Glicaigo Harda Bhamair

# 18th Amendment Killed Light Opera, Sousa Tells Congress

By Associated Press.

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 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. Herbert said sale of sheet music was decreasing at an alarming

rate. Charles H. Butler of Washington, counsel for the National Association of Book Publishers, and Albert T. Reid of New York also appeared for publishing interests in opposition to the bill.

Topilos Copital

# Lights and Darks

- By JAMES WEBER LINN

A PRETTY young woman told a + "Going to take a physics exam-friend of mine the other day ination," said she. that she meant to kill herself. He talked to her a long while. She had gone wrong, she said, and she would either kill herself or else "beat her way back" to respectability. He suggested various jobs; she turned them all down. She couldn't work in a factory; it was too confining. She couldn't work in an office; the positions she could fill were not well enough paid.

66 WANT," she said, "to be a dramatic critic. Tell me how

"I see," he answered. "You want to beat it back via the Great White

WOMAN was arrested in a raid A on a cabaret the other day. She was an entertainer there, salary \$125 a week. Her husband, I am told, was one of the policemen in the raid. Until she was pinched he didn't know where she was singing. She was released in his cus-

"That," said the man who told me the story, "is what happens when women earn more than their husbands do."

THE other day a man here in Chicago killed his wife. On examination he pleaded guilty. Afterward he regretted it, because he was told that now they will think him crazy and may not hang him; whereas if he had pleaded not guilty the jury would have convicted him and he would have had no further worries. "It is nothing to die," he says, "but it is terrible to live.

Is he crazy? The doctor says no, he is hysterical; he sees no way of settling difficulties except by death. He killed his brother years ago. Four times he has tried unsuccessfully to kill himself. What would you do with him?

S HE danced up to me on the street, whistling "Carolina in the Morning.

"Why the gayety?" said I.

"Looking forward to it?" said I. "Right," said she. "Twenty boys in the class, five girls. We're going to show them up.'

"Why," I inquired, "this spirit of feminism?"

"Well," she answered, "we can't play baseball; we have to beat them at something."

BANDMASTER SOUSA-you know Sousa, everybody knows Sousa-says that rollicking, drings ing songs can't be written sowadays because the inspiration is lacking. Has Mr. Sousa forgotten the moonshine bright upon the Wabash? Still, he should remember Wordsworth's assertion that the material for true poetry is found in emotion recollected in tranquillity.

SEE that the "Wild Life School" I see that the is to hold its annual session in August. My impression had been that that school kept the year round. But organizations new to me are turning up every day. This week one of my students called my attention to the Illinois Demonstrators' Association, which has for its object the furnishing of dead bodies to medical schools and which has flourished for thirtynine years.

GRASSY green depression in A the middle of the University of Chicago campus, known for years as "Sleepy Hollow," is to be filled up with the stone and cement of a building for the divinity school. The students have signed a huge petition asking that the hollow be preserved and the building put elsewhere. It won't be. Such is progress

THE building will accommodate more young ministers, and they will do more good in the world than those grassy slopes could accomplish. But a memory dear to many thousands will be lost forover. Sometimes progress is hard to bear.

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.

> Prohibition has ruined light opera, says Sousa, because there's no inspiration left for drinking songs. Why, one would think that a male chorus of merry bootleggers might take the place of the Heidelburg close-harmonizers very nicely.

Says Anton Lang 11 The American girl of to-

ON June 21 Lieutenant Com-U mander John Phillip Sousa will begin his thirty-second annual tour at the head of his band. The season will open with two concerts on the estate of Pierre du Pont, Longwood, Pa., and it will close with two New York concerts on November 16, appearing at the Brooklyn Academy of Music and the Manhattan Opera house. The last performance will be under the patronage of the Musicians' club of New York and will also be made on the occasion of the bandmaster's seventieth birthday.

Sousa is now at his home at Port Washington, L. I., composing and arranging programs for the coming season.

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. Boston Globe Marchester LIGHT OPERA BUSINESS

Three Music Masters

declared end, her 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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RUINED BY PROHIBITION

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# SOUSA DECLARES OPERA DESTROYED BY PROHIBITION

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 drinking songs of the rollicking kind, and we can't write then 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 phonograph 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.

John Philip Sousa declares there is no inspiration nowadays for writing drinking songs. Perhaps he means that it is not so much the lack of inspiration as the fact that whatever inspiration exists is poisonous!

COMPOSERS AND THE RADIO. The protesting composers and song-

writers who appeared before the Senate Patents Committee in opposition to the bill of Senator Dill, which would permit radio broadcasting stations to use copyrighted compositions without paying royalty, told the Senators some things of interest, not only as illustrative of the problems brought by the wireless but also as indicates the reward for music maker iwho are lucky enough to strike the popular fancy.

It may be some allowance should be

made for the earnestness of the objecters. Human nature inclines to rather sweeping statement in the course of ergument. Perhaps it would be going

too far to insist on checking up some of the testimony by comparison with the income tax returns of the witness-

es; and even in the course of the hearing there was insistence upon the state. ment that the composers were not to be regarded as plutocrats, "There aren", but two song writers I know who own their own homes and an automobile," quoth one authority. But, whatever the degree of accumulated capital of the profession, carnings of the fortunate were represented as having been very large, especially before radio invaded the field.

John Philip Sousa, for example, deposed that is 'he days when only sheet music was sold, him does "ran to \$60,000 a year." They have not reached that figure since the introduction of "mechanical music," and the radio is sadly cutting down the demand. "I have heard one of my compositions, 'A Kiss in the Dark,' played eight or nine times in one night over the radio," Victor Herbert declared, "How can you expect anybody to buy it in printed form?" E. C. Mills, chairman of the administrative section of the Society of American Authors, Composers and Publishers, told the senators that a song hit used to mean a sale of 3,000,000 to 4,000,000 copies of the sheet music, but now 700,000 made a heavy sale. Incidentally, Mr. Mills estimated that the radio was keeping ten million persons at home evenings and giving them free entertainment, to the consequent loss of those who were responsible for the harmonies they enjoyed. Augustus Thomas urged the right of dramatists to royalties for their plays when broadcasted, and Ellis Parker Butler made a similar plea for the writers of stories. The case of the composers, however, was especially urged to attention. Plainly enough, the matter has al-

ready become one of high importance to owners of copyrights, and this importance is likely to increase rather that diminish with the growth of radio in stallations throughout the country. For the authors, who have had their trou bles with the movie producers, it is a case of one thing after another, one fight for protection following close upon a similar contest. But the radio seems to offer a different issue than was presented by the film, in the case of which, in fact, there was more complaint about what was done to fictiona! plot and characters than about the author's honorarium. Screen rights have come to figure largely in the income of popular novelists, and it may be that presently radio rights as well vill be at a premium. Certainly, on the

rine that the maker of a thing is led to pay for its use, the com-'s are entitled to a hearing when they declare that the compliment to their products by the broadcasters results in impairment of other demand then wares,



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.

TUST before he departed for Europe last Thursday Siegfried Wagner was the guest of honor at a musical party, and he was feted much and teased a little. One of his gental hecklers told the story of John Philip Bousa's concert some years ago in Hanover, Germany, when our adored bandmaster-composer was on his world's tour.

It appears that during the Hanover concert a surly-looking German listener hissed the beginning and end of every Wagner number on Sousa's programme.

Several of the American band players were for jumping from the stage and trouncing the man for his offensive interruptions. "Let him be," said Sousa; "tell him I'd like to speak with him.' The man was brought, and, looking him squarely in the eyes, the conductor asked: "Why do you

hiss when I play Wagner?" The reply came: "Because I hate Wagner."

CIEGFRIED himself told some good stories, one of them being about the late Hans Richter, the celebrated Wagnerian conductor, who led for many years at the Bayreuth Festivals. On one occasion Richter was directing the rehearsal of a symphony orchestra in London, when Antoinette Sterling, the vocal soloist, was reproved by Richter for singing out of tune and out of time. "I sing as the Lord taught me," was her indignant answer. "Well, then, try a real singing teacher for a term," rejoined Richter.

Lieut. Com. John Philip Sousa has completed his plans for the 32nd annual tour of his band, beginning with two concerts 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 concer at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club 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 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 31st annual tour on March 8, after making his 14th trans-continental journey on an engagement which extended over a period of 32 weeks.

Theatre Organ



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.



MELODY KINGS IN WASHINGTON

Victor Herbert, Opera King, and Johr Philip Sousa, March King, snapped in Washington, D. C., where they attended the "Freedom of of New York, of which Sousa is a mem. snapped in Washington, D. C., where they attended the "Freedom of ber, and will be made the occasion of the the Air" radio control bill meeting in the Senate with other noted music heads.

# Home Fires.

Old . Joshua, observing Rastus thrashing his son, remonstrated with him, and asked what the "chile" had done to cause the parent's anger.

"What has he done!" exclaimed Rastus, "what has he done, huh? Why, he has lot all mah fowls out an' dey have all flown away."

"Wal," said Joshua, "yuh needn't spank yo' chile fo' that.

Don' yo' know that hens always go back to their own home to roost?"

"Yeh" replied Rastus, as newed the thrashing, "that's jes' throuble,"

—JOHN PHILIP SOUSA. . Joshua, observing

Cows That Ween

John Philip Sousa has been give "Wal," said Joshua, "yuh needn't en the degree of Doctor of Music spank yo' chile fo' that. Don't yo' It would help matters a whole ld their home to roost?" if he would distribute a few goo phone players and ukelele hounds trouble."

# SOUSA WANTS

Insists On Music Royalty From Broadcasting Stations.

OPPOSED TO THE SENATE BILL

Radio Corporation of America D clared to Be Making Money, and He Asks for His. Share of It.

WASHINGTON, April 17 .- Com posers, authors and playwrights ap pealed 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 my songs 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 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."

### Takes Away Initiative.

Victor Herbert, Irving Berlin, Augustus Thomas and other leading lights of the music and producing industries, and Gene Buck, president of the national association of authors, composers and publishers, were present.

"This bill takes away initiativethe reward for it at least," Buck declared, "and if enacted will result in the elimination of American song He said his organization was after the cabaret with its "cover charge," the movie houses, which gave copyrighted music as an integral part of their program, and the department stores and broadcasting stations which used music as a part of their elaborate publicity program.

"We do not want a nickel," he said, "from the educational institutions, charity, municipalities or radio stations.'

Buck stated the annual sale 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. "You distinguish, don't you?" Sen-ator Dill asked, "between a radio manufacturer and newspaper broad-

"Not at all, both are out for the profit." "And hotels?" asked Chairman

"The yalso are after a profit," insisted Buck, "in the increase of 'good will' in their assets."

# How Value is Affected.

Senator Brandegee, republican Connecticut, asked how broadcasting affected the value of a song.

"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.'

The charge that the authors' and

composers' society comprises monopoly was denied by Buck.

Victor Herbert, vice president of the society, said the situation threatening the composer was illustrated by experience of his own father, who created dozens of popular songs which are still sold widely, "but he never derived a cent from them.

He mentioned one recent song of his own, which, he said, is broadcast eight or ten times a day.

"No one will buy a copy of that song now that it has been jammed down the ears ad nauseam," he declared.

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Old Joshua, observing Rastus thrashing his son, remonstrated with him, and asked what the "child" had done to cause the parent's anger.

"What has he done!" exclaimed Rastus, "what has he done, huh? Why, he has let all mah fowls out

in' dey have all flown away."

"Yeh," replied Rastus, as he repills to some of our amateur saxo newed the thrashing, "that's jest th'

-John Philip Souse.

# T.P. SOUSA TELLS SENATE A 'SECRET'

'Mechanical Music' Has Meant Loss to Composers, Bandmaster Declares

# ONCE MADE \$60,000 A YEAR

Protests Passage of Bill That Would Release Radio Companies From Royalties

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By The Associated Press.

WASHINGTON. April 17.—Composers, authors and playrights 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.

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Keeps People Home. E. C. Mills and Nathan Burkan pre-(Continued on Page Ninedton)

(Continued from Page One.) sented detailed argument for the Na-tional Society of Composers and Au-

# SEES DEARTH OF INSPIRATION

# Songs of Rollocking Lilt Won't Pour Out Now, Composer Complains.

Washington, May 7 (A)-The 18th amendment has destroyed the light opera industry, John Phillip Sousa said Tuesday before the house patents committee because it requires drinking songs of the rollicking kind and "we can't write them now as apparently the inspiration is lacking."

Both Mr. Sousa and Victor Her bert 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 photographic record form. Mr. Herbert said sale of sheet

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# SOUSA'S 32D TOUR Opening June 21, Closing Nov. 16

The 32d annual tour of the Sousa Band will open with two concerts on the estate of Pierre du Pont at Longwood, Pa., on June 21. The tour will continue until Nov. 16, closing with two concerts in Greater New York, a matinee at the Academy, Brooklyn, and a night concert at the Manhattan opera house, New

The tour will consist of 21 weeks, confined principally to the Middle Atlantic States and adjacent territory. It will extend as far north as Winnipeg and scuth to Memphis.

The organization will consist of 200 bandsmen and about a dozen soloists. The last tour was the 14th transcontinental journey, with the band out 32 weeks.

**UPON PROHIBITION** 

SOUSA PLACES BLAME

Bandmaster Says It Caused Decay of Light Opera Washington, May 7.—The Eighteenth amendment has destroyed the light opera industry, John Philip

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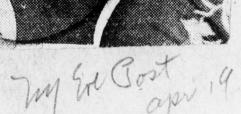
Sousa and His Band.

Lieutenant-Com. John Philip Sousa, the famous bandmaster, has completed his plans for his thirtysecond annual tour at the head of the organization which bears his ame, beginning with two concerts tour will continue until Nov. 16, closing on that date with two concerts in Greater New York, a matiness at the Academy of Music. Brooklyn, and an evening concert at 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 season will consist of twenty-one weeks, and will be confined principally to the Middle At-

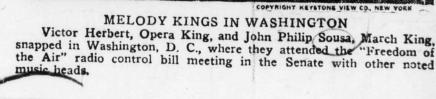
THE CASE for song writers, authors, and composers versus the radio has been impressively put at Washington by Victor Herbert, Augustus Thomas, Sousa and others, who contend that the Dill Bill, which would permit unrestricted radio use of copyrighted compositions, is unfair to their creators. Sousa complained that his royalties have sagged far down from the figures of \$60,000 a year they touched when the public merely purchased the sheet music and did not enjoy it through some form on the estate of Pierre du Pont, at of mechanical contrivance. Another wit-Longwood, Pa., on June 21. The ness testified that whereas of old a song hit meant a sale of perhaps 4,000,000 copies, today a distribution of 700,000 is exceptionally large, if not phenomenal.

Already plays are sent out without the Manhattan Opera House, New consulting those whose brains are picked York. The evening performance and peddled. The author of books, as will be under the auspices of the well as the playwright, is concerned, for if his novel may be read to millions it may not be read by them. Certainly the way to encourage creative art in music, drama, or literature is not to demolish the copyright barrier and destroy the incentive of financial profit for lantic States and adjacent territory. those who pen the score, the play, or the romance.

It will be a backward step in our development toward civilization if we permit the copyright law to be abrogated so that those who deserve their reward for the tunes they make or the books Sousa and his band concluded their they write shall be helpless against those talest tour in Baltimore this week. These tour in Baltimore this was injured in an who purloin their ideas. ditomobile accident on the coast. She will be laid up several weeks. A heavy ruck hit her auto.



FREE RADIO



wer your may



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.

# datterson call may Light Opera Industry Wrecked By Dry Law, Sousa Tells House Committee.

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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 before the public had the inclination to purchase 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 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 effect directly literary production, it would be unwise for congress w to put in effect a policy which would radio broadcasting was harmful in permit the reproduction of artistic that it killed the popularity of songs endeavors without cost to the public

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

Musical Courses who 24

# A Musical Train Load

Aboard the 12:10 p. m. train, April 16, on the Pennsylvania Railroad, and bound for Washington to attend the Senate hearing relating to the protest against free radio use of copyrighted music, the MUSICAL COURIER reporter espied Jerome Kern, Irving Berlin, Werner Janssen, John Philip (Sousa, Otto Harbach, Mr. Dreyfuss (of T. B. Harms Co.), Ted Moore (of Leo Feist, Inc.), Charles K. Harris, Victor Herbert, Oley Speaks, Gene Buck, and other noted composers, librettists, and publishers.

ton bill, which would relieve radio broadcasting companies from the payment of royalties to the owners

T the Hippodrome, Mark Leu-A scher, with his usual ingenuity, has taken the popular act known as "Jerry and Her Baby Grands" and arranged to augment it with a celebrated star or composer at every performance, in honor of N. V. A. Week. Mark has lined up Jerome Kern, Fred Stone, John Philip Sousa, Frank Tours, Eddie Cantor, Victor Herbert, Irving Berlin, Con Conrad, Harry Tierney and others. It will

be one of the most interesting features of the vaudeville year. At the Palace, Elmer Rogers has gone in for stars and will present a star of drama or comedy or grand opera or concert at every performance. He has lined up the greatest names in the amusement world and will have a superlative extra attraction at each show. Eddie Cantor will be first to appear.

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 attempts, without success, have been made to trace their tunes to ancient tolk songs.

in John Philip Sousa has been given on the degree of Doctor of Music. Per-n- haps he can do something to stop the Il jazz epidemic.—Columus (Ohio) Dis-

# Sousa's Not Your Begins On June 21

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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 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.

# SAYS VOLSTEAD ACT HAS INJURED OPERA

# Sousa Claims Inspiration Lacking for Rollicking Songs Needed.

(By Associated Press.)

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# "When I Was Twenty-one"

# By John Philip Sousa

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 American tour).

I desired to be a conductor of in-strumental 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 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 con-

### Today Mr. Sousa Is—

The great band master and march composer. Certainly the Sousa marches have never been equalled during the forty or se years since he began to compose them. Nor has any other band master achieved such extraor dinary success with his concerts.

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 These pieces later made fortunes—but not for their composer.
Conyright, 1924, by The McClure Newspaper
Syndicate

RAGGEDY ANN." "Once in a Blue Moon" and "In Low

Fred Stone is appearing will be played by the largest brass band

ever assembled, at Kansas City, Mo., on the morning of June 4.

of America will be combined in one

organization, numbering 5,000 to 6,000 musicians, led by Lieutenant

Commander John Philip Sousa, on the occasion of the national conven-tion of nobles of the Mystic Sprine.

**《影響造的旅游編編集》的學術學學學學** 

PROFITABLE SEASON

weeks, during

John Philip Sousa and his band

have just closed a season of thirty-

three consecutive weeks, during which they traveled more than 12,-

The season closed to capacity au-

SOUSA CLOSES LONG,

000 miles.

diences in Baltimore.

The Shrine band from all sections

Moon" and "In Love With Love," three of the song hits "Stepping Stones," in which



A group of three famous musicians, Victor Herbert, king of classical composers, Irving Berlin, chief of the jazzers, and John Philip

# Sousa, martial music master Says 18th Amendment

(By Associated Press)

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

Both Mr. Sousa and Victor Her-

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 the songs before the public had the inclination to purchase the music cither in sheet or phonographic rec-

ord form. Mr. Herbert said sale of music was decreasing at an alarming rate and predicted that before long there would be no initiative in musical art. He also said the poor "renders" of such music at present was getting on the nerves of the people

# Destroyed Light Opera

the inspiration is lacking."

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and having a bad effect on the

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Both witnesses contended that composers were entitled to compensation for the use of their selection 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.

# THE TROUBLE AT THE EXIT

As I recall, they first told this story on Theodore Thomas. After Thomas' death they tacked Sousa's name to it. The Sousz version is now enjoying a merited revival.

The great conductor was putting his band through a rehearsal. There was a recruit to the organization lately added. The new member's instrument was a tuba. This person seemed incapable of getting through a somewhat difficult passage without making a hideous hash of his part

Sousa halted the others and glanced reprovingly at the offender. "What's the matter with you?' he

demanded. "It aind me," explained the perspiring musician, "It's dis dam horn." He shook the misbehaving instrument. "I blow in it so nice und sweet und it comes out so r-r-rotten!"

IRVIN S. COBB.

(Copyright).

# Dry Law Kills Opera Industry, Claim Of 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 lack-

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Both witnesses contended that composers were entitled to compensation for the use of their compositions .

# 18TH AMENDMENT DECLARED FATAL TO LIGHT OPERA

Rollicking Drinking Songs Can't Be Produced without "Inspiration"

WASHINGTON, May 6-The Eighteenth Amendment has destroyed the light opera industry, John Phillip Souza, declared today before the House patents committee, because it requires drinking songs of the rol-licking kind, and "we can't write them nowadays as apparently the in-spiration is lacking."

Both Mr. Souza 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.

# Dry Law Ruins Light Opera, Is Sousa's Opinion

WASHINGTON. May 7. - 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 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 or 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.

### JOHN PHILIP SOUSA says prohibition has removed the inspiration for writing drinking songs. The world is fairly safe in relying on the accumulated pro uct of several thousand years in that

# 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 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.

Most Widely Known Songs John Philip Sousa, famous band-master and musician, maintains that "Swanea 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 also brings a charge against the Eighteenth amendment. He says it has destroyed the light opera industry. That industry, he avers, requires rollicking songs, but they are not being written because of the lack of necessary inspration,

# Sousa Says Dry Law Spoils Light Operas

WASHINGTON, May 7 .- The eighteenth 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 howadays as apparently the inspiration is lacking."

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the payment of royalties to the owners of musical productions. Mr. Herbert said sale of sheet music was decreasing at an alarming rate. He also said the poor "renderers" of such music at present were getting on the nerves of the people and having a bad effect on the public.

# Famous Organization Has Reached High Degree of Art Under Present Leader MARINE BAND CELEBRATES SILVER ANNIVERSAR

"President's Own" Marks

PRESENT

AND

PAST

DERS,

Epoch In Its History with

Remarkable Program

Assembly of

Persons.

Noted

Before

Retired Member of Famed Players Recalls Tours Made Under Two Directors Who Won Renown the

By JESSIE MacBRIDE.

THE United States Marine Band, as the "President's Own," has made history in the National Capital for a WASHINGTON, D. C. century and a quarter.

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. 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

Minor: Haydn Millars, Grand fantasia, "Le Reve d'Amour," Musician Arthur S. Witcomb (cornet); Franz Liszt, "Hungarian Rhapsody No. 2"; "The Star Spangled Banner." under the direction of Will-iam H. Santelmann, leader of The concert, an invitation affair, was held at the Central High School auditorium, cial brilliancy was The attendance social band.

Music Value Great

a musical event.

Charles L.

General

Silver Anniversary

The exceptional musical value interest to the occasion of the program was keenly apprewas lent by the fact that the concert was in celebration of lovers. by music

tached 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 twenty-fifth anniversary of the reorganization of the band.

More official dignity was at

ing at Aberdeen. Mrs. Byron and a number of young ladies were at a party, when a fortune teller came in and foretold to Mrs. Byron, then unmarried, that she would marry the gentleman then paying his addresses to her, but that the consequences would be great misery to herself. She entry sucretary of the latents. addition to the large and Anne Parker an enthusiasm for Byron, and her letters gave an interesting story of his birth. "I heard an anecdote concerning him," she writes, "from a ing him," she writes, "from a lady who used to see him running past to school in the morning at Aberdeen. Mrs. Byron and programme.

Dry Law Kills Light Opera Song Inspiration, Sousa Tells Congress

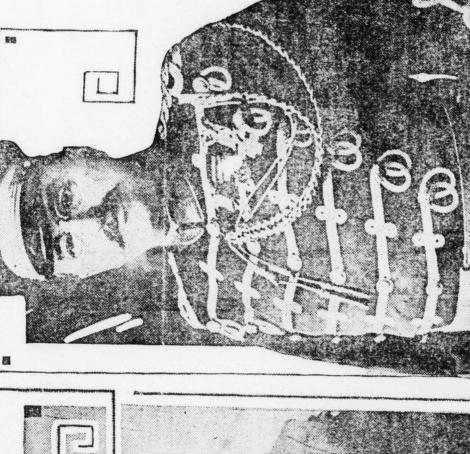
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Both Mr. Sousa and Victor Her-bert appeared as representatives had the inclination to purchase the of the American Society of Authors of the American Society of Authors music either in sheet or phono and Composers, in opposition to graphic record form. the Newton bill, which would re-

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Mr. Herbert said sale of shee music was decreasing at an alarm



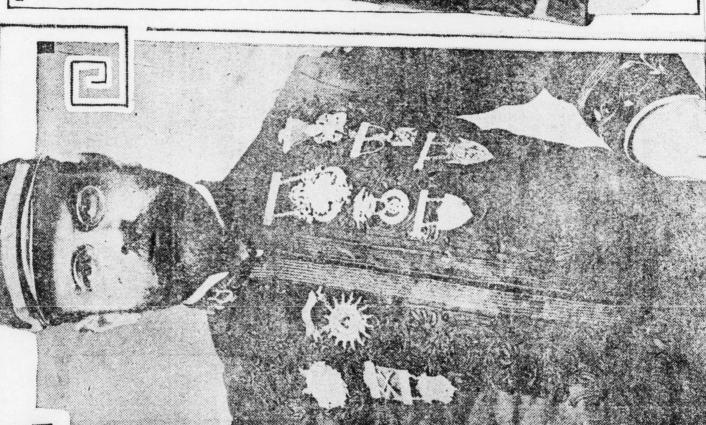
tions. These sections give all nate concerts on Tuesday a Thursday evenings during. Summer months in the parks Washington.

vision of the band into two

Barracks every Monday afternoon at 3 o'clock. These concerts are free to the public.

During the leadership of Cuptain 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, again

courage a love of





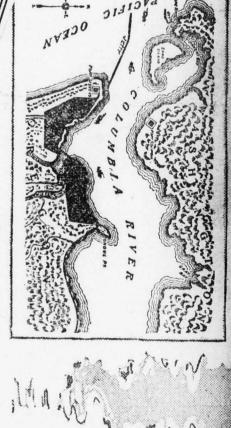
at the time, recommended—as it was the representative band of the nation—that the number of musicians should be increased from thirty to sixty, and that the pay should be raised very materially. Until 1802 it was but a fife shape, from her ale-bibbing propensities. She said that by continuing she could only lose a husband, while a pot of good ale to dissuade her, on account or her other charms added the faculty a large fortune, but who to her In vain her friends tried and drum corps.

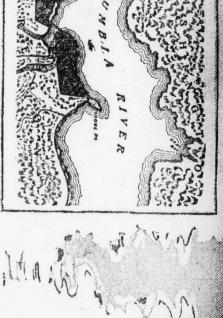
cuits and beer and the last feast we had?" she asks Anne Parker, Lady Cardwell. "I read somewhere lately of a friend, who later became

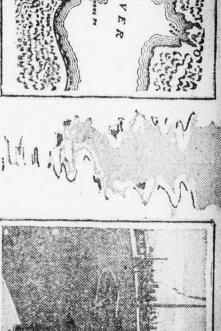
net I am just wearing it."

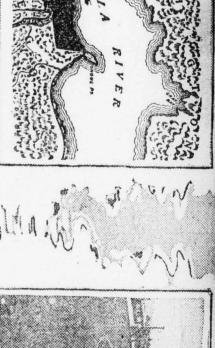
Anne shared with her friend

young lady of seventeen who had









# By JESSIE MacBRIDE.

WASHINGTON, D. C. nd, as the "President's Own," has made history in the National Capital for a THE United States Marine Band, as the

In every great national pageant it has led the way in providing music of the highest order. century and a quarter.

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.

under the direction of Will-iam H. Santelmann, leader of The concert, an invitation affair, was held at the Central High School auditorium, band. The attendance social brilliancy was worthy of its importance as a musical event. band.

Minor; Haydn Millars, Grand fantasia, "Le Reve d'Amour," Musician Arthur S. Witcomb (cornet); Franz Liszt, "Hungarian Rhapsody No. 2"; "The Star Spangled Banner."

# Music Value Great

of Brigadler-

The concert was under arsonal direction of Briga-

personal

Silver Anniversary

General Charles L. McCawley,

The exceptional musical value program was keenly appre-Additional interest to the occasion was lent by the fact that the concert was in celebration of twenty-fifth anniversary of organization of the band. More official dignity wa ciated by music lovers.

known throughout social Washington as the "Beau Brunmel" of the Marine Corps.

In celebrating this "silver" anniversary, history recalls that the reorganization of the band 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.

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.

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.
Major General John A. Lejeune,
commandant of the Marine Corps,
and known to Washington as one
of the most popular men in the
service, officially represented the

an old order book of the

Old Timer Talks

Corps of December

1903, may be found this interest-

# Exceptional Program

attend to the Band's being ready and in perfect order on Monday to go and be at the President's by 12 o'clock.

"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 military service of the United States. we left for our first 10,000 mile trip to the Patific Coast under Sousa—John Philip Sousa.

"The White House became very familiar to us, both above and below stairs, and its various 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) Prelude et Adagio, (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"; iuseppe Verdi, Romance, "Celeste Aida," Musician Robert E. Clark (trombone); Sergi Bachmaninoff, Prelude in C Sharp The programme follows: Part Op. 28, overture, "In Bohemia";

# Dry Law Kills Light Opera Song Inspiration, Sousa Tells Congress

eighteenth amendment has destroyed the light opera industry, John Phillip Sousa declared today before the house patents commit tee, because it requires drinking songs of the rollicking kind and "we can't write them nowadays as

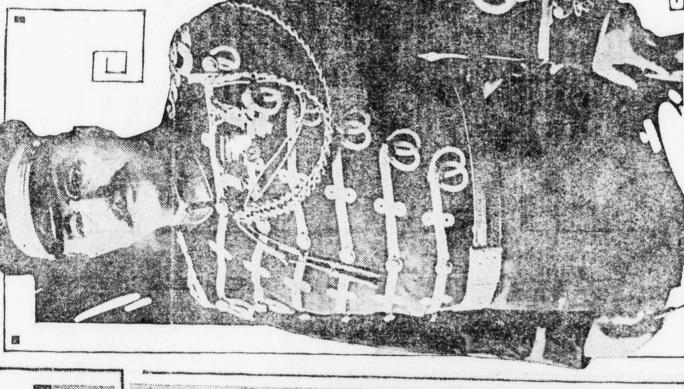
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Mr. Herbert said sale of shee music was decreasing at an alarm



Captain William H. Santelmann, who succeeded Sousa as leader of the Marine Band and has occupied the post for a quarter of a century.

approval of the people every-

credit for having brought the Ma-Santelmann, is due the greatest point of efficiency to rine Band

poser of the band, A. Tregina, under whom I have served who has done this tain Santelmann," said manner public. gracious only leader times

1880 and leaving to form the organization which now bears his being appointed apprentice in the bandmaster, Its leader,

Santelmann outranks predecessors in point

of service, having been a member of the band for over thirty-four years and its leader now for a quarter of a century. Santelmann early in his career saw the importance of orchestral Himself a violinist, Captain insisting that the younger men of the band who did not play from the personnel of the band to organize a symphony orchestra stringed instruments should study Orchestra Formed

This orchestra is a feature of Washingto creation—grow to a very state of musical excellence. social season in

orchestral concerts being given in the band auditorium of the Marine

Epoch In Its History with Program Assembly of Persons Remarkable Noted Before

Own" Marks

"President's

PRESEN

Barracks every Monday afternoon at 3 o'clock. These concerts are free to the public.

During the leadership of Cuptain 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, again

These sections give oncerts on Tuesday

Summer mon Washington.

music

increasing the size of of the band vision of the band into two nate concerts on Thursday evenings during Summer months in the par making it possible to furth courage a love of



leader of the U. S. Marine Band in 1880 and who left to John Philip Sousa, famous bandmaster, who became

ing order to the band to play at the New Year reception at the White House: "Order: That the Adjutant attend to the Band's being

form the band that now bears his name.

Archie occupants well known to us. doused with water by Roosevelt when he was of six or so.

tuous accommodations generally

member of the band.

us there for a week, or for several weeks. At Buffalo we sat on the stand with President Mc-Kinley when he delivered his great 'reciprocity' address the day before he was shot by the "Every exposition always found 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 cigars to every man with his own hand and bid us 'goodby' when we left for our first 10,000 mile we left for Patific Coast under

assassin.

"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

ful scenes through which we passed will never be forgotten—such as Lookout Mountain, Tennessee; Mt. Shasta, Rainier Peak, the ostrich farm, the Cliff House and Seal Rocks, the Sutro baths, the Garden of the Gods. provided, the vast and enthusi-astic audiences, and the wonder Credit to Santelmann

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

them. After many years patient endeavor, he has se this-a department of his creationits present high "I am deeply indebted to Capband and later John Philip Sousa, the famous

# U. S. LIGHT OPERA

Need Drinking Songs, John Philip Sousa Tells Congress.

By Associated Press.

WASHINGTON, May 6.—The 18th 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 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 mysical productions.

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Charles H. Butler of Washington, counsel for the National Association of Book Publishers, and Albert T. Reid of New York also appeared for publishing interests.

Sousa at Wanamaker Concert

Philadelphia. Sousa conducting the J. W. C. I. Milltary Band in the Grand Court of the Wanamaker store, will be the feature of a progrom to be given tonight in celebration of Music Week. He will conduct the band in the American Indian Hhapsody and other numbers.

Other features on the program are Marie Sundelius and a chorus in "The Last Crusade," and Clarence K. Bawden at the organ. Dr. Stokowskie will make an address of tribute to Sousse.

# SOUSA IS HONORED BY PHILADELPHIANS

His New Cantata Is Feature of Music Week.

PHILADELPHIA, May 16. - The outstanding feature of Music Week here was a reception last night to John Philip Sousa, bandmaster and store. At the reception Sousa and

Grand Court of the store by a military band, augmented by the great Wanamaker pipe organ and a large chorus supporting Marie Sundelius, soprano of the Metropolitan Opera

Prior to the presentation of the cantata, Sousa was the principal guest at a dinner in the restaurant of the store, which occupies practically the entire top floor of the building.

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, described Sousa's music as representing the real spirit of America in a dignified and intellectual manner.

BAND CONCERT SIGNED

Contracts for the appearance of Sousa's band in two concerts in Grand Forks October 28, have been signed, it was announced Saturday by W. W. Blain of the local Commercial club. John Philip Sousa director, will accompany the band, according to word received here.

It is expected that 85 people will comprise the band party, 80 of whom are members of the band.

# **SOUSA CONCERT IS** MUSIC WEEK EVENT

# Philadelphia Hears Massed Chorus With J. W. Band.

Special Dispatch to THE SUN. PHILADELPHIA, May 16 .- The modern tendencies in American music were given a brilliant exposition at the "Sousa night" concert given as a feature of Music Week in the Grand Court of the Wanamaker store last night.

Participating in the concert were a massed chorus of 154 voices, the J. W. military band of seventy-five pieces, a mighty pipe organ, which is said to be the largest in the world, and a number of eminent musicians and soloists.

The Grand Court was crowded for the concert and the audience was most enthusiastic in its applause. The program was divided into four parts.

The first was devoted to a number of American melodies played by the J. W. military band under the direction of Arthur A, Rosander and concluding with

symphonic fox trot by Ross Conrad. The second part of the program consisted of an address by Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra. He gave a delightful talk on American music, touching on the significance of Indian melodies, negro spirituals, folk songs and modern jazz rhythms.

In the third section of the concert John Philip Sousa took the baton and directed the J. W. Band in playing the American Indian" rhapsody by Lieuance Oren and Sousa's new composition, "March of the Mitten Men." Clar ence K. Bawden, widely known organist, played his own "Swance River Suite" in five movements and Marie Sundelius, soprano of the Metropolitan Opera House, sang a number of songs by American composers, including "A Serenade in Seville," by Sousa, which was given its first rendition last night.

The final part of the program was devoted to Sousa's choral work, "The Crusade," a stirring composition in which the large chorus, the band and the organ took part. The soloists were Marie Sundelius, soprano; Irma Phillips Carels, contralto: Herman Gatter, tenor and Lewis James Howell, barytone,

# SOUSA'S NEW WORK DON'T SCORN IS PLAYED FOR HIM

'The Last Crusade,' a Cantata, Presented in Wanamaker's Philadelphia Store.

ALSO HONORED AT DINNER.

Reception to Bandmaster Part of Music Week Festivities.

Special Despatch to The World PHILADELPHIA, May 15. The outstanding feature of Music Week here was a reception to-might to John Philip Sousa, bandmaster and composer, in the John Wanamaker store. At the reception Sousa and hundreds of Philadelphians heard produced the composer's latest work, a cantata, "The Last Crusade." It s a majestic work, in Sousa's finest spirit.

It was admirably presented in the Grand Court of the store by a military band, augmented by the great Wanamaker pipe organ and a large chorus supporting Marie Sundelius, soprano of the Metropolitan Opera Company.

Prior to the presentation of the cantata, Sousa was the principal guest at a dinner in the restaurant of the store, which occupies practically the entire top floor of the building.

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, described Sousa's music as representing the real spirit of America in a dignified and intellectual manner.

The affair was Rodman Wanamaker's contribution to Music Week.

Sousa on Mechanical Music

Sousa on Mechanical Music

The great march composer and band leader, Mr. John Philip America is enormous vitality and great freedom. We make a fresh start when Sousa, appeared in person at a Senate hearing and opposed the Dill we do anything in this country, while bill, which would amend the copyright law as to allow the radio looking to the past. 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". Mr. Sousa whispered at the told of how the works of Haydn, tunes", he said "I want some of it", Mr. Sousa whispered at the now regarded as great classical comhearing. He said that his royalties used to amount to \$60,000 a positions, were in his own day looked year, but have not attained to nearly that much 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 been termed commonplace. not for broadcasting they rap large profits from the sale of radio instruments and equipment and from leases and for service. Though the air may remain free ,they will continue to make money, as a symbol of the red-bloodedness of humanity in general."

composer, in the John Wanamaker Authors are in the same category as inventors. They are in fact inventors. The copyright should be protected as vigorously as the produced the composer's latest work, patent. No doubt authors and composers are entitled to royalties a cantata, "The Last Crusade." 'It on their inventions. "Canned Music" which includes all mechanis a majestic work, in Sousa's finest ical instruments probably has not been profitable to composers. It was admirably presented in the 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 TO PLAY AT

land, June 10. Mr. Sousa will return immediately to New York after end November 16.

Celebration of the 70th birthday of the REPUBLICAN CONVENTION famous band master, John Philip Spusa, will be in the nature of a festival a: Lieut. Com. John Philip Sousa has the Manhattan opera house in New accepted an invitation from the Re- York Nov. 16, when Sousa and his band publican National Committee to will give a concert, with which he will bring his band to Cleveland for the close his thirty-second annual tour, opening of the convention, in Cleve- which starts June 21, with two concerts given on the estate of Pierre du Pont at Longwood, Pa. The tour emthe opening session, when he will braces a stretch of twenty-two weeks, begin rehearsals for his 32nd annual extending from Winnipeg to Memphis. tour, which begins June 22 and will One hundred performers and twelve soloists are included in the organization,

John Philip Sousa says prohibition spoils light opera, and we can readily believe it. There's nothing like a little drink or two to set all the tenors in the crowd flirting with the

# STOKOWSKI WARNS

American Rhythms' Great Possibilities Realized by World Composers, He Says

# PAYS TRIBUTE TO SOUSA

Modern American melodies and rhythms, including the much-abused jazz, came into their own last night, when 8000 persons gathered in the Grand Court of the Wanamaker Store in honor of Music Week and heard a concert with an earnest defense of jazz as having "wonderful possibilities" by Leopold Stokowski as the climax.

Officially known as "Sousa Night," the experimental concert, the mim of which was the demonstration of modern tendencies in music and their vast possibilties was also a tribute to the band master whose compositions are known throughout the world. Lieutenant Commander John Philip Sousa himself led the John Wanamaker Military Band of seventy-five pieces in numbers that included one of his own marches and his latest choral work, "The Last Crusade," in which a "The Last Crusade," in which a massed chorus of 154 voices participated and Marie Sundelius, of the Metropolitan Opera Company, sang the soprano parts.

Stokowski's address, which formed the second part of the unusual concert, was received with applause from the audience that crowded the ground floor of the court and lined the railings of several floors above. After paying a tribute to Rodman Wana-maker as a lover of the arts whose interest in the future development of music had made possible such demonstrations of native American music as last night's concert, he began his defense of jazz.

Composers Watching U. S. Jazz

"Some of the great composers of the world are interested in our jazz music," he said, "and are eagerly watching what we are going to do. They believe in it and are more interested in it than we are, for they see in it the possibilities of great future developments. We are so accustomed to it that it is like a prophet who is with-

out honor in his own country.

"One of the reasons that we don't see in it the germ of great future possibilities is that more than half of it is poor and vulgar and bad and we forget that there is some of it which, in the opinion of great musicians, has in Europe and Asia they are always

upon as common street music.
"Just so today," he said, "we regard jazz as very common music, but it has happened over and over in art that fresh blood and fresh strength have been found in what has Jazz music

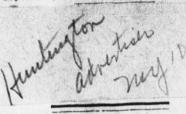
# STOKOWSKI DEFENDS JAZZ. Sousa Conducts His Latest Compo-

sition at Concert.

Special to The New York Times. PHILADELPHIA, May 15,-Modern American melodies and rhythms including jazz, came into their own tonight

ing jazz, came into their own tonight when 8,000 persons gathered in the Grand Court of the Wanamaker Store in honor of music week, heard a unique concert that ranged through all the wide variety of American-made music and had as its climax an earnest defense of Jazz as the holder of "wonderful possibilities for the future" by Leopold Stokowski.

Officially known as "Sousa Night" the experimental concert, whose aim was the demonstration of modern tendencies in music and their possibilities, was also a tribute to the band master. Lieut. Commander Sousa led the John Wanamaker Military Band of seventy-five pieces in numbers that included one of his own marches and his latest choral work, "The Last Crusade," in which a massed chorus of 154 voices participated, and Marie Sundelius of the Metropolitan Opera Company sang the soprano parts.



# Music and Booze

The light opera industry in this country has gone by the boards as a result of prohibition.

We didn't know that art and liquor were so closely related, but comes John Philip Sousa, famous bandmaster and creator of march music, to brighten up Music Week observance with the information that Volsteadism has destroyed light opera.

He made his declaration in the course of his remarks before the house patents committee in opposition to the Newton bill that would relieve radio broadcasting companies from the payment of royalties to the owners of musical productions.

Only a few weeks ago John Philip was before a senate committee protesting against the passage of the Dill bill which has about the same objective as the Newton measure. At that time he told of the straits in which the music industry finds itself as the result of the popularity of mechanical music. He complained that his royalties, before the phonographic era, totalled as much as \$60,000, but since he has been eking out only a bare exist-

The bandmaster explains that prohibition has destroyed light opera, because that form of art calls for drinking songs of the rollicking type, and "we can't write them nowadays, as apparently the inspiration is lacking." If drink is essential to musical composition, the jazz age, probably, is accounted for. Moonshine and synthetic gin have done it. Jazz and other forms of syncopated violence are only a natural product of the "inspiration" left to the composers.

& Bank Sispatel

# U. S. DRY LEGISLATION HAS KILLED LIGHT OPERA INDUSTRY, SOUSA SAYS

(By Associated Press.)
Washington, May 7.—The Eighteenth amendment has destroyed the light opera industry, John Phillip Sousa, declared Tuesday before the House patents committee, because it requires drinking songs of the rol-licking kind, and "we can't write them nowadays as apparently the in-spiration 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 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 in sheet or phono-

graphic 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 and the poor "rencal art. He also said the poor "renders" of such music at present was getting on the nerves of the people.

John Philip Sousa bemoans the passing of the rousing stein song with the coming of prohibition. Isn't the simultaneous disappearance of Sweet Adaline any recom-

In this attempt that in being

Sousa at G. O. P. Meet
John Philip Sousa will lead a band
of Cleveland musicians at the opening
session of the Republican National
Convention in that city June 10, according to Musical America. Dan
Hanna, of the Cleveland News, sent
the invitation the invitation.

# Sousa Night



# THE GRAND COURT

THURSDAY EVENING. MAY 15. 8.30 O'CLOCK
The Wanamaker Store, Philadelphia

SOUSA NIGHT DINNER

MAY FIFTEENTH

NINETEEN-TWENTY-FOUR

THE WANAMAKER STORE, PHILADELPHIA

SIX-THIRTY

MIRROR ROOM

This Program has been planned as a frank exposition of various phases of Modern American Music, based upon popular tunes as well as examples of the finest folk melodies of Indian, Negro and Native origin.

GUESTS OF HONOR

JOHN PHILIP SOUSA
LEOPOLD STOKOWSKI

FRUIT COCKTAIL

SHAD ROE

BREAST OF CHICKEN

HASHED BROWN SWEET POTATOES

NEW ASPARAGUS

FRESH STRAWBERRY ICE CREAM

COFFEE

MACAROONS

# SONGS OF A CENTURY

By JOHN PHILIP SOUSA

### SEEING ALGIERS

Men of Harlech! in the hollow, Do ye hear, like rushing billow, Wave on wave that surging follow, Battle's distant sound?

HIS stirring Welsh marching song takes its name from an event that took place during the turmoil of the Wars of the Roses, and dates from 1468.

Harlech castle stands upon a lofty rock on the sea-coast of Merionshire, and was held by one Dafydd ap Jevan (David the son of Jevan), a man famous for his physique, his hardihood, and his past fighting record in France. Strategically, the castle occupied an important position, and tle. To which the valiant Welshman re-Edward IV ordered the Earl of Pembroke to take it.

broke demanded the surrender of the cas- the advancement of France.



But famine captures at last, Pembroke plied that he held a castle in France to surrounded the castle and David was the advancement of Wales, and he ex- starved out. His pluck, however, so won This was easier said than done. Pem- pected now to hold a castle in Wales to the admiration of Pembroke that this pow- as the tune, is unknown.

the indignant king until the sovereign promised to spare his life.

The actual author of the song, as well

erful Earl refused to surrender him to (Copyright, 1924, The Putnam Syndicate.)

Boston Gost

# LIGHT OPERA KILLED BY DRYS, SAYS SOUSA

INSPIRATION LACKING TO WRITE DRINKING SONGS.

Authors Oppose Bill to Relieve Radio Companies From Royalties to Musical Owners.

WASHINGTON, D. C., May 6 .- The eighteenth amendment has destroyed the fight opera industry, John Phil-lip 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 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 phono graphic record form.

Mr. Herbert said sale of sheet music was decreasing at an alarming rate. He also said the poor "renderers" of such music at present were 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 appeared for publishing interests.



Here Are the Kings of the three distinct branches of music. Left to right are Victor Herbert, premier of classical composers; Irving Berlin, chief of jazzers, and John Philip Sousa, martial music master. These three were snapped in Washington, where they appeared to protest against the Dill bill, which would allow the broadcasting of copyrighted music without consideration of the copyright. (Wide World.)

# DRY AMENDMENT AND RADIO ARE CRIPPLING MUSIC, SOUSA ASSERTS

WASHINGTON, May 6 .- The Eighteenth amendment has detroyed washington, May 6.—The Eighteenth amendment has a troyed the light opera industry, John Philip Sousa declared today are the house patents committee, "because it requires drinking song rollicking kind, and we can't write them nowadays, as apparently inspiration is lacking."

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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 also said the poor ''rendering' of such music at present was getting 'on the nerves of the people and baving 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 into effect a policy which would permit the reproduction of artistic endeavors without recompense to the composers.

