. Harris, who used to make 'em weep with "Just Break the News to Mother," "After the Ball" and "Always in the Way." course, the picture wouldn't have been complete without Harry Von Tilzer, who wrote "When the Harvest Days Are Over, Jessie Dear," and also the liquid strains of "Down Where the Wurzburger Flows," back in the good old days.

Memories of 10 years ago when "Every Little Movement Has a Meaning All Its Own" was waltzing its way across the country were brought back by the presence of Otto Harbach, who was also responsible for "Kid Boots" and "Going Up."

The composers of another kind were represented by Victor Herbert, whose tinkling tunes have put over more than one comic opera, and John Philip Sousa, the march king, who wrote "Stars and Stripes Forever," which did about as much to win the late war as anything else.

"Yes," testified Mr. Sousa, "I have to pay for my shoes and everything else I buy, so why shouldn't the broadcasters pay me for my music? You say the radio people don't make any profit? Well, well, that's interesting. The radio people charge \$5 for a tube that costs them only 81 cents to manufacture."

It was also shown that many broadcasting stations are reaping profits on advertising-and so there you are.

SOUSA TO DO IT AGAIN.

Completes Plans to Tour U. S. for Twenty-one Weeks.

Lieutenant Commander John Philip Sousa has completed plans for his thirtysecond annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21.

The tour will continue until November 16, closing with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House. The evening performance will be under the auspices of the Musicians' Club of New York, of which Sousa is a member, and will be the occasion of the celebration of his seventieth birth day. The Sousa tour will consist of twenty-one weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the The organization south as Memphis. The organization again will consist of 100 bandsmen and about a dozen soloists.



Sousa at Convention

Lieutenant Commander John Philip Sousa has accepted an invitation from the Republican National Committee to direct a band of Cleveland musicians at the opening session of the Republican National Convention on June 10. The invitation was sent to Sousa through Dan R. Hanna, son of the late Mark Hanna, and owner of the Cleveland News. Sousa will direct the band only at the opening session, and after sounding the convention "keynote" he will re-turn at once to New York to begin rehearsals for his thirty-second annual



SONGBIRDS VYING FOR HONORS

The Franklin Park, Boston, bird houses were the scene of an interesting experiment recently when a group of Boston girls, all possessing gifted voices, gathered in front of the cages containing the prize feathered songsters and pitted their high C's and other well-known notes against those of the birds. The experiment was made to test the effect of the human voice, unaccompanied, on the birds. The photograph shows Miss Marjorie Moody, of Melrose, Mass., wellknown soprano, for years with Sousa's band, making a young robin sit up and take due notice.

WILLOW GROVE PARK

Conway and His Band Come First; Herbert and Soura to Follow

the eighteen-week season of 1924 on Sat- June 20-10 September 14. This will be orday, May 10. This will be the twenty- Lieutenant Sousa's twenty-third season prday, May 10. This will be the twenty-ninth season, Willow Grove Park hav-marches, both new and old, will be ining opened in 1896. The management corporated into the programs of this announce that for the season they have season's engagement, the programs also secured three famous musical organi, to include novelties

twenty-two days, from May 10 to May at a later date

been engaged. The next attraction, from a dozen soloists. TO OPEN ON MAY 10 June 1 to June 28, will be Victor Herbert and his Orchestra. The programs for this season will include the newest Herbert compositions in conjunction with the best of the world's greatest composers. Deutenant Commander John Philip Sousa and his Band will Willow Grove Park will be opened for be the final musical attraction, from

This season will bring forth many For the opening musical period of and special features to be announced

Sousa to Start Tour

This Year on June 21 I IEUTENANT COMMANDER L JOHN PHILIP SOUSA, the famous bandmaster, has completed his plans for his thirtysecond annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont at Longwood, Pa., June 21. The tour will continue until November 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York.

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Lieut. Commdr. John Philip Son the famous bandmaster, has compl the plans for his 32d annual to the head of the organization bears his name, beginning with two concerts, at Longwood, Pa., on June which 21. The tour will continue until Nov. 16, closing on that date with a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club, of New York, of which lousa is a member, and will celebrate his 70th birthday. The Sousa organization again a, Patrick Conway and his Band hav will consist of 100 bandmen and about i

SOUSA HONORED

John Philip Sousa and his family were guests of honor at the Palace yesterday afternoon. The composer came to hear Vincent Lopez and his Hotel Pennsylvania orchestra give an ultra modern interpretation of "Stars and Stripes," Sousa's most popular march. Sousa stood up at the conclusion of the number and the audience, recognizing him, applauded vigorously.

ohn Philip Sousa and other composers, in opposing before the Senate com-mittee a bill for releasing broadcasting from revalty impositions, say "mechanical music" has meant great ma-

chanical music has meant great material loss to composers.

Members of the Unite Textile Workers' Unions are instruced by the emer-

Old Joshua, observing Rastus thi ing his son, remonstrated with him

have all flown away.

Sousa's Band Concerts

Lieutenant Commander John Philip asked what the "chile" had done Sousa, the famous bandmaster has om-"What has he done!" exclai pleted his plans for his thirty-second an-Rastus, "what has he done, huh? W nual tour at the head of his band, beginhe has let all mah fowls out an' ning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on "Wal," said Joshua, "yuh nee June 21. The tour will continue until Nospank yo' chile fo' that. Don' yo' ki that hens always go back to their home to roost?"

June 21. The tour will continue with two vember 16, closing on that date with two concerts in Greater New York, a matinee concerts in Greater New York, a matinee "Yeh," replied mastus, as he reneat the Academy of Music, Brooklyn, d the threshing, "that's jes" on evening concert at the Master "that's jes" an evening concert at the Ma



JOHN PHILIP SOUSA, known for generations as "The March King," visited Philadelphia, his old home town, recently, and in a spirit of brotherly love called on Mayor Kendrick. He is showing His Honor how to play the cornet, which is only one jump from a saxophone.

When I Was Twenty-one Edited by Joseph Kaye

JOHN PHILIP SOUSA AT 21

"I was at that time a violinist in an orchestra (the orchestra of Jacques Offen-bach, the composer of "Tales of Hoffman" during this celebrity's American tour).

'My career reads very much like a fairy story; for I desired to be a conductor of instrumental bodies and I have been one for forty-three years; I desired to be a composer and I have been recognized as such for at least thirty-eight years: I desired to go travelling to all corners of the world and conduct my own organization and I have done so, and I believe I have toured over a greater expanse of territory than any other conductor."

It is an interesting fact to record that Sousa sold many of his most popular marches outright to publishers for sums ranging between five and fifty dollars These pieces later made fortunes-but not for their composer.

TODAY

The world's greatest band-master and march composer. There never have been such marches as Sousa has written and it be many generations before others like them will be written. Certainly the Sousa marches have never been equalled during the forty or so years since he be-gan to compose them. Nor has any other band-master achieved such extraordinary success with his concerts as Sousa. In the concert field it has become a standard fact that two musical attractions are always sure of a sell-out, Sousa and John Mc-Cormack.

(Copyright, 1924, by the MsClure Newspaper Syndicate.)

THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Irving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.



hen I Was Twenty-One Edited by Joseph Kaye

JOHN PHILIP SOUSA At 21.

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"My career reads

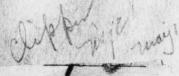


and I have been one for 43 years; I desired to be a composer and I have been recognized as such for at least 38 years; I desired to go traveling to all corners of the world and conduct my own organization and I have done so, and I believe I have toured over a greater expanse of territory than any other conductor."

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Sousa's Republican Invite

John Philip Sousa has accepted the invitation of the Republican National Committee to direct a band of Cleveland musicians at the opening session of the Republican National Convention June 10. Dan R. Hanna, son of the late Mark Hanna and owner of the Cleveland "News," t the invitation to the band-

will return directly after session to start re-his 32d annual tour June 22 and conclude



IN SOUSA'S BAND-S. C. Thompson, first bassoon play er in John Phillip Sousa's band, who trains during the "off season" at his mother-inlaw's farm near Battleground,

Must Have Inspiration to Write Drinking Songs

Washington, May 7 .- John Philip Sousa says "The prohibition amendment has destroyed the light opera industry, because it requires drinking songs of the rollicking kind, and we can't write them nowadays as apparently the inspiration is lacking."

Mr. Sousa and Victor Herbert appeared before the house patents committee in opposition to a bill, which would relieve raido broadcasting companies from the payment of royalties to the owners of musical productions.

Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or phonographic record form.

Mr. Herbert said sale of sheet music was decreasing at an alarming rate, and pointed out that, if the present situation should continue, there would be no initiative in musical art.

HIT LIGHT OPER

No Inspiration to Write, So Sousa Insists.

[By The Associated Press] WASHINGTON, May 6-The 18th amendment has destroyed the light opera industry, John Phillip Sousa declared today be-fore the house patents commit-tee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is

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Cinacoula

WORKING FOR THEIR INTERESTS. Photo, left to right, Victor Herbert, John Philip Souss, Irving Berlin and Harry von Tilzer, taken in Washington, where they are protesting the Dill bill providing for free radio broadcasting of popular selections.



MELODY KINGS IN WASHINGTON Victor Herbert, Opera King, and John Philip Sousa, March King, snapped in Washington, D. C., where they attended the "Freedom of the Air" radio control bill meeting in the Senate with other noted

NO INSPIRATION FOR ROLLICKING DRINKING SONG IN THIS ARID ERA, JOHN PHILLIP SOUSA TELLS U. S

It Simply Can't Be Done in the Proper Spirit and Light Opera Is Suffering Something Terribly, Sousa Laments.

WASHINGTON, May 6-The eigh- ton, counsel for the National Associ eenth amendment has destroyed lation of Book Publishers and Al the light opera industry, John Phillip Sousa, declared today before the house patents committee because it requires drinking songs of the rollicking kind and "we can't write them nowadays as apparently the inspiration is lacking"

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Mr. Herbert said sale of sheet music was decreasing at an alarm-

ing rate. Charles W. Butler, of Washing-

bert T. Reid, of New York als appearing for publishing interests in opposition to the bill.

SOUSA BLAMES PROHIBITION

Bandmaster Says It Caused Decay of Light Opera

Washington, May 7.—The Eighteenth amendment has destroyed the light opera industry, John Philip Sousa declared before the House Patents Committee, because it require drinking songs of the rollicking kind, and "we can't write them nowadays, as apparently the in-

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PROHI AMENDMENT HAS KILLED LIGHT OPERA, SOUSA SAYS

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MELODY KINGS IN WASHINGTON

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DRY LAW HAS RUINED OPERA, ASSERTS SOUSA

Washington. - The Amendment has destroyed the light opera industry, John Philip Sousa de-clared today before the House Patents Committee, "because it requires drinking songs of the rollicking kind. and we can't write them nowada as apparently the inspiration is lack-

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breadcasting companies from the particle of musical productions.

Both witnesses entended that compasses were entitled to company.

Prepared address. Should the wind in movie theatre organs be furnished by film press agents?

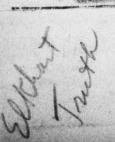
Exhibition of iron ore. John Philip Sousa's medals.

\rightarrow Debate. Is it better to be married to the strains of Mendelssohn's or the Lohengrin wedding march? Both sides will support the nega-

Crime report. Will jazz live forever, or will it be murdered?



MELODY KINGS IN WASHINGTON Victor Herbert, Opera King, and John Philip Sousa March King, snapped in Washington, D. C., where they attended the "Freedom of the Air" radio control bill meeting in the Senate with other noted music heads. THE RESERVE OF THE PARTY OF THE



Band Leader Sousa tells congress that prohibition has killed Americans' inspiration to write light opera. Considering the quality of American light opera, we suppose Mr. Sousa is arguing in favor of prohibition.



Composers Tell Congress Free Broadcasting Is Ruining Their Art.

Washington, May 9 .- Victor Herbert and John Philip Sousa, members of the American Society of Authors and Composers, were witnesses before the House Committee on Patents during a public hearing on the Newton bill, intended to relieve radio broadcasting companies of the necessity of paying fees to the owners of published music.

Mr. Herbert told the committee that the unskillful reproduction of popular music by radio was rapidly getting on the nerves of the people, and it was high time for the application of some regulation of this form of free public entertainment.

Can't Write Drinking Songs. Speaking in an ironic vein. Mr. Sousa declared that the prohibition amendment had destroyed the industry of producing light opera, because, he explained, light opera required drinking songs of the rollicking kind that were so popular in

We cannot write drinking songs nowadays," remarked Mr. Sousa. "Apparently the inspiration is lacking."

Gene Buck, president of the Society of Authors and Composers, testified that the income of the allied music industry approximated \$600,000,000 a year, of which the authors got only about 2 per cent. He said the reproduction of mu-

He stated further that constant reiteration of popular hits by radio tended Mr. Herbert said sale of sheet mu-to diminish the profit on such composi-tions, because the public was surfeited with music night after night.

Mr. Sousa testified that royalties derived from musical compositions had de-\$60,000 in royalties on musical scores.

Surfeited With Music.

Mr. Sousa attributed the general decrease in income from musical work to the reduplication of their scores in public places, without much profit to the composer, and particularly to the wide broadcasting by radio. Mr. Sousa expressed the hope that Congress would retain the present copyright laws as a protection to authors and composers. and he urged that the Newton bill be rejected.

'Authors and composers need the protection of the copyright laws," Mr. Herbert told the committee. "It is almost impossible to sell sheet music any more. This is our source of livelihood. In the olden days a man or a woman would enter a theater or a movie house, hear a good piece of music and then purchase it. In this way a demand was created for our product. Today these compositions are delivered daily to the homes. They are rendered in an inartistic manner and the public soon tires of them.

Street Car Strikes Woman.

The Song Writer's Lament.

(John Philip Sousa says light opera has disappeared because, as a result of prohibition, nobody can write the old time rollicking drinking songs .- News

I cannot write the drinking songs So rollicking and gay-The good old, dear old clinking songs

That once lit up the play. I cannot write of flowing steins, With cold tea in the beaker; Nor can I write of glowing wines, On stuff that's even weaker.

How can I sing of lager beer, Or write of nut brown ale, When I must drink, ye gods! by ear, And never from a pail?

The music of the modern play Is writ in narrow bounds. Oh, Sober are the writers, yea! That's why their music sounds so!

marubuster gender 5/7

SOUSA BLAMES DRY RULE

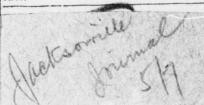
Sousa Says Light Opera Is Victim Of the Dry Law

WASHINGTON, D. C., May 6.— The eighteenth amendment has de-stroyed the light opera industry. John Philip Sousa declared today be-fore the house patents committee, because it requires drinking songs of the rollicking kind, and we "can't write them nowadays, as apparently the inspiration is lacking."

Both Mr. Sousa and Victor Herbert appeared as representatives of the American society of authors and composers, in opposition to the Newton bill which would relieve radio broadcasting companies from the payment of royalties to the owners of musical productions. Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or

phonographic record form.

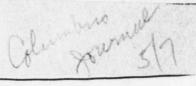
Mr. Herbert said sale of sheet music was decreasing at an alarming



SOUSA AVERS DRY LAW DESTROYS LIGHT OPERA PRODUCTIONS

WASHINGTON.—The eight-eenth amendment has destroyed the light opera industry, John Philip Sousa declared before the house patents committee because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparwrite them nowadays as apparently the inspiration is lacking."
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Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by reade hyperdessity. afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in purchase the music either in sheet or phonographic order.



Rollicking Airs Hard to Write Since Arid Days

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Both Sousa and Victor Herbert appeared as representatives of the American Society of Authors and Composers, in opposition to the Newton bill, which would relieve broadcasting companies from the payment of royalties to the owners of musical productions.

Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or phonographic record form.

Radio and the Artist.

Any one listening to the introductory remarks of musicians and authors appearing before the House Committee on Patents might suppose that artists regarded broadcasting as a wicked influence. All over the United States, it seems, in cafés, in clubs, in week day churches, in homes, radio begotten music is dulling the palate of the American public. Songs, and all too soon short stories, dramas and novels as well, will become things stale and abhorred.

What do the artists want to do about this? Are they suggesting that radio broadcasting be limited? Would they forbid to a certain part of the population of the country the right to use receiving sets, thereby preserving here and there a last spark of enforced interest in concert halls, music scrolls, magazines and novels? No. On the contrary, the wickedness of broadcasting is to be cured without interfering with a single sending station or a single radio listener. The broadcasters are simply to be constrained by the preservation of the existing patent law to pay the artist a living wage for the use they make of him!

This rather unexpected conclusion (considering the major premise involved) flashes one ray of light on the place of radio in the artistic world. Its sin is not after all that it is a destroyer of culture but that it has yet to establish a financial relationship to culture. If radio showed a fat pocketbook Mr. Souza and Mr. HERBERT would not object to its effect on popular taste.

Such a conclusion is of course in harmony with all the visible facts. There is nothing very strange about radio's place in the art world. It has about the same relation to this world as the invention of printing, or the circulating library, or modern print ing presses, or modern transporta tion, or the movies. It enlarges the ablic to which an artist may apeal. The matter of paying the arst is a temporary problem which fill naturally be solved. Meanwhile he total number of people hearing

songs or stories has been increa-And while the larger audience be less discriminating than smaller one, few musicians or 1 ers will frown upon its increa numbers. This the artists lectu Congress on the vices of radio made clear.

Now Orleans Ste 5/1

Says Prohibition Kills Inspiration For Light Operas

WASHINGTON. May 7.—The eighteenth amendment has destroyed the light opera industry. John Philip Sousa declared vesterday before the house patents committee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lacking."

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Ununtom Herald

FOR BAD YEAR IN OPERA 18TH AMENDMENT HAS DESTROYED

WASHINGTON, May 6.—The cignteenth amendment has destroyed the light opera industry, John Phillip Sousa declared today before the House Nateries committee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lacking."

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LIGHT OPERA INDUSTRY—SOUSA

By Associated Press.

WASHINGTON, May 6.

The 18th amendment has destroyed the light opera industry, John Phillip Sousa and Mr. Herbert appeared as representatives of the American Society of Authors and Composers, in opposition to the Newton bill, which would relieve radio broadcasting companies from the payment of royalties to the owners of musical productions.

American Society of Composers Confident of Victory Over Radio Interests—Senate Committee on Copyrights Hears Song Writers

NEW YORK, April 19.—The composers and authors' delegation literally swamped proponents of the Dill copyright amendment bill at the hearing before the Senate Sub-Committee on Patents held Thursday and Friday in Washington. Clean-cut, straight-from-the-shoulder arguments made by the opponents of the measure proved a deluge of excellent reasons why the bill should not be favorably reported upon to the upper house, and it is the consensus of opinion that the American Society of Composers, Authors and Publishers, leading the fight for the popular song writers and publishers of the country, scored completely over the interests representing all the factions that use copyrighted music for profit. These interests included motion picture theater owners, radio broadcasters, hotel men owners and managers and dance hall operators.

At one time the hearing appeared to be narrowing down to a fight between the National Broadcasters' Association and the American Society of Composers, Authors and Publishers. From that point it simmered down to an argument between the respective counsel of both interests. In this respect Nathan Burkan, for the society, easily triumphed over C. H. Tuttle

for the broadcasters. Gene Buck, president of the A. S. C. A. & P., opened for those opposed to the bill. He gave a short outline of the present deplorable state of the music business and the inroads into the revenue of writers created by radio, which, he said, was taking the place of phonographs, causing sales of records to decrease more than fifty per cent. "If enacted the bill

will result in the elimination of the American songwriter," he declared. Victor Herbert, composer and vice-president of the society, gave concrete instances of how radio broadcasting was hurting the royalties of the writers and mentioned that his song, "A Kiss in the Dark", at one time was played over the radio nine times in one night, thus

killing its sheet-music sales. 'The radio manufacturers get money, don't they?" asked John Philip Sousa. "If they get money out of my tunes I want some of my yearly royalties were \$60,-000 until radio stepped in and they have never been as high since." Ellis Parker Butler, author of "Pigs Is Pigs", and Augustus Thomas, executive chairman of the Producing Managers' Association, followed with pleas on the authors' behalf that the bill be not passed.