Sto Band honers Break

THH Sousa has lately said that under Abition there is no inspiration for the ing of comic opera, one may be permitted inferent view. The most delicious entertainments of this sort have been written about events of a magnificent grotesqueness. Thus the Balkan Wars were set to light music in "The Chocolate Soldier." Free Italy under Mussolini is entitled to a similar setting. An Englishman resident in Italy amusingly reported the proceedings of the recent elections to the Manchester Guardian. The streets were, by order, full of black shirts during the whole of the election period. Other parties were not permitted to canvass or to hold public meetings. No opposition posters were allowed to be displayed, while Fascist banners covered every available space. Fascists were in charge of all polling booths. Such a situation as this should appeal to any lover of the charming art of reducing life to an absurdity with music. A few tunes, a little good dancing and for costumes the now famous black shirts: with these additions the Italian election would be something which could run a solid year in New York.

MAKERS OF MUSIC
The Dill bill puts the composers in a pickle. Its provisions would permit the indiscriminate broadcasting of copyrighted music. One musician told a Senate committee that he had heard one of his late compositions from seven broadcasting stations in a single day. It would be run into the ground in a week and forgotten in a month. Under the musical copyright system there would have been the sale of many thousands of copies extending over a period of several months. Sousa and Herbert used to get thousands of dollars in royalties from their compositions, but with gratuitous broadcasting there may be no money rewards worth while for the geniuses who write their country's songs. The trouble is that a lot of guys have been making money juggling foam under the pretext that they were making music. The game has been more or less spoiled through the activities of this class.

# STOKOWSKI ACCLAIMS SOUSA AMERICA'S MUSICAL GENIUS

Philadelphia Symphony Conductor and Veteran Composer Cheered by 8000 at Wanomaker Festival; Jazz Called Music of Future

Philadelphia, May 16.-Jazz, like the prophets of old, is without honor in its own country, declared Dr. Leopold Stokowski, director of the Philadelphia Symphony Orchestra, in his address last night before an audience of 8000 people assembled for Music Week celebration in the Grand Court of the Wanamaker store of Philadelphia.

But jazz did not pass without tribute in this event, for John Philip Sousa, the great bandmaster, who shared the honors of the occasion, conducted the John Wanamaker Military Band, and proved jazz to be a brilliant factor in modern American music.

Sousa Night, as the evening of experimental music was termed, began with a dinner given by Rodman Wanamaker and informal speeches by the guests of honor. Miss Mary F. Vogt, organist, acted as hostess and introduced the speakers.

"Tonight is an introduction of what is to be the future development of music," Dr. Stokowski told the audience. "This program has been planned to give an idea of the possibilities of native American music. Abroad every one is interested in our jazz music. They believe in it and approve of it far more than we do. But a prophet is without honor in his own country.

"One does not have to write sad music to be a great composer. But, like Sousa, he may write virile, stirring, red-blooded music-like soldiers marching down the street. The military marches of Sousa's are just that. His is quite unique. He has produced something different from any other person in the world. Sousa's marches are great marches. And be-

SOUSA URGES

Band Leader Joins Fight to

Compol Payment of

Royalties

RADIO HELD HARMFUL

Volstead Blamed for Taking

"Inspiration" Out of the

Opera Industry

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stroyed the light opera industry.

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He also said the poor "renderers"

there would be no initiative

musical art.

Both witnesses contended that

owners of musical productions.

WASHINGTON, May 6. - The

cause this man stands atone-there has been no one in his day and no one before him who produced such music-he is a genius."

And then came Sousa himself to conduct the band. Shrill blast of trumpet; loudbeat of drum; virile tones of great hornsall took form and color from the uplifted baton of the leader. Like purring kittens; then like mighty blasts of winds sweeping through great forests; then like the tramp of thousands of feet through city streets. And Sousa, his white gloved hands slowly and quietly waving over all, drew forth visions supreme. The "American Indian Rhapsody" by Lieurance-Oren; the "March of the Mitten Men" by Sousa. Then tremendous applause that would not be

Sousa reappeared, lifted the baton, and "The Stars and Stripes Forever" flowed out into the auditorium, accompanied by Miss Vogt at the great organ.

The final number was "The Last Crusade," by Sousa, accompanied by the organ and the chorus of 169 voices. The music was spirited and brilliant, saddened and calmed, in turn. And the hall reechoed with the great waves of sound. And the end of Sousa night was come.

# DRY LAW IS DECLARED BLOW TO LIGHT OPERA

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 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 pur-chase the music either in sheet or phonographic record form.

# Federal Dry Law Has Destroyed Light Opera, Sousa Says

WASHINGTON-The 18th amendment has destroyed light opera, John Phillip Sousa, told the house patents committee, because it requires rollicking drinking songs and "we can't write them nowadays, as apparently the inspiration is lacking."

Both Sousa and Victor Herbert appeared as representatives of the American Society of Authors and Composers, in opposition to the Newton bill, to relieve radio broadcasting companies from 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 broadcasting killed the popularity of songs.

Herbert said sale of sheet music was decreasing at an alarming rate.

OFFICIAL NOTICE WA .-

Sousa and Bacchus.

And so John Philip Sousa march king, whose music has trampled more than a single empire down, has informed an American house of representatives committee on copyrights and things, that the eighteenth amendment has killed the cock robin of light opera because the latter requires drinking songs of the rollicking kind and since prohibition there is no great demand for such things, and, more to the point perhaps, the inspiration for composer and librettist is absent; or, as a distinguished cartoonist remarked, "there are no good ideas in 'near beer.' "

Sad as the Sousa confession must be to many who love light music on the stage we have the consolation that Sousa's contributions are not stilled by constitutional inhibition and we can still tramp, tramp to one of his famous marches, yes keep time without a misstep, due to the amendment complained of and its enforcing statutes which the noted composer deplores.

Still the American music lover, who is off Beethoven and Wagner and craves something with a "tune" in it, has much to be thankful for. If he has not native American light opera he has his "revues" and "Midnight Follies" and his Al Jolsons and Fred Stones and their "daemonic" singing of cultural music and "native" dancing. Besides we can go abroad and import our light opera as well as our grand opera, and so far, congress has not imposed a 2 per cent nationality ban upon our imported pleasures. And furthermore the famous old "stein" song in modern music rolls has been modified to meet the new sentiment that abounds as a result of the eighteenth amendment and instead of the old form "with a stein on the table and a good song," etc., now reads "with a handclasp of friendship," and so on, which is more to the reserved American taste and does not tax the New England conscience. We are done with Bacchus and the "Old Soak" no matter how humorous the latter may be. Genius itself can hardly put over new drinking songs and while the American listener may enjoy the music of "The Merry Widow," which is said to be the last of the outstanding light operas that have been composed, he feels queer over the words and the tipsy scenes.

In time not only new stage pieces, including music, but a revised literature will be required for polite American ears and eyes. As America has put the ban on the Scotch product it will not accept the national poet of Scotia without a thoro revision to meet the new cultural and constitutional requirements. Going further back to the "glorious" periods in Greek and Roman literatures, the hands of the recessionist must come to play in no meticulous fashion. Gods like Bacchus and their revels and references to famous old vintages must disappear before they are acceptable to the coming race that will be unable to see any romance or amusement from the cult of the grape or the stronger Nordic one of distilled inspiration.

# Spoiled By Prohibition

WASHINGTON, May, 8. The eighteenth amendment has destroyed the light opera industry, John Phillip Sousa declared yesterday before the House patents committee, because it requires drinking and songs of the rollicking kind, and "we can't write them nowadays, as apparently the inspiration is lack-

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

John Philip Sousa, bandmaster and composer of marches and light operas, is quoted as saying that successful light operas are difficult to write since prohibition because light operas must have rollicking music and the composers lack the inspiration.

Has he never heard of jazz music? Jazz became the music of the day following prohibition and certainly one cannot call jazz funereal. But perhaps the jazz composers had enough forethought to lay in a private stock before the dry laws became effective. One is sorry that Mr. Sousa lacks inspiration.

# Light Opera Industry

radio broadcasting companies from the payment of royalties to the owners of musical productions.

# MR. SOUSA MOURNS.

C. D. Brisbin, foremerly a trombone soloist for the Sunshine City band, has joined Sousa's organization and will begin his engagement this summer.

Brisbin, who has been a member of the Sousa organization before, played here about four years ago

war led an organization of his own. to print reading matter so dull that He has been a member of the Paul

June 29, at Willow Grove, N. J. where the band is engaged to play 11 weeks. Following the engagement in that city the band will tour the country. He will return to this city sometime in Novem-

Our idea of the proper way to with Weber's band and during the operate a periodical for profit is subscribers mut turn to the ads

new Osleans Stew may 14

for amusement.

John Philip Sousa mourns that prohibition has ruined the drinking song. We may add that it has also ruined the liquor. But here goes, anyhow:

Fill up the glasses, Celebrate the spree, Denatured and molasses

Do their embalming free.

Somehow, we think John Philip

as correct.—DKH.

# my Treboure 19 9. Lusty Musical Prodigy Born To Father Penn

Philadelphia Military Band, Led by Dynamic Baton of Stokowski, Has Rousing Debut at Old Academy

"Different" Is Its. Motto

Famous Orchestra Conductor Beams as He Explains His New "Vulgar" Music

From a Staff Correspondent

PHILADELPHIA, May 18.—Philadelphia had a bouncing, lusty-voiced "baby" to-night and Leopold Stowkowski, known the world over as conductor of the Philadelphia orchestra was the proudest father that ever stepped out upon the platform of the old Academy of Music. For the Philadelphia band, a military band of 120 pieces, assembled by Stowkowski within the last few weeks, gave its first concert at the Academy under his direction. at the Academy under his direction, and the debut was an overwhelming success.

At 8:80 o'clock, when the hall was so crowded that not another person could squeeze in, Dr. Stowkowski stepped out before the crimson curtain. "My friends all say to me," he said, "why, when you have such a wonderful orchestra, when you are tired after a heavy season—why make a military band, a vulgar band? I will tell you why. It is an experiment that you will hear this evening. I have been thinking for many years that I would like to experiment with a military band. There are so many effects, so many colors that you do not get in a symphony orchestra, and then a band has an enormously greater range of sonorities, all the way from a delicate pianissimo, just like an orchestra's, up to a gigantic fortissimo.

Different From Any Other

"This band will be different from any other band. I have put aside all tradition in my use of instruments. I have had no regard for conventions or academic rules. There is nothing like a band for gay music. We are going to play a program of very light music, music of springtime."

Then the curtain went up and revealed the band in brilliant gold-colored uniforms, also disclosing the fact that practically the entire brass, woodwind and percussion sections of the Philadelphia Orchestra were inside

many of them.

Nothing could have been more appropriate for the opening number of a band concert than the light cavalry everture, with which the program

Program Artfully Chosen

The program was artfully chosen to give the fullest scope to the band's virtuosity and range. Bach's air on the G string, in which the melody was carried by a bass clarinet, and the flutes echoed by oboes in Schubert's Moment Musical, gave testimony to the "delicate pianissimo" of which Stowkowski had spoken Stowkowski had spoken.

The "gigantic fortissimo" was developed with almost intolerable splendor in the Entrance of the Gods into Valhalla from "Das Rheingold," which followed. Here, in an arrangement of breath-taking effect, Stokowski

achieved veritable brazen miracles.
Afterward came the "William Tell"
overture, the Soldiers' Chorus and the
Valse from "Faust," Victor Herbert's American fantasy, and as encores several of Sousa's marches.

No Outside Concerts

What would that dean of bandmasters haev said of the way in which his "Stars and Stripes Forever" was played this evening? He might have compared the precision, the clean-cut ensemble of his own band with the occasional slips and blurred tutti of the Philadelphians unless some one had told him that the latter came to the concert with only four rehearsals behind them. with only four rehearsals behind them.
But Sousa would be the first to commend the amazing flexibility of this instrument which Stowokowski has created—the first to recognize the majestic depth and sonority of its tubas and its nine trombones, the golden clarity of its trumpets, horns and woodwind.

Mr. Stowkowski and his man as

Mr. Stowkowski and his men reor the program. In spite of many invitations from other cities, no concerts outside of Philadelphia are contemplated.

Sousa Invited to Conduct Cleveland Band at Republican Convention

John Philip Sousa has accepted an invitation to lead a band of Cleveland musicians at the opening session of the Republican Convention in that city on June 10. The invitation was extended to Mr. Sousa by Dan R. Hanna, owner of the Cleveland News.

John Philip Sousa says that prohibi-tion has ruined the drinking songs. All but one—"How Dry I Am!"

C. D. BRISBIN WILL. JOIN SOUSA'S BAND

Whiteman band.

He will first join the Sousa band



"More to promote the entente pretty French girls in a "jazz palace" conducted by an Amer-ican, the music provided by an cordiale among nations than all the interallied conferences Prince of Wales danced with in the world," was the verdict

causing new blood to flow in the veins

experiments,

their constant

S THE world on the way toward a musical revolution in which King Jazz

will wave the red baton?
Amid the chaos, the uncertainty, the constant ferment of modern thought, the

of music. "The jazz players make their instru-

ments do entirely new things, things finished musicians are taught to avoid. They are the pathfinders into new

realms." They

the art of music is sifting, is syncopation the only expression which seems to provide an outlet for what is going on

inside of modern man?

That jazz is here to stay has just been admitted by Leopold Stokowski, internationally known conductor of the Philadelphia Orchestra. Why it is here to stay this noted musician quickly follows

DR. STOKOWSKI, who is considered

aris recently when the American jazz orchestra

this American jazz expert came to the platform of an ultra-conservative musione of the leading minds in musical circles of America, made these observations on jazz after being an interested listener at an experiment in music recently conducted by the Philharmonic Society of Philadel Fila, an organization

'Jazz has come to stay because it is an expression of the times, of the breathless, energetic, superactive times in which we are living and it is useless to fight against it. Already its new vigor, its new vitality is beginning to manifest itself. It has real energy and force. Its jerky rhythm is a perfect expression of the life of today, the portrayal of the rush from one thing to another. It is a part of the quick transportation of modern life.

"In France today there are many clever musicians, most outstanding of whom are Debussy and Ravel. In England a school is growing steadily, and shortly it will burst into bloom like a flower. But though there is much talent, the world is still in the throes of a big unrest for which it is striving to find expression. There is no great genius, no great spirit such as Wagner dominating the world of music at the present time. "In America lies the future of music."

ALTHOUGH Dr. Stokowski does not prophesy that jazz will ascend to true greatness, he means it an epochmaking influence whose tendencies seem headed to bring about a revolution in the whole world of music.

"In America new ideas are stirring," he goes on, "America's contribution to the music of the past will have the same revivifying effect as the injection of new, and in the largest sense, vulgar blood into a dying aristocracy.

"Music will then be vulgarized in the best sense of the word and enter more and more into the daily lives of people, influencing them and becoming part of their philosophy."

In tracing the future tendencies in music Dr. Stokowski points out three obvious trends.

First. Toward the quarter tone, which would either necessitate the rebuilding of all instruments now in use or a reform in the method of their use.

Second. The development of color in music with the eventual combination of visual color symphonies with tonal effects.

Third. The development of music into multiple forms in which there would be an elimination of prohibition in music and all forms would be permitted, with the result of greater and greater variety to appeal to all sorts of people.

"The quarter tone when it comes," predicted this noted conductor, "will create a terrific disturbance in music. Virtually all the instruments will have to be changed, and we shall have to have an entirely new scale. With the present instruments we should need four hands to play them with a twenty-four-tone scale or else we must devise some entirely new way of playing them. "The Negro musicians of America are

playing a great part in this change. They have an open mind, an unbiased outlook. They are not hampered by conventions or traditions and with their new ideas,

devoted to the traditional and classes music. The Philharmonic, much to the disgust of the fundamentalists of the musical world, gave its stage over to Paul Whiteman, American premier jazz artist, permitting his saxophones to sob, his trombones to slide, and listened as attentively to the strum of the banjo and the piping staccato of the cornet as though they gave voice to one of the world's most time-honored classics.

The event, which caused a wide ripple in musical circles, was entitled "An Experiment in Modern Music." The object announced was an educational one, the purpose being to point out the tremendous strides that have been made in popular music since the advent of the first crude form of jazz, with its discordancies due to the unrestricted and unguided musical antics of the individual performers, to the jazz orchestra of today with its carefully prepared scores and marvelous precision in

Paul Whiteman has been called the man who tamed jazz. It was he who took the wild, blatant, sensuous music of

Ripples of laughter floated over the auditorium when Whiteman's orchestra played "The Livery Stable Blues" just to show the form of jazz that was played some years ago.

Then there followed those unique and weirdly beautiful jazz numbers of today, which sent an audience that came prepared to criticize out into the afternoon resounding the praises of something which had during the course of the afternoon exchanged its name "jazz" for that more dignified one, modern music.

THE orchestra played "Papa Loves Mama," certainly a jazz tune, but it

was garbed in different clothing from the first. The addition of the saxophone, which was not originally an instrument played in the first jazz orchestras; the banjo, violin and bass had a quieting influence. There flowed whimsical sounds in place of the old-time crashing riot-



representation and his own orchestration brought it into the field of art. Any one who has an open mind and enjoys gayety, sensuous beauty and humor must be delighted with this particular kind of art, I am sure." According to Stokowski, Whiteman, the king of syncopation, has taken common popular ragtime airs and converted them into pieces of genuine art. What is the future of jazz? Is it about to pass into the body proper of music and become an important chapter of the great history of world music? Paul Whiteman, himself, believes jazz

is the permanent contribution of America to the arts. It is even now to his mind recognized all over as a part of the musical folklore of this country, as typically American as the Monroe Doctrine, the Fourth of July or baseball.

"Some day," he says, "some wealthy patron of music will make possible research that will perfect the musical expression of America, for it has been left largely to jazz to tell the world about the music of America."

No LESS a serious critic than L. Hasselmans, conductor of the Metropolitan Opera House in New York, recently said of jazz, referring to that section of it written by the true masters of this new school of expression:

"When something bespeaks so definitely the character of the people of a nation, it cannot pass away.'

Irving Berlin, song writer, has named jazz the only great contribution of the twentieth century to the artistic annals of the world. To him it is the rhythmic beat of modern man's every-day life and it will thrive and endure because there is nothing artificial about it.

Condemnation of moaning saxophones type of American music, which is of as bitter as its praises are enthusiastic are filling the world of musical criticism,

Jazz, which Leopold Stokowski, shown in the circle, says has come to stay, has raised a sharp issue as to broadcasting. Composers insist they should receive royalties. Many gathered at Washington to fight a bill intended to deprive them of such. Victor Herbert, John Philip Sousa, Irving Berlin, H. Von Tilzer and W. Jerome are shown

dancing, persists. London has gone dance crazy, due to the tintinnabulations of crooning American tunes. The whole city from its foggy heart to its standardized suburbs abounds with public dance halls and dance clubs, where each night thousands rush to energetically trot away the hours. Even the art galleries and exhibition rooms of any size in London have been commandeered for this pur-

too. However that may be, the world

craze for jazz and its twin sister, jazz

In America so important an issue has jazz become that famous kings of it went recently to Congress to petition the Government to pass a law to prevent their brain children being broadcast without royalties over the radio. The broadcasting of these popular songs they had written, it was claimed, cost them thousands upon thousands of dollars because popularity was strangled at birth by endless repetition over the wire. Victor Herbert, John Philip Sousa) Irving Berlin, Leopold Stokowski, Charles K. Harris, Paul Whiteman and a score of others were among those who brought the "Radio Blues" to Congress.

JAZZ has been called an ally of the devil. Recently a policewoman in Indianapolis named modern dancing done to the swaying of today's orchestra as taking a front seat with death in being the next greatest leveler of all mankind.

Yet answer those who staunchly stand up for an institution that has caused more arguments than the League of Nations:

"It is a leveler of all mankind." And to prove it they tell the most recent story of Edward Albert of England, the world's dancing Prince. At a dancing establishment in the Montmartre the Prince of Wales stepped happily and democratically for four successive evenings and the French are saying he did more in those light hours to patch up the entente cordiale than all the interallied conferences put together.

And it was an American jazz orchestra



A jazz orchestra that will play "Carolina in the Mornin'" and then swing to Gounod's "Ave Maria" is not a rarity these days when syncopated melodies vie with the classics for popularity

the jungle that somehow seeped into this country a decade ago and made it a favorite of the most fastidious ballroom. Royalty (the younger branches) planted a stamp of approval upon him. During his famous winters in London's supper clubs he and the Prince of Wales became such great cronies that champagne was on more than one occasion sent to the Prince of Jazz and his band from the Prince of Wales and his gay young friends. Wales called Whiteman "Paul" and it got so that none of his private parties were complete without

Then Whiteman played "Whispering" with that melodious, rhythmic, softened sound that has been his cult since some few short years ago he came out of Denver, his home town, where he was once a follower of the seniors in music. The audience applauded vociferously. The laughter was gone and they were whispering, "Well, I didn't know jazz could be like that."

When the adaptation of standard selections such as MacDowell's "To a Wild Rose" and Friml's "Chansonette". were put to dance rhythm, feet started to patter, heads to nod and there was a Thus it was not without prestige that burst of enthusiasm at the end.

The actual triumph came when George Gershwin played his "Rhapsody in Blue" on the piano accompanied by the orchestra. The audience sat spellbound as the crisp notes, the moaning runs, the crash of atavistic sounds poured forth. As the last note struck there was a moment's hush. Then the audience went wild. People stamped their feet, cheered and applauded.

When the concert was finished Dr. Stokowski, who had been one of the most attentive listeners, said:

"Mr Whiteman has taken the worst African descent, and through masterly



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 jazz, and John Philip Sousa, king of march

# **DINNER TO SOUSA** FEATURES QUAKER CITY MUSIC WEEK

Philadelphia, May 15. The outstanding feature on Music Week here was a reception tonight John Phillip Sousa, band master and composer, in the John Wana-maker store. At the reception Sousa and hundreds of Philadelphians heard produced the composer's latest work, a cantata, "The Last Crusade." It is a majestic work in Sousa's finest spirit.

It was admirably presented in the Grand Court of the store by a military band, augmented by the great Wanamaker Pipe Organ and a large chorus supporting Marie Sundelius, soprano of the Metro-

politan Opera Company.
Prior to the presentation of the cantata, Sousa was the principal guest at a dinner in the restaurant of the store, which occupies prac-tically the entire top floor of the

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, described Sousa's music as representing the real spirit of America in a dignified and intellectual manner.

The affair was Rodman Wanamaker's contribution to music



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.

# Police Band in Final Music Week Concert

Milwaukee's police band gave the last concert of Music week in the Auditorium Sunday afternoon, displaying the artistic and musical progress the band has made in the last six cluded the appearance of Dost's Saxo months. About 2,000 attended. The police musicians were grouped about the large silk flag presented to the

Numbers of greatest popular ap- Zouaves. peal played by the policemen were A Hot Time in the Old Town, a fantasia burlesque, and Uncle Tom's Cabin, a dream picture of the old

Assisting the band were instrumental soloists and a vocal duet, Mother Machree, by Bernice Guarkee, 10, the small daughter of Policeman

William Guarkee, a band member, and Glenn Heyer, 12. The children were accompanied by Kathryn Kies Hardtke, A trumpet solo by Huge Messer, accompanied by Mrs. Florence Strey, and a saxophone solo by Miss Sylvia Langemak, soloist with Dost's Saxophone band, accompanied by her

sister, Rhoda, were other features. phone band, which had been scheduled to assist the police band.

band by John Phillip Sousa when he appeared in Milwaukee last Novem-Storm, and a march by King, Gallant

# KANSAS CITY **MAKES READY** FOR SHRINERS

Advance Guards Prepare Final Plans for National Convention of Nobility.

(Special to The Fellowship Forum.

KANSAS CITY, MO .- Advance guards of Shriners already are in Kansas City making final plans for the three-day convention to be held the first week in June, and no expense or effort is being spared to make the convention equal in success and enjoyment to the one of last June in Washington, D. C.

An interesting feature of the convention is the massed band concert to be held in the open air under the leadership of John Philip Sousa, a Shriner. Raymond M. Havens, chairman of entertainments, assisted by a large committee, has made arrangements for many amusement features. Dancing will go on continuously at convention hall and on some of the streets. There will be baseball games, free golfing privileges, band concerts, motion pictures, musical revues, and vaudeville. Trap shooting, excursions on the river, and trips to Leavenworth and Excelsior Springs have been planned.

Main features of the convention are the three great parades-the Shriners' day parade, June 3; the Shriners' night parade, June 4, and the civic night pageant, June 5.

Five thousand motor cars are being mobolized to cary the visitors on sightseeing trips about the city and to transport officers of the temples and the imperial divan from pace to place.

# TROUBLE AT THE EXIT

BY IRVIN S. COBB.

As I recall, they first told this story on Theodore Thomas, After Thomas' death they tacked Sousa's name to it. The Sousa version is now enjoying a merited revival.

The great conductor was putting his band through a rehearsal. There was a recruit to the organization lately added. The new member's instrument was a tuba. This person seemed incapable of getting through a somewhat difficult passage without making a hideous hash of his part of it.

Sousa halted the others and glanced reprovingly at the offender.

"What's the matter with you?" he demanded.

"It aind me," explained the perspiring musician, "it's dis dam horn." He shook the misbehaving instrument. "I blow in it so nice und sweet und it comes out so

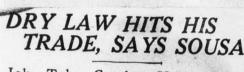
[Copyright, 1924.]

# BOOZE AND LIGHT OPERA

John Philip Sousa, premier American band leader, who has been entertaining the nation of late with his views on music and tales of how radio has injured his personal fortunes, offers a novel excuse as to why there is no more light opera. He says prohibition did it. Although his testimony was offered to the house patents committee in connection with hearings on the radio bill, it probably will reach the committee which is considering the beer and light wines proposal, and give them further evidence in support of the measure.

Sousa explains the lack of light opera by saying it requires drinking songs of the rollicking kind, and "we can't write them nowadays as, apparently, the inspiration is lacking."

Assuming the eminent bandmaster is correct, the question which immediately rises is whether or not bootleg booze is responsible for jazz. If so, most lovers of music will agree with him that prohibition is not only iniquitous, but that its results are tragic. Prohibition has been blamed for much, but the musical comedies-which frequently are neither musical nor comic-now built to entertain the tired business man are so obviously inferior to any of the Gilbert and Sullivan creations, that, if nothing else were available by which to judge the state of the world's civilization, the conclusion that we were returning to the dark ages would be inescapable.



John Takes Crack at Volstead and Dill Bill for American Society When Heard Before Committee

WASHINGTON, D. C.—In a declaration before the House patents committee here recently, John Philip Sousa stated that the eighteenth amendment had sent the light opera industry to the "bow-wows, His reason, upon being questioned, was that people wanted the old time drinking songs, but the inspiration to the writers of said songs was lacking.

No longer do the trumpeter and the fellow who works the slide trombone look with longing eyes at a glass of ancient amber fluid, thinking that after the song they could go out and quaff a tank or two. Ah, no, "them days are gone forever," says John. And John Philip himself ought to

Both Mr. Sousa and Victor Herbert were in Washington as "star" witnesses of the American Society in opposition to the Newton bill, which would relieve the broadcasters from the payment of unnecessary royalties to the owners of musical productions.

Mr. Herbert said sales of sheet music was decreasing at an alarming rate. He also said the poor "renders" of such musi at present was getting on the nerves the people. .

# MAKERS OF MUSIC.

(Los Angeles Times.)

The Dill bill puts the composers in a pickle. Its provisions would permit the indiscriminate broadcasting of copyrighted music. musician told a Senate committee that he had heard one of his late compositions from seven broadcasting stations in a single day. It would be run into the ground in a week and forgotten in a month. Under the musical copyright system there would have been the sale of many thousands of copies extending over a period of several months. Sousa and Herbert used to get thousands of dollars in royalties from their compositions, but with gratuitous broadcasting there would be no monye rewards worth while for the geniuses who write their country's songs. The trouble is that a lot of guys have been making money juggling foam under the pretext that they were making music. The game has been more or less spoiled through the activities of this class.

# 8.000 AT "SOUSA" CONCERT OF WANAMAKER'S, PHILA.

STOKOWSKI PRAISES JAZZ

Director Declares Some of It Has

"Wonderful Possibilities"

jazz has wonderful possibilities, accord-

ing to Dr. Leopold Stokowski, leader

In an address after the 'Sousa Night'

concert of Music Week last night in

the Wanamaker store, at which John Philip Sousa led the Wanamaker Mili-

tary Band, Dr. Stokowski paid Sousa

Europeans feel toward American music, "Some of the world's great composers," he said, "are intensely inter-

ested in our jazz music. They believe in its possibilities, and are more inter-

"One reason we fail to see its great possibilities is that more than half of

it is poor and vulgar and bad, and we forget there is some which must-cians consider has wonderful possi-

bilities. In everything we do in this country we make a fresh start, while they are always looking to the past in

The United Singers of Philadelphia held their annual Saengertest concert at the Academy of Music, assisted by the Ladies' Festival Chorus.

Tonight's events include a performance

"The Mikado," by the Strawbridg Clothier Chorus, in the Academy of

Music, and the annual festival of the

National Association of Colored Musi-

cians, at the Mctropolitan Opera House

ested in it than we are.

Europe and Asia."

high tribute, then explained how

of the Philadelphia Orchestra.

In the opinion of great musicians,

Philadelphia, May 19. - There were 8,000 present at the "Sousa" night arranged by the John Wanamaker store as a feature of music week. The crowd lined the mezzanines in the grand court of the store. John Philip Sousa led the Wanamaker Military Band in various numbers and Marie Sandelius of the Metropolitan Opera Leopold Stokowski of House sang. Lec Orchestra tributed a talk on modern music and

Preceding the concert, a dinner was given on the ninth floor of the store in Lieutenant Sousa. Jazz was again the subject of Stokowski speaking, the talks, Dr. Stokowski speaking, and also Mr. Bawden, Dr. Alexander Russell, and James Francis Cooke, editor of the Etude.

There is so much bune nowadays that the wonder is we get along as well as we do. John Philip Sousa tells a committee of Congress that light opera requires rollicking drinking songs to "go" and "we can't write them nowadays, as apparently the inspiration is lacking". On the other hand, Dr. Nicholas Murray Butler says there is more drinking than ever.

# Sousa's Band for Convention

Lieut. Com. John Philip Sousa has accepted an invitation from the Republican National Committee to bring his band to Cleveland for the opening of the Convention, which will meet in Cleveland, on June 10. Mr Sousa will return immediately to New York after this opening session, when he will begin rehearsals for his thirty-second annual tour at the head of America's most famous band. Mr. Sousa's tour begins June 22 and will end on November 16, Thus far in advance, indications point to an extraordinarily fine season.

D 1 - 1 Almost Solidly

TOHN PHILIP SOUSA says that prohibition has ruined light opera. There are no more rollicking drinking songs, he says, and they are necessary to light opera. Well, if opera depends on anything so flimsy as the average "rollicking drinking song" it isn't worth either worrying about or saving.

RUSSIAN NATIONAL HYMN

God save our Noble Tsar! Great be his glory! Growing in power and majesty.

T is said that no song, written with lasting popularity, a song de-

There are two-and doubtless more hymn. -startling exceptions to this; the In Russia a curious musical situa- The hymn, while stirring and splen- is

signed to become national property, sian throne, Nicholas I., perhaps de- cipal claim to musical greatness.

Austrian Hymn written by Haydn, tion had arisen in the nineteenth and and the Russian National Anthem. late eighteenth century. So splendid Both were "commanded" by the was the general education of the reigning monarch; both became the youths of noble families, that amateur a thing for which they were composed musicians who entered the army and the avowed purpose of wide and .- the united voice of a great people. public life flourished sufficiently Not long after coming to the Rus- among them to give Russia her prin-

(C.) Courtesy of G. Schirmer, Inc.

has ever progressed beyond the first sirous of at once stamping himself Of these was General Lwoff, a very and his house with a particular fine musician, indeed. Unhappily, like n edition, and the admiring comment regality, commanded General-Major the great Beethoven, deafness overof enthusiastic but limited friends. Alex Lwoff to write a new national took him in middle life and curtailed his success.

did, is not as characteristic of the national music as are many little known folk songs.

(Copyright, the Putnam Syndicate.)

No new sin has been discovered in the last 2000 years, says one who qualifies as an expert, which leads us to speculate what they had in those days to take the place of oil scandals.

Prohibition has ruined light opera, says Sousa, because there's no inspiration left for drinking songs At that, a good many drinking songs were of the bootleg variety and had to be sung under cover.

John Phillip Sousa complains that prohibition has put a quietus on the rollicking light opera songs of other days. It also has put a quietus on the little German band, the organ grinder and his monkey, the panhandler, and over-enthusiasm at post-prandial oratorical efforts.

as is comothing facilitating chant the street

....... now and then? What then?

John Philip Sousa says that prohibition has ruined light opera. There are no more rollicking drinking songs, he says, and they are necessary to light opera. Well, if opera depends on anything so flimsy as the average "rollicking drinking song," it isn't worth either worrying about or saving.

John Philip Sousa says prohibition killed light And the strangest thing about it, John, is that it killed it 20 years ago or more.

A Washington dispatch says President Coolidge will probably veto the tax bill. What good will that do? Why doesn't he wato tax's? That's what we want.

JOHN PHILIP SOUSA is of opinion that prohibition has ruined the drinking song. Well, perhaps it has, but we have always held that "Cherry Ripe" was a better song than "Brown October Ale" and there will be no tears lost over the decline and fall |demanded. of the whisky tenors.

John Philip Sousa and Victor Herbert told congressional committee that they cannot write light opera any more because of the dry law.

There is something particularly appropriate in the meeting of the Republican national convention in Cleveland, the home of Mr. Rockefeller, head of Standard Oil.

John Philip Sousa says that because of prohibition there's no inspiration left for drinking songs. Not necessarily for that reason, John. Isn't it possible that prohibition hasn't left us anything to enable us to stand 'em?

John Philip Sousa laments that prohi-Lition has dulled the inspiration of composers of drinking songs, and there won't be any more good songs of that class Oh, well, the world already has enough drinking songs for present purposes. What would be the use of writing any more now?

That Manchester is now classed with the big towns, is shown by the action of the manager of Sousa's band in booking that outfit for a local concert on the afternoon of September 18. This will be the first time any of the sich class and of course costly musical class and, of course, costly musical nizations have included Manchester

# My Favorite Stories

By IRVIN S. COBB.

The Trouble at the Exit.

As I recall, they first told this story on Theodore Thomas. After Thomas' death they tacked Sousa's name to it. The Sousa version si now enjoying a merited revival.

The great conductor was putting his band through a rehearsal. There was a recruit to the organization lately added. The new member's instrument was a tuba. This per son seemed incapable of getting through a somewhat difficult passage without making a hideous hash of his part of it.

Sousa halted the others and glanced reprovingly at the offender. "What's the matter with you?" he

"It aind me," explained the perspiring musician. "It's dis dam horn." He shook the misbehaving instrument. "I blow in it so nice und sweet und it comes out so

r-r-rotten!"

(Copyright, 1921.)

# **SOUSA'S BAND** HERE SEPT. 18TH

C. F. Deeming, representing Sousa's Band was in town yesterday and arranged for the appearance of that world famous organization to play in this place on Thursday afternoon, Sept. 18th. High School assembly hall has been reserved for the occasion. This will be the first time that Sousa's Band has played in this town and no doubt the hall will be filled to capacity that afternoon. This is one of the highest priced engagements to be booked for this town, but no doubt it will prove a successful one. Mr. Deeming was successful in interesting several local organizations interested in music to help make this engagement the success which it deserves.

# Irvin S. Cobb's "Favorite Stories" Trouble at the Exit

As I recall, they first told this story on Theodore Thomas. After Thomas' death they tacked Sousa's name to it. The Sousa version is now enjoying a merited revival.

The great conductor was putting his band through a rehearsal. There was a recruit to the organization lately added. The new member's instrument was a This person seemed incapable of getting through a somewhat difficult passage without making a hideous hash of his part of it.

Sousa halted the others and glanced reprovingly at the offender.

"What's the matter with you?" he demanded. "It aind me," explained the perspiring musician, "It's dis dam horn." He shook the misbehaving instrument. "I blow in it so nice und sweet und it comes out so r-r-rotten!"

# SOUSA IS TO CELEBRATE

70th BIRTHDAY IN ST. LOUIS

An event now announced and to pleasurably anticipated is the visit to St. Louis on November 24 at the Odeon of John Philip Sousa on their thirty-second annual tour.

The eminent bandmaster, one of America's great musicians, intends to make his sojourn in this city one of considerable eclat in that his 70th birthday happens on that date.

It is known that he never lets that day go by without a festivity of some kind, and in this year of grace when he reaches the somewhat patriarchal age of three score and ten disposition, according to New York advices just at hand, seems to be to make the occasion of more social gayety than has obtained elsewhere on his natal anniversary

In this relation comes the that a magnificent portrait of the bandmaster, painted by a rising young American artist, Paul Stahr, has been finished and is soon to be presented to the United States Navy Department, Sousa's connection with the navy dates from his di-rectorate of the United States Marine Band, as whose leader he began

Thereafter active for a quarter of a century as the world's greatest bandmaster, he re-entered the naval service at the beginning of the world war to direct the navy's musical activities in the Great Lakes Naval Training Station, where organized and directed a band of 1800 pieces

Since 1918 the tours of Sousa and his band have been brilliant musical and financial successes.

### THE DRINKING SONG.

When he testified before a congressional committee at Washington, on the matter of radio broadcasting of copyrighted music, John Philip Sousa said the drinking song has gone. In the words of the New York Sun's comment on this testimony of the famous band master, "the dusty atmos-"phere of a prohibition nation has so "parched the inspiration of the com-"posers" that they can no longer impart to a drinking song "the plausible "gusto necessary to its success with "the public;" and nobody today will believe in its fentiments.

That outstanding advocate of the sale of liquor, Dr. Nicholas Murray Butler, says this country is wetter today than it was before prohibition was enacted into national law. If the country is drinking more now than ever before why should composers have lost the ability to put a kick in the drinking song, why should the public no longer believe in its sentiments, and why has the drinking song disappeared?

# TOO MUCH MUSIC IN THE AIR

### Broadcasters Are Making It So Free That Composers Are Discouraged

THE radio is wrecking the business of the song writer and composer, according to both John Phillip Sousa and Victor Herbert, who are urging Congress to pass a law compelling broadcasters to pay a royalty when they fill the air with copyrighted songs and music.

It would be a distinct loss if the composer of popular ditties were put out of business. He cannot continue to thrive unless the public buys his products. It is claimed the public is not buying because it has acquired the habit of "tuning in" and receiving all the joy without being called upon to pay for it.

At first thought there would appear to be some justice in the contention of the song writers and composers. But if they are to be paid a royalty it might be argued there is no more reason that the broadcasters should be made to contribute than the individual who might buy their music to sing in his own home. The question is not who sings it but how many it may be sung to. The home songster might sing to a house full while the broadcaster rings to the wide world.

Nevertheless new airs are as essential to our happiness as new clothes or a change in the dinner bill of fare and something will have to be done to encourage and protect the composers.



SOUSA'S LATEST PORTRAIT.

Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band, and after a quarter of a century as the world's most famous band leader, he re-entered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1800 pieces. (White photo)

# Cynthia Grey's "Please Tell Me" Column-America Produced Any Artists? Look at This

Painters and Composers Have Been Many, Considering the Fact America Is a New Country.

Would you please tell me if America has ever produced any great artist or musical composer of her own, as have the other countries? If so, who are they? I am much interested in music and art, although I don't

know much about either of them. America has produced a surprising number of them, Peggy, especially when you take into consideration the fact that much of the greatest art of Europe was produced before it was even known that the continent of America existed. The late E. A. Mac-Dowell is called our most eminent musical composer. Then there are Charles Cadman, Victor Herbert, Reginald De Koven, John Alden Carpenter, Nevin, Thrulow Lieurance, Percy Grainger, Sidney Homer, Mary Turner Salter, Cecil Burleigh, not forgetting the march king, John Phillip Sousa and the jazz prince, Irving Berlin. Among painters, Sargent, the great portraitist, is American; also Whistler, George Innes, Childe Hassam, Henry Graham Deartch, Howard Chandler Christy. Charles Dana Gibson and the sculptors, St. Gaudens, MacMonnies, Lorado Taft and Gutzon Borglum.

A "VICTIM" OF TRUE LOVE.

Dear Miss Grey: I want to reply to "A. N.," who says in your column that "real, true love will last." I know the truth of the statement. Marriage has ended in a tragic way for me, and I have been a victim of true love." I fell in love with my husband when I was 19 and he was 20. I loved him devotedly, but he states: Alabama, California, Colosoon grew tired of me and cast me rado, Connecticut, Delaware, Georaside for other women. Now I am 38 gia, Kentucky, Massachusetts, New years old, and have two wonderful Mexico, New York, North Carolina years old, and have two wonderful boys to whom I am devoted. My husband and I have not lived togethed for three years but, even after the fourteen years of suffering and heartaches I endured with him, 1 still love him as much as I ever did. Now, is this not a test of true love? But, love for me has not meant happiness; it has meant only a broken heart and a broken home.

Fuzzy-If you want to know what states do not require two years high dollar in our money.

school education before entering a hospital for nurse's training write to Dr. J. D. Case, State House, Lincoln, Neb. I know that Ohio and North Dakota require just one year of high school, but cannot find out definitely about other states.

C. R. W.-First cousins are allowed to marry in the following South Carolina Rhode Island, Texas, Virginia and Washington. Paste this list in your hats, readers, for it can not be published again.

Puzzled-If you own any German marks, have a bank in your own town send them to New York to collect the money on them. . The German mark is of so little value that none of the banks in this part of the country will cash them. Three trillion of them are worth about a

# Humain Nature

# Joe Van Raalte Says Prohibition Isn't a Cause; It's a Result.

JOHN PHILIP SOUSA says the pro-hibition amendement has destroyed lard and psycho-analysis that did it. light opera, which requires drinkwere so popular in the past.

"We can't write drinking songs nowlacking."

It seems almost a sacrilege to take issue with John Philip Sousa. Somehow or other he's all tangled up, sentimentally, with the olden, golden glory of the days when we were seventeen and belonged to the League of American Wheelmen. When we used to copy the Gibson Girl in burnt wood on the covers of glove boxes. When Richard Harding Davis was writing serial stories about eight feet heroes, and Sister Susie never thought of going out without first getting all bunned ip under her pompadour.

Them was the nights, lads; them was the nights.

When a round of the town was a round of delights."

Old Sousa had just written his Washington Post march and we can plunge fearlessly into the first yerse: remember traveling down to Manhattan Beach and getting thrilled at the sight of John in white duck and gold and his Van Dyke and his glasses and his medals! Gosh! We used to think in the he-man line that ever happened.

And here we are today at the end of where he was slipped off the trail. He's Banner." grown old in an environment ne doesn't understand and his reactions Sidewalks of New York," The same fate overtakes all of us when that prohibition has killed. we go on living long enough.

tered John T. King.

It was the idea back of the Ford car, eighteenth amendment. Childs restaurants, paper napkins, We think we know t

Bronx flat and the subway.

Prohibition could never have been ing songs of the rollicking kind that born if comic opera had lived. Prohibition isn't a cause. It's a result.

What chance had comic opera to adays," he says. "The inspiration is endure in a country where a restaurant keeper puts milk in your coffee for you?

The spirit of comic opera is essentially one of simplicity; and when a nation attains the stage of complex development where the inhabitants see nothing immoral in a hotel proprietor serving two lumps of sugar in a little manilla envelope, anything can happen.

The only songs we know that prohibition has killed are the rollicking banquet ditty and the "Star Spangled

We can remember back -and it isn't so long ago, either-when the boys used to stagger to their feet, somewhere around the fish course, throw their arms over each other's shoulders and with redfaced solemnity

"Oh-oh, say can you see-e-e-e, By th' dawn's early light,

Dee, dee dum, dee d'dee,

Dee d'dee dee dee DEE, etc.

Nowadays, a man whose early muhe was just about the greatest thing sical education has been neglected, must be at least thirty or forty sheets in the wind before he attempts the a long string of futile years, coming major intricacies and the minor pecuout in public telling John Philip Sousa liarities of the old "Star Spangled

It's "Sweet Rosie O'Grady." "The aren't as orthodox as they used to be. Murphy's Home" and "After the Ball"

Prohibition isn't responsible for It wasn't prohibition that put the everything. When "Abie's Irish Rose" skids under light opera, comic opera can run for two years to crowded had hit the slide to Avernus long be- houses on Broadway we may as well fore Convict No. 75,745 ever encoun- be honest about it and look around for some explanation other than the

We think we know the reason, but celluloid tooth brushes, sex novels and it wouldn't be expedient to talk out in the comic strip that killed light opera. meeting. As the old comic opera song It was camel's hair cigarettes and had it: "Some things are better left the sardine can intimacy of the little unsaid, carefully considered than be

fore you go ahead.' It was the substitution of the Lenin | A man has the right to think lots and Trotzky ideal for the old fore- of things that he can't very well exsquare Christian American business press in a syndicated newspaper story. (Copyright, 1924.)

# EASTMAN THEATER TO CHANGE CONCERT DAY TO THURSDAY IN RESPONSE TO CHURCHES' PLEA

In deference to the requests of many of the clergymen of the city and members prayer meeting night of many churches of various churches, the concert day at the Eastman Theater is to be changed next season from Wednesday to Thursday. Wednesday has been the established concert day since the opening of the theater nearly two years ago and has become fixed in the public mind as such. In its desire to meet the wishes of as many people as possible, however, the theater has decided to sacrifice the advantage which lies in holding permanently to the same day and to shift its special musical offerings to Thursday. The change will become effective with the opening of the 1924-25 musical season

early in October. When the theater was opened it was believed that two changes of motion picture program would be necessary, the new performance to start on Sunday and Thursday. This left Wednesday as the logical day on which to give the concerts and it was therefore chosen. The public ever, has demonstrated that programs can run unchanged for the entire week and this made it possible to select some other day for the concert offerings.

Wednesday for years has been the and early this year the request was made by several clergymen that, if possible, the concert date be changed in order that music lovers who desire to attend these weekly services and at the same time take advantage of the musical offerings would not have to face the alternative of giving up one or the other.

Although some of the concert bookings already had been arranged, the theater management in its desire to cooperate to the fullest extent decided to make the change. Concert Manager James E. Furlong went to New York and succeeded in altering to Thursday the bookings of the artists whose contracts had already been arranged.

The announcement of the change of concert day was received with satisfaction by the Federation of Churches -Rochester and Monroe County.

The concert season will open October 2nd with John Philip Sousa and his response to the Eastman offerings, how- band and will continue until the middle of March, 1925. The concerts will be arranged in series and full announcement regarding the artists to be heard will be made later.

# **SUCCESS MARKS MIKE**

19th, Will Mark Patchogue Theatre's First Anniversary -Vaudeville Daily There-

One year ago next week Ward & Glynne's Patchogue Theatre was opened. Now, on the eve of its first anniversary Mike Glynne announces that he will invite the public to join with him in celebrating the Theatre's first anniversary at a special "Anniversary Week" bill of six vaudeville acts and John Barrymore in "Beau Brummel" on Monday, Tuesday and Wednesday on height and the state of Wednesday and six vaudeville acts and "Nellie The Beautiful Cloak Model" direct from two weeks' run at the Capitol Theatre, N. Y., on Thursday, Friday and Saturday. Starting Monday vaudeville will be played daily except Sunday.



MIKE GLYNNE

On May 23rd of last year the doors of the beautiful \$250,000 modernly equipped and comfortably appointed Theatre was thrown open to the public. The idea of such a large investment in a country village Theatre caused all sorts of unprofitable results to be predicted for Mike and his Theatre. Daily vaudeville, three shows a day with feature pictures, comedies, etc. It was unheard of and naturally the pessimists had food for a gloomy predictions.