E. C. Mills, chairman of the advisory committee of the society, delivered the star speech of the hearing, combining psychological show- Copyright Act as a blackjack, which it swung manship with his authoritative arguments, over the heads of exhibitors. When it was Mills not only proved to the committee that radio was gradually throttling the publishing business and the writers as well, but that night radio concerts, Cohen interposed that radio was the direct competitor of every other form of amusement.

Radio, said Mills, was keeping approximately 10,000,000 people at home listening to free entertainment. He cited the case of one song that was believed to be a great hit, but which was virtually killed in its infancy by too much broadcasting. While he thought radio the "greatest benefaction science has given to mankind," he did not think that it was fair to make the authors and composers pay for its progress, which they did not wish to impede in any way. Mentioning the fact that Harry Von Tilzer nearby had written "Down, Down Where the Wurtzburger Flows", Mills overheard Chairman Ernst say to a colleague: That was a good one. eyed world it was a good one," replied Mills.

Tried To Charge Coolidge

Nathan Burkan, general counsel for the society, whose talk was interrupted Thursday by a sudden quorum call from the Senate, resumed at Friday's hearing. He uncorked a good story when he told how the radio people tried to charge President Coolidge \$2,500 for broadcasting his Lincoln Birthday address. He explained why the composers and authors needed an organization inasmuch as the writers were always met by an association attorney every time they tried to enforce their copyright privileges. The individual writer, he pointed out, could not travel from Maine to

California to prosecute infringements, etc. C. H. Tuttle, of counsel for the National Broadcasters' Association, made a vitriolic speech in which he denounced the society and everything connected with it. He argued that composers would reap a harvest from having their works broadcasted and referred to their organization as an octopus reaching out to monopolize the music industry. Other arguments in favor of the National Broadcasters' Association were advanced by Tuttle,

High Lights in Hearing Before Senate Committee

THE essence of the three major arguments made by those in favor of the passage of the Dill measure are as follows:

1. That the Copyright Law of 1909 never contemplated radio broadcasting when it had embodied the payment of the public performance for profit fee to the

writer.
2. That broadcasting is not being done for profit.

2. That broadcasting is not being done for profit.

3. That the society is an iniquitous monopoly.

Motion picture men and hotel interests did not dispute the fact that music was being used for profit, but stressed the likelihood of the composers and authors' organization becoming extortioners if confirmed by the lawmakers.

The American Society of Composers, Authors and Publishers, in presenting its side of the case, contended:

1. That the Copyright Act does contemplate the radio performance as being

2. That in every case where the demand is made for a fee for its work it is being publicly performed for profit.

3. That, instead of being an iniquitous monopoly, it is a beneficial one, in which certain owners pooled their rights for protection which they could not receive or enforce as individuals.

BILL NOW PENDING IN CONGRESS RE COPYRIGHT IN THE SENATE

No. 74. Date, December 6, 1923, by Lodge (Mass.). To enter International Copyright Union (Concurrent to H. R. 573, by Tincher, and H. R. 2704, by Lampert, in the House). Sponsored by Solberg, Register of Copyright.

No. 2600. February 22, 1923, by Dill (Washington). To free copyrighted musical works for public performance. Hearing held April 9, when broadcasters were heard.

No. 3073. April 10, 1924, by Dill (Washington). To free copyrighted musical works for public performance by broadcasting stations only. (Introduced next day after hearing on his first bill, and leaves motion picture and other interests out in cold virtually. This was brought about by the show being stolen by the broadcasters at the hearing the day before.) cold virtually. This was brought about casters at the hearing the day before.)

IN THE HOUSE

No. 713. December 5, 1923, by Johnson (Washington). To free musical works

No. 413. December 3, 1923, by Johnson (Washington). To free copyrighted musical works for public performance for profit.

No. 573. December 5, 1923, by Tincher (Kansas). To enter International Copyright Union (concurrent to bill by Lodge above).

No. 2704. December 6, 1923, by Lampert (Wisconsin). To enter International Copyright Union, also concurrent.

No. 6250. January 26, 1924, by Newton (Wisconsin). To free copyrighted musical works for public performance (backed by motion picture and cabaret interests).

No. 0200. January 20, 1924. by Newton (Wisconsin). To free copyrighted massical works for public performance (backed by motion picture and cabaret interests). No. 8177. March 24, 1924, by Dallinger (Massachusetts). General and extensive amendment drawn for protection of rights of motion picture producers primarily. (Objected to by Authors' League on account of inadequate protection against piracy and by exhibitors because upholding present performing rights' fee for music.) Ex-

pected to be changed for other reasons also.

The Dill bill will have the effect of killing at least three of the pending bills when it is finally voted upon.

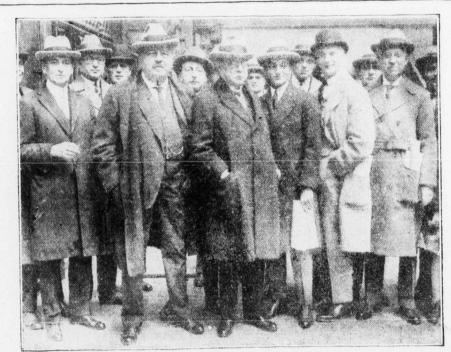
Frank A. K. Boland, counsel for the Hotel movie men was immediately construed by the Men's Association; S. A. Handy, attorney for society representatives as bearing out their Kansas motion picture exhibitors; Mr. Ballinger, contention that radio was the competitor of representing a Washington dance hall organiza- the movies as well as other entertainment. tion, and Sydney S. Cohen, president of the Motion Picture Theater Owners of America, spoke in favor of having the bill passed.

Winding up the hearing Nathan Burkan tore to shreds the arguments and statements made previously by C. H. Tuttle for the broadcasters.

Cohen said that the society was using the mentioned that the Capitol Theater, New York, had increased its busineess thru its Sunday the gain of the Capitol was at the expense of his own and other smaller houses which were empty due to the radio concert. E. J. Stutz, Washington motion picture theater owner, also said that his theater suffered on Sunday nights. This unlooked-for assertion by the

Burkan clearly showed the affiliation of Mac-Donald and other N. B. A. members with the manufacturing of radio equipment. He read some of the letters and other literature sent out by the National Broadcasters' Association to independent authors and composers, offering to broadcast their songs provided they gave them a percentage of the profits. Burkan also flung back at Tuttle several answers to the distorted arguments made by him, but Tuttle

Have you looked thru the Letter List?



The delegation of songwriters and composers which journeyed to Washington last week to appear before the Senate Committee on Copyrights. In the group are Harry Von Tilzer, Victor Herbert, John Philip Sousa, Irving Berlin, Jerome Kern, Jean Buck, E. C. Mills, and other members of the American Society of Composers, Authors and Publishers.

EDITORS WITH MUSIC MEN

Radio Copyrights

In mere justice to the songwriters whose royalties have been cut into by the radio the Dill Bill should be amended by the Senate to require the payment of fees to the composers of music and lyrics used in broadcasting. Such wellknown authors as Irving Berlin, Victor Herbert, John Philip Sousa and Harry Von Tilzer have declared before the Senate Patents Committee that their incomes from the sale of sheet music have been reduced by fifty per cent or thereabout since the advent of the radio. When their lyrics and airs are sent out free, they ask, how can the public be expected to buy them in printed form?

Broadcasting has become a business, a busisupported by advertisers. The radio receiver renders up entertainment varied unexpectedly from time to time with talks on where and when to buy commodities. This advertising is paid for, yet those who listen do so mainly in expectation of more entertainment to follow. It is only fair that the originators of the entertainment should be paid for holding the auditors' attention. In short, the copyright should apply to radio reproduction, whether of song, short story, novel or play.

NEW YORK WORLD.

Free Airs

American composers of popular music find it difficult to share the sentiments of Longfellow about breathing a song into the air and finding it again, from beginning to end, in the heart of a friend who got it over the radio. The trouble with such friends is that today they run into the millions and pay no royalties. The results were described on Thursday before the Senate Patents Committee by representatives of the Society of American Authors, Composers and Publishers. The Dill Bill would permit broadcasting stations to use copyrighted musical compositions without payment of royalty. The protesters say that this would mean the ruin of their trade, which has already suffered a fifty per cent cut in the profits desired from the sale of sheet music.

On the abstract rights of the issue there can be no question. The song writer, along with the playwright, is entitled to the same protection that the principle of copyright and patent extends to other intellectual workers. If the Senate Committee is convinced that the losses already incurred by the composers are as heavy as described, and threaten to become more so, the provision objected to should be stricken from the bill. Whether radio will in the long run bring disaster on the music-makers may be doubted. The graphophone and the mechanical piano were expected to put the standard piano out of business, but we have it on high authority that more man-manipulated pianos are being sold than ever. Any new development that enhances the popularity of music in all its ranges is apt to redound to the benefit of all musicians.

This, however, does not mean that we are justified in asking the composers to take a present loss while reaching a hand thru the years to catch the far-off interests of tears. They should receive protection until an answer has been found to the difficult problems created by radio art, which is by nature a "deadhead" art, lacking the power to collect admission fees from the audience. A compromise might be arranged by which the broadcasting stations would disseminate the new songs by permission of the author only. One of Victor Herbert's lilts, shot into the air nearly a dozen times in one evening, as he reports, might very well kill off a potential market. Given to the world only a few times, it might be a welcome stimulant to sheet sales, precisely as young composers have always been happy to have songs launched before the theater public.

Ultimately the broadcasting people will have to decide just how much any feature for which they go in is worth to them, and to pay for it. The Ws are not in business for their health. If they can carry the heavy expenses they already bear, they should carry the additional expenses of fair compensation to the author and composer. Otherwise their business would seem to rest on a basis uneconomic as well as NEW YORK TIMES. unethical.

kept on packing his brief case and said: "Don't talk to me, talk to the committee.'