However Mr. Glynne was not dismayed by the dishearting predictions. He did not build his theatre for Patchoque alone. No theatrical man with so much capital in a village the size of Patchogue. The entire county was his field and the continued success that has marked his venture has proven that the theatregoing public of the county appreciate his furnishing first class Broadway attractions at less than city prices.

As a way of proving that the public would support a modern play house where such stars of the theatrical filament as Sousa's Band of 75 pieces, Vincent Lopez's Hotel Pennsylvania Orchestra, "The Fool" a play that ran on Broadway for years, "Hell Bent For Heaven," etc., were booked and drew capacity audiences. So great was the demand for the return engagements of Sousa and Lopez that Sousa's Band has been re-engaged to appear at the Patchogue theatre on June 23rd afternoon and evening.

Paul Whiteman and his internationally known orchestra for a day in June. Lopez for an afternoon and evening in July. D. W. Griffiths "America" and "The Ten Commandments" have been booked-the latter for August 24th.

Now that summer is on the threshold Mr. Glynne has decided to start his summer program for three shows daily on Monday, May 19th, the vaudeville program will be changed on

Mondays and Thursdays. The big Patchogue theatre is not Mike's only theatre however for not only did he make a success of the New House but several weeks ago purchased the Unique theatre which he has renovated. Starting June 16th daily except Sundays.

# The Decay of Light Opera

Mr. John Philip Sousa is reported to GLYNNE'S FIRST YEAR have declared mournfully that the Prohibition Amendment has destroyed the light opera industry. Opera, he says, Special "Anniversary Week Bill" Starting Monday, May kind, and "we can't write them nowrequires drinking songs of the rollicking adays, 'as apparently the inspiration is lacking." There are other composers and musicians who are inclined to agree with him.

The inspiration is not wholly lacking, it might be argued, for those who have the patience to seek it and are willing to engage in scofflawry, but according to all the reports the quality of the inspiration is very far from what it used to be. It may seriously be questioned, however, that this is the real reason for the light operatic deterioration. The fact will have to be admitted, perhaps, that in the old days the average musical play of this character was pretty likely to contain a rollicking drinking song or two. But it can hardly be maintained that the success of the piece hinged upon the number or numbers. On the contrary, it was usually to be reckoned among the minor features of the programme and might easily have been omitted without causing any undue distress in the audience.

There were occasional exceptions, to be sure. As one conspicuous instance, it is difficult to imagine "Robin Hood" without the stirring melody of "Brown October Ale." Still, the best performance of the De Koven operetta ever given by the old Bostonians would probably have lost not more than three per h cent. of its charm through the omission

of this number. And a performance at that is ninety-seven per cent. good can a hardly be considered hopelessly dam-

There were various other operatic w drinking songs that were excellent of t their kind, but none of them could be regarded as absolutely indispensable to the piece in which it was introduced. Mr. Sousa and the other advocates of liquid inspiration, as a matter of fact, the experience of Glynne would invest fi seem to be exaggerating consequences in this particular to a rather absurd extent. Critics and playgoers whose memories run back twenty years or more will have no trouble in discerning the fallacy of Mr. Sousa's claim. The sc decay of light opera, indeed, was S fairly complete some years before the Fundam --W Eighteenth Amendment and the Voldestead Act were dreamed of as actualditties. Genuine comic opera was rea placed by the curious but sometimes entertaining production known as "musical comedy," which has always been Janything from an adequate theatrical compromise to a sublimated vaudeville

The decline of light opera must be attributed to something else than prohibition. The light opera industry, indeed, was "destroyed" away back in the days when liquid inspiration was still obtainable at every corner. For one thing the public taste was very largely and persistently educated away b from the lighter operatic entertainment B and toward the more chaotic form of sosi called musical comedy. And then, too, if there may be a fairly general agreement with Mr. Sousa's admission that tl "we can't write them nowadays because the Unique which by the way is to be renamed Ward & Glynne's Rialto theatre will show motion pictures a lost inspiration is lacking." But the inspiration is that which comes to from within, and not the kind that w used to be purchasable in glass.

> Mr. J. Richardson, of Rothsville, this county, who has been connect-

return to the organization, May



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.

# SOUSA CONGRATULATES PROVIDENCE ORGANIST

Providence is gaining fame in a musical way as is evidenced by the remarkable tribute paid to one of our local organists, James F. Thomas, by America's greatest band master, John Philip Sousa.

The popular composer of this nation's famous military marches yesterday sent a letter to Al Jones at the Victory theatre, reading as follows:

"In a recent communication I received from Providence, I learned that Mr. J. F. Thomas is organist at your theatre. It affords me great pleasure to congratulate both of you on the fact that he is officiating in a musical way under your direction.

"I have known Mr. Thomas for a number of years and have a very high regard for him, both as a musician and a man, and I trust you will find him anxious to make good in whatever capacity he is placed.

A hasty glance of Pittsburgh's Music Week's programs shows that, at least, the H. J. Heinz Company, of "57" fame, does not believe in fifty-seven varieties of music but leans rather towards Americanism. Their program of ten numbers includes six Americans and one near-American, this one being Friml, who has lived here for a number of years. The others are Herbert, Cadman, Herbert again, Foster, Nevin and "America." The foreign numbers were by Puccini and Donizetti. On other programs there were occasional mentions of (Sousa, Mac-Dowell, Wintter Watts, Harriet Ware, Spross, Carpenter, and, in the Pittsburgh composers' program, Whitmer, Gaul, Foerster, Cadman and O'Brien.

Some day our American National Music Week will be an "American" National Music Week. Some day!

Quartet playing in its highest manifestations, was heard from the Flonzaley and London organizations. Sousa's Band and Paul Whiteman's Orchestra are without superiors in their respective fields

The best music critic of 1923-24 was William J Henderson.

Sousa's "Glass Houses" Promised by Mark Strand Theater

"People Who Live in Glass Houses," John Philip Sousa's latest work, a ballet suite, will shortly be introduced to New York by the composer with the co-operation of Carl Edouarde, conductor of the Mark Strand Theater Symphony. So far Philadelphia has been the only city to hear "Glass Houses," Mr. Sousa conducting the Suita these in the course of wards ing the Suite there in the course of music

John Philip Sousa says that prohibition 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 .-Philadelphia Inquirer.

John Philip Sousa, eminent bandmaster, says the dry law spoils light opera, as the inspiration is lacking. Well, John, some of the music we're getting indicates that "inspiration" is rather too easy to get,

METUODICE TO

# SHRINERS HEAR JOINT CONCERT OF SIXTY BANDS

# John Philip Sousa Directed Them in the Program-Pause From Pleasure to Do Business

Kansas City, Mo. June 4 .- (United Press)-Shriners here for their annual gathering paused from their play long enough to-day to transact the business of the session. Between a joint concert of 60 bands, directed by Noble John Philip Sousa and the second big parade, a short time was given to taking up the important election of the outer guard and selections of next year's convention city.
San Francisco or Los Angeles

seemed to have the inside track in the race for the 1925 meeting place. Milwaukee and Denver will also be bidders but it was believed they would start campaigns for the 1926 meeting. Among the announced contenders for the position of outer guard which in 12 years automatically carries advancement to imperial potentate are: Leonard P. Stewart, Washington, D. C.; Dana S. Williams, Lewiston, Mr, and John N. Sebrell Norfolk, Va.

ed with Sousa's Band or 21 years, as tuba player, is spending a few days here among friends. He will



# Hear SOUSA And HIS BAND

(John Philip Sousa, Conductor)

Play His Latest Compositions:

"NOBLES OF THE MYSTIC SHRINE" (New)

"THE DAUNTLESS
BATTAL!ON" (New)

"CAMERA STUDIES"
(Suite)

"AT THE MOVIES" (Suite)

"LEAVES FROM MY NOTE-BOOK" (Suite)

"EL CAPITAN"

"KING COTTON"

"HIGH SCHOOL CADETS"

POST"

\* \* \*

"SEMPER FIDELIS"
(March of the Devil Dogs)

"THE STARS AND STRIPES FOREVER" (The Greatest March Ever Written)

# SOUSA AND BAND



# THE MUSIC WE LIKE

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

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

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

SOUSA'S Band Does Something in Music That No Other Organization, No Matter What, Is Quite Able to Accomplish. No Other Band, No Orchestra, No Anything Gets Quite the Stir That This Joyous Body of Players Projects As a Matter of Course.

—E. C. Moore, Chicago Tribune.



# Hear SOUSA And His BAND

(John Philip Sousa, Conductor)

Play His Latest Compositions:

"THE GALLANT SEVENTH"

"ON THE CAMPUS"

"U. S. FIELD

ARTILLERY"

"SABRE AND

SPURS"

"COMRADES OF THE LEGION" \* \* \*

"BOY SCOUTS"

\* \* \*

"BULLETS AND BAYONETS"

\* \* \*
"FAIREST OF THE
FAIR

"THE INVINCIBLE EAGLE"

"THE THUNDERER"

"LIBERTY LCAN MARCH"

# Sousa Leads Fifty Bands In Shriners' Great Frolic

# Huge Concert Is Opening Event in Day of Gayety-Stunt Parade to Be Held Tonight

[By The Associated Press]

Kansas City, June 4.—Music, fun, and color splashed the 1924 Fifty Organizations at Shrin caravansary of the Mystic Shrine today as thousands of nobles celebrated the second day of the order's golden jubilee convention.

Downtown Kansas City, the trail's end for countless pilgrims who had treked to the annual gathering from all parts of North America, seethed with pleasure-seekers and a mystical host of funmakers.

The first event on the program was the concert of 50 massed bands, directed by John Philip Sousa.

**SOUSA LEADER** 

OF 3,500 IN A

tion-Day Of Colorful

Scenes.

FOR OUTER GUARD

Have Look Of Oriental

Thoroughfares.

the Associated Press.) -- Music, fun

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van array of the Mystic Shrine to-

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gathering from all parts of North

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seekers and a mystical host of fun

through the streets, which had the

appearance of oriental bazars with

bands of gorgeously uniformed and

Posts of Honor.

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than fifty bands composing an ag-

gregation of about 3,500 musicians

played under Mr. Sousa's baton at

Muehlbach Field, where thousands

gathered to hear the largest body

of musicians ever assembled in the

Stunt Parade Tonight

events of the entire convention will

take place tonight, when the Shrin-

ers will give their annual stunt

parade. Unlike yesterday's official

escort, the pageant tonight will re-

veal a choice bag of burlesque.

Surrounded by the brilliancy of the

first parade the great throngs will

have occasion to laugh with much

zest for the shrine's hordes of

clowns will frolic in their midst.

New stunts have been promised and

that means there will be fun

aplenty. Selection of the 1925

convention city will probably be made Thursday, it was officially

announced. Los Angeles is said to

Denver, Philadelphia and Mil-

waukee are bidding for the 1926

be favored generally.

conclave.

One of the most spectacular

heart of America.

The first event on today's pro-

convention, scheduled for tonight

The imperial council held its sec-

their gay decorations, and passing

The convention throngs milled

der's jubilee convention.

fezzed sons of Arabia.

Kansas City, Mo., June 4 .- (By

SEVEN CANDIDATES

**MASSED BAND** 

The convention throngs milled, through the streets, which had the appearance of oriental bazaars with their gay decorations and passing bands of gorgeously-uniformed and fezzed sons of Arabia.

The imperial council held its second session today with the expectation that disposition of posts in the imperial divan would be made before the second parade of the convention scheduled for tonight. Chief interest lies in the outer guard post election as the other 11 posts are filled by succession.

### Sousa Leads Huge Concert

More than 50 bands composing an aggregation of about 3,500 musicians played under Mr. Sousa's baton at Muchlbach Field, where thousands gathered to hear the largest body of musicians ever assembled in the heart of America.

One of the most spectacular events of the entire convention will take place tonight when the Shriners give their annual stunt parade. Unlike yesterday's official escort, the pagent tonight will reveal a choice bag of burlesque. Awed by the brilliancy of the first parade, the great throngs will have occasion to laugh with much zest tonight for the Shrine's hordes of clowns will frolic in their midst. New stunts galore have been promised and that means there will be fun aplenty.

Selection of the 1925 convention city will probably be made Thursday, it was officially announced today. Los Angeles seems certain to be the next mecca as that city is said to be favored generally

Denver, Philadelphia, and Milwaukee are bidding for the 1926 conclave. Big Parade Tuesday

Amid a bizarre oriental setting beneath cloud-sheltered skies, the mystic herde of North American shrinedom Tuesday escorted Conrad V Dykeman imperial potentate of Masonry's benevolent order of fun-makers down the royal way that leads to the imperial assembly chamber.

Led by denizens of the desert, the host temple, Ararat, of Kansas City arrayed in brilliant vanguard, prepared the sandy way for his imperial Several camels phant trudged ahead of the procession to lend oriental color to the parade. Then came all shrinedom with Ararat's official escort leading!

Immediately behind the official escort came the imperial potentate and his retinue including Kismet Temple Brooklyn, to which Noble Dykeman Lelongs. The past potentates were next in line. The imperial officials all rode in motor cars.

Behind the imperial potentate's car came that of James E. Chandler, of Ararat temple, deputy imperial potentate, who will succeed Mr. Dykeman as head of the shrine.

All the remaining temples and shrine clubs, represented in the parade, including 59 bands in all, formed the main body of the colorful pageant.

Shrine officials estimate that 25,000 members of the order are here, about 15,000 of whom were in the line of march Tuesday.

# SOUSA BAND AT LONGWOOD ON AFTERNOON OF JUNE 21

A march, a suite, a humoresque, a foxtrot and a jazz fantasy-perhaps the first fantasy of syncopation ever written, will be Lieutenant-Commander John Philip Sousa's contributions to the programs for his 32nd annual tour at the head of the band which bears his name and which will appear at Longwood, the home of Mr. and Mrs. Pierre S. du Pont on Saturday afternoon and evening, June 21

Mr. du Pont is defraying all the expenses of the band, but the Boy Scouts of West Chester and the Boy Scouts of this city will benefit from the sale of tickets for the two concerts, and which will be placed on sale in this city in a few days.

# SOUSA LEADS MASSED BAND OF 3500 MUSICIANS

ers' Convention Play Before Thousands Under Noted Master's Baton.

# UNIFORMS GORGEOUS

Kansas City Seething With Pleasure Seekers and Mythical Host of Fun Makers.

Associated Press Kansas City, June 4-Music, fun and color splashed the 1924 caravansary of the Mystic Shrine today as thousands of Nobles celebrated the \second day of the order's golden jubilee convention.

City Seething With Fun

Down town Kansas City, the trail's end for countless pilgrims who have all parts of North America, seethed treked to the annual gathering from Part Of Shriners' Celebra- with pleasure seekers and a mythical host of fun makers.

The convention throngs milled through the streets which had the appearance of Oriental bazaars with the gay decorations and passing bands of gorgeously uniformed and fezzed sons of Arabia.

The Imperial council held its second session today with the expectation Some Kansas City Streets that disposition of posts in the Imperial divan would be made before the second parade of the convention, scheduled for tonight. Chief interest lies in the outer guardpost election, as the other 11 posts in the Imperial Divan are filled by succession.

### Seven Candidates For Guard

Seven candidates for outer guard have been mentioned. Leon P. Stewart of Almas Temple, Washington, D. is said to be the only candidate making an active campaign for the Downtown Kansas City, the The other six candidates are:

John Sebrell, Khedive Temple, Norfolk, Va.; Daniel S. Williams, Kora Temple, Lewiston, Maine; Fred Reid, Mocha Temple, London Ontario; Carl Cummins, Osman Temple, St. Paul; Allen McCants, El Karubah Temple, Shreveport, La., and Jack Jones, India Temple, Oklahoma City.

Massed Band Goncert The first event on today's program was the massed band concert under the direction of John Philip Sousa. premier bandmaster. More than fifbands composing an aggregation of about 3,500 musicians played under Mr. Sousa's baton at Muchloach Field, where thousands gathered to hear the largest body of musicians ever assembled in the heart of America.

WARR WENTS MALL WILLIAM

### Sousa Leads 3,500 Shrine is said to be the only candidate Musicians in Concert

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(By the Associated Press)

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Orgalinderry Republicant 6/4 SCUSA TO LEAD BAND OF 3 THOUSAND MEN

At the Shriners convention today in Kansas City, Mo., the famous Shriner, John Philip Sousa will consolidate sixty-eight bands, making a total of 3,000 musicians. The concert will be given in Muehlbach Field, and will be one of the greatest if not the largest band ever controlled by thebaton of the great leader.

# SHRINERS IN REVEL AT GOLDEN JUBILEE

Music, Fun and Color Mark Festivities of 1924 Caravansary at Kansas City.

MASSED BAND CONCERT BY 3,500 MUSICIANS

# Six Candidates for Outer Guard Post-Los Angeles Favored for Next Convention.

Kansas City, June 4.—(Associated Press)—Music, fun and color splashed the 1924 caraansary of the Mystic Shrine to-day as thousands of nobles celebrated the second day of the order's golden jubilee convention,

Downtown Kansas City, the trail's end

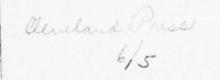
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City.
The first event on to-day's program



# Will Conduct New March at Convention

John Philip Sousa, noted composer, will come to Cleveland for the Republican National Convention, it was announced Thursday,

Sousa's newest march, "Ancient and Honorable Artillery" will be ed for the first time at the convention.

The Cleveland Concert Band will furnish music for the convention, but for this number Sousa will con-

duct. The concert band will play the following program at Wade Park Sunday to welcome convention visi

candidate making an active campaign for was circulated today that a charge would be made for seats at the massed concert tomorrow at Muehlebach Field which is to be directed by Lt. Commander John Philip Sousa.

The executive committee at Shrine headquarters announced today that there would be no charge made for admittance to the concert. It is scheduled to begin at 9:30 o'clock. Every band that was in the parade today will be in the concert. There will be no reserved seats.

Concles Caturday Evening Post Amer-

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More than fifty bands composing aggregation of about 3,660 musician played under Mr. Sousa's raton Muchlbach field, where thousan gathered to hear the largest body musicians ever assembled in the hea of America.

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Outlaburg Charge

# U. S. NAVY DEPARTMENT PRESENTED PORTRAIT.



JOHN PHILLIP SOUSA.

Paul Stahr, the young American artist, has painted the portrait, pictured above of Sousa, famous bandmaster, for presentation to the U. S. navy department. Sousa began his career as director of the U.S. Marine band and after a quarter of a century as the world's greatest band leader he re-entered the service during the war to direct the navy's musical activities at the Great Lakes Naval Training station, with an orgnization numbering 1,800 pieces. Sousa will be heard in Pittsburgh

the first of next season.

# SOUSA HONORS

Cincinnatians Given First Place in Massed Concert by March King.

### By WALTER BRINKMAN KANSAS CITY, Mo., June 4 .- The

Syrian Temple band of Cincinnati was given the place of honor in the massed band concert at Muehlbach Field to-day. The bands gathered in the grandstand and just before they started John Philip Sousa sent ()r Henry Fillmore and ordered him . . . place the Cincinnati crowd in frong of the director's stand,

The bands, made up of some 3,000 musicians, played several numbering one of which was "Noble Men," which was written by Fillmore.

Howard Hafford, tenor soloist with the band, was the outstanding star in a short concert given at the convention hall preceding a cere-monial by Arrarat temple. He sang two songs and the 20,000 nobles who were in the hall continued to demand more.

Eddie Ball could not permit the occasion to pass without telling the nobility that Hafford was from the Queen City.

Kansas City newspapers chose Syrian Temple band pictures as among the best here. They featured these on the first page, Tuesday. The pictures were made during the dress parade, Tuesday morning. Syrian temple has a cream colored suit and cape trimmed in red, yellow and green braid, making a picturesque combination.

Kansas City, June 4—Lieutenant Commander John Philip Sousa, band master extraordinary, directed a huge assemblange of musicians yesterday for the entertainment of shriners and thousands of visitors at the national convention

As a feature on the second day's program every band piece here for the convention-more than 3,500 instruments—was assembled in one of the largest concerts Sousa has

ever directed. The shrine musicians were packed into Muhlback field and the gates of the ball park were removed that the huge throng could be accommodated. Amusement was

again the order of the day, with a night parade serving as a fitting The parade was followed climax. with a huge fireworks display on Memorial hill, with the stretes thrown open throughout the business district for dancing.

James E. Chandler, of Ararat Temple, Kansas City, became imperial potentate of the Ancient Arabic Order Nobles of the Mystic Shrine. He succeeds Conrad V. Dkyeman, of Kismet Temple. John N. Sebrell, of Brooklyn. Khedive Temple, Norfolk, Va., was elected imperial outer guard. He was opposed by six candidates from widely separate temples. This I was the only contested elections.

Other officers elected follow: James C. Burger, Denver, imperial deputy potentate; David W. Crosland, Montgomery Ala., imperial chief rabban; Clarence M. Dunbar, Providence, R. I., imperial assistant rabban; William S. Brown, imperial treasurer; Benjamin W. Rowell, Boston, imperial recorder; Frank C. Jones, Houston, Tex., imperial high priest t and prophet; Leo V. Youngsworth, Los Angeles, imperial oriental guide and Esten A. Fletcher, Ro chester, N. Y., imperial first cere-

monial master. Los Angeles was selected as the 1925 convention city. Philadel-phia was among the cities which extended an invitation to the Shriners.

Yoshen Republican

According to John Philip Sousa, the famous conductor and composer, the Eighteenth 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." Another hit at the Volstead Act, it surely gets it on all sides. This reminds us of a number of years ago Mr. Sousa composed a Suite which he named "The Bacchanalian Suite-The Champaignes, The Rhine Wines, The Whiskies, Scotch, Irish and Kentucky, The Cordials." It was to have its first hearing at a Sunday night concert of the band in Boston, Mass., and it was featured on the program as a new Sousa number. Well, when the straight-laced and prim old Bostonians saw the name of the Suite they held up their hands in holy horror and a loud protest went forth to stop the concert where a number with such a terrible and degrading name was on the program, and they succeeded in their endeavors. However, Mr. Sousa arose to the rieraid. occasion and promptly changed the name of the offending number to "People Who Live in Glass Houses," the old Bostonians were satisfied, the concert was given and the new Suite under its changed name graced the program, and to this day the original name has never been restored. What's in a name anyhow?

Memphes Press

# SOUSA DIRECTS 2600 MEN IN MONSTER BAND

Kansas City, Mo., June 4 .--John Philip Sousa conducted a 2600 piece band here today before a crowd of 50,000.

All of the bands here for the national Shrine convention are assembled under the direction of

the famous leader. Altho the units had never appeared together before and had no opportunity to practice, the huge crowd was aroused to in-

# SOUSA DIRECTS 3500 IN GREATEST SHRINE BAND

SATURDAY, JUNE 21

Boy Scout Council to Profit

The March King, who will celebrate his 70th birthday during this tour apparently becomes versatile with each passing year and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before. It is doubtful if there could be a Sousa tour without a new Sousa march and the announcement each season of the annual march is of such interest throughout America, that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company" and is dedicated to the famous Boston military 1638 and active in England a century earlier. Here for the first march a strain, not of his own creation, and "Auld Lang Syne," the old, old song of the Ancient and

"Looking Upward," is the new inspiration for this new suite is said remembered that the Sousa humor-Shean" and the previous season on "Look for the Silver Lining" the heavy numbers offered.

miladelphia has for many boasted of having one of the finest symphony orchestras in the world. With Leopold Stokowski as conductor,

mirers that he should care to organize and direct a military band when he has the symphony. At the concert he made the following statement: "My friends all say to me when the made the symphony statement to be statement to be supplied to the symphony with the symphony was statement." friends all say to me, why when you have such a wonderful orchestra, when you are tired after a heavy season, why make a military band? I will tell you why. I have been thinking for many years that I would like to experiment with a military band. There are so many effects that you do not get in a symphony orchestra that are withing the enormously greater range of the the enormously greater range of the band. This band will be different from

The program given included Bach air on the G string, Schubert's Mome Musicale, the Entrance of the Gods In Valhalla from Das Rheingold oppieces by Victor Herbert and Sould Mr. Stokowski and his players ceived an ovation at the conclusion.

# THE MARCH KING TODAY EVEN BIGGET



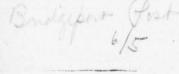
JOHN PHILIP SOUSA. [White Photo.]

This is a reproduction of the latest portrait of Lieut. Commander Sousa, who will celebrate his seventieth anniversary next fall by making a tour with his concert band. The original is a painting by Paul Stahr, which has been presented to the United States navy department.

Kansos att Le



John Philip Sousa, master bandsman who will direct the massed bands' concert at Muchlebach Field this morning.



# SOUSA'S SON COMING

John Philip Sousa, Jr., son of the nationally known band leader, is expected to occupy the Ellen Wheeler cottage in Rowland Road. Fairfield Beach, about June 1. Mr. Sousa recently negotiated a lease of the place for the simmer.

Loranton Times

"Raggdy Ann," one of the numbers sung by Fred Stone and Dorothy Stone in "Stepping Stones" at the Globe theater, will be the basis of a humoresque arrangement of current New York musical hits which has been written by John Philip Sousa, and which will be played by Sousa's band during its next season.

# MERRY TIME Three Outstanding Events on Program as Shrine Thrills Race IN KANSAS CITY SOUSA AND A MIGHTY BAND

order's golden jubilee convention.

Downtown Kansas City, the trail's end for countless pilgrims, who have

treked to the annual gathering from all

parts of North America, seethed with pleasure seekers and a mystical host

through the streets which had the ap-

pearance of Oriental bazaars with their

gay decorations and passing bands of

gorgeously uniformed and fezzed sons

The imperial council held its second

session today with the expectation

that disposition of posts in the im-

perial divan would be made before

the second parade of the convention

scheduled for tonight. Chief interest

lies in the outer guard post election,

Seven candidates for outer guard have been mentioned. Leon P. Stewart

of Almac Temple, Washington, D. C.,

is said to be the only candidate who

made an active campaign for the office.

The other six candidates are John N.

Sebrell, Khedive Temple, Norfolk, Virginia; Daniel S. Williams, Kora

Temple, Lewiston, Maine; Fred Reid,

Mtcha Temple, London, Ontario; Carl Cummins, Osman Temple, St. Paul; Al-

len Mccants, El Karubah Temple,

Shreveport, La., and Jack Jones, India

The first event on to-day's program

as the other eleven posts in the im-

perial divan are filled by succession.

convention throngs. milled

of fun-makers.

Kansas City-(By The Associated More Than Seventy Organizations, Press)-Music. fun and color splashed the 1924 caravansary of the Mystic With Thirty-five Hundred In-Shrine today as thousands of Nobles struments, in Great Concert. celebrated the second day of the

Gates of Muehlebach Field Removed and All Seats Are Free at the Big Treat This Morning.

in Quick Succession.

# THE STUNT PARADE TONIGHT

Bags of Surprises Ready to Be Unpacked by Every Temple at the Jubilee Convention.

Music will vie with pageantry for the center of pleasure's stage today.

Gay with the spirit of mirth and jollification, Kansas City's merrygo-round is whirling faster and faster as the week of revelry progresses.

The god of song will have his inning this morning when Lieut. Commander John Philip Sousa directs more than fifty crack bands and a score of drum corps, more than Will Direct 1,000 Bandsmen Toda 3,500 instruments, in a magnificent concert at Muchlebach Field.

The concert will start promptly at 9:30 o'clock. And it's all free. The gates of the spacious baseball field will be opened wide, and its seats-eighteen thousand of them-will be at the disposal of guests and hosts alike.

Every band and drum corps in town for the convention has been ordered to appear for the immense mass concert. When again will Kansas City find such a treat?

# THE STUNT EVENT TONIGHT.

Tonight the week of festivities will touch a new and glittering peak in the Shriners' brilliant night parade. It is hard to imagine a spectacle surpassing in color the procession of yesterday, but the parade tonight will be greater by thousands upon thousands of marchers, and barrels of tricks unrevealed in the event yesterday will be tapped and poured out for the delight and mirth of the crowds.

The night parade has been very well termed the "stunt" parade. Each temple and patrol has dozens of surprises and burlesque turns tucked up its sleeve,

### impatient for release AND THE PARADE IS NOT ALL.

All of the bands, drum corps, patrols and other uniformed bodies that marched in yesterday's pageant will march conight, but their membership will be augmented by additional thousands of nobles. Every Shriner attending the convention is expected to be in the parade lines.

But the parade will not close the day festivities. Not quite, at least. When the last calliope has shrieked out its final notes the crowds will press toward Memorial hill for a great fireworks program. More than \$20,000 has been spent for the dazzling pyrotechnic

Throughout today, sandwiched in between the outstanding spectacles, the kaleidoscopic program of variety entertainment will continue. Fun makers will be everywhere in the downtown district. The lid on pleasure is off for good. Chanter bands will enthrall their listeners in the hotel lobbies, on the streets, in Convention hall and in specially arranged concerts; street dancing will be in style at all hours when the press of the crowds does not make it impossible to 1-step and fox-trot.

# THE MUSIC WILL GO ON.

Bands will parade everywhere, and dreamy orchestra music will be furnished for continuous dancing at Convention hall. Motor car tours will continue in all parts of Greater Kansas City, and hourly steamboat trips on the Missouri River have been planned for the guests

So completely have the visiting Nobles conquered the hearts of the citizenry, almost anything may be had for

the asking.

"If you don't see what you want, ask for it," seems to be the by-word of the hour, and the guests are quick to accept the invitation, as they revel in the hospitality that the people of Kansas City know so well how to show

Over and above the fact they are more than appreciative, the visitors are easily entertained. They have a way of making their own good time. Every hour of the day a hundred and more informal fun stunts are going on sponsored by the visiting Shriners.

### was the massed band concert, under the direction of John Philip Sousa, premier bandmaste 50 MASSED BANDS. More than fifty bands composing an

Temple, Oklahoma City.

aggregation of about 3,500 musicians played under Mr. Sousa's baton on Muchibach field, where thousands gathered to hear the largest body of musicians ever assembled in the heart of America.

One of the most spectacular events of the entire convention will take place tonight, when the Shriners give their annual stunt parade. Unlike yesterday's official escort, the pageant tonight will reveal a choice bag of burlesque. Awed by the brilliancy of the first parade, the great throngs will have occasion to laugh with much zest tonight for the Shrine's hordes of clowns will frolic in their midst. New stunts galore have been promised and that means there will be fun aplenty. Selection of the 1925 convention city will probably be made Thursday, it > was officially announced today. Los Angeles seems certain to be the next

meeca, as that city is said to be favored generally. Denver, Philadelphia and Milwaukee

Dwoblyng Cilizen

# Shriners Halt Gay Time Long Enough to Transact

KANSAS CITY, Mo., June 4 .-Shriners here for their tent annual gathering pased from their play long enough to-day to transact the business of the session.

**Business of the Session** 

Between a joint concert of sixty bands, directed by Noble John Philip Sousa and the second big parade, a short time was given to taking up the important election of the outer guard and selection of next year's convention city.

San Francisco or Los Angeles seemed to have the inside track in the race for the 1925 meeting place. Milwaukee and Denver will also be bidders, but it was believed that they would start campaigns for the 1926 meeting.

Among the announced contenders for the position of outer guarl which in twelve years automatically carries advancement to imperial potentate are: Leonard P. Stewart, Washington, D. C.; Dana S. Williams, Lewiston, Mr., and John N. Sebrell, Norfolk, Va.

Another fair day was provided for the convention. Heavy rain at 4 a. m., broke up some of the night celebrations and forced the celebrators to sleep-more or less-but the clouds cleared away again at dawn.

# SOUSA'S BAND HERE

Will Give Concerts at Longwood in Afternoon and Evening

# by Sale of Tickets for the Programs

Amarch, a suite, a humoresque, a foxtrot and a jazz fantasy-perhaps the first fantasy of syncopation ever written, will be Lieutenant Commander John Philip Sousa's contributions to the programs for his 32nd annual tour at the head of the band which bears his name and which will appear at Longwood, the home of Mr. and Mrs. Pierre S. duPont, on Saturday afternoon and evening June 21. Mr duPont is defraying all the expenses of the band, but the Boy Scouts of West Chester and the Boy Scouts of this city will benefit from the sale of tickets for the two concerts and which will be placed on sale in this city in a few

company established in America in time. Sousa will incorporate into a Honorable Artillerymen, will sing through the new march tune.

Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross' and "Mars and Venus." The o have come to Sousa as he rode in in automobile across the Dakota annual humoresque, which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do on Sunday, Mary?" from the musical comedy, "Poppy." It will be esque last season was based on the popular song, "Mr. Gallagher-Mr. from "Sally." Two new expressions of the Sousa musical genius are included in the program this season The first is a Sousa foxtrot, entitled "Peaches and Cream." The other novelty will be "Music of the Minute," Sousa's comment on modern syncopation. The Strauss "Don Juan" tone poem will be presented for the first time by a band. The Tannhauser overture will be one of

another Than 1/4.

# with Leopold Stokowski as conductor, no one has had the desire to take issue with them. Now Mr. Stokowski has organized a military band. The first concert was given on the everning of May 19 and the people of Philadelphia responded in numbers Philadelphia responded in numbers that overflowed the auditorium of the academy of music. It has been a puzzle to Mr. Stokowski's many ad-

any other band. I have put aside a traditions in the use of instruments. have disregarded conventions and rules. There is nothing like a ban for gay music. We are going to pla a program of very light music, mus.

tense enthusiasm.

### PROFITS FRO RADIO?

Here is a true tale: A prominent and popular singer gave a concert recently in one of our smaller cities, and the local manager thought it would be a fine piece of advertising (or sensationalism, or something—one does not quite know what) to have the concert broadcast.

So the concert was broadcast and the singer sang her whole program into the microphone.

Next day a reception was given in her honor. There was a much larger crowd at the reception than there was at the concert the day before, and people kept coming up to the singer and congratulating her on her beautiful corrert.

So finally she became puzzlel, and began to take notice. "Why," she said to me of her congratulators, "were you there? I didn't see you."

"Oh, no!" was the answer, "we weren't any of us there, you know. The Boosters' Club had a radio program followed by a dance, and we heard your whole program just lovely!"

"Yes," thought the artist to herself. "Without paying for a single ticket. While I sang for empty seats, thinking what a poor attraction I was, and the deficit I would have to meet, these dear people sat back in their seats and enjoyed a nice, free entertainment at my expense."

Think it over, gentle readers. And remember, too, that every time the radio gives a program some one of the professional musicians of this country is being robbed of legitimate income.

Nobody will pay for something they can get free. That is not human nature. And we all of us prefer to sit back comfortably installed in our arm chairs at home and enjoy concerts without having to dress and go out, and without the expense of tickets and taxis.

The public will never do anything about this proposition. Why should it? The easy-marks who believe the broadcasters' arguments about the fine publicity to be had from radio appearances, the artists who value their offerings so little that they are willing to appear gratis, are presenting the American public with too soft a snap for the public to care anything except for its permanent continuation.

Sure! The public is having one grand time. And even if the broadcasting is far from perfect, even if you can read in Last Night on the Radio that the listeners-in had to sit "for three hours through all manner of audible punishment," still there remains for the radio fan the glamor of radio and the expectation of getting something for nothing.

No, dear readers, you must expect nothing from the public. The public is against us. The radio people are against us, for only by means of continued musical programs can they hope to continue their fabulous profits through sales of radio sets. tubes and accessories. A certain number of amateur composers and would-be artists are also against

artists and managers see the plans of the radio people in their true light. People who depend upon music for their living are with us. This is a fight. Don't forget it. It is a fight. And it is going to be a fight to a finish. Radio is here to stay—that is certain, and it would be stupid of us musicians to deceive ourselves with the belief that the fad will soon die down. It wil not. Music through the air is too easy and convenient a pleasure for the general public, now it is accustomed to it, ever to be willing to do without it.

Radio was never a success until music was broadcasted. The lectures, stories, weather reports, and all the other material that was put in the air aroused certain sectional interest, but the great wave of success came when music was put on the programs. At first it looked to artists like an interesting experiment, a new sensation, to broadcast, and the thought of singing or playing to an audience of a million people forced their imagination. But these same artists soon discovered that it was a mighty hard job selling what they were willing to give away free, and when people sat home and listened to them through the ear phones instead of buying tickets to their concerts, they decided that advertising (?) of that sort had queer features.

Suppose the astute Henry Ford were to advertise somewhat as follows: "Ford automobiles given away free. Apply at any Ford dealer. They can also be bought by those who prefer. Price \$many cars do you suppose he would sell?

It is exactly the same thing in the matter of radio. People will not buy what is given away free. Of course it does not injure the people who refuse to give their services. The artists for whom there is a demand still sell tickets to their concerts just the same as ever, because radio fans know the difference between the first rate artist and the average sort now being heard in radio concerts.

The public, too, is getting very weary of the sort of music the broadcasters are giving them. With the exception of a few jazz bands and orchestras broadcasted from hotels or other places who derive advantage from this sort of advertising, and an occasion broadcasted civic, philanthropic, religious or club event where first rate artists are either paid for their services or give them for the sake of charity or philanthropy, there is very little worth while music in the air.

It would be senseless to be opposed to radio or to wage a campaign against radio, and that is not the intent of this writing. The intention is only to point out to readers—especially professional readers—just what radio means, and is likely to mean, to the musical profession at large. The object is to demand in no uncertain terms that the broadcasters make proper remuneration for all of the music used and for the artists whose services are engaged in broadcasting.

They claim that they cannot afford to pay for the

artists, but William Thorner, in a letter published in another column, puts his finger on this claim by saying to all intents and purposes: "let them prove

One would think that these wealthy radio magnates would be ashamed to go around begging from a lot of struggling young artists who are just beginning to get a foothold on the difficult ladder of art. One would think that they would be ashamed to ask any teacher to ask his pupils to give away their services free.

But the broadcasters have no shame. If they had any they would not try to get the use of copyrighted music free of charge. They would not try to take advantage of the ambiguity of an old copyright law, made long before radio was ever dreamed of, to get hold of copyrighted music to which they have absolutely no right. They would not go down to Washington and try to put over bills that would take from the composer, the author and the publisher the ownership of these "children of the brain."

Do you see the photograph here published? It shows a group of American composers, authors and publishers, gathered together in Washington for the purpose of fighting what the New York Herald-Tribune properly and truthfully calls "Legalized Piracy." That is exactly what it would be if the bills of the radio people were passed.

It would mean that any piece of music could be played over the radio without the payment of a cent either to author or composer; it would mean that any book or short story could be read over the radio without any benefit to the author of it in any way

And that would mean just one thing: it would mean that the mind producers would stop producing. They would have to, for they would be without visible means of support and would find themselves under the necessity of taking salaried jobs of one sort or another so as to live.

Do you think that a man like John Philip Sousa, an eminent composer, a man who has had a long and honorable career, the "March King," the best loved composer in America, would go down to Washington to fight these radio people if he did not think there was a real menace to himself and his profession?

And, remember, we musicians are in a minority. There are a lot of vote grabbers down there in Washington who will see capital to be made by passing a bill making music and art and literature free for the dear people, their constituents. What care they about right and wrong? All they see is votes. And the broadcasters have a tremendous lever. The broadcasters can talk over their own apparatus, deceiving the fans into the belief that their just rights are being attacked.

They talk as if the demand for just payment by artists and authors was a scheme to defraud the public. Charles H. Tuttle, in one of his masterly "legal" arguments (you all know what legal means!), talks about the great blessing conferred upon mankind by the radio, free to the public-its educational, inspirational and recreational virtues-"the poor shut-ins and the isolated" (great stuff, that! fine sentiment!-let the artists give their services free and the composers compose gratis for these poor shut-ins and the isolated!) and—but what's the use? These "legal" minds, if they are well enough paid, can argue that a man has no right to his house and home.

What is to be done about it? Just one thing for the present: Let every musician refuse, absolutely, to lend his services in any way, shape or manner, to the broadcasters. The labor umons knew how to do it when they came to a fight with rapacious employers. They simply said to the employers: "If you want work done, pay for it," and the employers

were forced to shut down. It is a pity musicians are not unionized!

New Bedford Mercury 6/2

# SOUSA'S LAMENT.

(New York Sun.)

If things somehow go wrong, blame it all on the war. If that does not quite fill the bill, try prohibition. It there is still something lacking, split the responsibility. The war having stimulated iniquitous jazz, prohibition seems as good an explanation as any for the dearth of excellent light opera. John Philip Sousa, in the words of news item, "says light operhas disappeared because, as a result of prohibition, nobody can write the old time rollicking drinking songs.'

Everybody can recall offhand a number of tosspots whose names are noble in the seven arts, but is it not because everybody likes to remember the unusual and the paradoxical, and is fond of the fancy that the Pierian spring is piped from a brewery or distillery? For one genius whom booze has illuminated, there are a score who have worked like a marwith a pick and shovel. For onwhom liquor has helped, there are a hundred whom it has undone. As a whole, the men who have accomplished most in the professions, arts and business have been a pretty steadygoing set, who have known how not to drink too much.

Mr. Sousa's logic obviously stops at the twelve-mile limit. The Englishman still dawdles with his ale and his brandy and soda. The Scot is taking his whiskey straight. The Frenchman and Italian are not shull off from their wines. The German guzzling his beer. But where are the W. S. Gilberts, the Arthur Sullivans and the rest?



MEN WHO WRITE THE SONGS THE NATION SINGS.

Recently gathered in Washington, D. C., to fight the copyright law. Standing, left to right-John Philip Sousa, A. L. Reid, Recently gainered in Washington, D. C., to light the copyright law. Schading, left to right—John Philapson, A. D. Cell, Sol Bornstein. Oley Speaks, the late Victor Herbert, E. H. Chesterman, Gene Buck, Carl Leipsic, Nathan Burkan, E. C. Mills, Earl Carrol, Harry Archer, Harry von Tilzer, Werner Jansen; seated, left to right—Jay Witmark, J. C. Rosenthal, Charles K. Harris, Jeck Yellen, Jerome Kern, Sylvio Hein, Percy Wenrich, Ben Davis.

Januform News Lawrelle Terred Anopulle Tribune

5/28 Commenting on the fact that Marquette Uni-

a dispassionate artist?

has given Sousa a degree of "Doctor of lusic," the Cleveland Press says that music needs one. O jazz.

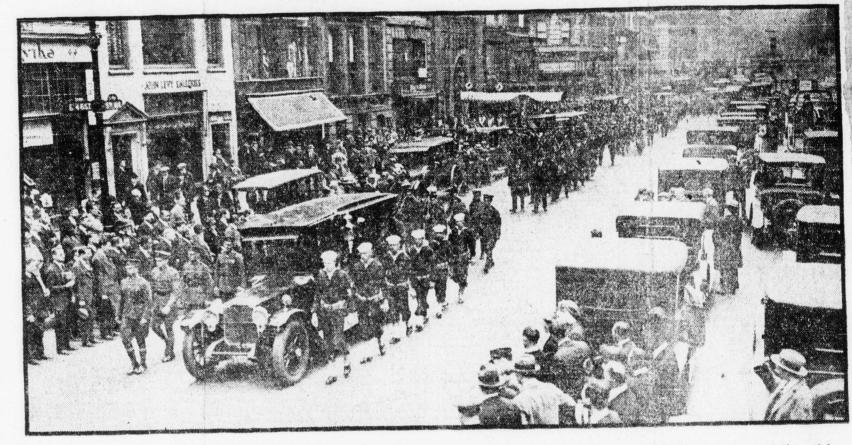
SOUSA TO LEAD Kansas City, Mo., June 4.-Lieutenant Commander John Philip will direct a huge assemblage of has also made the drinking pretty bad. musicians today for the entertainment of Shriners and thousands of visitors at the national convention here. As a feature on the second day's program, every band piece here for the convention-more than 3,500 instruments-will be assembled in one of the largest concerts Sousa has ever directed.

John Philip Sousa's declaration that prohibition Sousa bandmaster extraordinary, has ruined the drinking song may remind you that it Baltime auruan

Sousa says dry law has hit music. Judging by some we get over the radio, it has surely been hit by something worse than that,

# Victor Herbert Funeral—Olympic Crack Shots Sail—Notables Off of





VICTOR HERBERT FUNERAL. Fifth Avenue was the scene yesterday afternoon of an impressive funeral procession, followed by services at St. Thomas's, for Victor Herbert, the famous composer, who died last Monday. Above—Honor guard of sailors and soldiers escorting motor hearse, which was preceded by the Police Band and followed by the honorary pallbearers and delegations from various musical and theatrical organizations. Below—Coffin being carried into the church. On right—Nahan Franko, the conductor, an honorary pallbearer and violin soloist at the church services. Left—John Philip Sousa, bandmaster and composer, the conductor, an honorary pallbearer and violin soloist at the church services. one of the honorary pallbearers, photographed leaving the church. Other well known pallbearers were Augustus Thomas, Henry Hadley, Gene Buck, Jerome D. Kern, Nathan Burkan, Max Drefus, Morgan J. O'Brien, Victor J. Dowling, D. F. Cohalan, J. J. O'Gorman, W. W. Price, Colonel H. H. Treadwell, C. C. Child and Emil Winter.



### Modest Sousa

John Philip Sousa includes hi The Stars and Stripes Forever John Alden Carpenter includes Irving Berlin's "Everybod, Step," and adds "In the case of Eerlin and of Chopin, the choice of the particular composition is arbitrary of half a dozen masterpleces of the same composer would serve as well. As there was no rule against naming more than one composition by the

same composer, why not include all six of Mr. Berlin's masterpieces as greater than Beethoven's Fifth or Ninth Symphonies, which were not mentioned by Mr. Carpenter, or anything by Tschalkowsky, who was not represented in his list-along with Schubert, Schumann, MacDowell and

Josef Hofmann didn't give any thing of Bach's place among his selections. Professor Corder said there were but two operas to which the "Tristan und Isolde" and "Die Meis tersinger"; which eliminates all of Wagner's "Nibelungen Ring," zart's "Don Giovanni," and Verdi's "Otello" and "Falstaff." He also states that "a musician would hesitate to apply the term 'masterpiece' to anything by Grieg." We would like to hear the opinion of H. T. Finck or Percy Grainger on that statement.

Grainger simplified his task (although it does not comply with what was asked of him), by naming what was, in his opinion, the greatest opera, the greatest symphony, the greatest oratorio, etc.

When you come to think of it, the task given the judges is no easy one. A song, or many songs, might be of perfect workmanship, and without a weak spot in inspiration, while a great symphony migh have some uninspired moments. Probably, had the question been asked as Grainger answered it, it would have been more sensible and answerable. As it stands, it is much like comparing a yiolinist

Lieutenant Commander John Philip Sousa will be 70 years old this fall and, though you may not believe it, he is planning to celebrate by taking another concert tour with his band. Chicago will be one of the stops on his itinerary. Nov. 2 is the date and the Auditorium is the place. A portrait of Mr. Sousa has recently been painted by Paul Stahr for presentation to the United Stales navy department.

# PARADE TO FEATURE

Music, Fun and Color Rule Kan- ( sas City as Nobles Celebrate Golden Anniversary

SOUSA LEADS 50 BANDS

By Associated Press

Kansas City, June 4. - Music, fun and color splashed the 1924 anniversary of the Mystic Shrine today as thousands of nobles celebrated the second day of the order's golden jubilee convention.

The convention throngs milled through the streets which had the appearance of Oriental bazaars with their gay decorations and passing bands of gorgeously uniformed and fezzed sons

The imperial council held its second session with the expectation that dispositions of posts in the imperial divan would be made before the second parade of the convention, scheduled for tonight Chief interest lies in the outer guard post election, as the other eleven posts in the imperial divan are filled by suc-cession. Seven candidates for outer guard have been mentioned.