Wednesday night the songwriters' delegation gave a curtain raiser ad lib. show at the National Press Club in Washington, in which several writers well known thruout the country took part: Irving Berlin, Irving Ceaser, Silvio Hein, Harry Von Tilzer, Raymond Hubbell, Chas. K. Harris, William Jerome, Con Conrad Walter Donaldson and Ollie Speaks. Others in the delegation numbering about thirty Maude Nugent, Dorothy Terriss, Irving Bibo,

(Continued from page 12) Harry B. Smith, Jerome Kern and J. C. Rosenthal, general manager of the society. Next Friday the House Committee on Patents will consider all of the copyright measures now before the house and will either try to consolidate or straighten them out for the edification of the congressmen. The house committee is composed of Lampert, Wisconsin: Vestal, Indiana; Perkins, New Jersey, Mc-Leod, Michigan; Philips, Pennsylvania; Wefald, Minnesota; Faust, Missouri; Reid, Illinois; Lanham, Texas; Hammer, North Carolina; Cook, Indiana; Bloom, New York; Allen, West Virginia, and Reed, Arkansas.

Bandmaster Sousa, speaking in his capacity as a composer, deplores the dry-rot decadence of light opera under the Volsteadian drought of the Eighteenth Amendment on the theory that the rollicking drinking song finds no responsiveness in the unexhilarated imagination, which also may account for the loss of popular pull of Dickensian literature.

Announcement of the graduation of three dozen nurses is it

Tousulle Sterald 5/2 Inspiration Needed To Write Drinking Songs, Says Sousa

WASHINGTON, May 6. The Eighteenth Amendment has destroyed the light opera industry, John Phillip Sousa declared today before the House Patents Committee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lacking."

Both Mr. Sousa and Victor Herbert appeared as representatives of American Society of Authors and Composers, in opposition to the Newton bill, which would relieve radio broadcasting companies from the payment of royalties to the owners of musical pro-

ductions.

Both witnesses contended that composers were entitled to com-pensation for the use of their se-lections and that the publicity at-

Sousa Says Dry Law Is Killing Light Opera

Washington-(By A.P.)-The Eighteenth amendment has destroyed the light opera industry, John Phillip Sousa declared Tuesday before the music at present was getting on the house patents committee. Light operas nerves of the people and having a require drinking songs of the rollick- bad effect on the public.

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Mr. Herbert said sale of sheet music was decreasing at an alarming rate, and pointed out that, if the present situation should continue, there would be no initiative in musical art. He

SHOWMAN HOUSING G. O. P. CONVENTION

L. C. Dickey, Manager Of Cleveland's Hall, Has Handled Crowds For Years.

Directed War Exposition For United States And Allied Governments.

[By the Associated Press.]

Cleveland, May 10.-Handling of the musical concerts and many other events. preparations for the housing of the in June is the big job of Lincoln G. follow closely on the heels of another Republican National Convention here Dickey, manager of Cleveland's public hall, where the convention will be held, building ready for the incoming attraca man who has given years of his life tion. to the handling of crowds.

his first job with it was making reports smoothly, on attractions. This developed to such It was in this hall that John Philip was put up, and at the age of 24 years more than 23,000 persons attending his

was vice-president of the Coit-Alber in this hall and it was here that a Chautauqua. Prior to that he was gen- world's record for attendance at indoor eral superintendent of the Ridpath grand opera was recently established, organization, which toured a number of all under Dickey's supervision. prima donnas and singers.

Handled Big War Exhibit.

In 1918 Dickey conducted the entire program of the war exposition of the United States and the Allied governments for the Department of Public Information. He had charge of 32 cars of war trophies. With this he broke all world's attendance records for shorttime expositions when he presented the exposition to 40,000 paid admissions in Pittsburgh one afternoon. This exposition was shown under his direction in many cities and was seen by hundreds of thousands of spectators.

Later Dickey came to Cleveland as secretary of the Cleveland Advertising Club and from there was made business manager of the Cleveland Symphony Orchestra, leaving this position to become manager of Cleveland's big municipal auditorium. He was appointed by Mayor Fred Kohler, with the under-

Namas at, Sta

cars will be new.

ARRANGES SHRINE CAR PLAN.

Committee to Provide Official Coaches

for the Imperial Divan.

be furnished by the automobile dealers

for the use of the Shrine imperial divan

and headquarters during the conven-

bellished for the imperial potentate; another especially ornamented for the

imperial deputy potentate, and one for

Lieut. Com. John Philip Sousa. All

temples there will be 155 cars.

For the representatives of the 155

Roland P. Rice, chairman, said yes-

terday, following a meeting of the Shrine automobile committee at the

Hotel Baltimore, that while the dealers

would supply plenty of cars for official

use the committee expected citizens,

generally, to tender at least five thou-

sand for the "seeing Kansas City trips."

Shrine headquarters in the Hotel Balti-

more where cars may be registered, but

it plans to have registrations in sev-

eral hundred service stations, garages

"In Washington, D. C.," said Mr. Rice, "they had 2,300 machines. We

have advertised that we will have five

thousand free cars, and must make good.

It will be one of our biggest conven-

REWARD FOR COOR SERVICE

Nachuille Terrescent 5/7

and dealers' show rooms.

Dry Law Destroys

Light Opera, Sousa Says

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eighteenth amendment has

tion features."

The committee has an office at the

There will be one car especially em-

At least twenty-five official cars will

into the administration of the hall. Booked Varied Attractions,

Since taking over the management of

standing that no politics should enter

the hall a great variety of attractions have been booked by Dickey, hundreds of thousands of persons paying admission to them. So well did Dickey operate the building that he was able to show a profit of \$25,000 to the city last year despite the great expense connected with the hall.

Few attractions can be thought that have not been present at the hail WAS A CHAUTAUQUA OFFICER under Dickey's supervision and management. Included in the list are a complete three-ring circus with menagerie, automobile shows, style shows, dog shows, poultry shows, track meets boxing matches, basketball carnivals, horse polo tournament, agricultural ex hibition, food shows, building shows, grand opera, moving pictures, drills,

Attendance Records Smashed. In many instances one event would a good system was necessary to get the Never was an event delayed. Double attractions have been run simultaneously in the basement and When Dickey was 9 years old his main arena. Paderewski, the Polish father organized the Winona (Ind.) pianist, played to thousands of music assembly that developed into the big, lovers in the main arena, while a nationally known Chautauqua. Young poultry show was on exhibition in the Dickey grew up with this venture, and basement, Both attractions moved

an extent that a big auditorium was Sousa obtained the gate receipts that necessary. A building seating 4,400 broke the records of his long history, Dickey was assistant general manager, two concerts. John McCormack sang Just prior to the World War Dickey before the biggest crowd of his career

Providence Journal

ation of Drinking Songs is Lacking.

VICTOR HERBERT TESTIFIES

Band Leader and Composer Tell House Committee Radio Broadcasting Ruins Sale of Song Hits

[By the Associated Press]

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or phonographic record form. Mr. Herbert said sale of sheet music was decreasing at an alarming rate, and pointed out that, if the present situation should continue, there would be no initiative in musical art. He also said the "poor rendering" of such music at present was getting on the nerves of the people and having a bad effect on the public.

Charles H. Butler of Washington, coun-

sel for the National Association of Book Publishers, and Albert T. Reid of New York, also appearing for publishing interests, asserted that although proposed legislation would not affect directly literary production, it would be unwise for Congress to put in effect a policy which would permit the production of artistic endeavors without cost to the public.

Chicago Tribune

Lieutenant Commander John Philip Sousa will direct a band of Cleveland musicians at the opening session of the Republican national convention in that city on June 10. After keynoting the proceedings he will return at once

在中央地方的政治的特別的政治學學的政治學學學的 to New York to begin rehearsals for the thirty-second annual tour of his own concert band. This will begin on June 22.

Expert Workers for Uncle Sam

LX. THORVALD SOLBERG

-By Lee Lamar Robinson-



earing before the enate committee on atents, of which Sentor Richard P. Ernst s chairman, on the bill by Senator Dill, of Washington, which would in effect, if it becomes law, exempt from the operations of the copyright act Thorvald Solberg. music sent out by

radio there was one faithful attendant to whom the proceedings were apparently of the greatest interest. He did not, however, offer any testimony. His interest instead was in the possible amendment of a law which he for 27 years has been called upon to interpret and execute.

He was Thorvald Solberg, register of copyrights, Library of Congress. As the stories were told by those testifying of the experiences-good, bad and indifferentwhich authors and writers of song, as well as of poetry and prose, undergo in the course of their experiences there was a musing smile on the face of Mr. Solberg. He heard testimony from and about men and women whose fame in the musical and theatrical world has long been well established; men whose compositions had passed through his hands officially at a time when the authors and composers were unknown and first making their bid for public fayor, as, for example, John Philip Sousa, Victor Herbert and Ellis

The stories told at this hearing were interest impelling, but should the register of copyrights during the years that this branch of the Federal service has grown amazingly so desire he probably could tell stories of experiences and observations, of an intimate touch with the genius of the nation, as expressed in story and song, FOR OPERA'S DEATH which would outrival any of those submitted to the Senate committee by artists and their adherents. Just as these artists are traditionally temperamental, however, Mr. Solberg is of the opposite type. He is Sousa Says Inspiration for Cre- t quiet-mannered, interesting man of gratious personality and ever-ready desire to nform and accommodate those having ousiness with his office.

On the staff of the Library of Congress rom 1876 to 1889, he left the Federal servce to go with the Boston Book Company,

During a recent spending the greater part of the time abroad until he returned in 1897 to become register of copyrights. The movement to make possible the international copyright was actively promoted by him, and international copyright congresses at Barcelona in 1893, Antwerp in 1894, Paris in 1900, Berlin in 1908 and Luxemburg in 1910 were attended by Mr. Solberg. At the last three he was the official delegate of the United States.

Keeping closely in touch with copyright movements throughout the world as a result, he is the author of numerous publications bearing on this subject which represent probably the most complete history of the subject available. These publications suggest not only the romance of the subject, but the progress in detail from a legislative or enactment standpoint. Aside from discussions and treatises on the one subject which has occupied the greater part of his active life, Mr. Solberg has written extensively on other subjects, and both for American and foreign journals.

The activities of his office best illustrate the remarkable development in connection with the safeguarding for the use and benefit of the author of legislation enacted for this purpose by the American Congress. If space permitted and he were willing to talk, some of the observations of this sage of the copyright movement, particularly the human interest slant, would be well worth publishing.