The first event on today's program was the massed band concert, under the direction of John Philip Sousa, band-

More than fifty bands, composing an aggregation of about 3500 musicians, played under Mr. Sousa's baton at Muchlbach Field. Thousands heard the

One of the most spectacular events of the entire convention will be tonight's stunt parade, which unlike yesterday's official escort, will reveal a choice bag of burlesque. Awed by the brilliancy of the feet parade. of the first parade, the great throngs

will have occasion to laugh with much zest for the Shrine's hordes of clowns will frolie in their midst

Selection of the 1925 convention city will probably be made tomorrow. Low John Philip Sousa is to conduct one Angeles seems certain to be the next of the largest brass bands ever as-

are bidding for the 1926 conclave.

necca as that city is said to be favored sembled to-day in Kansas City, a Denver, Philadelphia and Milwauke shrine bands from all over the Shrine bands from all over the United States.

# Sousa Coming To City



Lieut. Com. John Philip Sousa and his famous band will tour again this season for more than twenty weeks in a journey which begins in Wiimington, Delaware, on June 21st, and which ends with two concerts Greater New York on November 16th. This is the thirty-second consecutive season that Sousa has apeared at the head of his band, and during this tour he will celebrate his seventieth birth-

(Continued on Page Fourteen)

# (Continued from Page One)

Lieut. Com. Sousa and his band will appear in White Plains at the State Armory on Friday evening, June 27th, under the auspices of the 102nd Ammunition Train N. Y. N. G., Capt. John H. Lubbs, commanding.

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An avecage of 2,000,000 of people a year for the past thirty-one years have kept Sousa's Band before the public, hecause Sousa has created programs that have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

The Sousa programs this season will be more varied than ever before. Always they have contained the two elements of substance and novelty. This year the musical fare will range from the Strauss tone-poem, "Don Juan" to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Seusa fox trot (the first fox trot he has written) and the annual Sousa humoresque.

Sousa's Band this season, as for several years past, will consist of more than 100 musicians and soloists. The soloists this year, for the most part, favorites of other seasons, will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

# Sousa Directs Band at Kansas City

Sdayand up to for

Today in Kansas City, Mo., Lieutenan Commander John Philip Sousa, the famous bandmaster, conducts a band of 5,000 to 6,000 pieces, one of the largest brass bands ever assembled on the American continent. This gigantic band is composed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of that order, and the "band-stand" will be the playing field of the American Association baseball club.

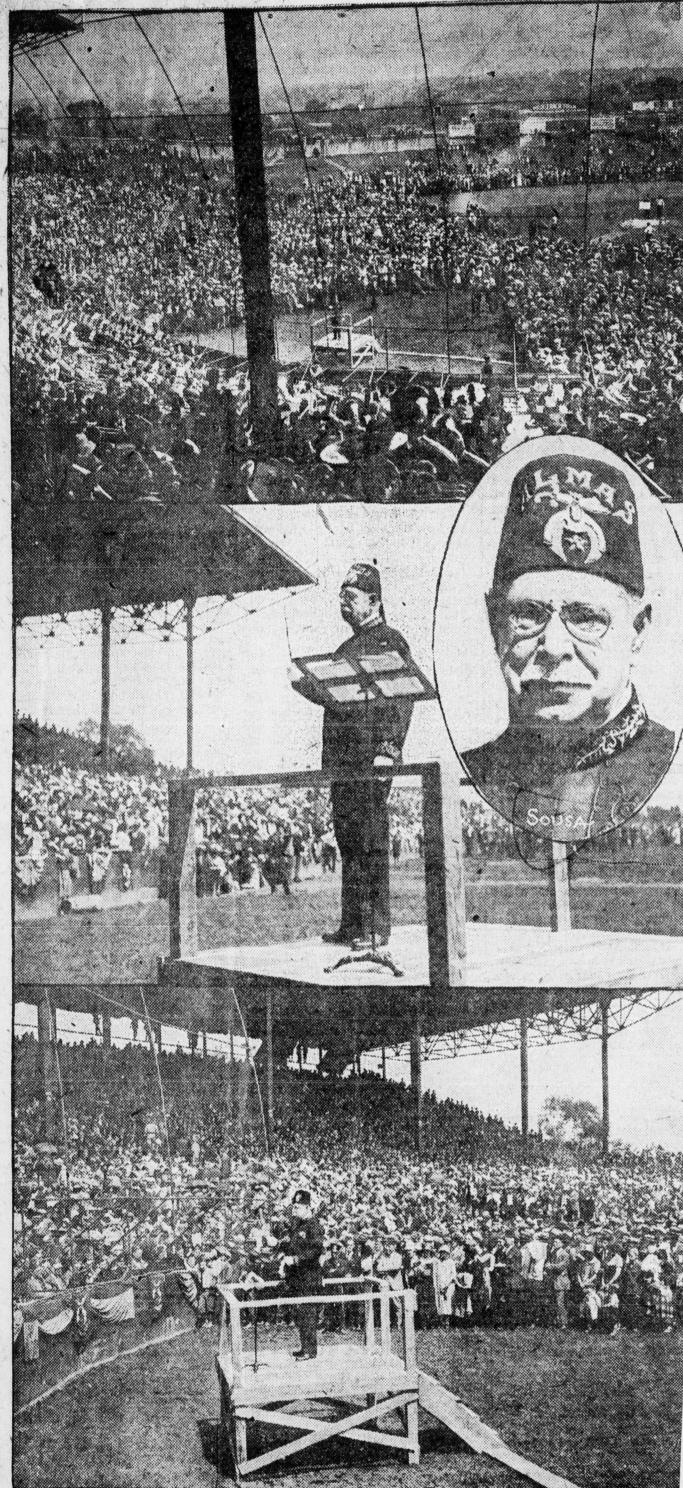
# Yousa Directs Band of five Thousand

KANSAS CITY. June 2. - Lieut.-Comnander John Philip Sousa, the famous bandmaster, will conduct a band of 5,000 to 6,000 pieces, one of the largest brass bands ever assembled on the American continent. This gigantic hand will be emphassed of Shrine bands band will be composed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of that order, and the "band stand" will be the playing field of the American Association baseball club. The concert to be given to-day is a result of the experiment tried a year ago in Washington, at the annual Shrine convention, where Sousa conducted a Shrine band of 6,800 pieces, and it is possible that the band which he will direct to-day will be as large as that of a year ago. One of the se-lections which will be played will be "Nobles of the Mystic Shrine," a march which the famous bandmaster wrote a year ago for all Shriners of America. From Kansas City Sousa will go to

Cleveland, where next Tuesday, June 10, he will conduct the band at the epening session of the Republican National Convention. He will then return to New York to direct rehearsals of his own organization, which will begin a twenty-one weeks' tour on June 21, with two concerts on the estate of Pierre du Pont, near Wilmington, Del.

Koussos City Stow left It 109

BEAT THOSE DRUMS!-SCENES AT MUEHLEBACH FIELD TODAY.



John Philip Sousa, the bandman, told the Committee on Patents of the House of Representatives on May 6 that prohibition was killing the light opera industry, because light opera requires rollicking drinking songs Mr. Sousa, as a composer, was a witness in the hearing over royalties for radio broadcasting.

0 0

John Philip Sousa says the dry law has hit music. Come to think of it, we don't hear quite so much from the fellow who thinks he can sing tenor.

Roseburg, Wash., where they are

# BAND THRILLS 30,000

A Huge Crowd Assemble, at Muchlebach Field for the Great Shrine Band Concert This Morning.

# FILL THE STANDS EARLY

Two Hours Before the Concert Starts Five Thousand Persons Are Waiting in the Seats.

As the Program Begins the Ball Field Is Opened and Thousands Stream Into the Park.

### LISTEN TO 3,000 MUSICIANS

Under the Leadership of Lieut. Com. Sousa, Bands of Shriners Entertain the Audience.

A little man with a little baton molded three thousand instruments together in short and effective fashion today at Muchlebach Field, with thirty thousand listening.

The Shrine's medley of music and color, with Noble John Philip Sousa setting the pace, drew to the Kansas City team's baseball field an audience that filled all the seats, all the areaways, much of the field itself, the concrete fence, terraces, trees and porches beyond.

OLD SONGS BRING TEARS.

There was a lilt in many hearts and not a few tears, perhaps of gladness, perhaps of recollections, as Sousa directed "Southern Stars," the only overture on the program. "Old Folks at Home," "Listen to the Mocking Bird," "Dixie." Everyone knew the tunes. Everyone liked them.

The following number, "Onward, Christian Soldiers," brought increased cheering. Then when the musicians, moved by a graceful sweep of Sousa's arm, began "Stars and Stripes Forever," there was yelling that burst anew, and the crowd stood. Some of the auditors, wearied by standing, had begun to leave. Strains of the patriotic march were like a command, "Halt!" They turned in their tracks and lingered to remove their hats for the final number, "The Star Spangled Banner."

As the program progressed hundreds continued to stream into the ball park.

WAITING AT 8 C'CLOCK.

More than 5,000 persons were in the grandstand at 8 o'clock, according to John Savage, secretary of the Kansas City baseball team. The concert scheduled for 9:30 o'clock started at 10 o'clock.

Hundreds of persons who could not be seated, or who could not find standing room in the grandstand, perched upon the park fences. Others crowded as closely as possible along the field fences. The ball park field was wet from last night's rains. The aisles of the grandstand were opened and men and women crowded forward. Thousands were standing in the area above the grandstand seats.

MUSIC IN GRANDSTAND.

The musicians of fifty Shrine bands were seated in a reserved section in the grandstand. They were directly behind the home plate. Noble Sousa, a member of Almas Temple, Washington, D. C.—was on a director's stand outside the wire netting in front of the grandstand. The musicians were seated, according to band units. Noble Sousa explained the musicians played better when seated together in their own units.

The musicians wore their brilliant uniforms. The sun was warm. Women in the boxes sheltered their heads with fans, newspapers or held their hats to shade their eyes.

Noble Sousa wore a black, gold-braided uniform, white gloves and a red fez. He smiled as he stepped upon the director's stand and waved one of the white gloved hands toward the waiting musicians in greeting.

Sousa, never demonstrative, raised his small, slender baton and the bands started to play. It was Sousa's own composition, "Nobles of the Mystic Shrine." showed as he slipped the band out of one rhythm into another.

one rhythm into another.

The program:
March—"Nobles of the Mystic Shrine"... Sousa
Overture—"Southern Stars"... Ascher
March, Religioso—"Onward, Christian Soldiers"
March—"Noble Men"... Lake
Waltz—"Old Timers"... Lake
March—"Con Dykeman"... Williams
March—"The Stars and Stripes Forever"... Sousa

ON HOT

NOT NEW FOR SOUSA.

Lieut. Com. John Philip Sousa is not new at the business of melting numerous bands into one, and getting satisfactory results. He did it many times with navy bands when the war was on. He did it last year when the Nobles met in Washington.

There is nothing fiery about the great Sousa's directing. It is a quiet, commanding way he has of making big tubas and little piccoloes do the bidding of his baton. His white gloved left hand seldom is lifted—so seldom that when it is his players know it means something. When it comes up, palm extended, a hush must come from some too boisterous section. When it gets to swinging backwards, almost meeting the other white glove, that means—"romp on it." Many directors plagiarize that little arm swing of Sousa's, but none does it quite like Sousa himself.

That famous 2-arm swing came into its own when the big band got into the second lap of the Stars and Stripes refrain. Handkerchiefs and hats followed the swing of the gloved hands. It was the many-millionth time Sousa has directed his far-famed march, but you couldn't tell that from the fervor he

The most sincere and striking tribute at the funeral of Victor Herbert, whose waltzes and light opera melodies rank in popularity with the marches of Sousa and the jazz of Berlin, was in those who went to it. St. Thomas's church, 53d street and Fifth avenue, scene of a thousand more notable weddings and funerals, never held a larger assembly.

Two thousand men and women of the theatrical and musical professions filled the pews and stood in the rear of the church. They represented almost the full range of Broadway's professional life.

There were the tight-waisted young men who pick out the new song-hits in the Broadway "jazz factories." There was William J. Guard of the Metropolitan Opera company, with a group of opera singers. There were Irving Berlin and John Philip Sousa. There was Walter Donaldson, who writes Negro melodies. There were Joe McCarthy and Harry Tierney, Gene Buck, Charles K. Harris, William

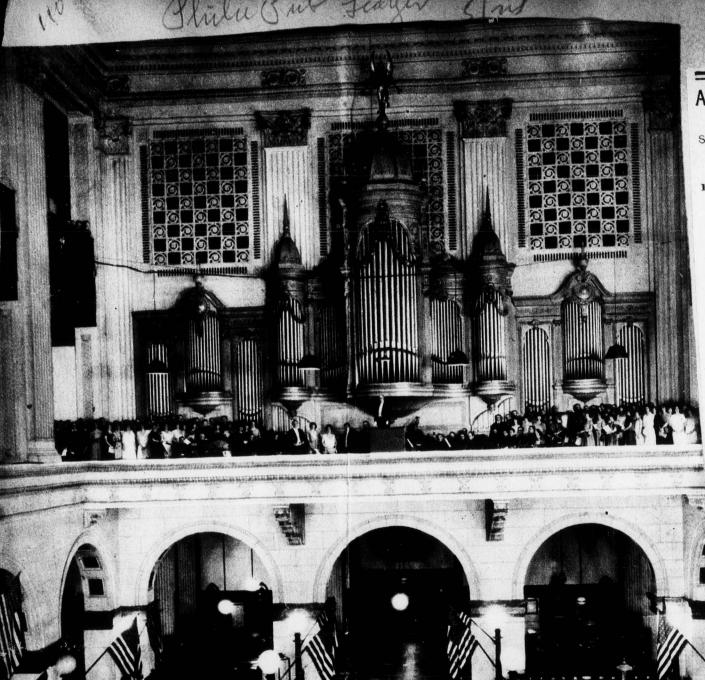
Jerome, Henry Hadley, Morgan J. O'Brien, Daniel F. Cohalan, Walter W. Price, Nabon Franko, Jerome Kern and James A. O'Gorman.

The chancel was thick with flowers. On the coffin a great bunch of lilies lay. Anna Fitziu sang "Nearer, My God, to Thee" from a pew. Nahan Franko played Bach's "Chaconne" with soft organ accompaniment as the crowd followed the casket out of the church.

Mrs. Herbert, in deep mourning, sat quietly with her daughter. Ella Victoria Herbert, in a pew until the crowd had entirely gone. The two went back to their home at No. 321 West 108th street while Clifford Herbert, young broker, son of the composer, went in one of the ten automobiles that followed the body to Woodlawn cemetery for burial.

Sousa Directs Band at Kansas City

Today in Kansas City, Mo., Lieutenant Commander John Philip Sousa, the famous bandmaster, conducts a band of 5,000 to 6,000 pieces, one of the largest brass bands ever assembled on the American continent. This gigantic band is composed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of that order, and the "bandstand" will be the playing field of the American Association baseball club.



SOUSA NIGHT AT WANAMAKER'S A STRIKING FEATURE OF MUSIC WEEK.
The scene in the Grand Court with. Lieutenant Commander John Phillip

the concert
D. Sargent Bell

SOUSA PALLBEARER FOR VICTOR HERBERT

Henry Hadley and Charles M. Schwab Also on **Honorary List** 

### SERVICES WEDNESDAY

NEW YORK, May 27 .- Funeral services for Victor Herbert, noted composer, who died suddenly yesterday, will be held at 2 o'clock tomorrow afternoon at his home, 321 West 108th street. The Rev. Dr. Ernest Church, will officiate. August Stires, rector of St. Thomas' Episcopal Church, will efficiate. Augustus Thomas, the playwright, will deliver

Among the honorary pallbearers will be Charles M. Schwab, John Philip Sousa, Victor J. Dowling, former United States Senator James A. O'Gorman, Daniel F. Cohalan, Gene Buck, Henry Hadley, Morgan O'Brien and Dr. Emanuel Baruch. Morgan J.

Mrs. Herbert was prostrated, as was ber daughter Ella. They were unable see the scores of friends who called to express sympathy. Mes-of condolence were received in mbers from all parts of the

# Sousa's Lament

Sousa conducting If things somehow go wrong, the John Wana blame it all on the war. If that maker band and a does not quite fill the bill, try pro-16! hibition. If there is still something voices assisted by lacking, split the responsibility. The Clarence K. Baw war having stimulated iniquitous den at the grea jazz, prohibition seems as good an An audi explanation as any for the dearth of ence of 9000 hear excellent light opera. John Philip Sousa, in the words of news item, "says light opera has disappeared because, as a result of prohibition, nobody can write the old time rollicking drinking songs."

Everybody can recall offhand a number of tosspots whose names are noble in the seven arts, but is it not because everybody likes to remember the unusual and the paradoxical, and is fond of the fancy that the Pierian spring is piped from a brewery or distillery? For one genius whom booze has illuminated, there are a score who have worked like a man with a pick and shovel. For one wnom liquor has helped, there are a hundred whom it has undone. As a whole, the men who have accomplished most in the professions, arts and business have been a pretty steadygoing set, who have known how not to drink too much.

Mr. Sousa's logic obviously stops at the twelve-mile limit. The Englishman still dawdles with his ale

and his brandy and soda. The Scot his music, along with that of Stephen Fos is taking his whiskey straight. The Frenchman and Italian are not shut off from their wines. The German is guzzling his beer. But where are the W. S. Gilberts, the Arthur Sullivans and the rest?

# A THOUSAND IN A BAND

SOUSA WILL DIRECT CONCERT ON MUEHLEBACH FIELD.

SOUSA TO COME

HERE NEXT FALL

Composer's Music Week Program Drew 8,000 In Philadelphia.

During the recent national mu-

sic week, one of the distinctive pro-

grams given in Philadelphia was that at Wanamaker Hall before an

audience of 8,000 persons. This event was known as "Sousa Night,"

in honor of John Philip Sousa, not-

audience one of the most admired and distinctive musicians in this country, John Philip Sousa, noted composer and conductor. It one were asked to name the two com-posers exhibiting the greatest in-dividuality in this country, the an-

dividuality in this country, the answer would unhesitatingly be Ed-

ward MacDowell and John Philip

Sousa, each a master of style and as widely separated as the poles. Sousa conducted the "American Indian" raphsody of Lieurance-Orem the J. W. Military band answering to his magnetic personality in

to his magnetic personality in spirited style. His own "March of the Mitten Men" was so enthusias-tically applauded that Sousa was

obliged to add two encores, using

his own works to again transport

Sousa's Latest Work.

The production of Sousa's latest ork, "The Last Crusade," words by Anne Higginson Spicer, the musical setting by Sousa, formed

the fourth and concluding part of the program. The military band, organ, chorus and four soloists, Marie Sundelius, soprano; Trura

Phillips Carels, contralto; Herman Gatter, tenor, and Lewis James Howell, baritone, united in a bril-lians performance of this stirring

work. The conducting of Sousa,

the response of the enjoyable solo-ists, the fine tone of the large chorus and the combine accompani-ment of band and organ made the

performance a musical event of su-preme importance. The breadth

and variety of the musical setting were beautifully adapted and in accord with the context of the poem,

and the audience was enthusiastic in appreciation of the splendid style

in which the work was given. Sousa

was given a tremendous ovation at the conclusion of the big pro-

The many admirers of Sousa will be glad to know that he is to give two concerts here with his band October 18, at the Ryman Audi-

the audience.

torium.

ed composer and band master.

The program introduced to audience one of the most admired

Fifty Organizations With All Manner of Instruments Will Play at 9:30 o'Clock Wednes-day Morning.

THE MAYOR PROCLAIMS TUESDAY A HOLIDAY.

The Ancient Arabic Order, Nobles of the Mystic Shrine, will hold the golden jubilee of its Imperial Council in this city, beginning June 3, 1924. There will be a great parade on the opening day, participated in by a very large number of the members of the order.

In recognition of the illustrious nature of the order and the distinguished character of its membership, I do proclaim that day, Tuesday, a public holiday and request the people of the city to refrain from all unnecessary labor, and the business houses of the city to close on that day in order that all citizens may join in a welcome to our guests. All offices of the city will be closed Tuesday, June 3.

ALBERT I. BEACH, Mayor.

A thousand musicians in brilliant uniforms. In all, more than fifty bands, massed together at Muehlebach field. Before them one of the most widely known band directors in the world.

A sweep of the director's baton, and the throng, with almost every instrument of brass and reed that man has invented begins a march-"Nobles of the Mystic Shrine."

That's the concert of massed bands at 9:30 o'clock, Wednesday morning. SOUSA TO ARRANGE DETAILS.

Lieut. Com. John Philip Sousa, who will direct the concept, with Mrs. Sousa, will arrive in Kansas City from New York on the Santa Fe at 8:45 o'clock Monday morning. The details of the concert will be arranged by him.

One of the features will be the overture. Never before, it was said at Shrine headquarters today, have massed bands attempted to play an overture. The concerts of massed naval bands at the Great Lakes naval station was the largest aggregation of assembled bands and the concert at Muehlebach Field Wednesday will have as many musicians.

The Shrine bands are from many states and, of course, have never practiced together.

Another feature of the program will be the dedication of "Con Dykeman's March," which is dedicated to the imperial potentate, Conrad V. Dykeman, and will be played for the first time

at this concert. FAMOUS CORNETIST THE COMPOSER.

The march was composed by Ernest S. Williams, director of Kismet temple's band. Mr. Williams formerly was first trumpeter of the Philadelphia Symphony Orchestra. He is one of the famous cornetists of the United States.

In giving the concert, the musicians probably will be assembled near first base on Meuhlebach Field.

The program for the massed concert: The program for the massed concert:

1. March—"Nobles of the Mystic Shrine". Sousa
2. Overture—"Southern Stars".

3. March—Religioso, "Onward, Christian
Soldiers". Fillmore
4. March—"Noble Men". Lake
5. Waltz—"Old Timers". Williams
6. (a) March—"Con Dykeman". Williams
6. (b) March—"The Stars and Stripes
(c) "The Star Spangled Banner". Smith

THE DECORATIONS STORMPROOF.

Mr. Herbert did not, like Sousa, become a march king. He did not, like MacDowell, set his individual stamp upon a school of music. He did not, like De Koven, leave behind him a "Robin Hood' to invite constant revivals. But he did, out of a seemingly inexhaustible fount, supply measures of liquid tunefulness which tickled the ears alike

Perhaps it was the little folk of tradition in his native Ireland that bestowed upon Mr. Herbert his gift. Those fairy peoples are, by the legend, immortal, and it is certain that while Mr. Herbert lived melody could not die. It is to be said for him that he never cheapened his art. He loved his popularity, but he would not court it-and proved that he did not have to court it-by bringing his compositions down to the level of a basket of musical tricks.

Victor Herbert had been a popular bandmaster, a director of orchestras large and small, a 'cello soloist of distinction. His Nation-wide public will best remember him as the composer of delightful scores for light operas and comedies.

of the multitude and the musical disciples.

A Tribute to Victor Herbert. To the Editor of The New York Times

Every one must deeply mourn the death of Victor Herbert. While not American born, ter, John Philip Sousa and Carrie Jacobs-Bond, is perhaps more fistinctly expressive of the rhythm of America's musical spirit than that of any of our composers-including MacDowell and De Koven, whose composition at times carried a strong savor of the lighter Teutonic school.

And if reckoned as an Irishman, which

And if reckoned as an Irishman, which he was by birth, Herbert's work undoubtedly places him in the first rank of old Erm's composers, even surpassing the time-honored favorite, Halfe.

No one can forget Victor Herbert's charming aperas, particularly "The Seronade," an outstanding contribution, and "The Fortune Teller," in both of which Alice Nellson so delighted the American public two decades ago. Would that our musical stage could return to the days of the Herbert opera.

ROBERT G. PATERSON.

New York, May 27, 1924.





James Francis Cooke was one of the speakers at the dinner given by Redman Wanamaker to John Philip Sousa, Mr. Cooke has reputation as a reconteur and he is always interesting. He was re-minded by something that was said of a story told by his grandfather. The Cooke family had as a servant an old colored man. He had one great vanity and that was the wearing of a silver star that might have been mistaken for a policeman's or a constable's badge of office. Grandfather Cooke had often noticed the emblem but had not mentioned it. But one hot summer's day when there was an one not summer's day when there was an idle hour and the breezes were blowing, he said: "Jasper, what's that you've got on there?" "Dat's my odah, boss," was the reply. "I wasn't talking about your odor," said the senior Cooke, "I just wanted to know about the badge," "Yes, sah—my badge—it's my odah," "What do you mean, your odor?" Jasper seemed astonished that the master was so dense. "My odah, massa." he said. "It's de odah dat I belongs to. De odah of de

America photographed in Washington. Seen in the group, left to right, are: Front row, J. Witmark, J. C. Rosenthal, Charles K. Harris, Jack Gillen, Jerome Kern, Sylvio Hein, Percy W. Renich, Ben Davis; rear row, John Philip Sousa, Al Reed, Victor Herbert, Oley Speaks, Gene Buck, Nathan Darkny, E. E. Mills, Earl Carroll, Harry Archer. Harry Von Tilzer and Werner Jans-

sen.

-International.

Prohibition has ruined light opera, says Sousa, because there's no inspiration left for drinking songs. Why, one would think that a male chorus of merry bootleggers might take the place of the Heidelburg close harmonizers very nicely.

> John Philip Sousa bemoans the passing of the rousing stein song with the coming of prohibition. Isn't the simultaneous disappearence of Sweet Adaline any recompense?

### PHILADELPHIA PAGEANT THE MAIN ATTRACTION OF MUSIC WEEK THERE

Other Events Help to Make the Week a Success-Sousa Night at Wanamaker Store-Notes

Philadelphia, Pa., May 18.—Philadelphia's Music Week was celebrated beginning May 12, when the outstanding event was the magnificent music pageant. The Inspired City, evolved by John Webster Harkrider, with the poetic text by Fullerton Waldo. It was one of the most elaborately beautiful spectacles ever seen on a Philadelphia stage. More than fifty organizations participated in the various colorful scenes depicting the new world and old world epochs-epoch of colonization, revolutionary epoch, era of the development of Philadelphia in music, art, commerce, education, etc., the World War epoch and the victory epoch,

over all of which the spirit of music presided.

As the orchestra (composed of members of the Phila-delphia Orchestra and conducted by Dr. Thaddeus Rich, played Handel's Largo, the curtain rose upon a chorus of 2500 voices which, in response to the invocation to the spirit of music, gave an inspiring rendition of Gounod's Unfold Ye Portals. The various choral societies of the city were heard most pleasingly in numerous selections. Compositions of Natonia-Herbert, Cadman, Skilton, Mat-thews, Rachmaninoff, Hadley, Boccherini, Rimsky-Korsa-koff, Bach, Palestrina, Tschaikowsky, Bach-Stokowski, Meyerbeer, Grieg, Mozart, Beethoven, Mason, Fisher, Foster, Gilshrigt, Norden, Wagner, Mason, Fisher, Foster, Gilchrist-Norden, Wagner, Massenet and DeKoven held their places on the program. The scenery and costumes were of great splendor. The performance was the result of months of untiring effort by numberless individual als, composing the Philadelphia Music League, of which Dr. Herbert J. Tily is president and Mrs. Fred W. Abbott director. During the intermission Dr. Tily introduced Mayor Kendrick who spoke of the place which Philadelphia has come to hold in the musical world.

Credit is due all those connected with the huge produc-

tion, which was given on three successive nights. Thursday evening the Saengerfest concert by the United Singers of Philadelphia, assisted by the Ladies' Festival Chorus, with May Leithold, soprano, and an orchestra of members of the Philadelphia Orchestra, under the direction of Emil F. Wich, was held in the Academy of Music.

Friday evening The Mikado was presented successfully by the Operatic Society of the Strawbridge and Clothier

On Saturday was held the fourteenth annual Eisteddfod. Churches, schools and all musical organizations of the city celebrated Music Week with special concerts.

Sousa Night.

Perhaps the largest concert held outside of the Academy of Music during the week was that in the Grand Court

of the Wanamaker Store, the evening of May 15. It was called Sousa Night, in honor of the presence of John Philip Sousa) and the performance of his compositions. This concert was an innovation in that it was jazz.

The first part of the program was devoted to modern American melodies and rhythms. The John Wanamaker Military Band, conducted by Arthur A. Rosander, played Evolution of Dixie by M. L. Lake; a group of popular American melodies arranged in modern style; and a characteristic novelty by Ross-Conrad (a symphonic fox trot on an international song hit-arranged by T. Lampe).

In the second part of the program came an address by Dr. Leopold Stokowski, conductor of the Philadelphia or chestra, on some of the great composers of the world and their interest in our jazz. Dr. Stokowski paid a fine tribute to Lieutenant Commander Sousa for his work, and also to Rodman Wanamaker for his interest in music and his making it possible for so many people to hear such concerts as the one that night.

The first two numbers of the third part were Rhapsody, American Indian, by Lieurance-Oren, and March of the Mitten Men, by Sousa, assisted by Mary Vogt at the organ in the latter. Two encores were demanded. The Swanee River suite, composed and played by Clarence K. Bawden, met with marked approval.

Following this, Marie Sundelius, prima donna soprano of the Metropolitan Opera Company, sang a group of five ongs: Midsummer Lullaby, MacDowell; The Little Shepherd's Song, Watts; Swing Low, Sweet Chariot, Burleigh; A Serenade in Seville—the words written by James Francis ooke and the music by Sousa-which song evinced a storm applause; and The Awakening, by Spross. Miss Sundewas more than enthusiastically received.

The last two numbers of the third part were Tempo di ox Trot and Finale (Kat-nip Blues), and Turkey in the Straw, played by Mr. Bawden.

The climax of the entire program was The Last Crusade, Sousa's latest composition, dedicated to Mrs. E. T. Stotesbury, performed by the J. W. Military Band, grand organ, a chorus of 169 voices, and four soloists. Marie Sundelius, I-ma Phillips Carels, Herman Gatter and Lewis James with the composer conducting

The concert was a memorable one. It was preceded by a delightful dinner tendered Sousa, at which the speakers were Dr. Stokowski, who introduced Mr. Sousa; Francis Cooke, editor of the Etude, and Alexander Russell, director of music in the New York Wanamaker Store.

# SONGS OF A CENTURY By JOHN PHILIP SOUSA

# THE MARSEILLAISE

To arms! Ye warriors all! Your bold battalions call! March on, ye free! Death shall be ours. Or glorious liberty!

THE Marseillaise - the song that stretches like a flame through the the smoke and ruin of the French Revolution, which became a song of terror during the Reign of Terror, and which has changed into the national anthem of the French Republic, was originally composed as a marching song for a corps of engineers at Strassburg.

The song that rang through the battalions of the French during the Great War and that symbolized everywhere the French national spirit of opposition to Germany, was originally called "The Marching Song of the Rhine Army," and was flung in triumphant defiance against the very place that gave it birth. The story of its birth and growth is as romantic as its subsequent history.



(C) Courtesy of G. Schirmer, Inc.

In 1792, Claude Joseph Rouget de Lisle, a young captain of engineers, was stationed at Strassburg. One night, at the home of his friend Dietrich, the mayor of Strassburg, the question of a song for the Lower Rhine volunteers about to join Luckner's troops was raised. The company turned to young de Lisle, and, with remarks about his musical and poette talents (less rare in his profession then than now), demanded that he write a song.

He went home fired with enthusiasm (and perhaps, no less, good Rhenish wine) and in spite of the cold, sat up all night

writing. The result was the Marseillaise. This was April 24th. In two days it was scored for military band and played, with instant success.

Two months later it had reached Marseilles, where Mireur, a popular singer of the time, sang it at a concert, with such terrific success that it was specially printed and distributed next day among the famous "Six Hundred" of Barbeaux, who used it as their marching song when they stormed Paris. Hence its name-the song of the people of the Marseilles.

In Paris it became the song of the Revolutionists at once, to the disgust and rage of Madame de Lisle, the composer's mother, who, with the rest of the family, was a staunch supporter of the king. It is a classic example of the ironic twists of fortune that months later, Rouget de Lisle, fleeing for his very life, in disguise, conscripted as a Royalist, heard his

song, in the distance, as a chant of death. Like so many immortals, de Lisle died in poverty and sorrow. The Legion of Honor, given him by the government came too late, as did other recognition. He died in 1836.

(Copyright, The Putnam Syndicate)

# Armory Auditorium Engaged for Sousa Band Concert



LATEST PORTRAIT OF JOHN PHILIP SOUSA TO BE PRESENTED TO THE UNITED STATES NAVY DEPARTMENT.

Sousa and his band will make, been furnished for the purpose by

ed by the local manager, Arthur N. Pettingill. For the past few seasons Lewiston Ctiy Hall has been taxed to its capacity at every Sousa concert. Nothing could be more fitting than that the Lewiston Armory should stage a concert by the most famous military bandmaster in the country, if not in the world; and it is so large that there is no chance of anyone having to be turned away as was the case at one Sousa concert in this city.

The Lewiston Journal presents here a brand new portrait of Bandmaster Sousa, a reproduction having

their annual visit to Lewiston and the Armory Auditorium has been booked for the concert the last week in September.

This good news is just announc
Been Turnished for the purpose of Manager Harry Askin.

Paul Stahr, the young 'American artist who painted the first poster issued by the United States government during the World War, has painted the portrait of Lifeut, Com. John Philip Sousa, the famous band-master, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marie Band and, after a quarter of a century world's greatest band leader he re-entered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1800 pieces.

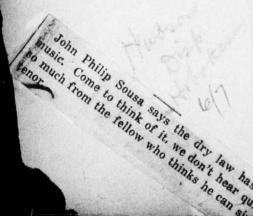
# Band of 6.000 Pieces.

Lieutenant Commander John Philip Sousa, the famous bandmaster, will conduct a brass band of 5,000 to 6,000 pieces in Kansas City, Missouri, to-day. This tremendous organization will be composed of Shrine bands from all sections of the United States assembled for the appual national convention of the the annual national convention of the

Shriners.

The "bandstand" will be the playing field of the American Association baseball club. The concert to be given today is the result of the experiment tried a year ago in Washington, at the annual Shrine convention, where Sousa conducted a Shrine band of 6,800 pieces, and it is possible that the band which he will direct to-day will be as large as that of a year ago. One of the selections to be played will be "Nobles of the Mystic Shrine," a march that Sousa wrote a year ago for all Shriners of America.

From Kansas City Sousa will go to Cleveland, where next Tuesday, June 10, he will conduct the band at the opening session o fthe Republican National Convention. He will then return to New York to direct the rehearsals of his own organization, which will begin a twentyone weeks' tour on June 21, with two concerts on the estate of Pierre du Pont, near Wilmington, Delaware.



# SOUSA DIRECTS **GIGANTIC BAND** FOR SHRINERS

HELLA TEMPLARS F. D PRO LAW RIGIDL ENFORCED.

By The United Press

KANSAS CITY, Mo., June 4 .-John Philip Sousa conducted a 2,600-piece band here today before a crowd of 50,000 persons.

All of the bands here for the national Shrine convention were assembled at Muehlebach. Field baseball park under the direction of the famous leader.

Although the units had never appeared together before and had no opportunity to practice, the huge crowd was aroused to intense enthusiasm by the stirring melo-

Business sessions of the Shrine started during the day and an-nouncement of the next convention city and the results of the election of the outer guard are expected late in the day

# Songs of a Century That Have Never Grown Old

'Tis the last rose of summer, Left blooming alone; All her lovely companions Are faded and gone.

BY JOHN PHILIP SOUSA.

N 1847, in Vienna, at a gala night in the great opera house, glittering with lights that shone from crystal and jeweled arms and rich gilt, the opera "Martha" was heard for the first time. Its composer, the young Count von Flotow, conducted. The occasion was brilliant socially and musically. The royal loge was full; the nobility of Austria filled the boxes.

The opera was a great success and was

son and thereafter.
"Martha" remains popular even unto this day, but its principal song in the minds of most people, is a very simple little air that somehow found its way from the forests of an out-of-the-way corner of Ireland to the court of Austria and into Von Flotow's opera. It was called "The Last Rose of Summer" and it was written by Sir Thomas Moore, the famous Irish poet and balladist. That is, the words are by Moore, and were adapted, together with the air, into the opera.

But the origin of the tune defies detection. It was called at one time, "The Groves of Blarney," and was the support

performed many times during the sea- of a satirical ballad, which, in its turn, was a parody of one still older. We find the tune reflected from source to source. back and back, down the years, like the corridors formed by two mirrors set up to face each other, until it becomes lost in the mistiness of time, loses its form, blends with the great common body of tune called folk music. It was known to be popular in 1660, and there we must

leave it. It is probable that the present harmonization is incorrect; the nature of the air leads one familiar with the older Irish melodies to believe that it belongs in the so-called minor. Istay always as it is. But it will probably

(Copyright, the Putnam Syndicate)



Bars From Familiar Song, "The Last Rose of Summer"

# Kansas City, in Gala Dress, Greets 350,000 Shriners Who Cross "Desert" for Convention

me new wo

Alu, 350,000 strong, stormed Kansas and signboards," the followers of Kalif City today for the opening of the In-

The shopping district was a living ar- ous," will begin. cade, tinted by the Shrine crimson and yellow, with flag and bunting embellishments.

Everywhere the fez and color preshrine, exuding the odors and atmosphere of Arabia

"Cases" were plentiful and were thronged by gorgeously costumed sons bands, will lead the parade. of the desert, who trekked across America's Sahara to prepare for to- parade will be held, followed Thursday morrow's Shriner's Day parade, one of night by a civic pageant. the most spectular pageants in the annals of "Shrinedom."

form the city. Beacons-red, yellow The visitors will be taken to every and green-will gleam from the sum- point of interest in Kansas City and mits of Kansas City's loftiest buildings, apprising the countryside that tomorrow Kansas City will be "Shrine

The hotels were bursts of color and ture light, and everywhere hung welcoming Wednesday afternoon, the Shrine signs for the sons of the desert.

# City Contributes \$306,000

purse-strings and doled out \$300,000 to convention hall Thursday afternoon. make the convention possible. All of it has been spent in decorating and Shriner until midnight Thursday. preparing for the entertainment of the

Sixty thousand seats have been provided for tomorrow's parade and the to follow. Five thousand automobiles, operating day and night and with precedence over all traffic, will transport the visitors about the city

The entire downtown district will be closed to all except Shrine traffic. The city's police department, the American Legion and several thousand Boy Scouts will have charge of traffic.

Convention hall will be mobilization headquarters. There, mounted Arab guards, patrol bands and other uniformed bodies, will form the procession that will mark the beginning of Shriner's Day parade. From there,

Kansas City, Mo .- Disciples of Kalif down through the "valley of buildings Alu will march to Union Station Plaza ternational Shrine Convention here to- More than 100,000 Shriners will be massed there and the parade, described Kansas City was a vortex of color. as the most "gorgeous and stupend-

### 500 Temples Take Part

More than 500 temples will participate, the uniformed bodies wending dominated. Each establishment was a their way between walls of flags and floral decorations.

John Philip Sousa's famous band. supplemented by two score of Shrine

Wednesday, the Shriners' night

Continuous vaudeville, motion pictures, spectacles, dancing and other Brilliant lights tonight will trans- forms of amusement will be provided. surrounding towns.

Clubs will be thrown open, all forms of sport will be available and a magni-City," ruled by a Monarch of the Fez. ficent display of pyrotechnics will feaeach night's entertainment. bands, under the baton of Sousa, will give a concert. Five thousand Shrine The city exchequer unlatched his chanters will mingle their voices at

Kansas City will be ruled by the

# "Sousa Night" Is Celebrated in Philadelphia Philadelphia

"March King" Will Bring His Band Here October 18.

During National Music Week in Philadelphia, march king, John Phillip Sousa, who brings his famous band to the Ryman auditorium October 18, was honored by having one of the nights designated as "Sousa Night."

The ovation that was given Sousa

The ovation that was given Sousa at the concert had an introductory at a dinner in his honor, held in the tea room preceding the concert.

"I marveled," said Leopold Stokowski. "The music swept me off my feet. The rhythm of Sousa stirred me, for it is unique in the world. I tried to analyze my sensations. What is it? I asked myself. I wished I knew the spirit of it. The music had such wonderful regularity. Someone else might have such regularity, but he would not have the enormous drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and the was that of Sousa's wonderful humor, I noted his winsome smile and the delightful little tricks that everyone enjoyed. From that time on I always wanted to meet him—that musician with a beard like that of a pirate. "He has something in his music different from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in difof the marches of composers in dif-ferent countries. But note of them reached out to his plane. They say that genius is doing so nething better than any other does it. Sousa is such

that genius is doing so nething better than any other does it. Sousa is such a man, and I say that such a man is a genius."

Sousa's reply was in humorous vein devoted to an explanation of the reason for the sacrifice of the famous beard in 1918. It was due to the Kaiser, as the composer facetiously explained, and was because of the war. That the shaving of the beard was efficacious in that respect was proved because the war ended right after the great sacrifice had been made.

Jumes Francis Cooke, another of the speakers, gave praise to Rodman Wanamaker for his tribute and for his support of music, and also took occasion to pay tribute to the memory of John Wanamaker for his service to mankind. Clarence K. Bawden spoke of jazz music as a symbolisman modern tendency to get away from staid customs. The remarks of Mr. Russell, head of the music department in the New York store, were also with respect to the music of today and of the American music that is developing.

# SOUSA NOW PLAYING MUSIC THAT SAVORS OF THE JAZZ

# Deviates from His Usual Custom To Provide Few Selections of "Music of the Minute" Here on June 28th.

director, when he makes up his programs, must not only attempt to proplease a large and cosmopolitan pubic, but he must also make programs which will meet meet with the general approval of the directors or trustees of the organization under which be serves, and which guarantee his season, or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters-a certain public and a single man or a small group of men, perhaps with musical tastes which are not representative.

But Lieut. Com. John Philip Sousa has but one boss the Sousa audiences whose members in the final reckoning are the real dictators of the Sousa and his band will be at the White Plains Armory under the auprograms. Sousa's tours are not unspices of the 102d Ammunition Train has but one boss the Sousa audiences

The concern of the average director | For thirty-one seasons Sousa's Band of a band or orchestra is two-fold. The has existed solely because Sousa has director, when he makes up his progreat numbers of people have been willing to pay the nominal admission vide music which will attract and fees which have made it possible for an organization of at least one hundred highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States.

This season, Sousa will defer to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa has decided to introduce syncopation with a Sousa arrangement entitled, "Music of the Minute" which will present a dozen or more popular dance selections combined into one number, played by the largest ensemble which ever has in-

erwritten or guaranteed against loss. on Friday evening, June 27th.



MUSIC COMPOSERS MEET TO FIGHT COPYRIGHT LAWS FOR PROTECTION AGAINST INDISCRIMINATE RADIO BROADCASTING In front are J. Witmark, J. C. Rosenthal, Charles K. Harris, Jack Gillen, Jerome Kern, Sylvo Hein, Percy Wrenich, Ben Davis. In rear row, John Philip Sousa, Al Reed, Victor Herbert, Aley Speaks, Gene Buck, Nathan Darkny, E. E. Mills, Earl Carroll, Harry Archer, Harry Von Tilzer and Werner Janssen.

# 3,500 PLAYERS IN BAND DIRECTED BY MASTER FOR ENTERTAINMENT OF SHRINERS AND OTHER VISITORS

DENTE GOST 614

Sousa Plays in Front of Vast Assemblage—Denver In Race for Either 1925 or 1926 Conclave, With Latter Year Favored.

(By W. F. SULLIVAN.)

(International News Service Staff Correspondent.)

Kansas City, Mo., June 4.-Lieut. Com. John Philip Souss, bandmaster extraordinary, will direct a huge assemblage of musicians Wednesday for the entertainment of Shriners and thousands of visitors at the national convention here.

program every band piece here for the convention—more than 3,500 instrumore than 25,000 members will parments—will be assembled in one of the ticipate. largest concerts Sousa has ever directed.

The Shrine musicians will be packed into Muchlbach field and the gates of huge throng expected may be accommodated.

Amusement was the order again Wednesday, with a night parade serving as a fitting climax. The parade will be followed by a huge fireworks display on Memorial hill, with the streets thrown open thruout the business district for dancing.

Wednesday night's procession will surpass the one held Tuesday for the escort of the imperial potentate, as

As a feature on the second day's every Shrine visitor in the city is ex-

The election of imperial outer guard, the only elective office to be chosen at the convention, is scheduled for Wednesday. This office is the lowest the ball park will be removed that the in rank of offices and in the automatic annual elevation takes its holder to the rank of imperial potentate in twelve

> The race is said to be a three-cornered one between Dana S. Williams. Kora temple, Lewiston, Maine; John N. Sebrill, Khedive temple, Norfolk, Va., and Leonard P. Stewart, Alma temple, Washington, D. C.

### DENVER IN RACE FOR CONVENTION.

Selection of the 1925 convention city will be made either Wednesday or Thursday by the imperial council. Los Angeles, San Francisco, Philadelphia, Denver and Milwaukee are mentioned among the contenders, altho the last two may withdraw to enter a bid for the 1926 convention.

In the selection of imperial outer guard Wednesday. James Chandler, Kansas City, imperial deputy potentate, ascends to the highest office in the Shrine, while Conrad V. Dykeman, Kismet temple, Brooklyn, retires as imperial potentate.

James E. Burger, imperial rabban, of Denver, becomes imperial deputy potentate, and the following officers thove ahead.

David W. Crosland, imperial assistant rabban, Montgomery, Ala.; Clarence M. Dunbar, imperial high priest and prophet, Providence, R. I .: William S. Brown, imperial treasurer. Pittsburgh, Pa.; Benjamin W. Rowell, imperial recorder, Boston, Mass.: Frank C. Jones, imperial oriental guide, Houston, Texas; Leo V. Youngworth, imperial first ceremonial master, Los Angeles, Calif.; Thomas J. Houston, imperial marshal, Chicago: Earl C. Mills, imperial captain of guards, Des Moines, Iowa, and Clifford Ireland, outer guard, Peoria, Ill.



SOUSA'S LATEST PORTRAIT.

Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band, and after a quarter of a century as the world's most famous band leader. he re-entered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1800 pieces. (White photo)

### SOUSA CONDUCTS 2600-PIECE BAND OF SHRINE PLAYERS

Kansas City, Mo., June 4 .-John Philip Sousa conducted a 2600-piece band here today before a crowd of 50,000.

All of the bands here for the national Shrine convention were assembled at Muehlbach Baseball Park, under direction of the famous leader.

Altho the units had never appeared together before and had no opportunity to practice the huge crowd was aroused to intense enthusiasm by the stirring

Business sessions of the Shrine started during the day and announcement of the next convention city and results of the election of the outer guard are expected late

June 2, in Kansas City, Mo., Lieut. Commander John Philip Sousa conducted a band of 5,000 to 4,000 pieces, composed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of that order. A year ago in Washington, at the annual Shrine convention. Sousa conducted a Shrine band of 6,800 pieces.

From Kansas City Sousa will go to Cleveland, June 10, where he will conduct at the opening session of the Ropublican National Convention. He will then return to New York to direct the rehearsals of his own organization, which will begin a twenty-one weeks' tour on June 21.

# SOUSA IS CHEERED IN SHRINER PARADE

KANSAS CITY, Mo., June 3 (United News).-Caught in the whirlpool of revelry and excitement, Kansas City awaits each new move

of the Shriners expectantly.

More than 20,000 swept through the city Tuesday, amid all the pomp and splendor of an oriental

spectacle. John Philip Sousa, famous band director, headed the Ballas, Tex., delegation and was wildly cheered when recognized by the throng.

Two more parades will be held before the disciples of Kalif Alu begin their retreat across the hot ands. The monster celebration, to be featured by a lavish display lireworks, will be Friday night.

# NOTED PERSONALITIES AS SEEN AT CLEVELAND SHRI BY JOE M. CHAPPLE

Keeps an Eye on Nicholas Murray Butler.

" Jul 1/289 196

John Philip Sousa Will Help Stir Things Up.

By Joe Mitchell Chapple.

(Staff Correspondent of The Evening World.)
CLEVELAND, O., June 9.—And on Sunday it rained. Coolidge also reigned in a portrait way.

Bleak winds swept in on Clevelandappropriate for the landing of the Republican pilgrims pledged to nominate States.

The New York City and State delegations-the largest on the roll call led the vanguard of special trainsand this was the day of special trains. Bright and early delegates and alternates with their retinies made their way to the Hotel Cleveland, where the National Republican leadquarters is be eted. Men and women stood patiently in line before his majesty, the room clerk. Fifteen thousand of the or woman in line was satisfied until that precious key was in hand. Every one took his turn. There was Sam Koenig, Helen Varick Boswell, Col. angelic patience.

# BESIDE ROSES.

In the lobby the crowd was milling around. East met West and North greeted South. Cortrasts appeared in dor from Mexico, was ordering a hot the picture. Nicholas Murray Butler tamale preparatory to taking up his looked lonesome as he stood by a big work as Chairman of the Committee bouquet of June roses counselling on Resolutions. He insisted that the with himself, while Senator James E. platform would be written on the Watson was taking old friends into his confidence and arms in the good old convention style. At a distance, a quiet, unobtrusive gentleman regarded with special interest Dr. Butler, by the roses. It was Wayne B. Wheeler who, in Washington, watches 'em from the gallery-here he was doing a little convention patrol. He remarked that a little later he would have something to say.

Bringing up the rear guard was Assistant Secretary Roosevelt of the Navy who looked over the assemblage and out the window, commenting, "Doesn't it seem to be very heated around here?" while former Senator Calder of Brooklyn was moved to say, "They might as well have held the

convention in Newark."

An enthusiastic young delegate from up-State rushed up to Col. Hayward and proclaimed, "We're going to give you an 8,000 lead in my district." Col Hayward, glancing over toward Col. Roosevelt, seemed to signal his admirer, "Not so loud!" but smiled approvingly.

The attention of the lobbies was arrested by the strains of band music from the street, just as everybody had come to the conclusion that the old fashioned band was as obsolete as red fire and torches. Delegates flocked to the windows and in the drizzling rain appeared a black plumed major domo leading the Massachusetts delegation. Each delegate carried an American flag and the band played what one sad-eyed spectator called a jazzed Yankee Doodle, while those who have faith in Massachusetts and Calvin Coolidge braved the Ohio storms. At the head of this Spartan band was Chairman William M. Butler, guide position right of line, carrying flag No. 1, with five women delegates in the front line. With upturned collar and without umbrella, William M. Butler wore one of his boyhood New Bedford smiles, with captains when they returned to port with new stories of adventure and plenty of oil and blubber.

# HE APPEARS ON THE JOB.

over and Chairman Butler with drip- Follette braves scowled at him.

Anti-Saloon League Head ping hat returned to the Cleveland and ascended to "4-C-2," a magic combination of letter and figures eas- ant Commander John Philip Sousa, ily remembered and oft repeated. So hand master extraordinary, will dirlabeled is the room of William M. ect a huge assemblage of musicians Butler, the director general of the today for the entertainment of convention and the master mind of Shriners and thousands of visitors Col. George Harvey and the coming campaign. Here is where at the National convention here. he is "at home" and "at work," establishing a new leadership of the program, every band piece of music party. The walls of 4-C-2 are un- here for the convention-more than adorned except for three portraits of 3,500 instruments-will be assem-President Coolidge in different poses, bled in one of the largest concerts as if thrice emphasizing his belief in Sousa has ever directed. Calvin Coolidge, the man. Here he reannounced 1,066 delegates for Cool- today with a night parade serving

to Vice Presidential declinations. man from Iowa, as Chicago manager, streets thrown open throughout the has been keeping the score for several business district for dancing. by-the-Lake. Even the weather was months. He pulled at his stubby gray mustache and confirmed the magic the one held yesterday, for the eskey number, 1,066. Newspaper men cort of the imperial potentiate as circulated around the lobby interview- well as Shrine visitors in the city is a son of New England in his own ing one another in a desperate search expected to get in the line of march. right for President of the United for news, almost forgetting the tickets It is expected that more than 25,000 on which the portrait of Harding ap- members will participate.

> avowed that there was no news. His chosen at the convention, is schedmustache and goatee lend to him the uled today. This office is the lowdistinctive appearance of a Southern est in rank of officers and in the Colonel, and he generously quoted a automatic annual elevation takes fifty-fifty rate on any new gossip which came his way.

The revolving doors whirled, and up the steps toward the enthroned room clerk bristly marched-shades faithful had desired to be under the of El Capitan-it was John Philip same roof with the big wigs-and 14,- Sousa, the march king getting "his 000 had to be disappointed. No man number." "I am here to play this thing on to victory," he said. At the opening of the convention on Tuesday, he will give the convention the official musical opening, leading his William Hayward, smiling in line, and band in President Coolidge's favorite even Col. George Harvey maintained march, "The Stars and Stripes Forever.'

### DR. BUTLER LOOKS LONESOME AMBASSADOR WARREN DINES ON A HOT TAMALE.

In the dining room, Charles B. Warren, who had just arrived, Ambassapremises despite the rumor that Secretary Slemp was to arrive later with a complete draft from Washington. His international experience includes a six-hour speech at the Hague tribunal in 1911, Ambassadorship to Japan and the mission to Mexico, where he straightened out the kinks with Obregon.

There were many Republican candidates present who had won their fight in the primaries, now on the ground ready to talk things over for the fall campaign. Guy D. Goff, former Assistant Attorney General, who won the nomination for Senator in West Virginia, was present with his friend and delegate, John Marshall of West Virginia, who has the distinction of voting for Calvin Coolidge for President in the 1920 convention.

The National Women's Party was in on the ground floor with a collection of pamphlets large enough to run a Presidential campaign. They are laying seige to the platform makers for the adoption of an equal rights plank in the Republican as well as in other party platforms.

The Senatorial group was conspicuous by its absence. For forty years United States Senators have played an important part in national political conventions. At this convention Henry Cabot Lodge will be present in voting capacity only, if at all. Senator George Wharton Pepper, the scholarly statesman from Pennsylvania, scarcely fills the full scope of power exercised by the late Boies Penrose, but he is going to see to it that his world court plan is not left as an orphan on the doorstep of the resolutions committee.

### LONE DELEGATE WHO WON'T VOTE FOR LA FOLLETTE.

The State delegations are well distributed at the various hotels, though all roads lead to the Clevaland. Over at which he used to greet the old whaling the Winto I found the lone delegate from Wisconsin who will not vote for La Follette. He hails from Kenosha and his name is Tom Scott, known as an expert in raising cabbages for BUTLER A "MASTER MIND" AS Chicago. "I'm here just to prove that Wisconsin is not unanimous for The march of the pilgrims was soon La Follette," he declared as the La

ISTAFF CORRESPONDENT I. N. SERVICE] KANSAS CITY, June 4.- Lieuten-

As a feature on the second day's

Amusement was the order again idge with no information given out as as a fitting climax. The parade will be followed by a huge fireworks James W. Good, former Congress- display on Memorial Hill and with

Tenight's procession will surpass

The election of Imperial outer-Col. Philip Elling of New York City guard, the only elective office to be its holder to the rank of Imepria potentate in twelve years.

The race is said to be a three cornered one between Dana S. Williams, Kora Temple, Lewiston, Maine; John N. Sebrell, Khedive Temple, Norfolk Va., and Leonard P. Steward, Almas Temple, Washington, D. C.

Selection of the 1925 convention city will be made either today or tomorrow by the Imperial Council. Los Angeles, San Francisco, Philadelphia, Denver and Milwaukee are mentioned among the contenders. although the last two may withdraw to enter a bid for the 1926 conven-

# Sousa Directs Band Of 2,600 Pieces at Shriners' Conclave

Kansas City, Mo., June 4 .--(United Press.)—John Phillip Sousa conducted a 2,600 piece band here Wednesday before a crowd of 50,000

All of the bands here for the national Shrine convention was assembled at Muehlbach field baseball park under the direction of the famous leader.

Although the units never apportunity to practice, the huge crowd was aroused to intense enthusiasm by the stirring melodies.

Business sessions of the Shrine started during the day and announcement of the next convention city and the results of the election of the outer guard are expected late in the

OR DIR RIBOTE . . .

# Sousa Directs Band Of 2,600 Pieces as Shrine Attraction

Kansas City, Mo., June 5.-John Philip Sousa conducted a 2,600-piece band here Wednesday before a crowd of 50,000.

All of the bands here for the national Shrine convention were assembled at Muehlbach field baseball park under the direction of famous leader.

Although the units had never appeared together before and had no opportunity to practice, the huge crowd was aroused to intense enthusiasm by the stirring melodies. After election of oficers and dis-

position of other business the 50,-000 nobles turned their attention to the evening's picturesque "stunt"

James E. Chandler of Kansas City became imperial potentate by action of the council. He was officially elevated with the other members of the imperial divan in order of their succession. Mr. Chandler succeeds Conrad V. Dykeman of Kismet temple, Brooklyn.

John N. Sebrill of Khadive temple, Norfolk, Va., was elected imperial outer guard.

Los Angeles was selected for the 1925 convention, which will be held May 26 to 28.

All but two of the officers Wednesday ascended to higher offices. William S. Brown of Pitts-burgh, imperial treasurer, and Benjamin W. Rowell of Boston, im-perial recorder, were re-elected.

# SOUSA DIRECTS MAMMOTH BAND AT SHRINE MEET

Over 3,500 Instruments in Assemblage; Amusement Order of Day

Kansas City, Mo., June 4.-Lieutenant Commander John Philip Sousa, bandmaster extraordinary, with direct an extraordinary assemblage of musicians today for the entertainment of Shriners and thousands of visitors at the national convention here.

As a feature of the second day's program, every piece of music here for the convention-more than 3,500 instruments-will be assembled in one of the largest concerts he has ever directed.

The Shrine musicians will be packed into Muehlebach Field and the gates of the baseball park will be removed that the huge throng expected may be accommodated.

### Amusement in Order

Amusement was the order for the entire day with a night parade-the same as yesterday's divan escortserving as a fitting climax. The parade will be followed by a huge fireworks display on Memorial Hill, and the streets thrown open thruout the business district for dancing.

Tonight's parade will even surpass

the one held yesterday for the escort of the imperial potentate as every Shrine visitor in the city is expected to get in line of march. It is expected that more than 25,000 uniformed members will participate. The election of imperial outer guard, the only elective officer to be chosen at the convention, is scheduled for today.

This office is the lowest of the officers and in the automatic annual elevation, takes him to the imperial potentate in twelve years.

The race is said to be a three cornered one between Dana S. Williams, Korea Temple, Lewiston, Maine, John N. Sebrell, Kehdive Temple, Norfolk, Va., and Leonard P. Stewart, Almas Temple, Washington,

# To Select Convention City

Selection of the 1925 convention city will be made either today or tomorrow by the imperial council. Los Angeles, San Francisco, Philadelphia, Denver and Milwaukee are mentioned among the contenders tho the last two may withdraw to enter a bid for the 1926 convention.

In the selection of imperial outer guard today, James E. Chandler, of Kansas City, imperial deputy potentate, ascends to the highest office in the Shrine while Conrad V. Dykeman, Kismet Temple, Brooklyn, retires as imperial potentate.

James E. Burger, imperial chief rabban, Denver, becomes imperial deputy potentate and the following officers move ahead:

David W. Grosland, imperial assistant rabban, Montgomery, Ala. Clarence M. Dunbar, imperial high

priest and prophet, Providence, R. I. Williams S. Brown, imperial treasurer, Pittsburgh, Pa.,

Benjamin W. Rowell, imperial recorder, Boston, Mass. Frank C. Jones, imperial oriental

guide, Houston, Tex. Leo V. Youngworth, imperial first ceremonial master, Rochester, N. Y. Thomas J. Houston, imperial

marshal, Chicago, Ills. Earl C. Mills, imperial captain of guards, Des Moines, Ia.

Cliffor Ireland, imperial outer guard, Peoria, Ills.

# ERINERS BAND OF 500 PIECES LED

Throng of Musicians sheard by 50,000 at Kansas City.

ther International News Service.

SAS CITY, June 4.—Lieut. ho nder John Philip Sousa, band eir extraordinary, directed an up linary assemblage of musilay day for the entertainment of s and thousands of visitors at nip ional convention here.

We feature on the second day's and n, every piece of music here tha convention-more than 2500 pett ents—were assembled in one largest concerts he has ever

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25,000 to Parade. dedht's procession will surpass held yesterday for the escort to CImperial Fotentate, as every n Svisitor in the city is expected rof in the line of march. It is coted that more than 25,000 members will participate.

James E. Chandler, Ararat Temple, Kansas City, was elected imperial potentate of all Shrinedom today at the national convention here. Chandler succeeds Conrad V Dykeman, Kismet Temple, Brook-

Four ballots for the office of outer guard had been taken without results. Seven candidates are in the

The race is said to be a three-cornered one between Dana S. Williams,

Kora Temple, Lewiston, Me.; John B. Sebrell, Khedive Temple, Norfolk, Va., and Leonard P. Stewart, Almas Temple, Washington, D. C. Selection of the 1925 convention

city will be made today or tomorrow by the Imperial Council. Los Angeles, San Francisco, Philadelphia, Denver and Milwaukee are mentioned among the contenders, although the last two may withdraw to enter a bid for the 1926 conven-

### Official Changes. In the selection of Imperial Outer

Guard today, James E. Chandler of Kansas City, Imperial Deputy Potentate, ascends to the highest office in the Shrine, while Conrad V. Dykeman, Kismet Temple, Brooklyn, retires as Imperial Potentate.

James E. Burger, Imperial Rabban of Denver, becomes Imperial Deputy Potentate and the following officers move ahead: David W. Crosland, Imperial Assistant Rabban, Montgomery, Ala.; Clarence M. Dunbar, Imperial High Priest and Prophet, Providence, R. I.; William S. Brown, Imperial Treasurer, Pittsburgh, Pa.; Benjamin W. Roswell, e Imperial Recorder, Boston; Frank C. Jones, Imperial Orinetal Guide, Houston, Tex.; Leo V. Youngworth, Imperial First Ceremonial Master, Rochester, N. Y.; Thomas J. Houston, Imperial Marshal, Chicago; Earl C. Mills, Imperial Captain of Guards, Des Moines, Iowa, and Clifford Ireland, Imperial Outer Guard, Peoria,

# John Philip Sousa Bears Up Bravely Under Ton of Gold Lace

(By United News to The Morning Telegraph.) CLEVELAND, June 10.

As John Philip Sousa, the bandmaster, wearing enough gold lace to bow the knees and break the insteps of a man less nobly constructed, lashed about him with his baton like a gentlemen disciplining his wife with a chair-leg, the Republican National Convention of 1924 stirred feebly for a moment and breathed against the mirror. against the mirror.

against the mirror.

It moved, it blinked; one seemed to sense a thrill of life among the gents.

Under the blows of the miestro's intimidating wand, the wash-boiler horn bawled thunderous notes and mingled its huge voice with the shrill squee-squee of the piccolas and fifes as S usa drove

them to the thumping climax of his grand old march, "The Stars and Stripes For-

But the trouble with Sousa's composition was that he didn't write enough of it and it ran out in five minutes, after which the Republican National Convention of 1924 rolled over, leaving a call for 1.30, when the ushers gently passed through the dormitory, arousing the delegates and such few spectators as had remained through the session, so that the chambermaids could tidy up the place for to-morrow's nap.

A trained nurse, all in white, employed to attend to any one who might be overcome by the excitement of a Presidential nomination, kept silent vigil in the west section of the gallery alone, with a hundred seats to choose from.

Will be amono ... John Philip Sousa, famous composer and conductor, will lead the Cleveland Concert band Sunday afternoon in Wade park for one number, his newest march, "Angle of and Honorable Artillery."

# John Philip Sousa's Band Will Give Concert June 26

John Philip Sousa, the famous bandmaster and his band will give a concert in Knights of Columbus auditorium, Thursday evening, June 26. This famous musical organization will appear here under the management of Thomas A. Boyle of Rutland and will come here by special train from Rutland, where they will play a matinee performance on the same thay. Glens Falls folks will doubtless be delighted



John Philip Sousa

to learn that Sousa and his band will spear here for an evening performance as in former years only a matinee performance has been staged in this city. The following clipping appeared in Monday's issue of the New York Telegraph:

Lieutenant Commander John Philip Sousa, the famous bandmaster, will conduct a brass band of 5,000 to 6,000 pieces in Kansas City, Missouri, today. This tremendous organization will be composed of Shrine bands from all sections of the United States assembled for the annual national convention of the Shriners.

The "bandstand" will be the playing field of the American Association baseball club. The concert to be given today is the result of the experiment tried a year ago in Washington, at the annual Shrine convention, where Sousa conducted a Shrine band of 6,800 pieces, and it is possible that the band which he will direct today will be as large as that of a year ago. One

of the selections to be played will be "Nobles of the Mystic Shrine," a march that Sousa wrote a year ago for all Shriners of America.

From Kansas City Sousa will go to Cleveland, where next Tuesday, June 10, he will conduct the band at the opening session of the Republican National convention. He will then return to New York to direct the rehearsals of his own organization, which will begin a twenty-one weeks' tour on June 21, with two concerts on the estate of Pierre du Pont, near Wilmington, Delaware.

Mr. wer

# SOUSA TO LEAD Band of 3,500

By W. F. SULLIVAN, International News Service Staff Correspondent,

KANSAS CITY—Dieut. Commander John Philip Sousa, band master extraordinary, will direct a huge assemblage of musicians today for the entertainment of Shriners and thousands of visitors at the national convention here.

As a feature on the second day's program, every band piece here for the contention—more than 3,500 instruments, including the big band of Tripoli temple, Milwaukee—will be assembled in one of the largest concerts Sousa has even directed.

certs Sousa has ever directed.

Selection of the 1925 convention city will be made either today or tomorrow by the imperial council. Los Angeles, San Francisco, Philadelphia, Denver and Milwaukee are mentioned among the contenders, although the last two mal withdraw to enter a bid for the 1926 convention.

# SOUSA TO DIRECT BAND

The first music the convention willhear will be "The Ancient and Honorable Artillery," a heroic march, by John Philip Sousa, It will be played by the official music making group for the convention—the Cleveland Concert band—with Sousa directing. The great bandmaster is making a special journey to Cleveland for this rendition. The regular conductor, Walter Logan, will surrender the baton to the noted musical interpreter for this number, which will be played tomorrow at 10

# SOUSA HERE IN SEPTEMBER



City, Mo., John Philip Sousa conducted a band of over 6,000 pieces, which is the largest band ever massed together under one leader in the United States. The event was in accordance with the Mystic Shrine ritual in that city. At only one other time has so large a band been conducted by this great leader and that was at the

convention at Washington last year,
This noted leader is celebrating his
70th birthday anniversary this season, making him the oldest and
most nationally-known musician of
all times. During the season, which
will start on June 21, Sousa will appear in New Haven, at Woolsey hall,
This appearance will be of much interest to local patrons as the Shrine
band will play with Sousa on his appearance, in this city. Sousa's date
in New Haven is in September.

# SOUSA TALKS OF MUSIC AND RADIO

Here to Lead Band at Convention Opening, He Discusses Broadcasting.

Lieutenant-Commander John Philip Sousa doesn't care a rap about national political conventions, but he does like Cleveland and the Public hall.

That's why he's here to lead the Cleveland Concert band at the opening of the Republican national convention tomorrow at the invitation of John F. Royal, manager of B. F. Keith's Palace theater.

Sousa won't have stage fright when he gets up to do his bit in the great show of American politics, because he has played before record breaking crowds in Public hall before and once in Glasgow, Scotland, 143,000 people attended one of his open air concerts.

open air concerts.

Sousa has been coming to Cleveland to play for over thirty years. He never before has attended a national convention, and he's only going to stay long enough at this one to lead the band.

# Will Lead Three Selections.

He said yesteerday he expected to lead three pieces, his "Stars and Stripes Forever," the "Star Spangled Banner," and his latest march, "Ancient and Honorable Artillery."

The last piece, he explained, doesn't refer to any ordinary artillery, but was written for the Ancient and Honorable Artillery of Boston, which was organized 230 years ago. The march is built around the tune of "Auld Lang Syne," the company song, he

Sousa was a close friend of Victor Herbert, who died recently, and with whom he went to Washington to protest against a bill that would take the copyright protection from songs broadest by radio

broadcast by radio.

"Herbert told me he got sick of some of his own songs because he heard them over the radio so often," Sousa said, "and it's a pretty bad situation when a composer gets sick of his own music. I never release any of my music for broadcasting because radio kills it."

1/2 and sind

2000 IN SHRINE BAND
KANSAS CITY, June 4.— John
Philip Sousa conducted a 2000-piece

band here today before a crowd of

50,000 at the national Shrine convention.

# NEW MARCH BY SOUSA FEATURE AT LONGWOOD

# When Concert is Held June 21 for Benefit of Boy Scouts.

"The Ancient and Honorable Artillery Company," a march dedicated to the famous Boston military company established in America in 1638, and active in England a century earlier, is the new annual march to be played during this season by Sousa's Band which will visit Longwood, the estate of Pierre S. du Pont, June 11.

Mr. du Pont is defraying the expenses of the band, but the Boy Scouts of this city and West Chester will benefit by the sale of tickets. There will be two concerts, one in the afternoon, the other in the evening.

During this season's tour, Sousa, the march king, will celebrate his 70th birthday. He will incorporate into his new march a strain, not of his own creation, and "Auld Lang Syne," the old song of the Ancient and Honorable Artillerymen, will sing through the new march tune.

"Looking Upward," is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on a tour. For the annual humoresque, which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do on Sunday, Mary?" from the musical comedy, "Poppy."

Two new expressions of the Sousa musical genius are included in the program this season. The first is a Sousa foxtrot, entitled "Peaches and Cream." The other novelty will be "Music of the Minute." Sousa's comment on modern syncopation. The Strauss "Don Juan" tone poem will be presented for the first time by a band. The Tannhauser overture will be one of the heavy numbers offered.

Specialties at Olympic Park.

In full swing is the summer season at Olympic, Park, where Manager Guenther has provided many diversions for those seeking amusement in the open.

Next Thursday he will be particularly busy in helping to entertain the children of the orphanages in Newark and neighborhood who will visit the park as guests of the New Jersey Automobile and Motor Club. The preparations which are being made for the entertainment of the youngsters assure them happy hours.

The specialty performers engaged for the coming week include De Phil and De Phil in various feats on the high wire; the Sterretts, accompanied by

their ponies, dogs and monkeys, and Van Norman, a daring bleyelist, whose act includes a leap through space.

The concerts to be given by John Philip Sousa and his band Sunday afternoon and night. June 22, will take place in the pavilion devoted to dancing, for which Baudistel's orchestra supplies the music.

Olympic.

Lieut. Com. John Philip Sousa and his famous band will come to Olympic Park on Sunday, June 22. This is the thirty-second consecutive season of this organization and during this tour the famous band-leader will celebrate his seventieth birthday.

The Sousa programs this year will be more varied than ever before. Always the programs contained two elements of substance and novelty. This season the musical fare will range from the Straus tone-poem, "Don Juan" to a characteristic Sousa interpretation of the latest syncopation. In between the two extreme are a Sousa suite, a new Sousa march, a Sousa fox-trot—the first he has written—and the annual Sousa humoresque.

Sousa's Band this season, as for several years past, will consist of more than 100 musicians and soloists. The soloists, for the most part, favorites of other seasons, will include Majorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist and John Carr, clarinetist.

An Unusual Concert

A massed chorus of 154 voices, a military band of seventy-five pieces, and a mighty pipe organ, joined one evening recently with a number of eminent musicians in presenting a unique concert of American music in the Grand Court of the Wanamaker Store, Philadelphia, before an audience of nine thousand assembled in honor of Music Week. An address by Leopold Stokowski, conductor of the Philadelphia Orchestra; John Philip Sousa, the great band master with his baton, and the brilliant voice of Marie Sundelius, soprano from the Metropolitan Opera, were features of the event, which was perhaps the first time a great organ and a military band had joined together to present a program illustrating the modern tendencies in American music.

Everyone interested in music has been aware of the new influences in this art which are at work today. The ultra modern school of European composers, such as Stravinsky, Bela-Bartok, Schoenberg and others has been presented with increasing frequency in our orchestral and chamber music programs during the past several seasons, arousing various emotions in the hearts of the audience. The program presented in the Wanamaker Grand Court illustrated the development of syncopation from the early ragtime period and presented in artistic frames the bewitching tone colors of the modern band.

This experiment in the Wanamaker Grand Court may

This experiment in the Wanamaker Grand Court may perhaps be said to be the next step in the new phase of modern American-made music from the folk songs of Stephen Foster, such as Swanee River, the ever popular Dixie, Indian Tribal melodies developed in symphonic form by Preston Ware Orem, a Philadelphia composer; a number of well-known popular tunes in modern symphonic jazz idioms, Clarence K. Bawden's suite based on Old Folks at Home (played by the composer on the great organ) excerpts from John Alden Carpenter's Krazy Kat—pantomime music; Marie Sundelius's singing of American composers' songs and closing with the brilliant performance by a massed chorus, with Marie Sundelius, soloist, of John Philip Sousa's latest work, The Last Crusade, under the baton of the great band master himself.

Leopold Stokowski, preceding his introduction of John Philip Sousa to the audience, gave a delightful talk on American music and touched upon the significance of negro, Indian melodies, folk songs and modern jazz

JOHN PHILIP SOUSA.

Manager Boyle Will Present Famous Leader and His Band at Glens Falls, Thursday Night, June 26.

Syncopation has been added to the Sousa programs, the march king having written "Music of the Minute," introducing a dozen jazz tunes for his thirty-second annual tour. Modern music, otherwise syncopation, will take its place in the Sousa programs for the first time this season when the march king goes on his thirty.



second annual tour at the head of the famous band which bears his name. "Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagerian work had been sung in the Metropolitan Opera House in New York, and now I am glad to present an essentially American music form in my programs."
"I do not see any reason for believ-

"I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music,

and the melodic, rhythmic qualities of the better syncopated music\_have an emotional appeal lacking in the older intellectual forms."

The Sousa syncopation will be awaited with interest, because the Sousa organization will be the largest which ever has interpreted syncopated music. Most jazz bands or orchestras consist of ten or twelve pieces. Sousa has about one hundred musicians. The result will be a more balanced rendition, better tonal qualities, and a heightened impression of

melody and rhythm.

In addition to his syncopation, Sousa this season for the first time will present a foxtrot of his own compositon. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two-steps. Tickets for Sousa and his band may be secured at Braydon and Chapman's music store, Glens Falls,

N. Y. Mail orders now.

# THE MARCH KING



JOHN PHILIP SOUSA. [White Photo.]

This is a reproduction of the latest portrait of Licut. Commander Sousa, who will celebrate his seventieth anniversary next fall by making a tour with his concert band. The original is a painting by Paul Stahr, which has been presented to the United States navy department.

### and holidays. OUSA AND HIS BAND BEGIN TOUR AT WILMINGTON, DEL.

SPECIAL DISPATCH TO THE GLOBE-DEMOCRAT. WILMINGTON, DEL., June 22. -Lieut, Com. John Philip Sousa began his thirty-second season as conductor of Sousa's Band last night with two concerts at Longwood, the mag-nificent country seat of Col. Pierre Dupont near Wilmington, after which the leader and his eighty men departed on the first leg of their twenty-one weeks' tour, which will take them through the Central and Southwestern states and bring them

to St. Louis on the night of the national election, Tuesday, Nov. 4.

While one of the concerts at Longwood was in the nature of a private sl affair with numerous invited guests, M the other was listened to by an au-dience of 6000 persons and thus partook of the nature of an early summer festival.

Sousa's programs were in his best vein. His "first time" selections were his jazz fantasy, "Music of the Minute," Sousa's new marches Minute," Sousa's new marches,
"Ancient and Honorable Artillery,
Company" and "Power and Glory,"
The novel dance number "Peaches
and Cream" was given a most and Cream" was given a most hearty reception. A new Sousa Hu-moresque and the rendition of Rich-ard Strauss' "Don Juan" Fantasia were greatly appreciated.

The Sousa Band this season contains more soloists than ever before and the prospects for a remarkably successful season are most promis-

# Sousa's Band At Armory Friday Night | Sousa Concert Program

ple Plan Reporter

Leader Wrote Words for Most Famous March in the World, "Stars and Stripes Forever."



# SOUSA LUNCHEON GUEST.

Patchogue L. I., June 23 .- John Philip Sousa was the guest of honor here yesterday at a luncheon given in Roe's Hotel by the Patchogue Round Table Club, In return for the members' hospitality, Mr. Sousa entertained them with tales of some of his experiences in European countries, spoofed the members a bit, including Justice Walter H. Jaycox. and proved to everybody that he could entertain on the strength of his personality as well as on his ability as a musician. Sousa and his band appeared yesterday afternoon and evening in Ward & Glynne's Patchogue Theater.

# TICKET SALE FOR SOUSA CONCERT

# Famous Band Leader and Musicians Play June 29

The advance ticket sale and reser-vation of seats for the concert of John vation of seats for the concert of John Philip Sousa and his band, to be held in Knights of Columbus auditorium Thursday evening, June 26, will begin today in the Braydon and Chapman music store, and the public is urged to make early reservation in order to have a choice.

The humor, and the dignity, the deleter and the vigor of Sousa's interpretations of his musical numbers, carry his audiences into another realm

terpretations of his musical numbers, cally his audiences into another realm from which they are loathe to return when the program ends. It is not strange that Sousa's Band plays to the largest audiences the musical model has become. world has known. He does that which no other musician has been able to accomplish. In the same concert he brings to the appreciation and enjoyment of the masses classical music, and, by adding a twinkle of humor with a dash of dignity to popular music and even to jazz he makes the popular syncopation acceptable to the trained registers. trained musicians in his audience. His compositions are largely of military characteristic, and he has written many of the world's most famous

Lieut.-Com. John Philip Sousa, who always will be remembered as the man who has written march tunes for man who has written march tunes for the armed forces of virtually every nation on earth, has written his new march for the season of 1924 for the oldest American military organization, The Ancient and Honorable Artillery Company, of Massachusetts. This company has maintained an uninter-runted existence almost from the first rupted existence almost from the first days of the colonies, has been without an official march since its foundation, and at the recent request of Governor Channing H. Cox of Massachusetts, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston, during the thirty-second annual tour of the Sousa organization.

man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march.

But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"-or the second for that matter and few people know that words ever were writte for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone. Sousa and his band will be at the Armory Friday, under the auspices of the 102d Ammunition Train.

As everybody knows, Lieut. Com John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner on which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know s that Sousa at the same time wrote

It goes without saying that every a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as the finest singing organizations of any kind in America.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes Forever," of course lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the 28 years since it was first performed, Sousa has never been able to leave it out of his programs. Here, merely as a matter of record are the original words, as set down by Mr. Sousa: Hurrah for the Flag of the Free!

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

It waves forever!

# a Splendid Arrangement

A highly interesting program has been arranged for the concert of Sousa and his band at the Rialto theatre, Amsterdam, next Tuesday night, and one of greater variety it would be difficult to imagine. In fact, Sousa intends to have everybody in the audience enjoy his band and has given us one of his best arrangements. Here it is:

Overture, "My Old Stable Jacket" Full Band. Bilton

Cornet solo, "La Favorita". Hartman John Dolan. Suite, "Looking Upwards"....Sousa

Full Band. Soprano solo, Polonaise from "Mignon" ...... Thomas Miss Marjorie Moody. Symphonic poem, "Don Juan" ...

Full Band. Fantasia, "Music of the Minute" (new) ..... Sousa

Full Band. Xylophone solo, "Liebesfreud" ... Howard Goulden. Kreisler

March, "Ancient and Honorable Artillery" (new) ....... Sousa Full Band.

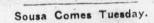
Harp solo, Fantasia ..... Alvares Miss Winifred Bambrick. Mountain Dances ..... Orem Full Band.

The encores of the evening will be selected from Sousa's compositions and popular numbers.

The seat sale for this big musical event is being held at the box office of the Rialto theatre, where phone orders will be accepted and the tickets held until called for, this in order to accommodate out-oftown patronage.

Sousa's 32nd Tour. Lieutepant Commander John Philip Sousa assembled his big band stage of the Globe Theatre, New York, last Wednesday to betour, which will start this week in New Jersey. Sousa's season will consist of 21 weeks and will end with two concerts in New York, one at the Academy of Music and another at the Metropolitan Opera

Sousa will celebrate his 70th birthday during his present tour. The organization this season will consist of 102 bandsmen and soloist.



John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources of producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequaled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Souse and his band, numbering 80 players, will be here Tuesday night at the Rialto theatre and will be greeted by a large audience. The seat sale is being held at the theatre box

in his thirty-second annual tour will direct his band of 100 musicians at the Ocean Grove Auditorium Saturday, June 28.

Lieut. Commander John Philip Sousa

Coming With Sousa's Band



Miss Majorie Moody, soprano soloist, who will be here with Sousa's Band at armory on June 27th.

# IS PLAYED FOR HIM

The outstanding feature of Philadelphia's Music Week Festivities was the reception to John Philip Sousa, bandmaster and composer, in the John Wanamaker store. At the reception Sousa and hundreds of Philadelphians heard produced the composer's latest work a cantate, "The Last Crusade." It is a majestic work, in Sousa's finest spirit.

It was admirably presented in the Grand Court of the Store by a military band, augmented by the great Wanamaker pipe organ and a large chorus supporting Marie Sundelius, soprano of the Metropolitan Opera company.

Prior to the presentation of the Cantata, Sousa was the principal guest at a dinner in the restaurant of the store, which occupies practically the entire top floor of the building.

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra described Sousa's music as representing the real spirit of America in a dignified and intellectual man-

The affair was Rodman Wanamaker's contribution to Music Week.

fort of his ever growing patronage for the Rialto theatre, in all probability his greatest effort is the engagement of the famous John military company in America—the

Sousa and mager Hutcheon pattering feet which for three decades have stepped to the strains Appreciated by Local Public of the Sousa marches, Mr. Sousa While Manager Hutcheon of the has written a fox trot, entitled "Peaches and Cream," and the first Rialto theatre has done much for dance composition of that kind the pleasure, enjoyment and com- which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest



Miss Marjorie Moody, Soprano With Sousa Band.

tended by an overflowing audience. King Henry VIII. The concert, in every way, will In addition to his syncopated prove to be the most successful music, Sousa will present his usual event of its kind of late years in review of the song hits of the past this territory and the coming of New York season in his annual the organization has aroused immense enthusiasm. The seat sale humoresque will find its principal will open next Tuesday morning, theme in "What Do You Do On and for those who cannot attend Sunday, Mary?" from "Poppy" as it the sale in person, mail and phone did last year in "Mr. Gallagherorders will be given prompt and Mr. Shean" from the "Follies," and careful attention.

As an additional challenge to the The Silver Lining," from "Sally."

Honor Conductor Sousa

Philip Sousa and his equally fam- | Ancient and Honorable Artillery ous band of eighty musicians, for Company, of Boston, Mass., which appearance at the theatre, Tues- has maintained a continual exisday evening, June 24. This great tence since 1638 when it was event is anticipated by Amsterdam chartered by Governor Winthrop, music lovers in no uncertain way, and which has existed in England and the event is expected to be at- since 1537 under a charter from

the previous season in "Look For

Sousa Ready for 32d Season, at the Playhouse Matinee, June 26, Seats on Sale To-

Lieut. Com. John Philip Sousa has assembled his big band for his thirtysecond annual tour, which began on 1 Saturday last with two concerts which were given at Longwood, the estate of Pierre duPont, near Wilmington, Del. Sousa's season will consist of twenty-one weeks, and will end with two concerts in Greater New York on Sunday, November 16, a matinee being given at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House. Sousa will celebrate his seventieth birthday dur-

ing his present tour. The Sousa organization this season will consist of 100 bandsmen and soloists, and the famous bandmaster will add jazz to his programs for the first time. A thirty minutes' program of jazz music will be played, and Sousa has written a jazz number entitled, "Music of the Minute," a medley of current jazz tunes. As usual there will be two new Sousa marches, "Ancient and Honorable Artillery," written at the request of Governor Channing H. Cox, of Massachusetts, for the famous Boston military company, and "Power and Glory." Other new Sousa compositions and arrangements will include his annual humoresque, this year based upon "What do you Do on Sunday, Mary?" his new suite, "Looking Upward," and his new dance number "Peaches and Cream." most pretentious classical number will be the Richard Strauss tone-poem, "Don Juan." Sale of seats opens to-day 10 o'clock, prices \$1.10 and \$1.65. Phone Rutland 643-W .- Adv

# AT AMSTERDAM

# Splendid Program Arranged For Rialto Theatre Appearance Next Tuesday Night.

A highly interesting program has been ararnged for the concert of Sousa and his band at the Rialto theatre, Amsterdam, next Tuesday night, and one of greater variety it would be difficut to imagine. In fact Sousa intends to have everybody in the audience enjoy his band and has given us one of his best arrangements. Here is it:-Overture, 'My Old Stable Jacket" ... ..... Bilton

Full Band Cornet solo, "La Favorita" ..... Hartman John Dolan Suite, Looking Upwards ..... Sousa Full Band Soprano solo, "Polonaise" from "Mig-

Symphonic poem, "Don Juan" ..... Full Band

Fantasia, "Music of the Minute" (new) Full Band Xylophone solo, "Liebesfroud" ..... ..... Kreisler

Howard Goulden March, "Ancient and Honorable Artillery' (new) ..... Sousa Full Band Harp solo, Fantasia ...... Alvares Miss Winifred Bambrick

Mountain Dances ..... Orem Full Band The encores of the evening will be selected from Sousa's compositions

and popular numbers. The seat sale for this big musical event is being held at the box office of the Rialto theatre where phone orders will be accepted and the tickets held until called for, this is in order to accomodate out of town patronage.

# Sousa's Program for **Amsterdam Concert** Has Splendid Numbers

chester lives 11

BAND AT "LONGWOOD"

Today at "Longwood," Kennett Square, Commander John Philipsousa and his famous band are to give a concert, assisted by Miss Marjorie Moody, soprano; John Do-lan, cornet; Howard Goulden, Xylo-phone; Joseph DeLuca, Euphonium. An afternoon and evening program has been planned so that those who

has been planned so that those who are unable to attend the matinee performance may have an opportunity of hearing the concert in the

evening.

The program will include cornet solos by John Dolan; Scotch, Irish and Kentucky, "The Cordials" by Sousa and his band; Soprano Solo by Miss Marjorie Moody; Piccolo solo by John W. Bell; trombone solo, by John Schueler and selections by the band.

Following a short intermission the numbers will include Xylophone solo by Howard Goulden; Euphonium

solo, by Joseph DeLuca.

MARKE ALVALMAN WALLA MAKA

SOUSA AND HIS

A highly interesting program has been arranged for the concert of Sousa and his band at the Rialto Theatre, Amsterdam, Tuesday night, and one of greater variety it would be difficult to imagine. In fact Sousa intends to have everybody in the audience enjoy his band and has given us one of his best 

Cornet Solo--"La Favorite" ....

John Dolan Suite-Looking Upwards ... Sousa Full Band 

Symphonic Poem-"Don Juan"... Full Band Fantasia-"Music of the Minute"

(New) ..... Sousa Xylophone Solo-"Liebesfreud" ... Howard Gouldon March-"Ancient and Honorable

Artillery" (New) ...... Sousa Full Band Harp Solo-Fantasia .. 6.. Alvares

Miss Winifred Bambrick Mountain Dances ..... Orem
Full Band

# terdam Rotarians to

In order to do hopor to Lieut .-Com. John Philip Sousa, on his visit to this city next Tuesday evening, the Amsterdam Rotary club will tender him a banquet at the Barnes hotel at 6 o'clock, this event taking the place of the usual weekly luncheon of the club on Wednesday. Among the many organizations of which Sousa is a member, he highly appreciates his membership in the Rotary club, and this organization has made him an honorary member. During the banquet he will be one of the speakers and this means that the club members will have a treat that they will long remember, for Sousa is not only a witty speaker, but he has an inexhaustible fund of experience to draw from. The supper will immediately precede the concert of Sousa and his band at the Rialto theatre.

Few men are there who are members of more organizations, and in a majority of these he also holds honorary membership. He is a member of almost all the Masonic bodies; he is a Shriner and always is called on to lead the massed bands at the annual conventions of that body; he is an Elk; he holds military and naval memberships galore, and he has had so many honors given to him that it is difficult to keep track of them. The Amsterdam Rotarians not only do a graceful thing in giving him honor on his visit to this city, but will enjoy a speaker who is one of the most prominent men of the times.

Versatile · Sousa Has Written More Different Kinds of Music Than

THE world at large knows Lieutenant-Commander John Philip Sousa, who will appear with his

Any Other American.



band at Olympic park Sunday, as the composer of the greatest

AMUSEMENTS

known, and as the director of the band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American com-

if one writes to Sousa's publisher for a catalogue of Sousa compostions, he will receive a list almost 100 successful, wideselling marches, topped of course "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa march, The Ancient and Honorable Artillery Company," which will be dedicated this season to the fameus Boston military organiza-

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Leoking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," Dwellers of the Western World," and others, a total list of about 20 some compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician.

TWO new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa fox trot, "Peaches and Cream," watch will not be published until after the beginning of Sousa's season, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently per-formed for the first time in Philadelphia at the Philadelphia music week exposition by the Wana-maker orchestra and a choir of

AMUSEMENTS

# Years of Triumphs For Leader Sousa In Musical World

Admirers of the great band leader John Philip Sousa, who will bring his band to Glens Falls Thursday evening, June 26, no doubt bring to mind with no little satisfaction the fact that the great leader has seen years of triumphs in the musical world and has earned his title of "March King" by a succession of accomplishments with which few other musicians can be credited.

He was born in Washington, D. C., and began his study of music at an early age. He was a teacher of music at the age of 15 and a conductor at the age of 17. One of his first successes was his position as one of the first violinists in the orchestra of Jacques Offenbach. In 1880 he became band leader for the United States Marine Corps and later organized his own band, which toured Europe in 1900, 1901, 1903 and 1905, making a world tour in 1910 and 1911. He has been decorated by the Victorian Order of England, the Palms of the Academy, and Officer of Public Instruction recognition of France; and holds the Grand Diploma of Honor from the

Academy of Hainut, Belgium. Sousa's compositions have been numerous and always well received, his most successful being marches. Of Sousa's compositions have been his music Leopold Stokowski, conductor of the Philadelphia Symphony orchestra, says "Sousa's music represents the real spirit of America in a dignified

and intellectual manner." Tickets for this concert will be sold in the Braydon and Chapman music store beginning Saturday.

Lieut. Commr. John Philip Sousa began his annual tour yesterday, with two concerts at Longwood, the estate of Pierre du Pont, near Wilmington, Del. The Sousa organization this season will consist of 100 bandsmen and soloists, and the famous conductor will for the first time add jazz music to his programs, having composed a number called "Music of the Minute," which is a medley of the current jazz tunes. Sousa's season will cover 21 weeks, and will end with two concerts in Greater New York on Sunday, November 16, a matinee at the Academy of Music, in Brooklyn, and an evening concert at the Manhattan Opera House. Sousa will celebrate his 70th birthday during this tour.

Olympic

As a challenge to the pattering feet which for three decades have stepped to the strains of the Souga Lieutenant Commander John Philip Sousa, tamous baud-master who will be with his band at the Olympic Park Sunday, has written a foxtrot, entitled "Peaches and Cream," the first composition of the kind he has written.

Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America-the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1639 when it was chartered by Governor Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII.

Sousa's decision to include syncopated music this season came as a result of the many requests which he received last season for a representation in his program of the new, modern music, translated into the

language.

# Sousa's Latest Portrait

Famous Leader Will Direct His Band In Concert At Armory on Friday Next



Paul Stahr, young artist who paint | quarter of a century as the world's ed the first poster issued by the U.S. Government during the World War, has painted the portrait of Lieutenant-Commander John Philip Sousa, naval training station, where he orthe famous bandmaster, for presenta- ganized and directed a band of 1,800 tion to the U. S. Navy Department. pieces. Sousa will personally direct Sousa began his career as director of his famous band in its cancert at the U. S. Marine Band, and after a the Armory next Friday night.

greatest band leader he re-entered the service at the beginning of the World War to diret the navy's musical activities at the Great Lakes

# of show here SOUSA'S BAND TO BE HEARD IN CONCERTS AT OLYMPIC TOMORROW

When Lieutenant Commander John Philip Sousa and his noted band appeared at Olympic Park a year ago, so large were the audiences hearing their concerts that the record of attendance by the entertainers appearing on the at the park was broken. With favorable weather conditions, the concerts to tomorrow afternoon and night undoultedly will attract equally large crowds. To facilitate the handling of the expected throngs Manager Guenther has installed three new life, installed three new large for the sale of tickets and t has doubled the space in the grounds for parking automobiles.

Conductor Sousa will present differ-

ent programs afternoon and night. The musical offerings will include a number of his own creations and such noted symphonic compositions as Richard Strauss's tone poem "Don Juan" and Sibelius's "Finlandia," which figure frequently in the concerts emwhich ploying the finer orchestras abroad and in this country. In responding to enpopular of the Sousa marches.

vocal soloist will be Miss Marjorie Moody, soprano.

The intermissions in both concerts will be long enough to permit the audiences to witness the performances Jessie Lee Nichols and her posing horse and dogs. James and Jessie Burns will show their skill in per-

The programs made up of selections from the late Victor Herbert's works and presented at the concerts given by Baudistel's Orchestra last Sunday so pleased the audiences that Manager Guenther has arranged for a "Stephen C. Foster Day" at the park a week from tomorrow. Only Foster's melodical will be heard at the park and the park at dies will be heard at the concerts and the audiences will be invited to join in singing some of his songs under the direction of a leader who has had a good deal of experience in community singing.

MUSICAL COURIER

June 26, 1924

# Sousa Opens His Season Before 12,000

Wilmington, Del., June 21 (by telegram).-Lieutenant Commander John Philip Sousa began his thirty-second season as conductor of Sousa's Band with two concerts at Longwood, the estate of Pierre Dupont, near Wilm.agton, today The concerts were attended by audiences of 6,000 persons, who heard the first public rendition of Sousa's Jazz Fantasy, Music of the Minute, new Sousa marches (Ancient and Honorable Artillery Company and Power and Glory), as well as Sousa's dance number, Peaches and Cream, Sousa's Humoresque and Sousa's rendition of Richard Strauss' poem, Don Juan. The Sousa organization, with eighty musicians and soloists, is opening a concert tour of twenty-one weeks which has never been duplicated.

# Sundelius Sings Sousa Song for First Time

On "Sousa Night," the recent musical event in honor of America's great bandmaster and composer, given in the Grand Court at Wanamaker's in Philadelphia, Marie Sundelius sang for the first time a new song of Sousa's called A Serenade in Seville, which was dedicated to her. The words are by James Francis Cooke and the song is being published by Theodore Presser. The popular Metropolitan soprano also sang the soprano part in Sousa's Last Crusade. with Sousa himself conducting.



SOUSA LEADS SHRINERS' MARCH-John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Ledge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings. (Int'l Newsreel)

Ocean Grove Prepares For Sousa Concerts

Special Dispatch to THE SUN.
OCEAN GROVE, N. J., June 21.—Vaca-R tionists at North Jersey coast resorts of are awaiting with eagerness the appearance of Lieutenant-Commander John Philip Sousa and his famed band at the Auditorium Saturday, June 28. It is the first of the headliners of the Auditorium entertainment program and, as usual, is

expected to crowd the great tabernacle.