The son of Charles and Mary Larson Solberg, both of whom were natives of Norway, the register of copyrights was born writers turn their attention to a liltin Manitowoc, Wis. Mrs. Solberg, who was ing coda on ice cream soda Mary Adelaide Nourse, of Lynn, Mass., died in 1920. His long residence in Washington and locality makes of Mr. Solberg one of its warm supporters. It is interesting to note that about ten years ago, growing out of a keen interest in public affairs in the National Capital city, Mr. Solberg published "Suggestions for a Street Car Terminal in Washington.'

At a time when the street car utilities are a subject of discussion and comment the suggestions then made by him should be of interest and value today. As a bibliographer he is widely known in the literary world. Mr. Solberg is a member of numerous leading American and international copyright and literary associations and of the Cosmos club. His home is at Glen Echo Heights, Maryland.

TIPPING THE TANKARD IN LIGHT OPERA.

John Philip Sousa says that since the United States adopted prohibition the drinking song has been lost to light opera.

This is hard to understand. The

light operas that had drinking songs in the olden, golden days were nearly all laid in Heidelberg, Vienna, Graustark, Styria thia, Carniola, or some of the real or imagina where beer is not an an onism Occasionally there wor scene in Paris, or Monte Deau ville, with a thirsty di ناج د sinthe frappe; and then English operas contain ences to brown October pre war undilution. But what Vmer can opera was there that containe a rollicking boozy chorus? Th only one that comes to mind at th moment having any sustained refe ence to drink is George Ades "S

tan of Sulu," and the song the Su tan sang, after taking innumerab cocktails in order to get at th cherry, was anything but jovial.

Europe still drinks, therefore stands to reason that musical corr edy should still tip the tankard and clink the canikin, and warble it praises of the imaginary content of these vessels. In the pre-Vol stead days, opera was not purged of its Bacchic propensities when entered Kansas. If vinous song offensive nowadays, let the lyri

Setroit lens. SOUSA MOURNS LOS

OF DRINKING SONGS Says Dry Era Kills Compos-

ser's Inspiration. WASHINGTON, May 7 .- The

Eighteenth Amendment and the Volstead regime has played havod with the light opera industry, according to John Philip Sousa, march king, who yesterday before the House Patents Committee declared such productions require drinking songs of the rollicking kind, and "we can't write then nowadays, as apparently the ration is missing."

Both Mr. Sousa and Victor bert appeared as representative American Society and Composers in opposition to Newton bill, which would reli-radio broadcasting companies from the payment of royalties to the

owners of musical productions.

Both witnesses contended tha composers were entitled to compensation for the use of their selections and that the publicity a forded by radio broadcasting was harmful in that it killed the popy larity of songs before the public hi the inclination to purchase music either in sheet or pho graphic form.

Mr. Herbert said the sale of s music was decreasing at an ala ing rate.

Buffalo Courses Prohibition Destroys Light Opera, Sousa Tells Congressmen Washington, May 6.-The eighteenth

amendment has destroyed the light opera industry, John Philip Sousa declared today before the house patents committee, because it requires drink-ing songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lack-ing."

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chase the music either in sheet phonographic record form.

Mr. Herbert said sale or sheet at an eater, and pointed out that, if the ent situation should continue. rate, and pointed out that, if the ent situation should contible, would be no initiative in rusic. He also said the "poor rendor such music at present was at the nerves of the people and have a bad effect on the public.

auta tu City, h. f. 18th Amendment Has Killed Light Opera Industry, Sousa Tells House

Bandmaster Protests Exempting Radio Stations From Paying Royalties

WASHINGTON, May 5. - The Eighteenth Amendment has destroyed the light opera industry, John Philip Sousa declared today before the House Patents Committee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays, as apparently the inspiration is lack-

Both Mr. Sousa and Victor Herbert appeared as representatives of the American Society of Authors and Composers in opposition to the Newton bill, which would relieve radio broadcasting companies from the payment of royalties to the owners of musical productions,

Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful, in that it killed the popularity of songs before the public had the inclination to buy the music either in sheet or record form.

Mr. Herbert said sale of sheet music was decreasing at an alarming rate, and pointed out that, if the present situation should continue there would be no initiative in musical art. He also said the "poor rendering" of such music at present was getting on the nerves of the No Inspiration for Drinking Songs. people and having a bad effect on

the public. Congress to put in effect a policy which would permit the reproduction of artistic endeavors without cost to



JOHN PHILIP SOUSA

AN "EVIL" OF PROHIBITION.

Sousa Says. WASHINGTON, May 6 .- The eighteenth Charles H. Butler, of Washington, amendment has destroyed the light opcounsel for the National Association era industry, John Phillip Sousa de-of Book Publishers, and Albert T. clared today before the house patents

Reid, of New York, also appearing committee, because it required drinking for publishing interests, asserted songs of the rollicking kind, and "we that, although proposed legislation can't write them nowadays, as, apparwould not affect directly literary ently, the inspiration is lacking."

Congress to put in effect a policy

Sousa on Mechanical Music.

The great march composer and band leader, John Philip Sousa, appeared in person at a senate hearing and opposed the Dill bill, which would amend the copyright law as to allow the radio trust to broadcast copyrighted music or songs without compensating the authors. "If the Radio corporation gets money out of my tunes," he said, "I want

Mr Sousa whispered a secret at the hearing. He said that his royalties used to amount to \$0,000 a year, but have not attained to nearly that since the era of "mechanical music," or "canned music," opened. He made more money on his compositions in the sheet music time.

Whether the radio companies receive direct remuneration or not for broadcasting, they reap large profits from the sale of radio instruments and equ.pment and form leases

and for service. Though the air may remain free, they will continue to make money. Authors are in the same category as inventors. They are in fact inventors. The copyright should be protected as vigorously as the patient. No doubt authors and composers are entitled, to royalties on their in-

"Canned music" which includes all mechanical instruments, probably has not been profitable to composers. But it enriches artists. Some of the most famous singers and performers draw immense audiences, which are made up mostly of phonograph

free field had be durin

Mr. John Philip Sousa, speaking from the newest pulpit of the American nation, a congressional committee's witness stand, as everates that the Eighteenth Amendment and the Volstead Act have combined to destroy the light opera industry in America. (The word "industry," one feels, is used advisedly.) Light opera, Mr. Sousa says, requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lacking."

These statements from an eminent practitioner of light opera composition seem unworthy, if, indeed, they do not cast an unwarranted slur on the whole art of music making. Is it possible that the imaginations of the weavers of notes. and lines are so sterile that they discover nothing of value in post-Volsteadian drinking? To us it seems capable of high expression, perhaps in symphonic form—there is the sound of the fog horns off the statute-bound coast, the rumble of the motor trucks, the pleasant bubbling of the kitchen still, the secretive knocks of the prospective purchaser, the introduction of old drinking songs as the concoction is pronounced to be "the real, old stuff," followed by measures suggestive of Walpurgisnacht, and the final sub-pitched measures, through which weaves a herestion of a funeral dirge. Imagination, not repiration of the cups, is what the composers ed. This, of course, is not a light opera inking song, but then, what difference? Every ight opera, as Mr. Sousa says, has or had one, and nine tenths, of them are so insipid as to cause the belief that they were "inspired" by milk and crackers, rather than cakes and ale.

MUSIC TREAT AT STORE

Sousa Night to Be Observed Thursda in Wanamaker Grand Concert

Music lovers of Philadelphia wil b treated to a unique entertainment Thursday night in the Grand Court of

the Wanamaker store, when, in connec- ward the oft-despised "Jazz" element pwill cheer Mr. Sousa the Wanamaker store, when, in connection with Music Week, a "Sousa Night" in music is changing.

Dr. Stokowski will trace the history mander John Philip Sousa, U. S. N. R. F., noted composer and musician, will conduct in a series of innovations oved by the King of Sweden with a medal in recognition of her artistic success will sing several apprairie selection.

kowski, conductor of the Philadelphia Symphony Orchestra, and Marie Sundelius, Metropolitan Opera Company soprano, will take prominent parts in the programme. The well-known band master will symphonize patriotic, classical and popular music. Another feature of the evening will be the tracing out of a number of American compositions, one of which will be "The Evolution of Dixie," by M. L. Lake, "Suwanee River" will also be symphonized.

A novel contribution to the pro-

programme will be "The Katnip Blues," rom "Krazy Kat," an amusing panto-nime composed by John Alden Carpener, in collaboration with George Herrinan, creator of the "Krazy Kat" caris interesting to note that the attiide of some prominent composers toRadio, Sheet Music John Philip And Phonographs Victor Herbert oppose re-

Howester Telegran 5-19

lieving radio broadcasting companies from payment of royalties to the owners of musical productions. They say composers are entitled to compensation for use of their works, and that the publicity from radio broadcasting kills the popularity of songs before the people buy copies of them or phonograph records of them. Mr. Herbert says the sale of sheet music is decreasing at an alarming rate. There have also been recent complaints of a drop in sale of phonographs and records.

Regardless of the question of royalties, it is hard to see how radio broadcasting kills the popularity of songs. People buy songs, either in sheet music or record form, after they have heard them, not before. They may hear them at the vaudeville show, on the street, in the dance hall-or on the radio. The popularity of a popular song usually does not last long. But it lasts long enough to give music publishers and phonograph companies time to get the song before the public. Further, the radio cannot very well broadcast a song before it is sung, and it cannot very well be sung before it is written.

The reason for the decreased sale of sheet music if there is any such decrease—is not obvious. But any decrease in sale of phonographs and records can easily be explained. The radio fans are too busy listening to the music coming out of the air to think of the phonograph, for the time being. The radio fan says: "I can hear the best of music every night. I can hear a new program every night. Why should I pay out money for a phonograph record which gives me only one or two selections?"

This argument, however, will not appeal to the real music lover. The real music lover gets little satisfaction in hearing a song or selection once. He wants to hear it any time he wants to. The piano or the phonograph will satisfy him, in this respect, when the radio will not.

emper in the presidential election.

DESPAIRFUL MR. SOUSA.

A lament is heard from the lips of John Phillip Sousa as he brings hibaton down in a despairful gesture. The 18th amendment has destroyed the light opera industry. Wherefore, the great director, whose business throughout life has been that of producing soul stirring music, is about ready to call all bets off, and to say it is the end of an imperfect day.

Mr. Sousa believes inspiration is necessary to music. It is not difficult to agree with him on that. In fact it would be awkward to think of music that was without its inspiration. Perhaps that kind of music would not be music at all but something else. So, on the whole, it may as well be written that inspiration is as necessary to music as raisins are to the pudding.

Here is where the 18th amendment comes in. It knocks inspiration completely out by withholding the vitamine of inspiration, which, according to Mr. Sousa, is in liquid form. Imagine John Barleycorn in the role of muse!

Light opera, quoth Mr. Sousa, demands more or less heavy drinking. Light opera must have, according to this esteemed authority, drinking songs of the rollicking kind-you know, those that chase dull care

around several blocks and make one heedless about going home until morning. And Mr. Sousa declares that "we can't write them nowadays, as, apparently, the inspiration is lack ing.

Al Smith governor of New York president of Colummy for what he has and developments of American music from its earlist days to its present state other wets they ick under his belt to

the table and not an empty one. In one listens too much to what the propagandists are trying to make the wild waves say one is likely to believe that it's a tough life nowadays whether one weakens or not. One may forget that it is much better to get up in the morning without a headache if one tries to remember all the inspirations that have been reked in the past.

cess, will sing several operatic selec-

Dewer Ruky Int. News

JOHN PHILIP SOUSA, known for generations as "The March King," visited Philadelphia, his old home town, recently, and in a spirit of brotherly love called on Mayor Kendrick. He is showing His Honor how to play the cornet, which is only one jump from a saxophone.



Milwankee Sentinel 5/7

Light Opera 'Dying for Drink' Sousa Tells House Committee

By Associated Press.

WASHINGTON, D. C. The eighteenth amendment has destroyed the light opera industry, John Phillip Sousa declared on Tuesday before the house patents committee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays, as apparently the inspiration is lacking.

Both Mr. Sousa and Victor Herbert appeared as representatives of the American Society of Authors and Composers, in opposition to the Newton bill, which would relieve radio broadcasting companies from the payment of royalties to the owners of musical productions.

Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the in- injury to the public,

clination to purchase the music either in sheet or phonographic record form.

Mr. Herbert said sale of sheet music was decreasing at any alarming rate, and pointed out that, if the present situation should continue, there would be no initiative in musical art. He also said the poor rendition of such music at present was getting on the nerves of the people and having a bad effect on the public.

Charles H. Butler of Washington. counsel for the National Association of Book Publishers, and Albert T. Reid of New York, also appearing for publishing interests, asserted that although proposed legislation would not affect directly literary publication, it would be unwise for congress to put in effect a policy which would permit the reproduction of artistic endeavors without

Providence News 5/8 Eighteenth Amendment Fatal to Light Opera, Is Sousa's Belief

Inspiration to Write Rollick- songs before the public had the ining Drinking Songs Lacking, Musician Says

Eighteenth Amendment has desical art. He also said the "poor stroyed the light opera industry, rendering" of such music at present to be a point of the perves of the John Philip Sousa declared before the House Patents com- people and having a bad effect on mittee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as

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Charles H. Butler of Washington, counsel for the National Association apparently the inspiration is lack- of Book Publishers, and Albert T. Reid of New York, also appeared for

At Philadelphia this evening a program relating to the evolution of American music will be given under the direction of John Philip Sousa with an explanatory address by Dr. Leopold Stokowski. recital of choral musicular ha sivan

"INSPIRATION LACKING" WASHINGTON, May 6.—(A. P.)— The eighteenth amendment has destroyed the light opera industry, John Phillips Sousa, declared today before the house patents committee, be-cause it requires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lacking."



JOHN PHILIP SOUSA

Sousa to Direct His Own Cantata at Wanamaker's

Famous Bandmaster Will Lead Splendid Concert Next Thursday in Grand Court as Part of Music Week.

can bandmaster, the performance under his direction of the cantata, "The Last Crusade," which will be sung by a of "Turkey in the Straw." chorus of 150 voices with soloists of in- The major number of the program ternational fame, and the absorbing interest of the other program numbers, will be the performance under the comall these indicate a concert of more than pose, s direction of John Philip Souusual import and entertainment.

Appropriately arranged to take place in Music Week is the Sousa concert, to be given in the Grand Court of the Wanamaker Store, on Thursday evening, May 15. Many items of interest enter into the concert.

The appearance of the famous American bandmaster, the performance under the object has been to show the influence upon the present-day musical composition of the off-derided "jazz" rhythms. There will be played such numbers as "The Evolution of Dixie," a fantasie depicting the gradual evolution of this stirring American tune; "American Indian Rhapsody," "Swanee River Suite." an excernt from the pan-

isual import and entertainment.

In the arrangement of the program.

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Aurenton Fultress

18th Amendment Has Destroyed Light Opera Industry According to John Philip Sousa

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posers in opposition to the Newton bill Charles H. Butler, of Washington.

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which would relieve radio broadcasting counsel for the National Association of companies from the payment of royal- Book Publishers, and Albert T. Reid ties to the pwners of musical produc- of New York also appearing for publishing interests asserted that although Both witnesses contended that com- proposed legislation would not affect posers were entitled to compensation directly literary production it would be for the use of their selections and that upwise for Congress to put in effect a the publicity afforded by radio broad- policy which would permit the procasting was harmful in that it killed duction of artistic endeavors without

Sundelius, the soprano of the Metropolitan Opera Company; Irma Phillips Carels, one of the foremost American contraltos; Herman Gatter, a tenor of increasing popularity, and Lewis James Howell, who has sung in opera in Italy, Canada and the United States.

The accompaniment to this cantata

The accompaniment to this cantata has been arranged for military band and grand organ. This ensemble of composer, conductor, soloists, chorus and instru-mentalists should be well worth hear-

Another feature of this Sousa night will be an address by Leopold Stokow-ski, conductor of the Philadelphia Or-

chestra.

Clarence K. Bawden, who will be the organist for this concert, will play an excerpt from the jazz pantomime, "Krazy Kat," composed by John Alden Carpenter; the arrangement by David Guion of "Turkey in the Straw," and the "Swanee River Suite" composed by Mr. Bawden for this concert.

Is the world taking itself too seriously since the enactment of the Volstead law? Band Leader John Philip Sousa and Victor Herbert, appearing as witnesses against the Newton bill exempting the makers of radios from taxes, testified that since it had ceased to be easy to become "hilarious," the sale of "drinking songs of the rollicking kind" had seriously fallen off. That seems confusing to those critics who claim that the sale of sheet music was determined to those critics who claim that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or phonographic record form. Herbert said the sale of sheet music was determined to those critics who claim that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or phonographic record form. Herbert said the sale of sheet music was determined to the sale of sheet music was determined t there is more drinking now than before the Volstead law came to "stimulate it." counsel for the New York the Volstead law came to "stimulate it."
The claim that the rollicking songs had lost a market was offered as one reason why the radio people should be taxed.
The Reid. New York, also appeared based upon the damage done by buzzing tion to the bill. radios to the musical charms of what songs are left.

"The poor rendering of such music over the radios," said Mr. Herbert, "is getting on people's nerves and having getting on people's nerves and naving a bad effect on the public. Publicity afforded by radio broadcasting is harmful to composers. It kills the popularity of songs before the public has an inclination to buy the music either in sheet or phonograph record form."

The complaint was made by those discontinuous control of the complaint was made by those discontinuous control of the complaint was made by those discontinuous control of the complaint was made by those discontinuous control of the contr

The complaint was made by these distinguished members of the American Society of Authors and Composers that although the American Police. although the American Radio Corpora-tion made a clear profit last year of \$5,000,000, it paid in royalties to the

Society only \$35,000.

There is an adage that a poor workman is apt to complain of his tools. It is easy to blame the great Radio Corporation with penuriousness in its roy-alties, but what about the merit of the alties, but what about the merit of the songs composed and offered for popularity in the last decade? Has jazz completely buried heart-sentiment? Has the fact that there is shortage of the banana crop proved of supreme importance to the yearning hearts whose ancesters loved and aspired in song, and plighted troth to the "Old Gray Bonnet" and to the "Silver Threads Among the Gold?" Where is the song that ranks with the "Suwanee River." Among the Gold?" Where is the song that ranks with the "Suwanee River," My Old Kentucky Home," "The Old Oaken Bucket" and "Sweet Afton"? What sublime war song survived the world war, on a parity with "Tenting on the Old Camp Ground" or "The Star-Spangled Banner" or Le Marseillaise?" Perhaps the mechanical wonders of the age are driving sentiment out of

the age are driving sentiment out of the heart, but more likely the jazz spirit, the frivolities of lip-tinted, eigarette smoking vamps and trifling youths of both sexes may have as much to do with the decadence of music profits as body ought to endow sentiment in music

not sentimentalism, but sentiment. The army has produced a new design for a proposed District of Columbia flag. Most States have flags, so why not one for the District containing the national capital? The design is offered to the standardization branch of the quarterstandardization branch of the quarter-master corps, which is undertaking a thorough standardization of all flags of the nation. It is of the usual flag size and shape, but is composed of vertical stripes. Next to the staff is a red stripe comprising a third of the flag, on which broad stripe are three five-pointed stars, representing the three cities originally in representing the three cities originally in the District—Washington, Georgetown and Alexandria. Then there are two stripes of white and two of red, each in width equal to one-sixth of the length of

Ohika / Gent

Sousa at Convention

Lieutenant Commander John Philip Sousa has accepted an invitation from the Republican National Committee to direct a band of Cleveland musicians at the opening session of the Republican National Convention on June 10. The invitation was sent to Sousa through Dan R. Hanna, son of the late Mark Hanna, and owner of the Cleveland News. Sousa will direct the band only at the opening session, and after sounding the convention "keynote" he will re-turn at once to New York to begin rehearsals for his thirty-second annual

DRY LAW HAS DESTROYED LIGHT OPERA, SAYS SOUSA

Sh. Torus Post Dispatch

With Victor Herbert, He Asks House Committee to Sanction Royalties on Songs Broad-

casted.

By the Associated Press.