Sousa and his band will be heard twice, playing in the afternoon and again in the evening. Hotel and house proprietors are planning for the entertainment of caracity houses over the July 4 holidays. There will be a patriotic celebration at the Auditorium, with Juoge Howard B. Wells of Burlington, N. J., as the principal speaker.

The entertainment program has been completed and the schedule of preachers for the Auditorium services arranged. Bishop W. L. McDowell will preach at the morning service to-morrow, and in the evening the Rev. L. E. Foster will be heard. The largest Auditorium services of the season are expected Sunday, June 29, when the Rev. Clarence E. McCartney of Philadelphia, Moderator of the General Assembly of the Presbyterian Church, preaches at the morning and

# SOUSA'S NEW WORK IS PLAYED FOR HIM

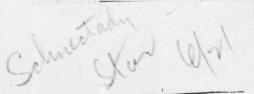
delphia's Music Week Festivities over of comic operas Sousa, bandmaster and composer, in his country. the John Wanamaker store. At the reception Sousa and hundreds of eserved under Presidents Hayes, Gar-Philadelphians heard produced the eld, Arthur, Cleveland, Harrison, Mccomposer's latest work a cantate, "The Last Crusade." It is a majestic work, in Sousa's finest spirit.

It was admirably presented in the Grand Court of the Store by a military band, augmented by the great Wanamaker pipe organ and a large chorus supporting Marie Sundelius, soprano of the Metropolitan Opera company.

Prior to the presentation of the Cantata, Sousa was the principal guest at a dinner in the restaurant of the store, which occupies practically the entire top floor of the building.

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra described Sousa's music as representing the real spirit of America in a dignified and intellectual man-

The affair was Rodman Wanamaker's contribution to Music Week.



DINNER FOR SIUSA. AMSTERDAM, June 21.—Lieut. Com. John Philip Sousa on his visit to this city next ruesday evening, will be the guest of the Amsterdam Rotary Club at dinner at the Barnes hotel at 6 o'clock, this event taking the place of the usual weekly luncheen of the club on Wednesday.

Sousa's Band to Give Concerts At Olympic Park Next Sunday

Lieutenant Commander John Philip Sousa and his band will give four concerts in the pavilion in Olympic Park next Sunday afternoon and night. The first will begin at 2:30 o'clock and the others at 4:30, 7:45 and 9:45. Miss Marjorie Moody, soprano, will be the vocal soloist, and there will be instrumental solos by different members of the band.

Conductor Sousa is making this year his thirty-first annual and his fourteenth transcontinental tour at the head of his own organization, with which he has been



John Philip Sousa.

lentified since he gave his first concert Plainfield, this state, on September 12, 892, after having directed the perfornances of the United States Marine Band The outstanding feature of Phila- or twelve years. Because of his varied ctivities as a bandmaster and as a comwas the reception to John Philip arches and other works for bands, his ame has become a household word in

> As a member of and later the direclinley and Roosevelt. After America ntered the World War he was comissioned by the late President Wilson serve as lieutenant commander at le Great Lakes Naval Station, where e trained numerous bands for service verseas and at home stations. Though e is nearly seventy years of age he is b well preserved physically and is so oung in heart that his conducting is s notable for energy and spirit today s it was years ago.

The program to be presented during he afternoon will be as follows: hapsody, "The Northern"....Hosmer ornet solo, "Darling, Nellie Grey," Chambers

uite, "People Who Live in Glass Houses".....Sousa
oprano solo, "Depuis de jour,"

Charpentier

one poem, "Finlandia"......Sibelius Coole Solos—

(a) "The Turtle Dove".....Demare
(b) "The Mitten Men".....Sousa

Trombone solo, "O Dry Those
Tears".....Del Riego
Tolk tune, "The Dargason"....Holst

The following program will be pre-

lented at night:

Dverture, "My Old Stable".....Jacket

Cornet solo, "La Favorita"....Hartman

Suite, "Looking Upward".....Sousa

Soprano solo, Polonaise from "Mig-

March, "The Ancient and Honora-. . Sousa flat ...... Deluca "Mountain Dances" ..... Orem

# SOUSA, COMING

Written Greater Number of Classifications Than Any Other American.

The world at large knows Lieut. om. John Philip Sousa as the comoser of the greatest march music he world has known, and as the irector of the finest band that ever as been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Bousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer. Lieut. Com. Sousa and his band will appear at the State Armory on Friday, June 27th.

If one writes to Sousa's publisher for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Soston military organikation.

In the catalogue also will be found 1 list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court,"
"Camera Studies," "Dwellers of the
Western World," and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which vill not be published until after the beginning of Sousa's season, and "The Last Cru: ade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of two hundred voices.

Sousa's band inaugurates its thirtysecond annual tour to-day with two concerts at Longwood, the estate of Pierre du Pont, near Wilmington, Del. For the first time the bandmaster this season will have jazz on nis programs, one of the numbers be ing a jazz medley he wrote himse He also has written two new march



### John Philip Sousa's Band to be Sousa's tour this year begins in Wilin Rutland.

second annual trip around the country Albany, Ala.

mington, Del, on June 21st. He will reach his point farthest to the east at A short tour but a busy one has been Bangor, Me.; his farthest north at Hibarranged for Lieut.-Com. John Philip bing, Minn.; his farthest west at Valley Sousa, who this season makes his thirty- City, N. D., and his farthest south at

at the head of the famous organization The high lights in Sousa's engagewhich bears his name. Sousa's season ments for the season of 1924 will be the this year will consist of twenty-two official dedication of his new march weeks, eleven of which will be spent on "Ancient and Honorable Artillery Comtour, and eleven of which will be spent pany" before that historic organization in Philadelphia, where he has played an in Boston, Mass., on September 21st, annual engagement for the past thirty and the Sousa Birthday Party in New years. That Sousa will hit only the York city on the evening of November high spots this season is indicated by 16 h, when the famous bandmaster will the fact that the total distance which he be honored at a celebration in honor of will travel in the eleven weeks on tour his seventieth birthday. Manager T. A. is in excess of 33,900 miles, whereas he Boyle has booked Sousa and his band traveled only 40,000 miles last season in for matinee in Rutland; and evening at a coast-to-coast tour of about thirty-five Glens Falls, N. Y., on Thursday, June

# SOUSA AND HIS BAND PLAY

that Lieutenant Commander John try those who attend the concerts Philip Sousa and his band will be on will also be helping the Boy Scouts. hundreds of thousands of friends. Wilmington is honored by having the first concerts of the tour, the band leader and his organization opening the tour with concerts afternoon and the tour with concerts afternoon and and Jones' Restaurant. Longwood. Both the concerts will be held in the flower conservatory of Mr. and Mrs. Pierre S. du Pont's estate so that in case a shower should come up, everyone would be protected.

It is due to Mr. and Mrs. du Pont's wish that some worthy organization should profit from the concerts that the Wilmington Council of Boy Scouts will receive the proceeds of all tickets

# Sousa Here

Composer Will Lead His Band at Olympic Park Sunday.

S OUSA and his band will come to Olympic park Sunday-rain or shine—with a program that is extremely interesting. Lieutenant-Commander John Philip Sousa, conductor, has arranged the music with a view to pleasing everyone. Marjorie Moody, soprano, appears as soloist and there are three other soloists with Sousa this year, John Dolan, cornet; J. W. Bell, piccolo and John Schue-

There will be four concerts, the first starting at 2:30 P. M. and the next at 4:30, and the evening performances will be at 7:45 and 9:45. All will be in the dancing pavilion, under cover.

sold in this city, so that in addition AT LONGWOOD TOMORROW to hearing one of the most noted if not the most select organization of mu-Eleven weeks of the twenty-two sicians of their character in the coun-

road this summer will be spent! Members of the Junior League are in Philadelphia, where the famous aiding in the sale of tickets for the bandmaster and his aggregation have Longwood concerts this week and in

L John Philip Sousa and his band come to Olympic park to-morrow. This attraction broke the park record last year, and is expected to repeat that perform-

Three new booths have been installed and three extra ticket sellers will be on hand to take care of the throng. The parking space in the park has been doubled. Starting Monday, the acts at Olympic park will be: Paul De

Valty with his beautiful horse, Wildfire, a high school horse of remarkable intelligence, it is said; Jessie Lee Nichols with a posing white horse and her two dogs, also the mule Red Devil; James and Jessie Burns in a tight and slackwire act, which includes basket and barrel walking

Daredevil Gus Oliver will occupy the open space in the park with his "slide of life," heralded as an unusual thriller, in which he slides from a 75-foot tower with his clothes aflame.

Baudistel's orchestra continues popular in the dancing pavilion, and so popular was Victor Herbert day that Henry A. Guenther has named June 2 as Stephen C. Foster day. Community singing with a leader will be introduced at Olympic park on that occasion.

The swimming pool affords relief for thousands these close days.

# SOUSA CONCER PROCEEDS GO II COMFORT FUNUS

Splendid Program Arranged for Affair At Armory This Friday Night.

Captain John Lubs, commanding the 102nd Ammunition Train, N. Y. N. G., today announced that the profits from the concert which will be given in White Plains Friday night by Lieutenant-Commander John Philip Sousa and his band, will go into the organization funds, and will be used to purchase additional comforts and conveniences for the company during its annual encampment at

That the comfort of the organization during its encampment will be considerably enhanced by the profits from the Sousa concert was indicated yesterday by Captains Lubs. While the Federal and State Governments furnish all necessities for the period of encampment, all organizations try to provide for a company fund to provide additional camp conveniences not furnished by the military authori-

Sousa has promised to select from among his "army" marches the en-core numbers which he will play at his White Plains concert. Sousa has written so many marches that he has been compelled to classify them as army, navy, and marine corps marches.

As everyone knows, his "Semper Fidelis' is the official march of the United States Marine Corps, which his "army marches" include such favorites as "Sabre and Spurs," "American Cavalry," "U. S. Field Artillery' and "Bullets and Bayonets." In addition he has written the official march for a National Guard unia. That march is "The Gallant Seventh," dedicated to the famous New York regiment, and first played at a concert given in the New York Hippodrome two years ago.

# SOUSA AT OCEAN GROVE

The concern of the overage director of a band or orchestra is two-fold. The director, when he makes up his programs, must not only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters-a certain public and a single man or a small group of men, perhaps with musical tastes which are not representative.

But Lieut. Com John Philip Sousa has but one boss, the Sousa audiences. whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For 51 seasons Sousa's Band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least 100 highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States.

This season, Sousa will defer to his one boss, the music loving public, by adding modern syncopated music to his programs. Sousa has decided to introduce syncopation with a Sousa arrangement entitled "Music of the Minute" which will present a dozen or more popular dance selections combined into one number, played by the largest ensemble which ever has interrupted the musical form.

SOUSA USES JAZZ John Philip Sousa and his band have begun their 32d an-nual tour with a concert in Wilmington, Del. The season will cover 21 weeks. For the first time Sousa is putting jazz numbers on his programs. His most pretentious piece this season will be Richard Strauss' tone poem, "Don Juan."

# Sousa's Exceptional Program for Olympic Park June 22

Sousa and his band come to Olym- Three verses of the old song read as pic Park this year on June 22 with A a program that is extremely interesting. Lieutenant Commander John Philip Sousa, conductor; has arranged the music with a view to pleasing every one. Miss Marjorie Moody, soprano, appears as soloist and there are three other soloists with Mr. Sousa this year: John Dolan, coro net; J. W. Bell, piccolo, and John o Schueler.

There will be four concerts, the o first starting at 2:30 P. M. and the 0 next at 3:30, while the evening per-O formances will be at 7:45 and 8:45. 0 Then again at 9:45 and 10:45, and 0 they all will be in the Dancing Pavil-O lion, under cover. The program 0 follows:

follows:

1. Rhapsody, "The Northern .. Hosmer. (Mr. Lucius Hosmer was so happy in his composition of the "Southern" Rhapsody in which he embraces in a splendid manner the various well known Southern tunes, that it has encouraged him to write a Northern Rhapsody embracing tunes from the Puritans down to the present time, and he has done the work with consumate musicianship, and treated tunes of rhapsodic form, which are appealing to the auditor.)

2. Cornet solo. "Darling Nellia Grev"

Cornet solo, "Darling Nellie Grey" 

(c) "The Whiskies: Scotch, Irish and Kentucky."
(d) "The Cordials."
4. Soprano solo, "Du Puis le jour" (Louise) ... Carpentier. Miss Marjorie Moody.
5. Tone poem. "Finlandia" .. Siberius. INTERVAL.
6. Fantasia. "From Foreign Lands" ... Meszkowski.
7. (a) Piccolo solo, "The Turtle Dove" ... Demare.

7. (a) Piccolo solo, "The Turtle Dove".

Mr. John W. Bell.

(b) March, "Power and Glory" or "The Mitten Men". Sousa.

8. Trombone solo, "Oh, Dry Those Tears" Del Riego.

Mr. John Schueler.

9. Folk tune, "The Dargason". Holst.

Encores will be selected from Sousa marches and selected popular music.

EVENING PROGRAM.

1. Overture, "My Old Stable Jacket"

Bilton.

1. Overture, "My Old Stable Jacket".

Bilton.

The tendency of technical musicians to compose and orchestrate has from the very beginning of the development of the orchestra been directed towards taking the melodies dear to the heart of the people and showing with what technical skill they can be used. The old English Army song, known under various titles, among them, "My Old Stable Jacket, or Parpulin Jacket," is in point. Mr. Bilton has clothes the famous tune in happy harmonic devices and enthusiasm.

Tall stalwart Lancer lay dying, And as on his deathbed he lay, To his friends who around him were sighing.
These last dying words did he say:

Wrap me up in my old stable jacket And say a poor buffer lies low. nd six stalwart Lancers shall carry me With steps solemn, mournful and

Had I the wings of a little dove,
Far. far away I would fly,
Straight from the arms of my true love; And there would I lay me and die.

Chorus: Wrap me up, etc.

And then in the calm of the twilight,
When the soft winds are whispering
low,
And the darkening shadows are falling,
Sometimes think of this buffer below.

Chorus: Wrap me up, etc. Cornet solo, La Favorita" Hartman.
Mr. John Dolan.
Suite, "Looking Upwards" .. Sousa.

- a. "By the Light of the Polar Star." Star."
  "Jingle bells, jingle bells, Jingle all the way;
  Oh, what fun it is to ride
  In a one-horse open sleigh."
- b. "Under the Southern Cross" "Above the slim minaret
  Two stars of twilight glow,
  The lute and bright castanet
  Sound in the dusk below:
  Look from thy lattice,
  Gulmare, Gulmare.
  - "Stars of the twilight glow. Now through the nearing night Four stars of glory rise— Two the pale heavens light, Two are thy shining eyes."
- "Mars and Venus." He was a soldier off to the war. She was a sweet young soul: She sang of love and he of glory And together they told the same old story.

  After the drummer's roll, my lad,

  After the drummer's roll.
- Vocal solo, "Polonaise" -- "Mignon"
  Thomas
- Miss Marjorie Moody.

  Miss Marjorie Moody.

  Symphonic poem, "Den Juan"

  These lines from Lenau's, the celebrated Austrian poet's dramatic poem "Don Juan" underlying this work, read as follows:

  O magic realm, illimited, eternal.
- magic realm. illimited, eternal.
  Of gloried woman—loveliness su rail

  Fain would I, in the storm of stressful bliss.

  Expire upon the last one's lingering kiss!
- Through every real, O friend, would wing my flight.
  Wherever be auty blooms, kneel down
  to each,
  And—if for one brief moment, win
  delight!

Sousa Begins Annual Tour.

Lieut. Com. John Philip Sousa will begin his thirty-second annual tour with his band today, with two concerts which will be given at Longwood, the estate of Pierre duPont, near Wilmington, Del. The bandmaster will make a tour of twentyone weeks this season, concluding the tour with two concerts in New York on Sunday, November 16th. The Sousa organization this season will consist of 100 musicians and soloists, and for the first time Sousa will present Jazz music through an arrangement of current jazz tunes, which he has entitled, "Music of the Minute." Sousa's new marches this season are "Ancient and Honorable Artillery Company" and "Power and Glory." Other new Sousa compositions and arrangements include a dance number, "Peaches and Cream" and the annual humoresque, this season based upon "What Do You Do on Sunday, Mary?" from "Poppy." His most pretentious program number will be the Richard Strauss tone poem, "Don Juan."

American composers will be feat-

ured in the summer concerts of the

noted Goldman Band in Central Park.

New York, this season. Almost every

American composer of note will be

represented on the programs during

the summer, and several new works will have their first hearing. Among

the American composers on this list

are the following: MacDowell, Kelley, Nevin, Hadley, Herbert, Skilton, Mrs.

Beach, Woodman, Sousa, Shelley, Clarke, Goldman, I bente, Lake, Speaks, De Koven, Mana-Zucca,

Rogers, Page, Saenger and others.

# **Sousa Conducts** 2500-Piece Band **At Shriners Meet**

. . . . . . . . . . . . \* KANSA CITY, June 5 .- \* 💠 John Philip Sousa, the world 🍫 noted band conductor strategy composer, today here led the strategy & largest band ever got together . when he wielded the baton for 🍫 a 2600-piece band. The band 💠 🗣 was a composite one, an as- 💠 sembly of Shriners bands, & & gathered here for the annual & convention of the fraternal ? 🌢 order. The massed band music 🕏 stirred the crowd of 50,000 \$ Shriners to an unusual pitch & of enthusiasm. . . . . . . . . . . . . . .

# Many Good Seats Are Available For Sousa's Concert

Ticket sales in the Braydon and Chapman music store for the concert of John Philip Souga and his band, to be held in Knights of Columbus auditorium Thursday evening, are going well and many good seats are still available.

Music lovers in this vicinity, who have had opportunity to enjoy several concerts of the highest type during this last season, are anticipating with this last season, are anticipating with no little pleasure the concert by this famous artist and his band. The fact that his music represents the real spirit of America, that it is vigorous yet artistic, that his programs are varied, and have dignity, a dash of humor, and all in all are exhilirating and thoroughly delightful, makes him always more than welcome in any music circle. Year by year his audiences increase. No one can take his place; no one can imitate him; his programs satisfy any type of audience, and thoroughly satisfy it. and thoroughly satisfy it.

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills Trun up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-second annual our, and perhaps one of the great reasons for his success as been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men-the largest organization which ever played fazz music in Americawill be a feature of his concerts.

Tomorrow night Sousa will be at the armory. He will direct his famous band. The concert will be for the company fund of the 102nd Ammunition Train. Sousa deserves an attendance that will pack even the spacious armory to its capacity.

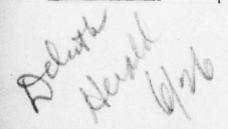
# **SOUSA OPENS 32ND** SEASON WITH BAND

Six Thousand Attended First Concert, at Wilmington, Del., Sat.-Sousa's New Jazz Fantasy Heard for First

Lieut. Com. John Philip Sousa began his thirty-second season as conductor of Sousa's Band, with two concerts at the Longwood Estate of Pierre Dupont near Wilmington, Del., Saturday, according to a tele-gram received by the Lewistor by the Lewiston Journal from Manager Harry Askin. The concerts we're attended by an audience of six thousand persons, who enjoyed the first public rendition of Mr. Sousa's new jazz fantasy, "Music of the Minute."

Other notable numbers on the program were the new Sousa marches, "Ancient and Honorable Artillery Company," and "Power and Glory as well as a Sousa dance number, "Peaches and Cream"; "Sousa Humoresque," and the Sousa rendition of Richard Strauss' tone-poem, "Don Juan." Most of these will be heard

at the Lewiston concert in the fall. The organization this season consists of eighty musicians with solo-These concerts opened a con-tour of twenty-one weeks, cert tour of twenty-one which has not been duplicated.



# SOUSA IS HIS NAME

So many conflicting stories have been told about John Philip Sousa's name that it was interesting to have the great bandmaster nail the flag to the mast in a recent interview. His name is and always has been Sousa. The story that it is a combination of the initials S. and O. and U. S. A., his home address, was a fiction invented by a smart press agent, who used it with tremendous success abroad, with considerable resulting confusion, even at home.

# SOUSA'S BAND IN **GROVE SATURDAY**

The first of the series of summer concerts to be given in the Ocean Grove auditorium for the season of 1924 will be given on Saturday, when Lieut. John Philip S asa and his band of 100 musicians will be presented in

two entirely different programs, afternoon and evening. Lieut. Sousa has come to be an annual feature in the Ocean Grove summer programs and it is certain that no single artist. or group of artists receives any mor of an ovation.

In addition to the many selections for which this noted band is so wellknown, such as "The Stars and Stripes," "El Capitan," "Semper Fidelis," and some of the newer compositions which he played last year for the first time, the program this season is replete with new musical gems. Among these will be a new march, "Ancient and Honorable Artillery Company," which was written for the Boston organization of that name in response to the appeal made by Gov. Channing H. Cox of Massachusetts.

One of Mr. Sousa's newest suites

is "Looking Upward," which contains three movements: "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Ve-

With the Sousa organization as soloists are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist; George J. Carey,xylophonist; John W. Bell, piccolo; Paul O. Garhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph de-Lucca, euphonium; and J. P. Schueler, trombone.

John Phillip Sousa complains that the dry law has destroyed the light opera industry because it requires good drinking songs the rollick of which cannot be written on meonshine or half of one per cent. Better be careful, John, or they'll be spelling your last name with a final "e."

# Enthusiastic Crowd at K. of C. Hall Call Great Many **Encores**

John Philip Sousa, "the march king," in his concert last evening in Knights of Columbus auditorium, demonstrated with the greatest of ease and grace, how he dispenses magnetic music law from his baton and his hands, to his artists, and thus has made his wonderful band what is considered the "best trained band in the world."

The large audience enthusiastically called for encore after encore after



each number, and often burst into applause during the rendition of a num

Following his overture, "My Old Stable Jacket," which was a concord of beautiful sounds that resembled in the ensemble a mighty organ, great master graciously gave his fam-ous march, "El Capitan," which was met with instantaneous applause the moment it was begun.

John Dolan followed with a cornet solo, "La Favorita," a series of silvery sweet tones which floated out over the audience and drew rapt admiration. His encore was the popular number, "If Winter Comes," which was also greeted with lasting applause. The suite, "Looking Upwards," had

three parts, each a perfect interpretation of its caption and all together a marvel of band music. "By the Light of the Polar Star" opened this number: "Under the Southern Cross" followed, and "Mars and Venus" closed the number. In the latter part the the number. In the latter part, the rolling of drums, demonstrated by wonderful snaring, was a feature that was unforgettable.

Miss Marjorie Moody, soprano, in her solo, "Polonaise," from Mignon, was charming. Her breath control and the wealth of tone in her sweet voice, were her most poignant assets. responded to calls for an encore with The American Girl," by Sousa.

The symphonic poem, "Don Juan," was an unrestrained flood of tone which tempered down to the conclusion into a degree of delicacy which only Sousa can accomplish in band "The United States Field Artillery" march was the encore for this number.

"Music of the Minute," something different and new, was a fantasia including a "blues" song, popular dance numbers, old time American songs, comical selections and new ballads.

Howard Goulden, xylophonist, ren-ered "Liebesfreud" in a manner which brough uncontrolled enthusiasm. He encored with the popular jazz number, "Kitten on the Keys," and concluded his solo work with "Hu-

meresque. "Ancient and Honorable Arillery Company," Sousa's new march dedicated to the Massachusetts military company by that name, was in no way inferior to his other famous marches as "Stars and Stripes For-ever," "Manhattan Beach" and "Washington Post," all of which he used as

encores.
Miss Winifred Bambrick, harplst, delighted with her solo, "Fantasia," by Alvares, a marvelous work of art, gracefully played. She responded with 'Annie Laurie."

Closing the program the band gave "Mountain Dances," another rather dif-ferent type of number, and enthusiastically received.

The Boy Scout band of Glens Falls were guests at the concert.

Lieutenant - Commander Philip Sous in his thirty-second annual tour will direct his band of 100 musicians at the Ocean Grove Auditorium Saturday, June 28.

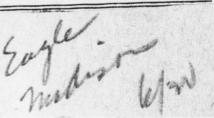
# SOUSA'S BAND WINS TRIUMPH AT PLAYHOUSE

Wonderful Conductor and His Musicians Enthrall Capacity Audience.

Seventy years of age in November and still retaining with ease his throne as leader of the greatest band the world has ever known, Dieut. Commander John Philip Sousa yesterday afternoon conducted his matchless musicians through a beautifully rendered and typically Sousa program to the enthralled enjoyment of an audience which crowded into every available inch of the Playhouse.

Stirring marches, composed by the great conductor and played as only his band, under the spell of his magic baton can play them; classics which have stood the acid test of time and come out unblemished; vocal solos by Miss Marjorie Moody, who possesses a marvelously sweet and strong, highly cultivated soprano voice, and silver melody which poured from the shining throat of John Dolan's cornet were remarkable points in an exceptional program.

spell which the immortal Sousa's band is able to weave is withput parallel. His 80 instrumentalists play as one man and all seem animated by the fire, a wonderful sense of rhythm, the dash and spirit which are the conductor's. Now light, now somber, now capable of stirring to the depths with its martial intensity, then shifting magically into a softer theme which awakens old memories, this band of Sousa's quickens the pulses and makes an unforgetable impres-



### Exceptional Program Olympic Park, June 22

Lieutenant Commander John Phil Goulden is the xylophonist who w Sousa, conductor, has arranged to commendation for this number music with a view to pleasing even Sousa's new march, "Ancient and sousa's new march, "Ancient one. Miss Marjorie Moody, soprar Honorable Artillery Company, appears as soloist and there are thr with instant acclaim and Miss Winn year: John Dolan, cornet; J. W. Be a harp solo, "Fantasia," Alvares, piccolo, and John Schueler.

There will be four concerts, the fir Laurie." starting at 2:30 P. M. and the next lows:

1. Rhapsody, 2. Cornet Solo, "Darling Nellie Gray usicians left Mr. John Dolan 3. Suite, "People Who Live in Glass

Houses" Sousa Sousa Sousa (b) "The Rhine Wines."

(c) "The Whiskies: Scotch, Irish and Kentucky." (d) "The Cordials."

4. Soprano solo, "Du Puis le jour" (Louise) -----Carpenter Miss Marjorie Moody

5. Tone poem, "Finlandia"\_\_\_Siberus INTERVAL 6. Fantasia, "From Foreign Lands'

Meszkowski 7. (a) Piccolo solo, "The Turtle Dove"

Mr. John W. Bell (b) March, "Power and Glory" o "The Mitten Men"\_\_\_\_Sous 8. Trombone solo, "Oh, Dry Thos \_\_\_\_Del Rieg Tears"

Mr. John Schueler 9. Folk tune, "The Dargason"\_\_\_Hols wood, Mr. and Mrs. Pierre S. du Pont's marches and selected popular music. | was "Great White Thron," a recent

EVENING PROGRAM 1. Overture, "My Old Stable Jacket well-known Wilmingtonian. The num-2. Cornet solo, "La Favorita" Hartma ber was well received by the audience,

Mr. John Dolan

Miss Marjorie Moody 5. Symphonic poem, "Den Juan"

INTERVAL 6. Fantasia "Music of the Minute" (new) \_\_\_\_\_ \_\_\_\_Sousa 7. (a) Xylophone solo, "Liebesfreud" Mr. Howard Goulden

(b) March, "The Ancient and Honorable Artillery Co. (new) Sousa 8. Euphonium solo, "Concerto in B------ Deluca

Mr. Joseph Deluca 9. Mountain Dances-Transcribed by Orem. Encores will be selected from Sousa

marches and selected popular music.

The great leader is as erect as eve

despite his years. His conduct of the band lacks nothing of its old vigor its matchless command. His glittering baton flashes as of old decreeing melodious outburst of sound breath-taking silence; he moves hi head or an eyelash quivers and the result is wonderful and perfect.

A well-known, well-loved old Eng-lish song, "My Old Stable Jacket," Bilton, was the number which Sous chose for his opening overture and in response to storms of applause the band swung into the martial strains of Sousa's incomparable march "El Capitan," to the music of which men have gone into battle.

Mr. Dolan is a cornetist of unusual talent. His solo, "La Favorita," Hart man, filled the house with liquid notes, sweet and clear as a bell, and "If Winter Comes, his encore, strengthened the impression of hi mastery of the glittering instrumen

A suite of three fascinating num bers, "By the Light of the Pola Star," "Under the Southern Cross and "Mars and Venus," brought tl band back into its own and for min utes the musicians hypnotized the audience with their interpretation this trio of compositions. Demand for renewed efforts elicited a responin "The Gallant Seventh," one of the series of famous marches mention which always conjures up the nan of Sousa.

The silence following the burst. harmonious noise which is the bac bone of this war song was broken the ineffahly sweet voice of Mi Moody, who introduced herself to ar won the hearts of her audience wi Thomas' "Polonaise" and "Mignor into which she put a wealth of fee ing. Charmed by Miss Moody's voice personality, the big audience and clamored for more and graciously th soloist sang "The American Girl," on of Sousa's compositions.

The band translated a symphoni poem, "Don Juan," Strauss, and swun with measured tread through Sousa' "U. S. Field Artillery" march, the struck up the refrain of the popular Coolidge campaign song, "Keep Coo and Keep Coolidge," to the delight o the hundreds who heard it.

One of Sousa's newest compositions music of the minute, a fantasia which bids fair to take its place with h famous works, and "What Do You Don Sunday, Mary?" Jones-Sousa, bot Sousa and his band come to Olymp played by the band, preceded a per feetly executed, delightfully musically agram that is extremely interesting famous Kreisler violin solo. Howard famous Kreisler violin solo. other soloists with Mr. Sousa th Bambrick charmed the audience wit an encore to which she played "Anni

The band brought the program to 4:30, while the evening performanc triumphal conclusion with "Mountai will be 7:45 and again at 9:45, a Dances," transcribed by Orem, and they all will be in the Dancing Pav Sousa's old reliable, "Stars and Stripe lion, under cover. The program f(Forever," which never fails to hole an audience as though charmed.

"The Norther, Immediately after the matinee the 'n for Glens Falls which they play an evening concert.



# SOUSA'S BAND PLAYS GEO. KERR COMPOSITION

An interesting feature of the concert given by Sousa's Band at Long-Encores will be selected from Sous summer home, on Saturday night, composition of George H. Kerr, a which filled the conservatory.

Mr. John Dolan

3. Suite, "Looking Upwards"...Sous
4. Vocal solo, "Polonaise"..."Mignon
The band seemed to be at its bess.
The program was varied and extensive and encores were freely given.

Sousa's Band, with Lieut. Com. John Philip Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps and aside from the long one of the reasons for the long-sus-tained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization, but a continuing thing, which constantly is growing in popularity merely from its own momentum, and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

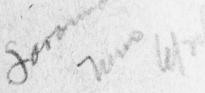
One of the veterans of the Sousa organization who carries a great measure of responsibility for the dayby-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the past fourteen years, serving as librarian and stage manager. He came to the band after twelve years as assistant principal of a High school in Massachusetts, and that he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between the Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of

Mr. Russell is directly responsible for the presence of the band upon the concert platform and at the scheduled time, and has direct supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. But his great and important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practical value of about \$250,000 and a collector's value of considerably more because of the great numbers of manuscripts and rare arrangements which Sousa has accumulated during his forty years as a director either at the head of his own organization or of the United States Marine Band.

Not all of this music is carried on tour, of course, but enough music is carried to fill many trunks, and it is Mr. Russell's duty to see that upwards of 300 selections ranging from operatic and symphonic music to the latest jazz are immediately at hand. Since approximately 100 parts, not counting reserve parts, are carried for each selection, it will be seen that the Sousa music really assumes library proportions. In addition to the mere preservation of the music, it is Mr. Russell's duty to adapt the music of foreign publications for American rendition. The various European compositions offer peculiarities of instrumentation which must be adapted for Sousa's Band. The adaptation embodies that which is best in European orchestration, together with Mr.

usa's own ideas. In addition, the Zeat majority of foreign selections written for orchestra, which eans that parts must be written for sousaphones and the other bras d reed instruments used with the nd in place of stringed instrut

Not a small portion of Mr. Russell's ork is of a theatrical nature, and volves the "staging" of concerts in hich local organizations take part in ne concert. For instance a year ago Madison Square Garden, in New trork, where Sousa appeared at his hometoming" with a band of 250 bieces it was necessary for Mr. Russell to find places in the program for the great Shrine Band of Mecca Temple, New York, which played with Sousa his Shrine march, "Nobles of the Mystic Shrine," as well as a rayy band and countless bluejackets and harines who took part in the concert out of compliment to the man who led the navy's music during the World War.



The Name of "Sousa."

Many stories are afloat regarding the supposed origin of the name "Sousa," which identifies a band-master of international repute. The German version is that his name is German version is that his name is German version is that his name is Sigismund Ochs, a great musician who was born on the Rhine and emigrated to America, with a trunk marked "S. O., U. S. A."—therefore the name. The English version is the name is emigrated to America, with a trunk marked "S. O., U. S. A."—therefore the name. The English version is somewhat similar, but the name is Sam Ogden; he is a Yorkshire man, emigrated to America, luggage marked "S. O. U. S. A." The Americans have it that he is a Greek named Philipso, emigrated to America, baggage marked "Philipso, U. S. A." As a matter of fact, Sousa was born in Washington, D. C., on Nov. 6, 1854. His parents were Antonio and Elizabeth Sousa. He resigned the leadership of the Marine Band 23 years ago to build up his own organization, which has become world famous.

# HARP SOLOIST, IN SOUSA BAND

Noted Harpist Will Appear Tomorrow At Armory in 102nd Benefit Concert.

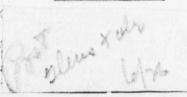
It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's Halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp seloist for Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa encemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her ap; carance with the Sousa organization, of course, is lue to the fact that she is one of the est harpists in Americ of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acplaimed. But she is more than a mere soloist. Miss Bambrick is the puly woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liason between the reed sections and the

For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is really noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is the most difficult to keep in exact ptch.

Miss Bambrick was born in Canada, and like all of the Sousa solo-Ists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

Sousa will lead his band, in per-Ison, at the Armory tomorrow might in reacert to aid the 102nd Ammunition



# MUSICIANS

Several Solo Artists Will Aid Good Providing Program

Lieutenant Commander John Philip Sousa and his world renowned band, assisted by several solo artists, will give the following program in Knights of Columbus auditorium at 8:15 this

Overture, "My Old Stable Jacket" Cornet Solo, "La Favorita" . . . Bilton

Cornet Solo, "La Favorita" . . . Hartman

John Dolan

Suits, "Looking Upwards" . . . Sousa

(a) "By the Light of the Polar Star"

(b) "Under the Southern Cross"

"Mars and Venus' Vocal Solo, "Polonaise" (Mignon) ...

Miss Marjorie Moody, soprano



MEET THE SOUSA SYNCOPATORS

At the Playhouse Today, Matinee Only. Thirty Minutes of Jazz New Feature of Sousa Programs for Thirty-Second Annual Tour.

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandsmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892, when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets. half a dozen trumpets, half a dozen sousaphones-the brass equivalent of the stringed bass-piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgment that the present is a dancing age by offering a foxtrot of his own composition, entitled, "Peaches and Cream," said to have been inspired by a dancing randdaughter.

In addition to the Sousa syncopaice and the Sousa fox trot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as villing to get along without Thanksiving, Christmas and the Fourth of uly as without these Sousa features. The matinee today will start at 2 'clock sharp. After the matinee Ir. Sousa and his band will leave in Sousa" special train for Glens Falls I. Y. where they will give a conert under the direction of manager om Boyle tonight .- Adv.



Sousa and His Band Appear in Concert Before Enthusiastic Audience.

John Philip Sousa, the march king, and his band were welcomed back to Amsterdam Tuesday evening by an audience which nearly filled the Riato theatre and which gave the veteran conductor and his musicians a hearty reception. It was a characteristically Sousa program, with a liberal sprinkling of numbers by the leader, and nearly every encore, a Sousa composition. called forth applause. Besides the artists who make up the band. Mr. Sousa always has with him other soloists to give added variety and and pleasure to his concerts. The Amsterdam audience was introduced to Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, who have appeared with Sousa for a number of seasons. Local enthusiasts were glad to welcome again the band's star cornetist, John Dolan, and expressed their united approval of Howard Goulden, who played the xylophone.

It is an interesting experience just to watch Mr. Sousa direct his players. There are no fuss and frills. The conductor can accomplish the necessary results in his own quiet way. He makes few motions, but every one is significant. He can bring out the maximum of tone from the massed instruments, call a new section into action, or subdue the crash of a fortissimo, all by the movement of a hand. While his musicians watch the baton they also keep one eye on the left hand which has a language unintelligible perhaps to the uninitiated, but perfectly comprehensible to those who understand. And when Sousa drifts into his well-known two-arm swing, audiences sit up. The rhythmic backwards and forwards motion of trombones, ending in a blaze of his arms during some of his famous marches is as much a part of the ers from their seats. To the outselections to his admirers as are burst of applause the band gave the melodies. They would lose some- Semper Fidelis, with the cornetists thing in the minds of those who trumpeting the strains from the have often heard them with Sousa front of the platform. directing if he should adopt any

The opening program number was Alvarez. The auditorium was filled an overture, "My Old Stable Jacket," with the singing of the strings, soft, treatment of a melody which detune of the old English song has been clothed in new musical apparel, and in its new guise was which brought an enthusiastic re- made an inspiriting ending of sponse. From the first Sousa showed thoroughly enjoyable program, that he is not niggardly in bestowing added numbers, for he responded to the first selection with two encores, El Capitan, which some like even better than Stars and Stripes Forever, and Peaches and Cream, another of the great leader's toe-tapping melodies. "La Favorita" was the title of the cornet solo by Mr. Dolan, who can make his cornet do everything but talk. One must go far to find his superior in technical achievement. and nothing mars the mellow tone of the horn when John Dolan plays it. In response to the prolonged applause Mr. Dolan played "If Winter Comes." Next came a suite by Sousa. "Looking Upwards" was in three movements, "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." It is a composition of contrasts, each movement being based on a familiar verse. The first part had its musical representation of the flickering northern light, the cutting of an icy wind, the crack of the whip and the cheerful jingle of bells over snow. From that the audience was plunged into the shimmer of desert heat, the minor strains of the music of the east, and a love song that might well have come from the Orient. The lost movement depicted the rhythm of a march of the soldiery, with the fire and spirit of an army band, which gave way to a quiet melody for harp and oboe. A feature of the number was the pulse-stirring roll of the drums, a drum solo that aroused the admiration of all who heard it. The piece closed with a quick-step which made it difficult for a red-blooded individual to remain passive. For an encore the band played Sousa's Gallant Seventh.

lonaise from "Mignon" by Thomas, revealing to her audience a fresh, clear voice of considerable range and flexibility and of pleasing quality. Her rendition elicited applause, and she responded with The American Girl, by Sousa.

Perhaps the most pretentious number of the program was the symphonic poem, "Don Juan," by Strauss, the musical idea which breaks forth again and again throughout the composition being described as surcharged with wild energy and vehement impulsiveness, as it portrays in sound the unbridled passion which is the keynote of the verses upon which it is based. The number gave opportunity for an exhibition of the various instruments in sections, from which they were swept into a crashing ensemble by the baton. For an encore the band played Sousa's U. S. Field Ar-

A fantasia by Sousa, "Music of the Minute," a new composition which embodied a number of the leading popular songs, followed. It was filled with catchy melodies, some of which were amusingly treated by the bandmaster. The encore was "What Do You Do On Sunday, Mary," which also included several familiar songs. This proved as popular with the audience as had its predecessor, and yet another encore was demanded, the band responding with Manhattan Beach, another favorite by the conductor. In the following number, a xylophone solo, Mr. Goulden, whose activities at the rear of the stage had been followed throughout the concert with interest by his auditors, was given an opportunity to prove his versatility. He played Kreisler's Liebesfreud, with band accompaniment, and so highly did he please that he was recalled three times. His first encore was pure, unadulterated jazz, the second was Dvorak's Humoreske, delightfully played, and the last another outburst of jazz to which the audience involuntarily kept time. A new march by Sousa, "Ancient and Honorable Artillery Company," was accorded the reception it deserved, and for an encore the audience heard what many had been waiting for, the ever popular Stars and Stripes Forever, with the fifes to the front, then the cornets and finally the sound which fairly lifted the listen-

In direct contrast came the next other method of leading the mem-bers of his organization.

number, a harp solo by Miss Bam-brick, who played "Fantasia," by Alvarez. The auditorium was filled by Bilton, an example of the yet rich and pure, as the artist drew from the instrument the tones velops unthought of harmonies. The which have become famed in song and story. For an encore she played "Annie Laurie." The closing number was a transcription by Orem enperformed last night in a manner titled "Mountain Dances." which

# DINNER TO BE GIVEN SOUSA ON HIS APPEARANCE FRIDAY

On the occasion of the first visit to the city of Lieut. Com. John Philip Sousa, famous internationally as both composer and conductor, a reception will be tendered him by a representative gathering at dinner. Arrangements are now being made by B. D. Hakes, secretary of the Chamber of Commerce, at his office in Depot Plaza. Already reservations have been made by many of the most prominent people of the city, and many more are expected within the next few days. The reception will be held on Friday evening before this concert at the Armory on South Broadway.

The gathering will be limited in number. It will offer an opportunity to the people of the city who attend to meet the famous leader. It is planned to have the heads of the organizations in the city to attend with their wives to give the gathering an official note. Various officials

of the city will be in attendance. All those who plan to attend are urged by the committee in charge to communicate with Mr. Hakes at the Chamber of Commerce office for reservation allotments at once.

Sousa Opens His Season Before 12,000

Symphonic Poem, "Jon Juan" Strauss Wilmington, Del., June 21 (by telegram).—Lieutenant Fantasia, "Music of the Minute" (new) son as conductor of Sousa's Band with two concerts at LongSousa's Mood, the estate of Pierre Dupont, near Wilmington, today.

Kreisler Who heard the first public rendition of Sousa's Jazz Fanwho heard the first public rendition of Sousa's Jazz FanArtillery Co." (new)

Sousa and Honorable Artillery Company and Power and Glory),
Harp Solo, "Fantasia"

Alvares as well as Sousa's dance
Miss Winifred Bambrick

Sousa's Humoresque and

Sousa's rendition of Richard

Mountain Dances Transcribed by Orem Miss Winifred Bambrick

Mountain Dances Transcribed by Orem

Sousa's Humoresque and Sousa's rendition of Richard

Sousa's Poem, Don Juan. The Sousa organization, with

Sousa's compositions and popular eighty musicians and soloists, is opening a concert tour of twenty-one weeks which has never been duplicated.

W D.

then sang the Po-

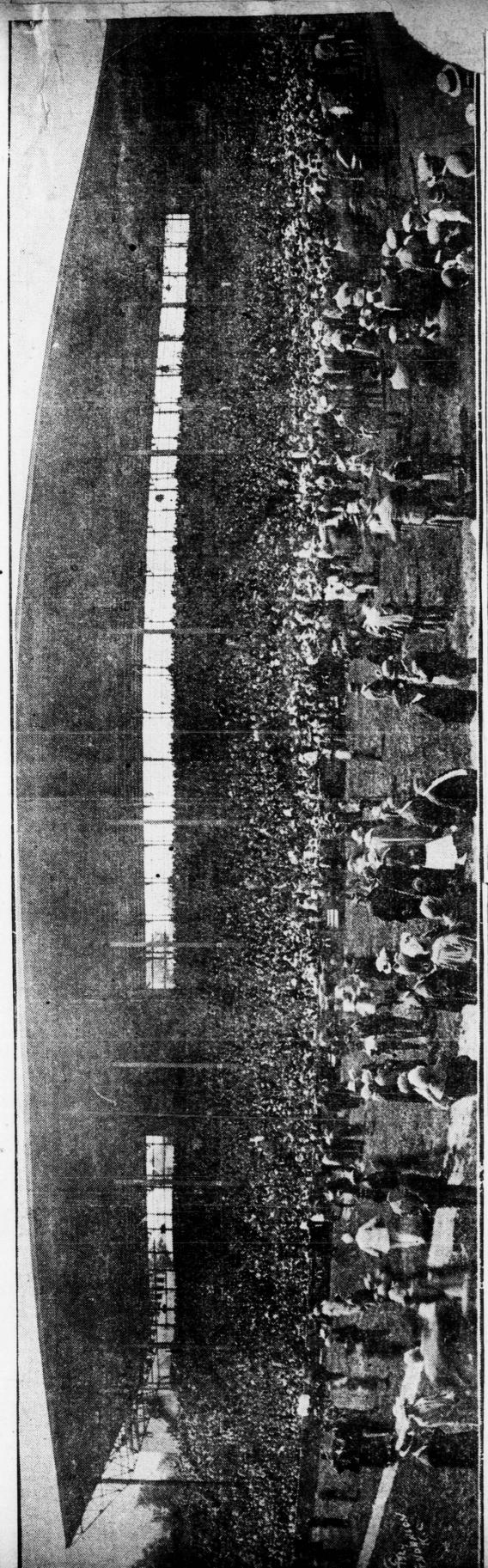
30.000 this

50

Crowd

WEDNESDAY

S



# Inspiration for Drinking Songs Is Lacking

By Dr. Frank Crane

AS the Eighteenth Amendment destroyed the light opera industry?

John Phillip Sousa, in his testimony before the House Patents Committee the other day, declared that prohibition had destroyed the light opera industry because it had required drinking songs of the rollicking kind, and "we can't write them nowadays; apparently the inspiration is lacking."

This is the hub of the whole matter. If we are to declare ourselves permanently for the program of prohibition, we will have to go back and rearrange the traditions of the world.

Always drinking has been a merry jest. It has been made one by the youth, who are prepared to fling away their lives at the slightest instigation.

Drinking has interwoven its roots very deeply with the traditions of civilization.

Usual Avenues Closed

The trouble is that it has been an easy short cut for the common man to escape from the tragedy of life.

The usual avenues of intoxication have been closed to him. The opportunities for culture and travel and books have been shut in his face by his own limitations. There remains nothing for him to do except to get drunk.

The Eighteenth Amendment renders it necessary that, if a man shall get out of himself, he shall get up. He can no longer escape by the short cut of alcohol.

After all, the deep issues that underlie the consumption of alcohol are not to be fought out in the exalted plane by the Dr. Butlers of society but are to be settled upon the lower plane of the instincts.

Cause for Pleasure

Those who love their country cannot resist the feeling of pleasure that the corner grog shop has been closed and that the multitude of them that sought it have been forced to go elsewhere.

There never has been a time when the savings of the country have more increased and its general welfare been more promoted than since the passage of the prohibition amendment.

The people know this. They see it before their eyes. It comes home to men's business and bosoms.

And not all the argument or special pleading of those who are opposed to prohibition, largely because of the character of those who champion it, will be of any avail.

Eventually it is a question that will be settled by conscience and conscience always speaks for the greatest number.

Sousa's Band Gets A Real Hand

# Ring Lardner Makes Comments

By Ring Lardner Creator of "You Know Me, Al"

in regards to drawing crowds that know what you are talking about, the boys today borrowed a page out of the baseball book and played a double-header, but even at that the bleachers was full of seats with nobody to set in them. In fact, some of the seats that ing than a couple of umpires before a world's serious game.