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the more pressing argument is for publishing interests in opposi-

Boston Accept

SOUSA, HERBERT **DEPLORE RADIO**

Declare Broadcasting Kills Popularity of Songs

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Cherigo Chierean

Light Opera Victim of Rum Law, Too, Sousa Says

WASHINGTON, May 7 .- Victor Herbert, noted composer and conductor, and John Philip Sousa, equally noted march king, took the lead before the House patents committee in the fight of the American Society of Composers, Authors and Publishers against the Newton bill to lift the copyright protection from radio broad-

Herbert told the committee unskillful reproduction of popular music rapidly was "getting on the nerves of the public

Sousa said the decline in royal-ties on musical compositions was attributable to the frequent reproduction of the works of popular composers in public places, particularly by radio

The march king complained that prohibition also had done great damage to the pocketbooks of the composers by destroying the industry of light opera production. Light operas, he declared, require drinking songs of the rollicking kind that were so popular in past years, but we cannot write drinking songs nowadays, for the in-spiration is lacking."

Dry Law Ruining Opera Industry, Declares Sousa

uspiration Lacking for Drinking Songs, Noted Composer Testifies Before House Committee.

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Henry Rocky but 3

Dry Act Sounded Knell to Light Opera, Says Sousa

Musician Claims Public Demands Gay Drinking Songs.

By Associated Press.

WASHINGTON, May 6 .- The eighteenth amendment has destroyed the Mght opera industry, John Philip Sousa declared today before the house patents committee, because it requires drinking songs of the rollick-ing kind, and "we can't write them nowadays, as apparently the inspira-

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Can't Write Songs of Rollicking Kind Now, Committee Told.

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'SYMPHONIC JAZZ' TO

MARK 'SOUSA NIGHT

New Work in Wanamaker

Store Thursday

and composer of marches, will mark the

SOUSA HOLDS DRY LAW KILLED LIGHT OPERAS

Composer Declares Rollicking Drinking Songs Are Required and the Inspiration Is Lacking, in Testimony Against Free Broadcasting of Music

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THE BUNNEY DEED .

ing. Both Mr. Sousa and Victor Herbert

North Charican

Stotesbury, and "Krazy Kat," an ex-

cerpt from a jazz pantomime by John

Alden Carpenter, to be played on the

specially to sing the soprano solos of The Last Crusade." Irma Phillips

Carels will be the contralto, Herman

Gatter the tenor, Lewis James Howell

The "Tempo dl Fox Trot" and finale, titled "Katnip Blues," have been selected from the "Krazy Kat" panto-

Herriman, cartoonist, and John Alden Carpenter, musician.

The program will be divided into

The band selections will be played

three parts, the first part devoted to

Irma Phillips

organ by Clarence K. Bawden.

Bandmaster to Conduct Opera Company, will come to this city

STOKOWSKI TO SPEAK mime, the colloborative work of George

Music week celebration in the grand the symphonic rendering of native

court of the Wanamaker store Thurs- American jazz tunes; the second part

day evening, May 15. Leopold Stokowski to a eulogy of Sousa by Leopold Stowwill be present as well as Mr. Sousa kowski, who will trace the Sousa in-

will be present as well as Mr. Sousa.

The entire program has been worked out by Mr. Sousa to emphasize the himself, and featuring "The Last

and to raise that form of music to its by the John Wanamaker Band, much

musical composition. Symphonic band In addition to the local premier of adaptations have been made from such "The Last Crusade,' the program will native American themes as "Dixie," include the first performance any-

merited place as a progressive force in augmented for the occasion.

Sousal foremost American bandmaster "Suwanee River."

Sousa night," in honor of John Philip adapted by Clarence K. Bawden from

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Ha Rapides

Light Opera Hit by Suwanee River," "Turkey in the Straw" and Indian melodies. Two special features of the program will be "The Last Crusade," by John Philip Sousa, with words by Anne Higginson Spicer, dedicated to Mrs. E. T

WASHINGTON, May 9 .- The eighteenth amendment and the Volstead regime has played havoc with the light opera industry, according to John Philip Sousa, the march king, who before the house patents committee declared such productions require drinking songs of the rollicking kind, and 'we can't write them nowadays, as apparently the inspiration is missing.

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RADIO CUTS COMPOSERS' ROYALTIES

Sousa and Herbert Also Score 18th Amendment

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FIGHT FOR ROYALTIES

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The Last of the Drinking Song If the testimony of John Philip Sousa before the House Patents Committee of the Senate in Washington is to be trusted another historic convention has been lost to comic opera. The drinking song has gone, in the opinion of the men who used to be called the March King. The dusty atmosphere of prohibition nation has so parched the inspiration of the composers that they can no longer impart to drinking song the plausible gusto necessary to its success with the public. Nobody to-day will believe in its sentiments.

The landlord with his empty tincup who invited the merry villagers to join him early in the first act in such a simple act of bibulous revelry as clinking the harmless vessels and singing the praises of the vine has long been a thing of the past. The last lusty chorus in that lost cause celebrated the virtues of brown October ale. Operettas of the Viennese were never complete without their drinking song. OFFENBACH and lesser lights of his great school composed melodies and wrote couplets that made their interpreters famous beyond the limits of their own Paris. Imagine a drinking song in a contemporaneous revue!

Probably Mr. Sousa is more of an authority on marches than brindisi. At all events, fashion rather than the Eighteenth Amendment seems to have made the drinking song an outmoded incident of the comic opera score. This form of melody has kent

its place in opera in spite of RICH-ARD WAGNER'S indifference to the interruption of dramatic action such as the halt to extol the virtues of wine would prove in a music drama. Brangaene might mix love philters, but hat was a part of her story's dramatic progress. It was different from such amorous utterances in praise of the vine as VERDI put into the mouths of his lovers in the "Libiamo" of "La Traviata." Outside the field of Wagner opera, the drinking song survived in spite of the trend toward his methods in all modern operas. Mephistopheles has sung about the calf of gold to several generations of music lovers. Alfio departs in no degree from every former incident of the drinking song in MASCAGNI'S famous one act opera. Even the famous brindisi from "Lucrezia Borgia." "Il Segreto," has been revived to display the facility of the contralto in florid song.

It is true that the drinking song is not modern, even if it is to be found in "Cavalleria Rusticana." It seems to have disappeared completely from less serious scores. So have other conventions of comic opera. Even a plot is snubbed nowadays, which accounts for the relentless preponderance of the revue in which every separate incident stands alone. It is not dependent on its effect for what went before or what will follow. It was the complete adoption of the new form rather than the Volstead law which has eliminated the drinking song. In serious opera, which has changed less the praise of Bacchus in one phase or another, continues to interest the composers and the public.

Dry Era, Says Sousa; Inspiration Lacking

musical productions.

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Half the of "Serenade in Seville" with text by James Francis Cooke, editor

world-wide influence of American jazz, Crusade.

Sousa Says Dry Law Hurts Opera

"Can't Write Drinking Songs Without Inspiration," He Declares.

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of The Etude, to music by John Philip Sousa. It will be sung by Marie Sundelius.

Among the jazz novelties will be the all-American baseball novelette paraphrase "Over the Fence Is Out," by James F. Beyer, while the evolu-tion of "Dixie" will trace the origin of that melody from older compositions to its immortal song form, from song form to that of a waltz, and thence to rag time and finally back to grand opera.

Phila . Eve . Ledger 5/10

SOUSA TO HEAD BAND HERE

Program on Thursday to Be Feature of Music Week

A special feature of Music Week will

A special feature of Music Week will be Sousa's appearance next Thursday night conducting the J. W. C. I. Military Band in the Grand Court of the Wanamaker store.

It will be a Sousa night, and Dr. Stokowski will make an address of tribute to Sousa as one of the great exponents of native American music. Marie Sundelius, soprano, of the Metropolitan Opera Company, will appear with other soloists and a chorus of 150 voices in "The Last Crusade," a cantata by Sousa, dedicated to Mrs. E. T. Stotesbury. It has never been sung in this city.



THREE MUSIC MASTERS. - Victor Herbert, opera king, Irving Berlin, jazz king, and John Philip Sousa, march king, as they appeared in Washington to oppose off giving radio stations right to broadcast copyrighted music.

asheville, n. a. Citizen



Victor Herbert, king of classical composers, Irving Berlin, chief of the jazzers, and the martial music master, John Philip Sousa, recently appeared before the Senate Committee to protest against the Dill Bill, which allows the broadcasting of copyrighted music without consideration of copyright.

New Yorke american



the less arduous sports of playing croquet, bowling on the green, etc. albony Times Union 5/10

Liquid Inspiration Necessary, Says Sousa

As a witness before the House Committee on Patents during a public hearing this week on the Newton bill which is intended to relieve radio broadcasting companies of paying fees to the owners of published music, John Philip Sousa, the march king, declared that the prohibition amendment had destroyed the industry of producing light opera, because, he explained, light opera required drinking songs of the rollicking kind that were popular in

"We cannot write drinking songs nowadays," said the author of "The Stars and Stripes Forever." "Apparently the inspiration is lacking."

All of which leaves us in a sad mess. Think of the "Stein Song!" And "Down Where the Wurtzberger Flows!" To say nothing of "Under the Annheuser Busch!" Think of the voice volume which, in the past, poured forth these one-time favorite melodies, especially of a Saturday night when even the beef in the Dutchman's back room was stewed! You may recall the quartet on the corner singing "Sweet Adeline", but what chance did Adeline ever have with the boys as they criss-crossed home in the wee sma' hours of the morning chirping: "For Its Always Fair Weather, When Good Fellows Get Together; With a Stein on the Table," etc? None whatever! And now, take it from Mr. Sousa, "The Stein" son; variety of music is a dead issue. The or musical productions. inspiration lies outside the shore limits along rum row, or up beyond the Canadian border.

Still some claim the inspiration, as Mr. Sousa and that the publicity afforded by calls it, might be purchased with little or no trouble. However, it is not the inspiration that inspires before the public had the inclination soothing tunes, not even rollicking music. From all to purchase the music either in sheet reports, if a song writer loaded up on the present or phonorgraphic record form. brand of inspiration the titles to his efforts would needs read as follows:-"The Dynamite Two Step," "The T. N. T. March," or "Darling I Am Growing

MOST WIDELY KNOWN SONGS. John Philip Sousa, famous band-master and musician, maintains that "Swanee River and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many at-tempts, without success, have been made to trace their tunes to ancient folk songs.

Portland het Oness-Heroes 5/7

Blames Dry Law For Destroying Opera Interest

Sousa and Victor Herbert Oppose Law to Relieve Radio Paying Royalties

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Noted New Yorkers to Aid Composers' Fight on Dill Copyright Amendment

table array of composers, authors Tilzer. and publishers of musical compesitions will appear to-morrow before a special Senate committee in opposition to the bill introduced by Senater Dill, of Washington, which just. would amend the copyright laws so that no charge could be made for Broadcasters, supporting the Dill

over the radio. special party of thirty noted com- as to eliminate much of the high posers, authors and musicians from grade music now broadcast. New York who have asked to be allowed to testify. Others in the party will be John Philip Sousa, Eugene

By Universal Service.

Buck, Irving Berlin, Jerome Kern,
WASHINGTON, April 16.—A no-Raymond Hubbell and Harry Von

They will contend that the royalties now charged broadcasting stations for the use of copyrighted musical compositions are fair and

National Association broadcasting copyrighted matter measure, took the position last week that unless they are relieve Augustus Thomas, George M. Co- of the royalties they will be forced han and Victor Herbert will head a to rearrange their programmes so

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OPPOSE BILL KILLING MUSICAL ROYALTIES

Sousa and Herbert Defend Composers Against Premature Radio Broadcasting

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News Orleans Junis - Preaging

Prohibition Has Blighted Light Opera, Sousa Says

Composers Declare Radio Kills Inclination to Purchase Music.

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HADDIC REFLISES

LIGHT OPERA RUINED BY THE VOLSTEAD ACT, SOUSA TELLS BOARD

(By The Associated Press.)

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Syracuse (Post - Standard Ha

COPYRIGHT AND BROADCASTING.

The Dill bill now before the senate proposes an amendment to the copyright law, permitting the broadcasting of songs and music, wherever found, without payment to the authors. Victor Herbert, J. P. Sousa and Irving Berlin did a service to other professions besides their own by protesting.

Radio broadcasting is a commercial institution. The holders of patents upon certain parts seek now to control its use. The broadcasters by making a charge for advertising, and by mixing advertisements and entertainment make their service profitable. The writer of a novel, of a speech, of a song, or of a play may by simple process of copyright protect his property against theft. No one may reprint the product of his mind. No one may produce a copyrighted play, altho it is in printed form on sale at the bookstores. The principle underlying copyright is that the author is owner of his own work, with power to do with it as he will.

The composers complain to congress that broadcasting their songs has damaged the sale of them at the shops. It is not important whether it has helped or hurt the sale of music texts. It is important that the right principle which is embodied in the patent and copyright laws should be preserved, unimpaired.

new Orleans States

Sousa Says Dry Law Has Killed Light Opera

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(Copyright: 1924: Pacific & Atlantic Photos, Inc.)



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Left - MODERN MUSIC MASTERS. Each mem-ber of this trio of composers is the master of a special branch of modern music. Victor Herbert, famous for his light opera famous for his light opera compositions, Irving Berlin, master of jazz, and John Philip Sousa, the march king. Pictured in Washington, where they appeared before Senate Patent Committee on copyright charges concerning compositions being broadcast by radio.

Wide World.

alwy Gald Press 4/27



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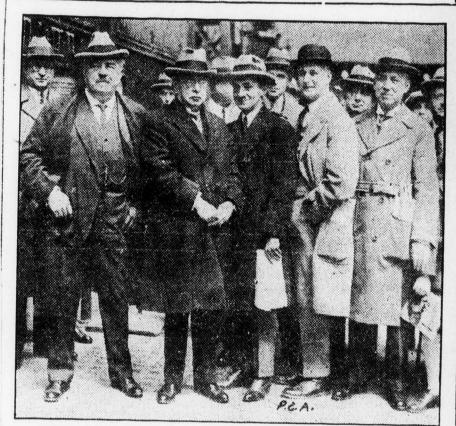
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Brooklyn Cagle 4/17

Composers Fight Radio Bill At Hearing in Washington



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Music Publishers, Writers Open Fire on Broadcasters

composers and music publishers to-municipal radio stations." day presented their side of the controversy with radio broadcasters and other "unlicensed" distributors of melody before the Senate Patents Committee.

Buck estimated the annual sales of all branches of music aggregated \$600,000,000 and asserted the value of a song to an author had been decreased 50 percent as a result of radio distribution. day presented their side of the con-Committee.

The fight centers around the bill by Senator Dill, Democrat, Washington, proposing to relieve radio stations of the imposition of royalties under the copyright law for the music broadcast without profit,

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"You distinguish, don't you," Sen-ator Dill asked, "between a radio manufacturer and a newspaper broadcaster?"

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Chicago Abrold - Claminer 5/7

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CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

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JOHN PHILIP SOUSA. known for generations as "The March King," visited Philadelphia, his old home town, recently, and in a spirit of brotherly love called on Mayor Kendrick. He is showing His Honor how to play the cornet, which is only one cornet, which is only one jump from a saxophone.

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WASHINGTON, May 6.—The eighteenth amendment has destroyed the light opera industry. John Philhip Sousa declared today before the house patents committees because the quires drinking songs of the rollicking kind, and "we can't write them nowadays as apparently the inspiration is lacking."

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Both witnesses contended that the composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or phonographic order.

-John Philip Sousa says that pro-hibition has put the kibosh on comic opera because it has become so hard for composers to write gay drinking songs. No wonder. Comic opera in the modern fashion was depressing enough before that.

Left — THE MARCH KING IN A NEW ROLE. John Philip Sousa, bandmaster and composer, forsakes Port Washington, L. I., for Ormond Beach, Fla. Here he is playing croquet. Bowling on the green and pitching horseshoes are other favorite pastimes of his.

ANOTHER SACRIFICE

ASHINGTON dispatches quote John Philip Sousa as telling the House patents committee the Eighteenth amendment has damaged the light opera industry.

As Sousa put it, light opera requires drinking songs of the rollicking kind and "we can't write them nowadays as apparently the inspira ton is lacking."

It may seem a bit strange that the campaign against the anti-prohibition joke on the vaudeville stage and drinking scenes in moving pictures never thought to carry on to demand for the elimination of convivies songs from popular operas. Old fellows will unite in saying there is nothing which so gavives a lost thirst and arouses inclination to go out and get acquainted with a bootlegger as hearing or of the oldtimers with a

rousing chorus. One Buffalonian confesses he had not taken a drink of high-powered beer since prohibition until he heard "Brown October Ale" on the phonograph. Another, one hundred per cent dry, has been heard to admit he sometimes feels a twinge of regret that his growing son will never know the joy of sitting around a table and joining in "It's always fair weather when good fellows get together."

Drinking songs certainly do have a tendency to pull the old fellows off the water wagon. It is strange they have not been included in the ban on indirect temptations. If light opera cannot get along without them, cannot run on the old ones, must have new ones which cannot be written in these dry days, rigid sentiment of course will say let light opera go.

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John Philip Sousa confesses that his royalties amount to \$60,000 a year. It's remarkable what you can get for a mere song, nowadays,



THE THREE MUSICEERS-America's best-known composers, Victor Herbert, Krving Berlin and John Phillip Sousa, snapped in Washington when they lodged with others of their trade a protest against passage of the Dill bill, which would permit the free broadcasting of copyrighted music.

PROHIBITION KILLS OPERA INSPIRATION, IS SOUSA'S LAMENT

Washington, D. C., May 6 .- The eighteenth amendment has destroyed the light opera industry, John Phillip Sousa declared today before the house patents committee, because it requires drinking songs of the rollicking kind, and "we can't write them nowadays as, apparently, the inspiration is lack-

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JOHN PHILIP SOUZA SAYS 18TH AMENDMENT HAS DESTROYED LIGHT OPERA

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Both witnesses contended that composers were entitled to compensation for the use of their selections and that the publicity afforded by radio broadcasting was harmful in that it killed the popularity of songs before the public had the inclination to purchase the music either in sheet or phonographic record form.

Mr. Herbert said sale of sheet muslc was decreasing at an alarming rate, and pointed out that, if the present situation should continue there would be no initiative in musical art He also said the "poor rendering" of such music at present was geeting on the nerves of the people and having a bad effect on the public

Charles H. Butler of Washington, counsel for the national association of book publishers, and Albert T. Reid, of New York, also appearing for publishing interests asserted that although proposed legislation would not affect

directly literary production, it would be unwise for congress to put in effect a policy which would permit the production of artistic endeavors without cost to the public.

Strand Theatre Orchestra Gets Sousa's Latest Work

John Philip Sousa, the bandmaster, plans to introduce to New York shortly through the Mark Strand Theatre symphony orchestra, Carl Edouarde conductor, his latest work, "People Who Live in Glass Houses," a ballet suite, "People Who Live in Glass Houses," has been played but once by Mr. Sousa's

has been played but once by Mr. Sousa's band, and during Music Week in Philadelphia, he said, he will again direct its presentation. It is a distinct novelty for its first presentation by another musical conductor, but Mr. Sousa explained this by saying Mr. Edouarde's presentation of the "American Indian Rhapsedy" had delighted "even the author, Preserve Wars Oren."

Preston Ware Orem."

"That's saying a lot," Mr. Sousa add-"when a conductor can please the composer.

"American Indian Rhapsody" was played on tour by the Sousa Band, and as the overture for the tenth anniversary of the Mark Strand Theatre it

was introduced to New York.

Sixteen trees were transplanted from Nassau County hillsides to the main stage at the Paramount Long Island studio for the exterior scene of an English country estate on the outskirts of Bath in "Monsieur Beaucaire," the motion picture version of Booth Tarking-ton's famous story, which will bring

Rudolph Valentino back to the screen.

The setting is the largest and most impressive one ever constructed in the studio and has caused as much comment as the famous Gardens of Versailles scene, which was built in the studio for the same picture.

Restand Shald

No Rollick for J. Philip Sousa. Another valid reason for abolishing the prohibition amendment: John Philip Sousa says that there is now no incentive for composing rollicking songs.-Middlebury Register.