ADJOURNMENT TAKEN

precincts as they had boughten trying to think of some guy who a good many of them is trying to hell can he do about it? find out what they was sent here A LEAN DELEGATE for. They have got about as much

SOUSA MAKES A HIT Mr. Sousa and his band was on the job this time and the meeting opened with a organist playing the appropriate "Love's Old Sweet Song." Pretty near everybody cheered this number thinking it was Dixie or the Battle Hymn of the Republicans. The Wisconsin delegates did not cheer. They aint cheering nothing. Experts tell me that the stalling was done the tub and went out through the on account of a disagreement in pipes.

regards to what is going into the (Copyright, 1924, by Bell Syndicate, Inc.)

CLEVELAND, June 11 .- This platform. By the first of August convention has been such a frost if you ask somebody what was put into the platform they won't but it is something a party has got to have at a convention, like delegates.

MORE V-P TIMBER

Two or three hundred more guys was mentioned during the day as of been vacant. At the morning session the boys done more stalldent. If you ain't been mentioned tion you are a pretty poor fish. The trouble seems to be that as soon as they think of a new pros-Finally, when they couldn't stall no more a motion was put to adjourn till evening and when the vote was taken about 22 people to the delthy. The question will be settled by nominating somebody that said aye and the rest said no, but ain't been consulted and then adthe chairman was hard of hearing journing the convention before he nd the session stood adjourned. has had a chance to be notified. This was a terrible blow to some Proceeding on this theory the comof the delegates from the outlying mittee on vice-presidents is now tickets for tonight to a highbrow is over in Siberia spearing hazeldrama entitled "The Keep Kool nuts and way out of the reach of a Kuties, or putting em pep in poli- telephone so that by the time he But the delegates was not finds out he is running the elecsent here to study the drama and tion will be over and what the

I had an interview today with to say as the third assistant bus Delegate Abe L. Woose of Ganboy in a lunch wagon.

Delegate Abe L. Woose of Gangrene, Texas, who is a delegate to both conventions. He was just climbing out of his bath in the

lobby of the Hotel Cleveland.
"Well Mr. Woose," I said, "are you a wet or a dry?'

"I am always kind of wet when I first get out of the tub," said Mr. Woose.

WEDNESDAY, JUNE

CITY POST.

THE

at Muelebach Field

Direction

Sous

Under

Band of 2,000 Pieces

Shrine

Massed

John Philip Sousa and Band In Ocean Grove Auditorium June 28

Press Cerbury



LIEUT. JOHN PHILIP SOUSA

end of the baton of Lieut. Com. John Philip Sousa will offer the American Philip Sousa, the famous bandmaster, music-loving public during the 20 who will be heard in the Ocean Grove Auditorium Saturday, June 28, and during his 32d annual tour at the head of the organization which bears his name, he will present what he declares to be music with color-mod-ern syncopation. "Music of the Minute" is the title of the new Sousa arrangement which will be presented has known-the Sousa organization of 100 musicians.

"To my mind modern syncopation must be classed as 'colored music, Mr. Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly shade has been produced in music before, and I think the average person sees light and shade when he listens to a tone poem, or even to a symphony. But here we have all of the hues of the rainbow.

"When syncopation was jazz and had just begun to develop three or four years ago, we had an era of howling saxophones, screeching clarinets and squeaking violins. There were the reds, the yellows and the blues. Then as the music toned down and the melodies began to develop, we had the greens, the browns, the and in the arrangement of popular dance tunes which I have made, these of modern jazz and syncopation. pastel and somewhat neutral colors are predominant. I do not mean that likely to tire of a dash of red than an Fauchauld, sopranos; Winifred Bamentire dress of that color, so we have brick, harpist; John Dolan, cornetist; used only a bit of a strong color."

Novelty and variety are the two Carr, clarinetist.

Figuratively speaking, a tuft of outstanding characteristics of the camel's hair has been fixed on the programs which Lieut. Com. John odd weeks of his 32d annual tour, which began in Wilmington, Del., yesterday, and which ends in New York city Nov. 16. This announcement does not mean that Sousa, after 30 years, during which he has presented only the best of music, will in any way let down the bars-musical or otherwise. It merely means by the largest jazz band the world that Sousa will pack into his programs a greater range of musical

Strauss tone-poem, Juan," will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before suggest colors. I think light and that Wagnerian opera had been heard at the Mtropolitan Opera house, and who last season scored a sensation success with Schelling's "Victor Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Up-ward"; the new Sousa march, "Ancient and Honorable Artillery Company"; the new Sousa humoresque, based on "What Do You Do On Sunpurples and the violets. In the past day, Mary?"; the first Sousa foxyear or two a great deal of pastel trot, "Peaches and Cream," and an-coloring has crept into modern music, other new Sousa feature, "Music of the Minute." a Sousa interpretation

Sousa's band this season will consits of 100 musicians and soloists, as we have no use for the bright colors, it has in the past. The soloists will musically speaking. But one is less include Marjorie Moody and Nora George Carey, xylophonist, and John

SOUSA'S BAND FEATURES
A NOTABLE CORNET Can "Roll Your Own"

When Lieut. Com. John P. Sousa comes to Glens Falls for the best cornetist in America, it in the world. Mr. Dolan has all cornet is considered one of the difficult of band instruments to ter, he executes the most difficul lections with the greatest of and his tones always are a jo his hearers. Mr. Dolan is not on finished musician, but a cultiv man of most engaging persons But to the music-loving public to the loyal and loving follower Sousa's Band, John Dolan's g worth looms in the fact that h instrument—the solo and concert

Other soloists appearing Sousa's Band this season are Marjorie Moody, soprano: Miss Fauchald, soprano; Miss Win Bambrick, harpist; Miss Rachel nior, violinist; Meredith Wifute; William Kunkle, piccollo; P. Schueler, trombone; Frederick Bayers, saxaphone; Joseph de L euphonium; William Bell, sousai and George Carey, xylophone.

## At Sousa's Concerts

"Roll your own!' is the slogan of concert, to be given at the K. Sousa and his band in the matter of hall, on Thursday evening, Jun extra numbers and encores for the he will have with him, among concert he is to give here in Septemnotable soloists, John Dolan, co ber. The March King has two set ered by many critics and music rules with respect to his concerts: 1, Never to depart from the printed program, save when compelled to do qualities of an artist and, though so by the illness of a soloist or the possible accident of non-arrival of an 'effect' such as the riveting machine used in the march called "The Volunteers," written in the course of the World War as a tribute to the men who did their bit in the nation's shipyards; and, 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 if his audacious request were granted," says Sousa, "and, surely, an American the consummate master of his ch audience has the right to say what it wants when it, too, asks for more." But there is an exception, or

rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes' where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays the "Stars and Stripes" later, after the trumpet corps has had a brief rest.

Lieutenant Russell L. Manch

WEDNESDAY.

CITY POST,

THE

Band

Shrine

John Philip Sousa and Band In Ocean Grove Auditorium June 28



LIEUT. JOHN PHILIP SOUSA

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#### SOUSA'S BAND FEATURES A NOTABLE CORNETIST

When Lieut. Com. John Philip Sousa comes to Glens Falls for his concert, to be given at the K. of C. hall, on Thursday evening, June 26, he will have with him, among other notable soloists, 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 cor-

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, piccollo; John P. Schueler, trombone; Frederick W. Bayers, saxaphone; Joseph de Lucca, euphonium; William Bell, sousaphone and George Carey, xylophone.

#### U. Your Own" Sousa's Concerts

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e audience, and plays the Stripes" later, after the perhas had a brief rest.

1. Sousa takes the second

SOUSA LEADS SHRINERS' MARCH—John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings.

## Portland, Iregon 6/11 Journal Newark Drowsing Convention Stirs Sousa Rouses Signs of Life

By Westbrook Pegler—
Municipal Auditorium. Cleveland,
June 11.—As John Philip Sousa, the
bandmaster, wearing enough gold lace
to bow the knees and break the insteps of a man less nobly constructed,
lashed about him with his baton like
a gentleman disciplining his wife with
a chair—the Republican national convention of 1924, stirred feebly for a
moment and breathed against the
mirror.

have waggled his eating cigar and assayed the attendance as a "bush."

Perhaps Mr. Rickard, with his genius
could have saved the occasion by persuading one of the more prominent
warriors to hit another one on the
teeth and knock him through the railing into the press row. An incident of
this nature was highly successful in
New York last year, and the oratory
discharged at the customers that night
was Mr. Joe Humphrey's succinct pres-

mingled its huge voice with the shrill squee-squee of the piccolos and fifes as Sousa drove them to the thumping climax of his grand old march, "The promoter to run, not walk, to the exit

climax of his grand old march. The Stars and Stripes Forever."

But the trouble with Sousa's composition was that he didn't write enough of it and it ran out in five minutes. after which the Republican national convention of 1924 rolled over, calling a halt at 1:30, when the ushers gently proceed through the dormitory arous. passed through the dormitory, arousing the delegates and such few spectators as had remained through the session, so the chambermaids could tidy up the place for today's nap.

A trained nurse all in white, em-

ployed to aid all who might be overcome by the excitement of a presi-dential nomination, kept silent vigil in the west section of the gallery, alone, with a hundred seats to choose from.

Henry Cabot Lodge, of Massachusetts, banished from the privileged seats on the platform, sat in the front row of the floor sections with his state delegation, like a baseball re-porter who has lost his job and pre-rogatives moping among the paying customers while his place in the press the turnstiles would be if there were box is occupied by another.

cotton whiskers did not twitch with animation but drooped in seeming

Congressman Burton of Ohio, standing before a sounding block at the end of the speaker's platform, which isn't unlike a cattle chute, droned endlessly on and on with the keynote address, the vacant patches in the spectators' galleries spread and ran together. He is a statesman of numerous years but terrible tenacity. By the time he had finished stating the achievements and historic glories of the grand old party there were untenanted chairs in the uppers stories of the auditorium whereas he had begun his remarks by referring to "this vast throng, rising gallery above

If Tex Rickard were here he would

Great Harpist Will

## Play With Sousa

While of course Sousa and his band are the main attraction at his concert at the Rialto theatre, Amsterdam, next Tuesday night, of secondary interest are the two superb soloists who ppear on all his programs. These are Miss Marjorie Moody, soprano of splendid ability, and Miss Winifred Bambrick, an extraordinary harpist They are certain of a cordial welcome at the concert, for which the seat sale is now in progress at the theatre box office.

It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, ho is the harp soloist for Sousa.

was Mr. Joe Humphrey's succinct pres-It moved, it blinked; one seemed to sense a thrill of life among the gents.

Under the blows of the maestro's intimidating wand, the wash boiler horn bawled thunderous notes and by the theory that people like to see the service of this attraction, for he has prospered by the theory that people like to see

Of course, other men, other methods. Florence Ziegfeld would have cast Mr Sousa for the keynote address, and required him to play it on the bagpipe, bazoo or other wind instrument. The words would not fit the music, to be sure, but in Mr. Ziegfeld's shows they seldom do.

The ultimate tip-off on the qualities of this convention as a public amuse-ment has been furnished by Messrs. One-Eyed Connelly, Tammany Young and Warm Gravy, gate crashers of wide cruising radius, and simple temperament. They, who have not scorned to crash such meager contests as the Gibbons-Carpentier fight, the "Tut" Jackson-Harry Wills fight and the sixday bicycle races have scorned the Republican 1924 convention. The porous quality of the ticket gates, and the innocence of the ticket takers who fre-quently commit the cardinal sin of turning their backs to the places where

The gentleman from Massachusetts seemed to be affected by torpor of those around and about him for his frosty head was not held alert, his eyes blinked and squinted and his cotton whiskers did not twitch with entire membership is agreed on Calvin entire membership is agreed on Calvin Coolidge for president, and nobody has threatened to sock anybody on the

Sousa Begins Tour

(Special Dispatch to The Journal) WILMINGTON, Del., June 23.—Lieutenant Commander John Philip Sousa began his thirty-second season as the conductor of Sousa's band with two concerts at the Longwood estate of Pierre DuPont near Wilmington. The concerts were attended by 6,000 persons to hear the first public rendition of Sousa's jazz fantasy, "Music of the Minute"; the new Sousa marches, "Ancient and Honorable Artillery Company" and "Power and Glory," as well as Sousa's dance number, "Peaches and Cream"; a Sousa humoresque, and the famous leader's rendition of Richard Strauss' tone poem, "Don Juan." The band of eighty-four musicians will tour for twenty-one weeks.

#### SQUSA AND HIS BAND

Will Begin a Twenty-One Weeks'
Tour on June 21

John Philip Sousa and his band will begin a twenty-one weeks' tour on June 21 with two concerts in Wilmington, Del., on that date. The tour will take the noted bandmaster and his musicians into many of the principal cities of this country. Mr. Sousa recently conducted in Kansas City a band of 5,000 pieces, one of the largest brass bands ever assembled on the American continent. This huge band was composed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of the Shriners. From Kansas City Mr. Sousa went to Cleveland, in which city on June 10 he conducted the band at the opening session of the Republican National Convention.



#### John P. Sousa's Band Today at Olympic Park

Lieut. Com. John Philip Sousa and his famous band come to Olympic Park today. This attraction broke the park records last year, and it is believed, the record will again be smashed today.

Three new booths have been installed and three extra ticket sellers have been added to facilitate taking care of the crowds expected to at tend. The parking space of the park has also been doubled.

Starting June 23, the acts at Olympic Park will be: Paul De Valty with his beautiful horse, "Wildfire," a high school horse of remarkable intelligence, it is said.

Barney Demarest presents Jessie Lee Nichols with a posing white horse and her two dogs, also the mule "Red Devil." James and Jessie Burns have a tight and slack wire act which includes basket and barrel walking which is said to have several thrills with it.

"Dare Devil" Gus Oliver will accupy the open space in the park with his "slide of life" heralded as an unusual thriller in which he slides from a seventy-five foot tower with his clothes aflame.

Baudistels Orchestra continues popular in the dancing pavilion and so popular was the Victor Herbert Day that Henry A. Guenther has named June 29, as "Stephen C. Foster Day." Community singing with a leader will be introduced at Olympic Park on this day.

The swimming pool affords relief for thousands these close days.

Sousa's Band Assemble

Meutenant Commander John Philip Sousa will assemble his big band today on the stage of the Globe Theatre to begin rehearsals for his thirty-second annual tour, which begins on Saturday with two concerts to be given at the Longwood estate of Pierie gu Pont, near Wilmington, Del. Sousa's season will consist of twentyone weeks and will end with two concerts in Greater New York on Sunday, November 16, when a matinee will be played at the Academy of Music, Brooklyn, and an evening concert will be given at the Manhattan Opera House. Sousa will celebrate his seventieth birthday during his present tour. The organization this season will consist of 100 bandsmen and soloists.

### Even Sousa's Band Unable

KEYNOTER BURTON EMPTIES BENCHES

### To Keep Convention Awake

June 10.—As John Philip Sousa, the bandmaster, wearing enough gold lace to bow the knees and break the insteps of a man less nobly constructed, lashed about him with his baton like a gentleman disciplining his wife with a chair leg, the republican national convention of 1924 stirred feebly for a moment and breathed against the mirror.

It moved, it blinked. One seemed to sense a thrill of life among the gents.
Under the blows of the maestro's intimidating wand, the washboiler horn bawled thunderous notes and mingled its huge voice with the shrill squee-squee of the piccolas and fifes as Sousa drove them to the thumping climax of his grand old march, "The Stars and Stripes Forever."

Succinct presentation of the principals.

Would Demand Fight.

Mr. Rickard would demand some sort of conflict if he were underwriting the gate receipts of this attraction, for he has prospered by the theory that people like to see other people being poked on the mouth. If nobody even feels like poking somebody on the mouth, it is time for the promoter to run, not walk, to the exit nearest him.

Of course, other men, other methods. Florenz Ziegfeld would have cast Mr. Sousa for the keynote address and required him to play it on the bagpipe, bazzoo or other wind instrument. The words would not fit June 10 .- As John Philip Sousa, the succinct presentation of the princi-

climax of his grand old march, "The Stars and Stripes Forever."

Not Long Enough.

But the trouble with Sousa's composition was that he didn't write enough of it and it ran out in five minutes, after which the republican national convention of 1924 rolled over, leaving a call for 1:30, when the ushers gently passed through the dormitory, arousing the delegates and such few spectators as had remained such few spectators as had remained through the session, so that the chambermaids could tidy up the place chambermaids could tidy up the place for tomorrow's nap. A trained nurse, all in white, employed to attend to anyone who might be overcome by the excitement of a presidential nomination, kept silent vigil in the west section of the gallery, alone, with a hundred seats to choose from. Henry Cabot Lodge, of Massachusetts, banished from the privileged seats on the platform, sat in the front row of the floor sections with his state delegation, like a baseball reporter who has lost his job and prerogatives and is moping among the paying customers while his place in the press box is occupied by anin the press box is occupied by another. The gentleman from Massafor his frosty head was not held sock anybody on the mouth. and his cotton whiskers did not twitch with animation, but drooped in seeming apathy.

Burton Empties Benches.

As Congressman Burton, of Ohio, standing before a sounding block at the end of the speakers' platform, which is not unlike a cattle chute, droned endlessly on and on with the keynote address, the vacant patches in the spectators' galleries spread and ran together. He is a statesman of numerous years, but terrible tenacity. By the time Burton had finished stating the achievements and historic

stating the achievements and historic glories of the grand old party, there were untenanted chairs in the upper stories of the auditorium, whereas he had begun his remarks by referring to "this vast throng, rising gallery above

If Tex Rickard were here, he would have waggled his eating-eigar and as sayed the attendance as a "bust." Perhaps Mr. Rickard, with his genius. could have saved the occasion by per-suading one of the more prominent warriors to hit another one on the teeth and knock him through the rail into the press row. An incident of this nature was highly successful in New York last year, and the o

Sale for Sousa Will

Open Tomorrow

The seat sale for the much anti-

cipated concert of the famous John

Philip Sousa and his celebrated

band, at the Rialto Theatre, Am-

terdam, Tuesday evening, June 24,

will open at the theatre box office

tomorrow morning, and a great de-

mand is naturally to be expected.

ville and Johnstown enthusiasts

mail and phone orders for seats will

be accepted and given prompt at-

tention, but all such orders must be

taken up by Saturday, this in fair-

Lieut.-Com. John Philip Sousa,

who always will be remembered as

the man who has written march

tunes for the armed forces of vir-

tually every nation on earth. has

written his new march for the sea-

son of 1924 for the oldest American

military organization, The Ancient

and Honorable Artillery Company

of Massachusetts. This Company

which has maintained an uninter-

rupted existence almost from the

first days of the colonies, has been

without an official march since its

foundation, and at the recent re-

quest of Governor Channing H. Cox

of Massachusetts, a member of the

Company, Sousa has composed a

march for it which will be formally

accepted by the Company at a great

ceremonial in Boston, during the

thirty-second annual tour of the

Sousa organization.

ness to all concerned.

For the accomodation of Glovers-

BY WESTBROOK PEGLER. | oratory discharged at the customers Municipal Auditorium, Cleveland, that night was Mr. Joe Humphrey's

Scorn This Convention.

They, who have not scorned to They, who have not scorned to crash such meager contests as the Gibbons-Carpentier fight, the Tut Jackson-Harry Wills fight and the six-day bicycle races, have scorned the republican national convention of 1924 with unanimity, nothwithstanding the porous quality of the ticket takers, who frequently commit the cardinal sin of turning their backs to the places where the turnstiles would

be if there were any turnstiles.

The Messrs. Connelly, Young and
Warm Gravy have been known to be stow their presence on many un worthy entertainments, but they have remained away from the convention because the cutire membership agreed on Calvin Coolidge for president and relationship to the control of th

#### SOUSA'S BAND TO BE HEARD AT PLAYHOUSE

World-Famed Conductor and Musicians to Give One Performance Thursday.

Sousa's world-renowned band. by Lieut. Commander John Phili Sousa who will celebrate his 70t birthday in November, will give matinee concert at the Playhous Thursday afternoon as one of the firengagement of the musical organiz tion's 32nd annual tour which star Saturday at Wilmington, Del.

Eighty sterling musicians, led only Sousa can lead, will fill the P house with the soul-stirring melody the famous Sousa marches some some new, and a fe wnew Sousa co positions and other numbers. The principals of the Sousa orga

zation are:

Miss Marjorie Moody, soprano; M Winifred Bambrick, harp; John Dol Cornet; George J. Carey, xylophor John W. Bell, piccolo; Paul O. G hardt, oboe; Anthony Maly, cora lais; S. C. Thompson, bassoon; Jose DeLuca, euphonium; J. P. Schuel trombone; C. J. Russell, librarian.

(Special to The Herald.) Wilmington, Del., June 22.-Lie Commander John Phillip Sousa

his 32d season as conductor of band yesterday with two con Longwood on the estate of P Pont, near this city. More th persons heard the first public tion of Sousa's jazz fantasy, of the Minute' and the nw marches, "Ancient and Honoratillery Company" and "Power Glory."

Among the other band c were Sousa's dance number, "P and Cream," the Sousa "Humo and his rendition of Richard St tone poem, "Don Juan." The organization this season consists of 80 musicians and soloists.

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BAND DIRECTOR AND RELATIVES

### ousa's Cornetist

heatre, on Tuesday night, he will the solo and concert cornet. e soloists, John Dolan, considered Marjorie Moody, soprano; Miss

tivated man of the most engaging personality. But to the music lov-Consummate Master ing public and to the loyal and When Lieut. Com. John Philip John Dolan's great worth looms in ousa comes to Amsterdam for his the fact that he is the consummate oncert, to be given at the Rialto master of his chosen instrument-

Other soloists appearing with ave with him, among other nota- Sousa's band this season are Miss



LIEUT .- COM. JOHN PHILIP SOUSA.

by many critics and musicians the dith Willson, nute; William Kunkle, best cornetist in America, if not in piccolo; John P. Schueler, tromthe world. Mr. Dolan has all the bone; Frederick W. Bayers, saxoqualities of an artist and, though phone; Joseph de Lucca, euphonthe cornet is considered one of the jum; William Bell, sousaphone, and most difficult of band instruments George Carey, xylophone.
to master, he executes the most difficult selections with the greatest of at the box office of the Rialto, and ease, and his tones always are a those interested will do well to sejoy to his hearers. Mr. Dolan is not cure tickets at once. only a finished musician, but a cul-



Upper, left to right, Mrs. John Philip Sousa, who today watched her husband conduct forty-five massed Shrine bands in a concert at Muchlebach field; Mrs. Burton J. Pierce and Miss Priscilla Sousa. Lower-Burton J. Pierce and John Philip Sousa.

### Post gle Fall ny March King Will Present Concert of Great Merit June 26

Lieutenant Commander John Philip Sousa, "the march king," will appear in a concert program with his world renowned band and accompanying artists, in Knights of Columbus audi-torium Thursday evening June 26 torium Thursda;

Sousa's band this season consists of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Novelty and variety are the two outstanding characteristics which are noticed in the programs of this famous

The Strauss tone-poem "Don Juan" will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the presented "Parsifal" music to the American people before that Wagnerian Opera had been heard at the Metropolitan Opera House, and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward"; the new Sousa march, "Ancient and Honorable Artillery Company"; the new Sousa tillery Company"; the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Mu-sic of the Minute," a Sousa interpre-

tation of modern jazz and syncopation.

Tickets for this concert will be placed on sale in the Braydon and Chapman music store Saturday,

Times-Union

John Phillip Sousa, who will open the Eastman Theater concert season on Thursday, October 2, with his famous band, conducted a massed band of more than 5,000 pieces at the Shrine convention in Kansas City on June 2. The only "bandstand" large enough was the baseball field of the Kansas City Club. The band was made up of Shrine musical organizations from all over the country.

#### SOUSA KEEPS CONVENTION FROM FALLING ASLEEP; BURTON GIVES KEYNOTE WHILE CROWD DEPARTS another one on the teeth and knock him through the railing into the

BY WESTBROOK PEGLER

United News Staff Correspondent MUNICIPAL AUDITORIUM, CLEVELAND, June 11 .- As John Philip Sousa, the bandmaster, wear-

ing enough gold lace to bow the knees and break the insteps of a man less nobly constructed, lashed about him with his baton like a gentleman

disciplining his wife with a chair, PEGLER the Republican national convention of 1924 stirred feebly for a moment and breathed against the mirror. It moved, it blinked; one seemed to Maestro's intimidating wand, the seemingly apathy. wash-boiler horn bawled thunderous notes and mingled its huge voice with the shrill squee-squee of the piccolos and fifes as Sousa drove them to the thumping climax of his grand old march, "The Stars

and Stripes Forever." But the trouble with Sousa's composition was that he didn't write terrible tenacity. By the time he enough of it and it ran out in five had finished stating the achieveminutes, after which the Repub- ments and historic glories of the lican national convention of 1924 Grand Old Party there were untenrolled over, leaving a call for 1:30, anted chairs in the upper stories of when the ushers gently passed the auditorium whereas he had bethrough the dormitory, arousing gun his remarks by referring to the delegates and such few specta-"this vast throng, rising gallery tors as had remained through the above gallery.' session, so that the chamber maids could tidy up the place for tomorrow's nap. A trained nurse, all in would have waggled his eating-ciwhite, employed to attend to any- gar and assayed the attendance as one who might be overcome by the a "bust." Perhaps Mr Rickard,

excitement of a presidential nom- ture was highly successful in New ination, kept silent vigil in the west York last year and the only oratory section of the gallery, alone, with discharged at the customers that a hundred seats to choose from.

Davenport, Ja- Times, 6

Lodge an Onlooker

chusetts, banished from the privil- sort of conflict if he were undereged seats on the platform, sat in writing the gate receipts of this the front row of the floor sections attraction for he has prospered by with his state delegation, like a the theory that people like to see baseball reporter who has lost his other people being poked on the job and prerogatives moping mouth. If nobody even feels like among the paying customers while poking somebody on the mouth, it his place in the press box is occu- is time for the promoter to run. pied by another. The gentleman not walk, to the exit nearest him. from Massachusetts seemed to be Of course, other men, other methaffected by the torpor of those ods. Florenz Ziegfeld would have around and about him for his cast Mr Sousa for the keynote adfrosty head was not held alert, his dress and required him to play it eyes blinked and squinted and his on the bag-pipe, bazzoo or other sense a thrill of life among the cotton whiskers did not twitch wind instrument. The words would

As Congressman Burton of Ohio, do. standing before a sounding block at the end of the speakers' platform, which is not unlike a cattle chute, droned endlessly on and on with the keynote address, the vacant patches in the spectators' galleries spread and ran together. He is a statesman of numerous years but "this vast throng, rising gallery

Attendance a "Bust"

If Tex Rickard were here he

with his genius, could have saved the occasion by persuading one of the more prominent warriors to hit press row. An incident of this nanight was Mr Joe Humphrey's succinct presentation of the principals. Henry Cabot Lodge of Massa- Mr Rickard would demand some

gents. Under the blows of the with animation but drooped in not fit the music, to be sure, but in Mr Ziegfeld's shows they seldom

> The ultimate tip-off on the qualities of this convention as a public r amusement has been furnished by Messrs. One-Eyed Connelly, Tam-h many Young and Warm Gravy, gate crashers of wide cruising radius and simple temperament. p They, who have not scorned to E crash such meagre contests as the th Gibbons-Carpentier fight, the Tutlag

## MUSIC LEADS ALL

#### ARTS, SAYS SOUSA Noted Director Discusses Life's Work.

Lieut. Com. John Philip Sousa, internationally recognized musician and composer, was seen by all who attended the great musical at Muehlebach field today.

But only those who sat near him preceding his direction of the Shrine temple bands, came to know John Philip Sousa the citizen, the quiet retiring man, the earnest, dreaming

As the bands took their places before the concert, the great composer shook hands with many spectators who eagerly sought him. To them he spoke graciously, quietly, interestedly.

Many of the bandsmen have been in his bands. He remembered all. His blue eyes smiled when recognizing old faces.

Then, seated, slipping on white gloves, he discussed his life's work.

#### 'Music Most Universal.'

"Music is the most universal of all arts," he said. "Its future-well, who can say?"

"Of music there is the bottom and the top. It ranges from a French harp up to the expert band, which I consider to be the highest vehicle of music as a body.

"The violin, considered singly is the most expressive. But of musical bodies, even a string orchestra does not reach out so universally as does a band."

He discussed music and art, told of his eighty compositions which have been ingraved in the wax of graphaphone records.

"Of these almost all came from inspiration. Any great work of art must arise, not from stimulated intention, but from that vague emotion we call inspiration."

#### "Motif Comes From Feeling."

"What about your 'Stars and Stripes?" he was asked.

"It was conceived, played, written, between Liverpool and New York. The motif came from feeling. 1 played it over and over on bands, in my head, and when completed I wrote it down.

Told the largest crowd ever recorded at the field was present to watch him, he refused to take the honor to himself.

"Music is the language all people understand," he said.

He was interrupted several times by musicians who had trained under him during the World war, when he headed the 3,500 piece Great Lakes Naval training station band.

"Sometimes I get homesick for those days," he said simply.

#### JOHN PHILIP SOUSA, PREMIER BANDMASTER



JOHN PHILIP SOUSA, lieutenant commander, U. S. N., as he appeared to the 40,000 who saw him directing his Shrine band of 2,000 pieces. Below—A closeup of the world renowned director as he signaled to Kismot temple hand of signaled to Kismet temple band of Brooklyn at his left.

#### Sousa Entertains Hibbing Oct. 27

Hobbins



Sousa's band and a number of world soloists will be on the Hibbing All-Star Music Course planned next fall and winter by Mrs. G. S. Richard, it was announced today.

Reservations for season tickets can be made at Alden's Music Store.

The famous organization is making a coast to coast tour and Hibbing and Duluth are the only two cities in this district to be visited by the Great "March King." The list of new Sousa features would fill a book. Solos by Winifred Bambrick, harpist—Nora Fauchald Soprano, John Dolan famous cornetist and Gus Helmeck, the greatest artist on the traps and drums, and a solo by George Carey on the largest Zylophone in the world, are a few of the novel features of a Sousa program.

## **SOUSA TO LEAD** IN PERSON HERE ON JUNE 27TH

Noted Director Will Be in Charge of Famous Orchestra At Armory on That Day

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way,—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)." The band will be at the State Armay here on Friday evening, June 27th.

There is only one Soura, there is

only one Sousa's Band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa



without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and thirty minutes, but into that space of time, Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does

not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert.



Three Kings of Modern Music



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 jasz, and John Philip Sousa, king of march Kansas City Post 6/4/24

# 30,000 ENTHRALLED AS BAND OF 2,000 PIECES HEEDS SOUSA'S BATON

Throngs Jam Muehlebach Field as King Music Mounts Throne Amid Lilting Melodies.

grons jammed Muehlebach field to-

## Kansas City Post - June 40,000 ENTHRALLED AS BAND OF 2,60 PIECES HEEDS SO

## THE SHRINERS PROGRAM

#### TODAY.

12:00 m.-Luncheon to imperial representatives, ballroom and mezzanine, Hotel Muehlebach.

2:00 p. m.-Imperial council session, Orpheum theater.

2:30 p. m.-Dancing and special exhibition drill by Nazarene White Shrine patrol (women), Convention hall.

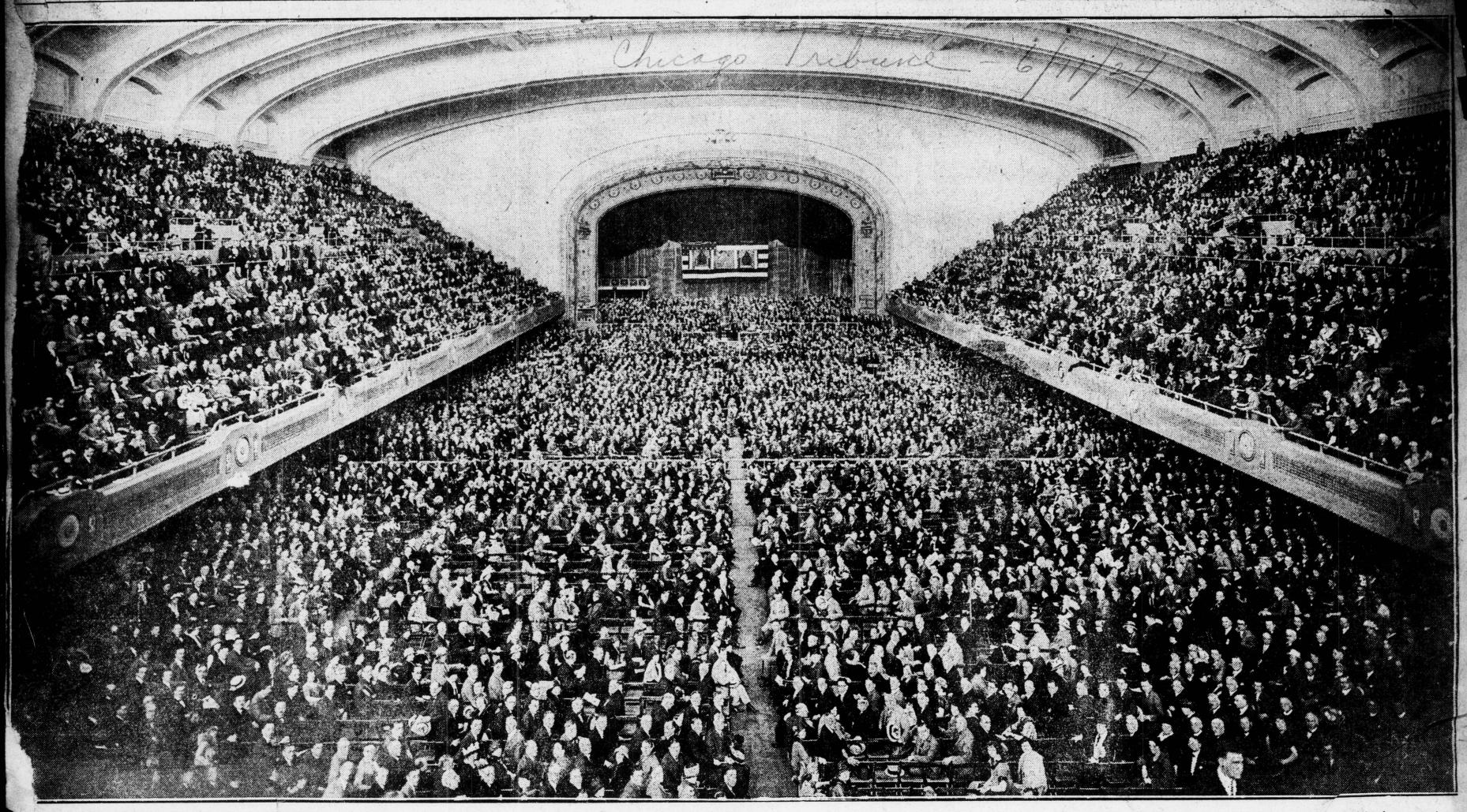
2:30 to 7:30 p. m.—Continuous motion pictures, Shubert theater. 2:30 p. m. "Billy," three-act comedy by the Order of De Molay

for Boys, Missouri theater. 3:00 p. m.-Kansas City-Minneapolis baseball game, Muchlebach

field. 4:00 p. m .- "Legends of the Hopi," three-act performen by El Zaribah temple, Phoenis 8:00 p. m .- Shriners,

FIELD FORC

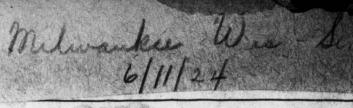
## Official Photo of Opening Session of Republican National Convention at Cleveland



REPUBLICANS OPEN THEIR NATIONAL CONVENTION. Thousands were seated in Cleveland's huge convention hall when Chairman John T. Adams rapped for order. John Philip Sousa steps to the tip of the platform and leads a great band in "The Star Spangled Banner." A pluse—and Sousa leads in one of his marches, "The Stars and Stripes Forever." Bishop Anderson of the Methodist Episcopal church then leads in prayer, and Chairman Adams asks the throng to be seated. The thousands pose for this, the official phot of the opening session. A few minutes later the picture is placed aboard an airplane and flown to Chicago.

[Copyright: Moffet Studio and Kaufman & Fabry Co.]

THE



### Politicians Fashions an 'Art' Sousa Offers a Musical Plank

By HENDRIK WILLEM VAN LOON-

Copyright, Christy Walsh Syndicate. CLEVELAND, O.—Enthusiasm is contagious and so, of course, since early Tuesday morning I have wanted to be a politician. It seems a fine job, and éasy. Much better than being a reporter. All one has to do is to go around from town to town and be entertained.

As one has four years in which to travel from Baltimore to Chicago and from Chicago to Cleveland and from Cleveland to Terre Haute, it is leisurely work and that, after the strenuous labor of the last five days, appeals to me mightily.

But one thing I have noticed with dismay. The genuine politician must dress for the part. I might learn to smoke a cigar after a couple of years' practice. But the clothes. There is the rub. They must not be very good. Neither must they be very bad. But they must be something apart. I can not describe it any better than by saying that they must look as if they had been slept in and eaten in and generally lived in while the candidate was devoting twenty-five hours out of every available twentyfour to attend to the needs of his constituents.

#### Learns Burton's Tailor.

I was thinking of that this morning when Hon. Theodore Burton stepped upon the platform to enliven the day with a few remarks. As fortune would have it, I was sitting right behind William Allen White. Surely no man knows more about the inside of American public life than this cheerful apostle from the vast open spaces of Kansas. Hastily I made a picture of Theodore, indicating those sartorial outlines which had so filled my heart with admiration and envy.

"Tell me," I wrote across it, "who is Burton's tailor?"

By return mail and kindness of Ring Lardner (who acted as postman) I had my answer.

"The American Tent and Awning company," Brother White reported.

I have telegraphed the American Tent and Awning company for a catalogue of their summer fashions. And now that this has been done, I shall give a true account of the proceedings of this morning.

11 a. m.—Bright and shiny. The weather man predicts rain, but so far we only have dust. A double guard of honor of souvenir-vendors has been drawn up on both sides of the court of honor. My ticket specifies that I shall enter the hall via letter Q. I therefore try X and P and R and B, walk four times around the entire hall and finally discover Q in the north-northeast corner by south.

#### The Press Is Present.

11:02 a.m.—Most of the newspaper men are present. The delegates are in their seats. The galleries are three-quarters filled, Everything has been done quietly so as to spare the feelings of the bereaved relations. It is the best piece of undertaking work I have seen for a long time.

11:03 a. m.—The G. O. P. makes a final bid for the colored vote. The band plays the triumphal march from Aida and the 379 delegates from South Carolina, Kentucky, Louisiana and other places in the sugarcane belt bravely polish their badges with the back of their sleeves, smile proudly as they hum the well known tune and say, "Ah, them was the days of glory."

11:04 a. m.—The organ stops. Aida has gone to her eternal rest. There appears a gentleman in a fine black uniform with golden ivy on sleeves and collar. I thought, judging by the golden ivy, that he was a delegate from the French academy, come to explain about loans and La Fayette. Then I saw a pair of white kid gloves. Then I knew. It was Sousa. From somewhere a band appeared. Sousa lifted a glove; silence. The national anthem.

#### The Stars and Stripes.

As soon as the solemn strains have come to an end, Sousa lifts his other hand and plays—yes, you guessed it—the "Stars and Stripes Forever." This evoked almost as much enthusiasm as it did in 1894. Then, silence once more.

It is growing late. It is now 11:07

a. m. More silence. A gentleman in a black coat steps forward. Slowly he reads a communication in which he tells heaven all about the convention. He tries to be awfully fair, but if Bob La Follette had to enter paradise on his recommendation, I feel sorry for him.

The little piece is four sheets long. That means that another eight minutes has lapsed when Sousa is back on the job. This time he plays the British national anthem, which was a mighty cordial thing to do as the correspondent of the London Times was sitting right in the front row. And to show how we all felt about it, we sang words of our own, specially composed for the occasion, some 120 years ago. Mr. Sousa liked. it so well that he wanted to do it right over again, but this time it was up to the band to make the necessary noise, for the crowd seemed to know only one verse.

11:20 a. m.—Some one in a suit of clothes read something which sounds like a college yell. "Delagates, delegates at large. Delegates, delegates, delegates at large."

But no one joins in and this blows over without any further difficulties.

11:25 a. m.—John Philip is back at it again. I am beginning to wonder whether this is a musical entertainment or an honest to goodness political convention; the piece he plays this time is like Saturday's hash. It contains all the tunes of the last forty years and none of them very good.

#### Band Falls Asleep.

11:40 A. M.-The band goes to the gallery and promptly falls asleep. Another gentleman in a suit of clothes steps forward. He says, "Ladies and gentlemen." The la-The ladies and gentlemen shout, "Louder." He repeats, "Ladies and gentlemen," and tells us that this is the eighteenth convention of the G. O. P. This is followed by loud applause by that part of the audience which is blessed with a statistical turn of mind. He mentions "prosperity" (loud applause) and "welfare of the people" (more applause). The newspaper community whispers, "Who is it?" Finally some one learns his name. It is Adams. Three hundred Western Union and Postal Telegraph boys rush wildly from the hall to spread the report,

And now the great moment of the day has arrived. The keynote speech.

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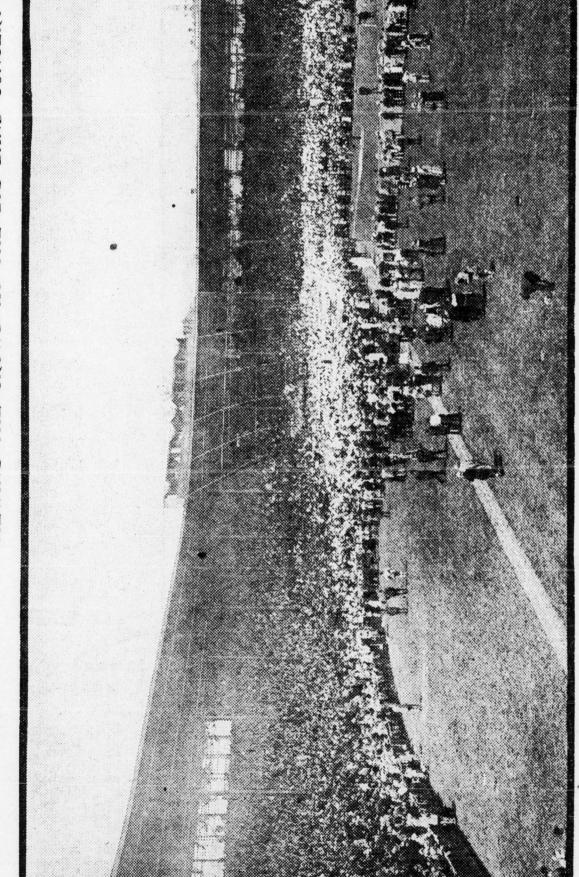
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Jackson, Miss 6/12

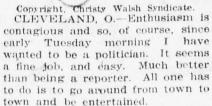
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Politicians Fashions an 'Art'

## Sousa Offers a Musical Plank

By HENDRIK WILLEM VAN LOON-



As one has four years in which to travel from Baltimore to Chicago and from Chicago to Cleveland and from Cleveland to Terre Haute, it is leisurely work and that, after the strenuous labor of the last five days, appeals to me mightily.

But one thing I have noticed with dismay. The genuine politician must dress for the part. I might learn to smoke a cigar after a couple of years' practice. But the clothes. There is the rub. must not be very good. Neither must they be very bad. But they must ·be something apart. I can not describe it any better than by saying that they must look as if they had been slept in and eaten in and generally lived in while the candidate was devoting twenty-five hours out of every available twentyfour to attend to the needs of his constituents.

#### Learns Burton's Tailor.

I was thinking of that this morning when Hon. Theodore Burton stepped upon the platform to enliven the day with a few remarks. As fortune would have it, I was sitting right behind William Allen White. Surely no man knows more about the inside of American public life than this cheerful apostle from the vast open spaces of Kansas. Hastily I made a picture of Theodore, indicating those sartorial outlines which had so filled my heart with admiration and envy.

"Tell me," I wrote across it, "who is Burton's tailor?"

By return mail and kindness of

Ring Lardner (who acted as post-

man) I had my answer.

"The American Tent and Awning company," Brother White reported. I have telegraphed the American Tent and Awning company for a catalogue of their summer fashions. And now that this has been done, I shall give a true account of the proceedings of this morning.

11 a. m.-Bright and shiny. The weather man predicts rain, but so far we only have dust. A double guard of honor of souvenir-vendors has been drawn up on both sides of the court of honor. My ticket specifies that I shall enter the hall via letter Q. I therefore try X and P and R and B, walk four times around the entire hall and finally discover Q in the north-northeast corner by south.

#### The Press Is Present.

11:02 a. m.-Most of the newspaper men are present. The delegates are in their seats. The galleries are three-quarters filled. Everything has been done quietly so as to spare the feelings of the bereaved relations. It is the best piece of undertaking work I have seen for a long time.

11:03 a. m.-The G. O. P. makes a final bid for the colored vote. The band plays the triumphal march from Aida and the 379 delegates from South Carolina, Kentucky, Louisiana and other places in the sugarcane belt bravely polish their badges with the back of their sleeves, smile proudly as they hum the well known tune and say, "Ah, them was the days of glory."

11:04 a. m.-The organ stops. Aida has gone to her eternal rest. There appears a gentleman in a fine black uniform with golden ivy on sleeves and collar. I thought, judging by the golden ivy, that he was a delegate from the French academy, come to explain about loans and La Fayette. Then I saw a pair of white kid gloves. Then I knew. It was Sousa. From somewhere a band appeared. Sousa lifted a glove; silence. The national anthem.

#### The Stars and Stripes.

As soon as the solemn strains have come to an end. Sousa lifts his other hand and plays-yes, you guessed it-the "Stars and Stripes Forever." This evoked almost as much enthusiasm as it did in 1894. Then, silence once more.

It is growing late. It is now 11:07

a. m. More silence. A gentleman in a black coat steps forward. Slowly he reads a communication in which he tells heaven all about the convention. He tries to be awfully fair, but if Bob La Follette had to enter paradise on his recommendation, I feel sorry for him.

The little piece is four sheets long. That means that another eight minutes has lapsed when Sousa is back on the job. This time he plays the British national anthem, which was a mighty cordial thing to do as the correspondent of the London Times was sitting right in the front row. And to show how we all felt about it, we sang words of our own, specially composed for the occasion, some 120 years ago. Mr. Sousa liked it so well that he wanted to do it right over again, but this time it was up to the band to make the necessary noise, for the crowd seemed to know only one verse.

11:20 a. m .- Some one in a suit of clothes read something which sounds like a college yell. "Delagates, delegates delegates at large. Delegates, delegates, delegates at

But no one joins in and this blows over without any further difficulties.

11:25 a. m.-John Philip is back at it again. I am beginning to wonder whether this is a musical entertainment or an honest to goodness political convention; the piece he plays this time is like Saturday's hash. It contains all the tunes of the last forty years and none of them very good.

#### Band Falls Asleep.

11:40 A. M.-The band goes to the gallery and promptly falls asleep. Another gentleman in a suit of clothes steps forward. He says, "Ladies and gentlemen." The ladies and gentlemen shout, "Louder." He repeats, "Ladies and gentlemen," and tells us that this is the eighteenth convention of the G. O. P. This is followed by loud applause by that part of the audience which is blessed with a statistical turn of mind. He mentions "prosperity" (loud applause) and "welfare of the people" (more applause). The newspaper community whispers, "Who Finally some one learns his name. It is Adams. Three hundred Western Union and Postal Telegraph boys rush wildly from the hall to spread the report.

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And I humbly refer the reader to the unexpurgated speech as printed by our leading news sheets where he will find the detailed program of all that is to be done the next four years.

#### All for Adjournment.

Thank heaven, I have done my duty. I have writen my little piece. I wish it were not quite so dull, but what am I to do?

During all these hours there was just one moment of hope. That was when we were presented with the La Follette platform. There at last dawned the chance of a fight, of a conflict of interests, of a wee little spark of life and the clash of human ambitions; but nothing came of it. The speaker droned on. The machine rolled on. And the audience rolled out and went home to eat

luncheon. When at last a motion to adjourn was in order, three sergeants at arms and two colored delegates were present to say "yea."

Thus ended the morning of the first day.

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John Philip Sousa says the dry law has hit music. Come to think of it, we don't hear quite so much from the fellow who thinks he can sing tenor.

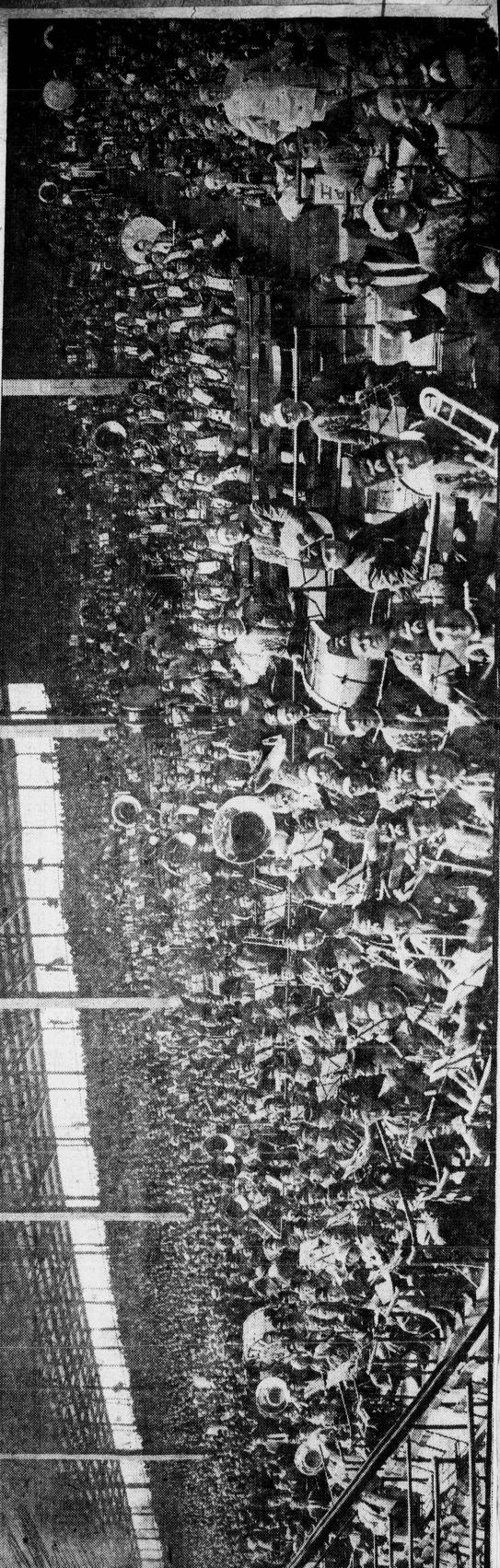


FIELD

MUEHLEBACH

AT

V



Thirty thousand person day to hear 2,000 noble musicians play of Lieut. Com. John Philip Sousa, world renowned band ductor and composer.

The grandstand groaned under the weight of the throng; the soggy field was overrun, hundreds perched upon the concrete wall and thousands of others had to content themselves with listening on the outside as a penalty for late arrival at the field.

The field, its seating capacity of 17,500 a negligible quantity to such an assemblage, never has experienced such a scene as it did today. Shrine dom covered its broad expanse.

#### Hundreds Over Walls.

Women, standing in the hot sun, collapsed, hundreds clambered over the walls to gain entrance and the echoes of glorious music had not the time to die before a new strain took charge of the atmosphere.

And the bands-forty-five of them -were as responsive to the slightest wave of the famous Sousa's wand as though they always had been under his leadership and had rehearsed for weeks for the great event.

An overture, marches, medleys-it made no difference to the Moslem musicians nor to the vast throng that heard. The musicians delivered for Sousa and the milling thousands in the outfield joined the more fortunate in the grandstand in cheer after

#### Rain Disrupts Plans.

It was planned at first to arrange the musicians on the baseball diamond. That, however, was disrupted. by the downpour of last night, and the center section in the grandstand was reserved for the bandsmen.

Sousa took a place on a small platform directly behind home plate. On his left was Kismet. On his right was Moslah. In the center was Aleppo, Aladdin, Egypt, Al Amin, Crescent, Abdallah and all the tribes of the Arabs.

Kismet temple band contains almost a score of musicians that have served their quota of years under the great director and it was Kismet Sousa honored with a position in the front line.

#### Sousa Mounts Pedestal.

Wearing the fez of Almas temple, ousa mounted o'clock.

The throngs applauded him, bandsmen stood in salute.

Unmindful of the plaudits showered upon him, he lifted a small, pencil-like baton. Mouthpieces went to lips, drummers seized their sticks and the greatest musical treat ever accorded a thrill loving Kansas City assem-

An Ararat noble, mounted on another pedestal at the pitcher's mound. held high a placard announcing the band was playing the march, "Nobles of The Mystic Shrine."

Fezzes were waved high, a great shout went up from the nobles and hands were reddened in applause.

For the first time in history, a massed band attempted—and put over an overture. The Ararat noble with the placard announced "Southern Stars."

#### Lilting Melodies Thrill.

A melody of lilting airs of the Old South, brought the warm blood of Alabama, Florida, Arkansas, Texas and Kentucky to a fever heat. Delegations of fez wearers from the Southland yelled themselves hoarse while "Dixie," "My Old Kentucky Home" and other ballads so popular south of the Mason-Dixon line, came from the throats of the thousands of instruments.

"Wait until they play 'The Stars and Stripes, Forever,'" one noble would say to another, "then comes the real kick."

After "Onward, Christian Soldiers," there came the placard announcing Sousa's masterpiece, made popular by every band in the nation.

As the familiar strains reverberated throughout the district surrounding the field, the great throng arose in a body and waved fezzes, handkerchiefs, yelled and applauded.

#### Hush for National Anthem.

Then came the national anthem. The Star Spangled Banner." There was a hush of reverence while the patriotic notes charged the

And then came a greater rush than before the concert, the rush to get home, to get uptown to get anywhere.

All gates to the field were thrown open. They soon were clogged, despite the fact that hundreds had left early to avoid the crush.

Traffic conditions outside the park were the worst ever dealt with by police. The narrow streets soon filled with pedestrians, while motorists

(Continued on Page 2, Column 1.)

## 2,000-PIECE BAND PLAYS TO 30,000

(Continued from Page 1.)

sought vainly to "honk" their way through the throng.

#### Nobles "Hop" Rides.

Cars were parked six blocks in all four directions. Street car service was inadequate and hundreds of Nobles "hopped" rides with friendly motorists.

The bands themselves experienced even more difficulty in getting out than they did in getting in, when great jams impeded their progress, causing several units to miss the concert altogether.

#### Sousa Is Ready for Thirty-second Season

Lieutenant Commander John Philip Sousa will assemble his big band today on the stage of the Globe Theater. to begin rehearsals for his thirty-second annual tour, which begins on Saturday with two concerts to be given at Longwood, the estate of Pierre du Pont, near Wilmington, Del. Sousa's season will consist of twenty-one weeks, and will end with two concerts in Greater New York on Sunday, November 16, a matinee being given at the Amademy of Music, Brooklyn, and an evening con-cert at the Manhattan Opera House. Sousa will celebrate his seventieth birthduring his present tour.

The Sousa organization this season will consist of 100 bandsmen and soloists, and the famous bandmaster will add jazz to his programs for the first time. A thirty minutes' program of jazz music will be played, and Sousa has written a jazz number entitled. "Music of the Minute," a medley of current jazz tunes. As usual there will be two new Sousa marches, "Ancient and Honorable Artillery," written at the request of Gov. Channing H. Cox of Massachusetts for the famous Boston company, and "Power and Glory." Other new Sousa compositions and arangements will include his annual humoresque, this year based upon "What Do You Do on Sunday, Mary" his new suite, "Looking Upward" and his new dance number, "Peaches and Cream." His most pretentious classical number will be the Johann Strauss tone-ocem. "Don Juan."

On June 2, Lieut. Com. John Philip ousa conducted a band of between nd 6,000 pieces, in Kansas City, which was composed of Shrine and from all parts of the country, athered there for the annual national mention. After conducting the band at the opening of the national republican convention in Cleveland, Mr. Sousa left for New York to direct rehearsals of his own organization which

CONCERT

King Music to Throne at mx, Ariz., Missouri theater. Meuhlebach Park Amid gunt night parade, immediately followed by

> Forty thousand persons packed and jammed every available spot in Muehlebach field this morning to listen to the concert of forty - five massed Shrine bands.

Lilting Melodies.

Two thousand and six hundred trained musicians, in a rainbow of different uniforms, were seated in the concrete amphitheatre, eyeing the slightest move of the baton of their leader, Lieut. Com. John Philip Sousa.

Crowds started to assemble at the field at 7:30 o'clock this morning, and 17,000 persons overflowed the stands at 9:45 o'clock, when park officials ordered the gates closed.

Outside the gates throngs clamored for entrance-crowds which extened for blocks in all four directionsmasses of people who could hear the lilting strains of the massed bands.

#### Diamond Too Wet.

The baseball diamond and field were too wet to permit the hundreds of musicians to play there, and so they are grouped in several sections of the stand in the center of the curve.

"Let us onto the field!" the crowds pleaded, "to see as well as to hear."

Park officials relented, threw all rules and regulations to the winds

Seething humanity poured through and rushed on to the wet diamond where, they might view the pageant

of colors and hear one of the greatest of concerts. The park, third largest playing field in all of baseballdom, never before housed such a mass of surging persons-not half so large; in fact, the largest crowd drawn to a Blue

#### game to date numbering 23,000. Waves Magic Wand.

But the hubbub and clamor of the multitude subsided at the touch of

Noble Sousa's magic wand. And twenty-four different kinds of instruments-virtually every instrument ever used in bands-struck up airs that charmed every hearer.

One-half of the musicians played cornets or wood wind instruments. such as flutes and clarinets. Others blew big horns, little horns, long horns, short horns, and beat all sizes

and manner of drums, Fully one-half of the crowds in the stands were townsfolk when the tional convention. first number, "Nobles of the Mystic Shrine," written by Lieutenant Commander Sousa, was played at 10:05

Before all the bands had arrived Karem temple's music makers from Waco, Tex., struck up, "It Ain't Gonna Rain No More," in defiant derision of P. Connor who, noble though he is, insists it will be at least cloudy today and may rain to-

morrow Crescent Musicians Sing. Bandsmen from Crescent temple. Trenton, N. J., abandoned their instruments momentarily and sang several songs before the impatient

crowds. . Shouts for Sousa became more and

more common. Many of the bands already were seated when he appeared. As one, the throng rose in tribute and cheered for him. A few of the bolder women timidly presented him with little bunches of home grown flowers.

Wilmington

Comprise Classical Numbers With Modern Jazz Compositions

Concerts at Longwood Will Benefit Wilmington Council Boy Scouts

A diversified program that comprises heavy classical selections with jazz and modern music makes sousa concerts to the by the famous composer of marches and his band of 100 pieces at Longwood on Saturday afternoon and evening of this week unusually attractive. The proceeds of the sale of tickets in this city will go into the treasury of Wilmington Council of Boy Scouts and tickets may be purchased at Butler's, Guy R. Ford's, Robelen's, Greenwood Book Store, Bee Hive and Jones' Restaurant.

The program for the concert fol-

Soloists, Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, Eylophone; Joseph Deluca, euphonium.

1-Overture, "My Old Stable Jacket," Bilton.

The tendency of technical musicians to compose and orchestrate has from the very beginning of the development of the orchestra been directed towards taking the melodies dear to the hearts of the people and showing with what technical skill they can be used. The old English army song, known under various titles, among them "My Old Stable Jacket," or "Tarpaulin Jacket," is a case in point. Mr. Bilton has clothed the famous tune in happy harmonic devices and enthusiasm.

2-Cornet solo, "La Favorita," Hartman.

"Looking Upwards," 3-Suite,

(a) "By the Light of the Polar Star'

(b) "Under the Southern Cross"; (c) "Mars and Venus."

4-Vocal solo, "Polonaise," from Mignon', Thomas, Miss Marjorie Moody.

5-Symphonic Poem "Don Juan,

INTERMISSION 6-Fantasia, "Music of the Min-

ute" (new), Sousa. 7-(a) Xylophone solo, "Liebesfrud," Kreisler, Mr. Howard Golden.

(b) March "The Ancient and Honorable Artillery, Company," (new), Sousa.

8-Euphonium solo, "Concert in B flat," Deluca, Mr. Joseph Deluca. 9-Mountain Dances, Trans. by

# ON JUNE 24TH

Famous Band Leader Will Appear In Personal Charge Of Eighty Musicians—Musical Treat At Amsterdam.

Gloversville music lovers, also those from Johnstown and the surrounding country, will be prominent in the big audience that will greet the famous John Philip Sousa and his great band of eighty musicians, assisted by Marjorie Moody, soprano, and Winifred Bambrick, harpist, at the Rialto theatre, Amsterdam, Tuesday evening, June 24th, and there is no doubt but that they will be well repaid for the journey. This concert, on account of its importance and enjoyment, will prove to be the feature of the season in these parts and fortunate indeed will be those who are able to attend the event. For the accommodation of out of town patronage, mail and phone orders for seats will be accepted for the sale that opens at the theatre next Tuesday morning, but all such orders must be taken up by the following Saturday, on account of the demand.

All the world has marched to the strain of the Sousa marches. In Germany and Russia, before the Great War, Sousa marches, such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea" and "El Captain" sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his forthcoming thirty-second annual tour. But Sousa is going to make American feet tap in another way during the coming tour. There will still be the pat-patpat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute." a thirty-minute visit into the realm modern jazz, during which the new musical form will be played by the largest organization which ever has attempted syncopated musicown band of Eighty pieces

John Philip Sousa and his band will begin a twenty-one weeks' tour on June 21 with two concerts in Wilmington, Del., on that date.

of the principal cities of this country. Mr. Sousa recently conducted in Kansas City a band of 5,000 pieces, one of the largest brass bands ever assembled on the American con-tinent. This huge band was com-posed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of the Shriners. From Kansas City Mr. Sousa went to Cleveland, in which city on June 10 he conducted the band at the opening session of the Republican na-

MUSICIANS 70 YEARS OLD

The year 1924 makes these musical persons reach the Biblican span of life—seventy years: Chadwick, Moszkowski, Sousa, Philip Hale, Henry T. Finck.

Kansas City, Mo., June 4 .-- Shrin ers here for their annual gathering paused from their play long enough today to transact the business of the session. Between a joint concert of sixty bands, directed by John Philip Sousa and the second big parade, short time was given to taking up the important election of the outer guardian and the selection of next year's convention city.

San Francisco or Los Angeles seemed to have the lead in the race for the 1925 meeting place. Milwaukee and Denver are also bidders, but it was believed they would start campaigns for the 1926 meeting.

Mr. Sousa directed the band music at Cleveland. But the New York convention plainly will be in need of jazz.

TOMORROW. 9:00 a. m. to 10 p. m .- Hourly steamboat trips and dancing on the Missouri river, leaving the municipal wharf, foot

Midnight show, musical review and vaudeville, Shubert.

fireworks on Memorial hill.

11:00 p. m .- "Legends of the Hopi." Missouri theater.

8:30 p. m.—Street dancing. 11:00 b. m.—Dancing, Convention hall.

of Main street.

10:00 a. m .- Imperial council session, Orpheum theater. 10:00 a. m.—Shriners' classification championship of America, trapshooting tournament, Gun Club park, 7500 Independ-

10:00 a. m. to 5 p. m.-"Seeing Kansas City" motor tours, leaving

Convention hall. 10:30 a. m.-Moolah-Ararat baseball game, Muehlebach field. 12:30 p. m .- Luncheon to imperial representatives, ballroom and

mezzanine, Hotel Muehlebach. 2:00 p. m.-Imperial council business session, Orpheum theater. 2:30 p. m .- Dancing and special exhibition drill by Nazarene White

Shrine patrol (women), Convention hall. 2:30 p. m .- "Billy," three-act comedy by the Order of De Molay for

for Boys, Missouri theater. 2:30 to 7:30 p. m .- Continuous motion pictures, Shubert theater. 3:00 p. m.-Kansas City-Minneapolis baseball game, Muchlebach

4:00 p. m .- "Legends of the Hopi," three-act performance arranged by El Zaribah temple, Phoenix, Ariz., Missouri

8:00 p. m.-Civic night pageant.

8:30 p. m .- Street dancing.

11:00 p. m .- Midnight show, musical revue and vaudeville, Shubert theater.

11:00 p. m .- "Legends of the Hopi," Missouri theater.

This program outlines only some of the predominating events of Shrine week, many open only to Shriners "with a fez and a smile." In addition, there will be dozens of concerts by bands and chanters on Journal-Post hill and other prominent public places, picnics, swimming, golf at ten country clubs, entertainment at civic and women's organizations and various other events.

#### Sharps and Flats

Many persons were forced to leave before the end of the concert, due to its late start, but their places quickly were filled by late comers.

Workmen began early today drilling holes in Muchlebach field in a vain effort to drain the water from night's rains, but the grounds still were too wet when concert time rolled around.

Soda pop vendors did a landslide business as the hot sun beat down unmercifully upon the heads of those not under shelter.

Several bands arrived too late to participate in the massed concert, but remained in the field. The Ararat band remained at the Orpheum theater to celebrate the impending elevation of James E. Chandler to the position as imperial potentate.

The late comers sat down squarely in front of the Kismet giant base drum. They just had started to congrtulate each other on their good fortune when the drummer began to warm to his work. Clutching their hats and hair the late comers fled to another part of the stands.

Perhaps the best evidence of the true greatness of Sousa is the quiet, simple unaffected way in which he leads his musicians. There is no frantic waving of baton and of long hair. His personality compels the best from his men.

"No need for me to write home to Chicago about this massed band," said one of the Medinah "boys." "The way those fellows ripping off 'Stars and Stripes Forever' the home folks will get the benefit of it."

Before the start of the combined bands the various organizations indulged in good humored competition amongst themselves. As soon as one band would finish the last clash of the cymbals the next organization would begin with an equally enthusiastic number.

until it was opened giving them ac- many generations of marching men. cess to the baseball field. They

battery of gold and silves twelve inch

The noble from Concordia, Kas. gazed in awe at the giant "compah" horns. He said to his wife, "If we'd had one of those big horns full of rain last May, Sarah, we could have saved that east eighty acres of

The music fans perched on the precarious projections of the scoring machine at the park had a splendid and flung wide the gates. view of the massed bands. Against the solid black background of the crowd the brilliant uniforms and and the outfield-anywhere, everygleaming instruments stood out in sharp geometric contrast.

The baseball field was a morass inches deep in soft mud despite efforts of the ground workers to drain Every one that waded through it went away with mud stained shoes. The splashing crowd spattered it on trousers and skirts alike.

The sweet young thing and her escort were splashing their eager way through the muddy field trying to get near Sousa's dias. Suddenly she stopped. Her escort pulled her along. "Can't stop now, dear," he said pushing forward through the crowd dragging her along with him. When they finally reached the desired spot he

looked down to find her weeping.
"What's the matter, dear?" he inquired. "I lost my slipper in the bog back there and you wouldn't le me stop, you big brute." And she wept

In the opinion of band experts every known band instrument was represented in that massed group of 2000 pieces. Some of the strangest looked like antique furniture and others like spare parts for vacuum cleaners, but the sounds drawn from them were uniformly inspiring.

"I never group massed bands by instruments," Sousa said. "The tendency is for the various groups to try to outdo each other in volume and in the heat of the contest the musicians lose sight of the primary object which is inspiring music.

There are two marches that arouse instantaneous and uproarous applause. They are "Dixie" and "The Thousands of eager spectators that will compel 40,000 to stand turned away from the main entrance throughout its playing in honor of waited patiently at the side entrance the composer should live through N-41- 0 0

SOUSA AND HIS BAND TO BEGIN TOUR JUNE 21

The tour will take the noted band-master and his musicians into many



SOUSA LEADS SHRINERS' MARCH-John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings.

1 JUNE PHILIP SOUSA WILL

JOHN PHILIP SOUSA will assemble his big band to-day on

the stage of the Globe Theatre to begin rehearsal for his thirty - second annual tour. which beging Saturday, with two concerts to given at Longwood, the estate of Pierre du Pont, near Wilmington, Del. Sousa's season will con-

The Pullip Sousa sist of twenty one weeks, and will end with two concerts in Greater New York Sunday November 16.

Incidentally, Sousa will celebrate his seventfeth birthday anniversary during his present tour. For the first time in his musical career he will add jazz to his

programme,

Sousa Starts Rehearsals.

Lieutenant Commander John Philip Lieutenant Commander John Philip Sousa will assemble his big band to-day on the stage of the Globe Theatre to begin rehearsals for his thirty-second annual tour, which begins on Saturday with two concerts to be given at Longwood, the estate of Pierre du Pont, near Wilmington, Del. Sousa's season will consist of twenty-one weeks, and will end with two concerts in Greater New consist of twenty-one weeks, and will end with two concerts in Greater New York on Sunday, November 16, when a matinee will be given at the Academy of Music, Brooklyn, and an evening concert will be given at the Manhattan Opera House. Sousa will celebrate his seventieth birthday during his present

The Sousa organization this season will consist of 100 bandsmen and solo-

ists, and the famous bandmaster will add jaz to his programs for the first time. A hirty-minute program of jazz music will be played. Mr. Sousa has written Minute," a medley of current jazz tunes, which will be included in this part of his program. As usual there will be two new Sousa marches, "Ancient and Honorable Artillery," written at the request of Governor Channing H. Cox of Massachusetts for the famous, Boston military company, and "Power and Glory." Other new Sousa compositions and arrangements will include sitions and arrangements will include his annual humoresque, this year based upon "What Do You Do on Sunday, Mary?" his new suite, "Looking Upward," and his new dance number, "Peaches and Cream." His most pre-Johann Strauss tone-poem. "Don Juan"

ny Variety

#### PLUGGING PATCHOGUE

Mike Glynn Believes L. I. Locale a Logical Tryout Town

Mike Glynn, manager of the Patchogue Theatre, Patchogue, L. I. believes his town is the logical tryout spot for new summer attractions, and has placed the house with Charlie Tennis to book in regular road attractions.

Aside from this, Glynn is picking up special attractions for single performances. Sousa and his band will play June 23. Paul Whiteman, with an orchestra of 25, will play one day for \$2,000.

August 24 the first of the road shows of "The Ten Commandments" goes into the house for a full week.

Welmington Del

#### SOUSA TO PLAY **BEST AT LONGWOOD**

outstanding characteristics of the program which Lieut, Com. John Philip Sousa will offer the audiences that attend the two concerts at announcement from his representa- at Ocean Grove this year is far ahead Longwood on next Saturday. This tives however, does not mean that of last year. As plans progress for the Mr Sousa, who for thirty-two years entertainment of visitors hotels and has stood for the best of music, in- houses report heavy reservations. tends to let down the bars in music. It simply means that Sousa will

pack into his programs a greater variety of musical fare

The Strauss poem "Don Juan," will be a classical feature. It was Sousa who presented "Parsifal," music to the American people before that Wagnerian opera had been presented at the Metropolitan Opera House Mr. Sousa, who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by but one orchestra, feels certain that the vast public, which he claims will welcome a number of the high musicianly qualities of "Don Juan."

He is just as certain, too, that the Sousa audiences are looking forward to the new Sousa suite. "Looking Upward," the new Sousa march, Ancient and Honorable Artillery Company;" the new Sousa humoresque, based on "What Do You Do on Sunday, Mary;" the first Sousa foxtrot, "Peaches and Cream" and the new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's band this year consists of 100 members. The soloists will include Marjorie Moody and Fauchauld sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Through the generosity of Mr. and Mrs. Pierre S. duPont, the proceeds of the sale of tickets in this city will all go to the Wilmington Council of Boy Scouts They may be purchased at the Bee Hive Store. Greenwood book shop, Guy R. Ford's, Butler's, Robelen's and Mc-Connell's restaurant. There will be concerts both afternoon and evening.

KANSAS CIPY, Mo., June 4. — John Phillip Sousa conducted a 2600 piece band here today before a crowd of 50,000.

All of the bands here for the

national Shrine convention was assembled at Muchibach Field baseball park under the direction of the famous leader. Although theu nits had never ap-

peared together before and no opportunity to practice, the huge crowd was arroused to intense enthusiasm by the stiring melodies.

Business sessions of the Shrine started during the day and announcement of the next convention city and the results of the election of the outer guard are expectd lat in the day.

INTERIOR OFFICE

#### Novelty and variety are the two Sousa Band to Play at Ocean Grove June 28

Special Dispatch to THE SUN. OCEAN GROVE, June 14.—The season Bishop Joseph F. Berry of Philadelphia, senior bishop of the Methodist Eriscopal church and president of the Ocean Grove Camp Meeting Association, has indicated that the organization will pursue a liberal policy this season in arranging entertainment for the summer

Already an extensive program, calling for the appearance of numerous nationally known concert and vocal stars, has been mapped out. The first big event will be the appearance of Sousa's Band at the Auditorium Saturday, June Sousa will give an afternoon and an evening concert.

Arrangements are being completed for the patriotic celebration in the Auditorium July 4, when the resort expects to be host to one of the largest throngs in its history. Judge Harold B. Wells of Burlington will deliver the Fourth of July oration. In addition there will te other speakers and a complete mu-

sical program.

Bishop H. M. Nichols of the Arch Street M. E. Church, Philadelphia, will be the preacher at the Auditorium service to-morrow morning. In the evening the Rev. George S. Johnson, pastor of St. Paul's M. E. Church, Ocean Grove, will preach.

Beston Evening Transcript - 6/19

#### Sousa March for Ancients

Further evidence of the part the Massachusetts delegation is to play was that it is the first delegation yet to arrive which has stirred up any enthusiasm, that its headquarters immediately became a central gathering place for all delegates and that with the Vermont delegation it is to share the place of honor directly in front of the stage in the Convention hall. Further honor will come when the Convention opens, for John Philip Sousa, the celebrated band director, has written a new march, which will then be played for the first time, dedicated to the Ancient and Honorable Artillery Company of Massa- ployed to attend anyone who might Honorable Artillery Company of Massa-chusetts, of which, with only the king of be overcome by excitement of a pres-England and Major General Clarence R. idential nomination, kept silent vigit Edwards, President Coolidge is an honor- in the west section of the gallery, ary member.

The delegation was nearly two hours from. late in reaching Cleveland yesterday. Despite a heavy shower, a large gathering

Henry Cabot Lodge of Massachu-Despite a heavy shower, a large gathering Henry Cabot Lodge of Massachu-had turned out to welcome it. On the setts, banished from the privileged platform were William M. Butler, the seats on the platform, sat in the President's campaign manager and next ront row of the floor sections with chairman of the National Committee; ront row of the floor sections with Frank W. Stearns, in an ecstasy of happiness as the "discoverer" of Coolidge; Mrs. "Porter who has lost his job and ness as the "discoverer" of Counties, and is morning among Woman from Massachusetts, and a host he paying customers while his place of others including the entire advance the press box is occupied by an guard from the President's State. After her, the leaders of the delegation had posed for The gentleman from Massachuphotographers flags were distributed and etts seemed to be affected by the the parade formed.

Paul Stahr, the young American artist who did the first poster issued by the United States government during the war, has painted the above portrait of Lieut. Com. John Philip Sousa for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band and during the war directed the navy's musical activities at the Great \_akes Training Station.

Los angeles, Calf-

## Sousa Wakens Convention

GALLERY VACANCIES GROW

Dormitory to Be Tidied Up

By WESTBROOK PEGLER (United News Staff Correspondent)

MUNICIPAL AUDITORIUM, CLEVELAND, June 10.-As John Philip Sousa, bandmaster, wearing enough gold lace to bow the knees and break the insteps of a man less nobly constructed, lashed about him with his baton like a gentleman discipling his wife with a hairbrush, the republican national convention of 1924 stirred feebly for a moment and breathed against the mirror.

It moved, it blinked; one seemed to sense a thrill of life among the

Under the blows of the Maestro's intimidating hand, the wash boiler horn bellowed thunderous notes and mingled its huge voice with the shrill squee-squee of the piccolos and fifes as Sousa drove them to the thumping climax of his grand old march, "The Stars and Stripes Forever."

But the trouble with Sousa's composition was that he didn't write enough of it and it ran out in five minutes, after which the republican national convention of 1924 rolled over and left a call at 1:30,

Then the ushers gently passed through the dormitory, arousing the delegates and such few spectators as had remained through the session, so that the chambermaids could tidy up the place for tomorrow's nap.

A trained nurse, all in white, emalone, with a hundred seats to choose

orpor of those around and about nim for his frosty head was not held alert, his eyes blinked and squinted and his cotton whiskers did not twitch with animation but dropped in seeming apathy.

#### SOUSA AT LONGWOOD

Good Crowd in Afternoon and Many More in Evening Enjoy Concerts.

Saturday was Sousa and Boy Scout Day at Longwood, the beautiful estate of Mr. and Mrs. P. S. duPont, and music lovers, and particularly lovers of band music, enjoyed a treat such as has seldom been their fortune. Not only was Sousa at his best, and his soloists superb, but the surroundings added to the enchantment

of the occasion. The concerts were given for the benefit of the Scouts of Chester county and those of Wilmington, and each scouting district was represented by six Scouts, who handled the traffic during the day and proved to the many autoists that they are well able to handle the difficult problems that present themselves to a traffic officer. The six Chester county Scouts were under the direction of Christian Sanderson, of West Chester, and the boys, all from the Kennett Square Troop, were, Joseph Baily, Morris Maloney, Eugene Derrickson, A. Elly,

Samuel Sinclair and Albert Kitts.
In the afternoon there was a good attendance, the audience being preciative of each number as it was rendered.

The evening's entertainment brought music lovers from all over te county and visitors from as far away as the Main Line were seen in the audience. The Boy Scouts of Chester county and of Wilmington feel that the day was a great one for them and that through the generosity of Mr. duPont has been greatly

#### SCOTTISH RITE PROGRESS

June, 1924



Noble John Philip Sousa Leads 57 Shrine Bands Before Audience of 25,000

Cleveland Place Dealer

## SOUSA TALKS OF MUSIC AND RADIO

#### Here to Lead Band at Convention Opening, He Discusses Broadcasting.

Lieutenant Commander John Philip Sousa doesn't care a rap about national political conventions, but he does like Cleveland and the Public

That's why he's here to lead the Cleveland Concert band at the opening of the Republican national convention tomorrow at the invitation of John F. Royal, manager of B. F. Keith's Palace theater.

Sousa won't have stage fright when he gets up to do his bit in the great show of American politics, because he has played before record breaking crowds in Public hall before and once in Glasgow, Scotland 143,000 people attended one of his open air concerts.

Sousa has been coming to Cleveland to play for over thirty years. He never before has attended a national convention, and he's only going to stay long enough at this one to lead the band.

#### Will Lead Three Selections.

He said yesteerday he expected to lead three pieces, his "Stars and Stripes Forever," the "Star Spangled Banner," and his latest march, "Ancient and Honorable Artillery."

The last piece, he explained, doesn't refer to any ordinary artillery, but was written for the Ancient and Honorable Artillery of Boston, which was organized 230 years ago. The march is built around the tune of "Auld Lang Syne," the company song, he

Sousa was a close friend of Victor Herbert, who died recently, and with whom he went to Washington to protest against a bill that would take the copyright protection from songs

broadcast by radio. "Herbert told me he got sick of some of his own songs because he heard them over the radio so often,' Sousa said, "and it's a pretty bad situation when a composer gets sick of his own music. I never release any of my music for broadcasting because radio kills it."

Standard, Hum 2600-Piece Band Is Conducted By
John P. Sousa

KANSAS CITY, Mo., June 4 (By United Press)-John Philip Sousa today conducted a 2,600-piece band before a crowd of 50,000 persons, The assembled Shrme bands stirred the crowd to intense enthusiasm.

#### SOUSA CONCERT AT LONGWOOD SATURDAY



Vocal and instrumental solos will liven the program which Sousa and his band of 100 musicians will present at Longwood on next Saturday afternoon and evening. The famous bandmaster has the same celebrated soprano, cornet, xylo phone and euphonium experts with the band this year which insures enough pleasing diversion to the heavy num- 'Mignon', Thomas, Miss Marjorie bers presented by the band.

Tickets for the concerts may be purchased at Robelen's, Greenwood Book Store, Bee Hive, Butler's, Guy R. Ford's and McConnell's restaurant The proceeds of the local sale will go into the Boy Scout treasury, as Mr. and Mrs. Pierre S. duPont are defraying the entire expense of the band. The Boys Scouts of this city and West Chester will profit by the

Both concerts will be present-

ed in the conservatory at Longwood The program which Mr. Sousa has prepared for the opening concerts o the 32nd annual tour of his band

Solosits, Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, Eylophone; Joseph Deluca, euphonium.

1-Overture. "My Old Stable Jacket," Bilton.

The tendency of technical musicians to compose and orchestrate has from the very beginning of the development of the orchestra been directed towards taking the melodies dear to the hearts of the people and showing with what technical skill they can be used. The old English army song, known under various titles, among them "My Old Stable Jacket," or "Tarpaulin Jacket," is a case in point. Mr. Bilton has clothed the famous tune in happy harmonic devices and enthusiasm.

2-Cornet solo, "La Favorita," Hartman.

"Looking Upwards, 3-Suite, Sousa.

(a) "By the Light of the Polar Star"; (b) "Under the Southern Cross";

(c) "Mars and Venus." 4-Vocal solo, "Polonaise." from

Moody 5-Symphonic Poem "Don Juan,"

INTERMISSION 6-Fantasia, "Music of the Minute" (new), Sousa.

7-(a) Xylophone solo, "Liebesfrud." Kreisler, Mr. Howard Golden.

(b) March "The Ancient and I Honorable Artillery, Company," (new), Sousa.

Euphonium solo, "Concert in B Deluca, Mr. Joseph Deluca, Mountain Dances, Trans.

### Seats Selling for Sousa;

band, together with the assisting artists a heart warming reception. Big Welcome for Artists There is no concert band before the The seat sale for the concert of public that compares with Sousa's; there is no conductor who has his John Philip Sousa and his band of ability and personality, and there eighty musicians, assisted by Miss is no band before the public one



Marjorie Moody, soprane, and half as large as the organization tention to give him and his great the Amsterdam concert.

Miss Winifred Bambrick, harpist, he is to bring to Amsterdam. As at the Rialto theatre, Amsterdam, is an institution—his band is an next Tuesday night, is now in inspiration. He ranks with the progress at the box office of the greatest composers of the daytheatre, and the demand is so there is no other musical organizaactive that it indicates a capacity tion just like his band-there is no audience for the event. "Join in other conductor compares to him the welcome to Sousa" is a growing as a band leader." And this gives slogan among local musical en- an idea of the treat in store for thusiasts, for it seems to be the in- those fortunate enough to attend

## SOUSA'S BAND GIVES CONCERT HERE JUNE 26

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spanlged Banner,,-or the second, for that matter, and few people know that words were ever written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America

As everyone knows, Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greatest part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does know is that Sousa at the same time wrote a single verse for his famous march. The words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments.

The Slayton Jubilee Singers at the time were regarded as the finest singing organization of any kind in America.

The reason that the comparitively small number of persons know the words of "The Stars and Stripes Forever of course lies in the fact that the great fame of the march has been achieved through its use as martial music. · Every army in the world has marched to its strains and in the twenty-eight years since it was first performed, Sousa has never been able to leave it out of his programs. Mr. Sousa and his band will appear at K. of C. hall Thursday evening June 26 under the management of Thomas A. Boyle.

#### John Philip Sousa, With Famous Band, Coming to Olympic Park



Lieutenant Commander Philip Sousa and his famous band will be at Olympic Park Sunday, part favorites of other seasons, will June 22. This is the thirty-second include Majorie Moody and Nora annual tour of the organization and Fauchauld, sopranos; Winifred Bamthe band this season will consist of brick, harpist; John Dolan, cornetist; more than 100 musicians and solo- George Carey, xylophonist, and John

The soloists this year, for the most Carr, clarinetist.

South Grang

#### John Philip Sousa is Coming to Olympic Park on June 22

It was a bigger and better Olympic Park that greeted the 3,000 orphans yesterday and it will be still bigger and better when John Philip Sousa and his band come Sunday, June 22.

Last Saturday marked the largest number of cars that has ever been seen at Olympic Park. Henry A. Guenther bought additional space so that there is twice as much room for cars now as there was last week.

So great was the crowd at the Sousa concerts last year that two cashiers were not enough. This year there will be three new booths and cashiers for them, so that no matter how large the crowd, there will be enough ticket sellers to take care of them.

Dancing continues to be popular with Baudistel's Olympic Symphony Orchestra and the swimming pool is as tempting as ever. More and more children are seen in the park as the warm days have come on.

#### SOUSA COMPOSES MARCH FOR HILLTOP U. IN MILWAUKEE

Milwaulee, Wis., June 17 .- Lieut. Com. John Phillip Sousa, renowned band master, has written a new march dedicated to Marquette university here, it has been announced. The new composition will be played for the first time publicly at the municipal auditorium here Nov. by the Sousa band and the Marquette students' band.

TEL. BRYANT 4217

JOHN PHILIP SOUSA CONDUCTOR

OFFICE OF SOUSA AND HIS BAND 1451 BROADWAY NEW YORK

HARRY ASKIN MANAGER

"Sousa is an institution-His Band is an inspiration, He ranks among the first composers of the day."-New York Sun.



February 6, 1923

Mr. F. A. Fittibaldi, Manager, Western Union, 1450 Broadway, New York City.

My dear Mr. Fittibaldi:

I want to congratulate you and thank you for your efficiency and that of your office in being so helpful in securing information that was impossible to secure either by letter or telephone. We have completed the booking of Sousa and His Band for the transcontinental tour of 1923-24 and have booked through the Western Union 278 cities and towns in America and Canada.

Very truly yours,

Harry askin Manager Sousa's Band

SOUSA'S BAND:

Booked by telegraph for 1923-1924 season.

## TOUR ALL SET

Routed for 12 Weeks-Opening at Dupont Estate June 21

John Philip Sousa and Band will open their season June 21 at the Dupont Estate, Longwood, Pa., and wind up, opening June 29 for an 11-week run at Willow Grove Park, Philadelphia. The route follows:

June 21, matinee and night, Longwood, Pa., Dupont's Estate; June 22, matinee and night, Newark, N. J., Olympic Park; June 23, matinee and night, Patchogue, L. I., Patchogue Theatre; June 24, night, Amsterdam, N. Y., Rialto Theatre, June 25, matinee, Brattleboro, Vt., Auditorium, night, Keene, N. H., City Hall Auditorium; June 26, matinee, Rutland, Vt., Playhouse, night, Glens Falls, N. Y., K. of C. Auditorium; June 27, night, White Plains, N. Y., Armory; June 28, matinee and night, Ocean Grove, N. J., Auditorium; June 29, 11 weeks, Willow Grove, Pa., Willow Grove Park.

#### MUCH ADVERTISED JOHN PHILIP SOUSA AND HIS GREAT BAND

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his Band is recognized as the leading body of instrumentalists in the world. Sousa and his Band, numbering nearly 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 here on Tuesday night at the Riakto theatre and it is pleasing to know that they will be heard by as large and brilliant an audience as any organization could desire to appear before. The seat sale for the concert is being held at the box office of the theatre, and the demand for seats is immense.

Russell Henegar, Cornet Player, Signs Contract to Play With Famous Band

Mitchell, June 16 .- The city of Mitchell is to be represented in Sousa's world famed band this summer. Russell Henegar, well known and popular cornetist has signed a contract for twenty-one weeks with the band, from June 19 to November 16. Mr. Henegar is considered by musicians and band masters as an exceptionally splendid cornetist.

He expects to join the band in New York on June 19, and the band season will open at DuPont's Country Place near Wilmington, Del., on June 21. It will play on the road for eight days and then on June 29, go to Willow Grove, Pa., where it has a three month's contract until September 14 Then will follow another road trip, from September 15 to November 16, the closing of the season to include a trip to Cuba, back to Montreal, Canada, with a final concert at the Manhattan Opera House in New York, an November 16, Mrs. Henegar. York on November 16. Mrs. Henegar will spend the summer with her husband at Willow Grove.

SCHOOL ELECTION

## SOUSA'S PLAYERS PLAY FOR SCOUTS

Arrive in This City Tomorrow and Go at Once to Longwood Conservatory

Every Ticket Sold Here to Go to Local Council for Upkeen

Sousa and his band comprising 100 musicians will arrive in this city tomorrow at noon and after luncheon will motor to Longwood where they will give the first concert of the 1924 season, in their tour of 22 weeks. The concert at Longwood will begin at 2.15 o'clock.

The concert tomorrow afternoon and also in the evening will be given in the magnificent flower conservatory at Longwood.

In order to accommodate those who have not motors, the bus company which operates a line near Longwood has arranged to carry passengers there for both the afternoon and evening concerts.

Every dollar received from the sale of tickets in this city will go into the treasury of Wilmington Council of Boy Scouts. Through the generosity of Mr. and Mrs. Pierre S. duPont in arranging for the concerts and giving the scouts of this city and West Chester the benefit of the sale of tickets, it is expected that a respectable sum will be added to the treasuries of the two councils.

Wilmington is a popular city with the famous bandmaster. Two decades ago, when he was just beginning to be recognized, Sousa was a frequent visitor here and was to be found out in the open, being a marksman of considerable ability and the old timers who like to "shoot" have had many a friendly tilt with the musician over the traps.

In latter years Sousa has not had the opportunity to spend all the; time at this relaxation he would like. but he still spends a few hours oc-, casionally over the traps and is no slouch at the sport.

Tickets for the concerts may be obtained at the Greenwood book shop, Guy R. Ford's, Jones' restaurant Robelins, Butler's or from members of the Junior League.

Sousa Begins Mis Tour. Lieutenant Commander Sousa began thirty-second annual tour with his

band on Saturday, giving two concerts at Longwood, the estate of Pierre duPont, near Wilmington, Del. He will make this a season of twenty-one weeks, con-cluding with two concerts in New York Sunday, November 16.

The Sousa organization consists of 100 musicians and soloists, and for the first

time Sousa will present jazz music through an arrangement of current tunes which he has entitled "Music of the Min-His new marches this season are "Ancient and Honorable Artillery Com-pany" and "Power and Glory." Other new Sousa compositions and ar-

rangements include a dance number, "Peaches and Cream," and the annual humoresque, tais scason based upon "What Do You Do on Sunday, Mary?" from "Poppy." His most pretentious program number will be the Richard Strauss tone poem, "Don Juan."

#### SOUSA TO PLAY JAZZ THIS YE.

Lieut. Commander John P. Sousa assembled his big band terday on the stage of the G Theatre, New York, to begin hearsal for his thirty-second and near Wilmington, Del. Sousa's son will consist of twentyweeks, and will end with two certs in Greater New York \$ day, November 16.

For the first time in his mus career he will add jazz to his gram, and has written a jazz n ber entitled "Music of the Minu marches.

#### Sousa's Band Sets Forth On 32d Concert Tour

Season Opening at Du Pont Estate, Near Wilmington, Closes Here on Nov. 16

Ligutenant Commander John Philip tour, which begins Saturday, Sousa will begin to-day his thirty-sectwo concerts to be given at L. ond annual tour with his band, with wood, the estate of Pierre du P two concerts at Longwood, the estate of Pierre duPont, near Wilmington, Del. The bandmaster will make a tour of twenty-one weeks, closing with two concerts in New York on November 16. The Sousa organization this season lay, November 16.
Incidentally, Sousa will celebi ists and, for the first time, Sousa-will his seventieth birthday anni present jazz music through an arrange-sary during his present tour.

For the first time in his mus.

For the first time in his mus. Sousa's new marches are "Ancient and Honorable Artillery" and "Power and

Other new Sousa compositions and a medley of current jazz tunes. arrangements include a dance number, has also written several i "Peaches and Cream," and the annual humoresque, this season based upon "What Do You Do on Sunday, Mary?" from "Poppy." His most pretentious program number will be the Richard Strauss tone poem, "Don Juan."

MISS MARJORIE MOODY,
SOPRANO, WITH SOUSA,
A SPLENDID ARTIST



#### Miss Marjorie Moody

One of the assisting soloists at the concert of John Philip Sousa and his band at the Rialto Theatre, Amsterdam, next Tuesday evening, will be Miss Marjorie Moody, a soprano soloist whose great ability and beautiful voice and singing will certainly make her a feature of the occasion. This is the usual result of her appearances with the band, no matter in which city the concert is given. Miss Moody is such a consumate artist that her services are in constant demand and an evidence of her musical standing is shown from the fact that she has been six times soloist at concerts of the Boston Symphony; she has sung four times with the Philadelphia Orchestra under Stokowski, and has three engagements to her credit with the Chicago Symphony under leadership of Dr. Frederick Stock. No other references could compare to these, for it is a well known fact that these orchestras take only the finest soloists to be secured for assisting artists. At the Albany concert of Sousa's Band Miss Moody's success was so great that she was at once engaged as soloist for one of the musical clubs of that city, incidentally creating a sensation by her work. The other soloist of the evening will be Miss Wini fred Bambrick, a superb harpist.

The seat sale for this concert is now in progress at the box office of the theatre and the demand meets with the most optimistic expectation.

SOUSA REHEARSING FOR ANNUAL TOUR

Lieutenant - Commander John Philip Sousa has begun rehearsals for his thirty-second annual tour, which will begin on Saturday with two concerts at the Longwood estate of Pierre du Pont, near Wilmington, Del. The Sousa Band season will consist of twenty-one weeks and will end with a concert in New York on Sunday, November 16, at the Manhattan Opera House. Sousa will celebrate his seventieth birthday during his present tour.

JOINS SOUSA BAND.

Joseph Thorne, son of Mr. and Mrs. Benjamin Thorne of 4 East Madison avenue, will leave tomorrow for New York, where he will fill a twenty weeks' engagement as trumpet player in the John Philip Sousa band. This will include a eleven week's engagement at Willow Grove, Pa., and a tour of the New England states, closing at the Manhattan Opera House in the metropolis.

newark, n. g. 61

#### Popular Music Added Feature of Sousa Band

gram of Lieut. Com. John Philip season's tour. Sousa, who will appear at Olympic In addition to his syncopated music, Park-rain or shine-next Sunday Sousa will present his usual review musicians and soloists.

his first offering of synocpated music to be entitled "Music of the Minute" you Do On Sunday, Mary?," from widely known syncopated compositions of current popularity will be welded together into one syncopated compositions with a running comment of "Sally". selection, with a running comment of "Sally.

Sousa observations - in terms of music of course-upon jazz music and the world in general.

With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz The music of the moment will have its deluxe presentation that he has a larger part than ever on the pro- consented to use "Try to Keep Your

his band of more than 100 of the song hits of the past New York season in his annual humoresque.

Youse has provided a setting for This season the humoresque will

Tone Poem and Syncopation on the

newark, n.g.



Novelty and variety are the two feature, "Music of the Minute." outstanding, characteristics, of, the Sousa interpretation of modern J program which Lieut, Com. John and syncopation. Philip Sousse will offer at Olympic Sousa's band this season will of

presented "Parsifal" music to the American people before that Wag- xylophonist, and John Carr, cl. nerian opera had been heard at the netist. Metropolitan Opera House, and who last season scored a sensational success with Schelling's "Victory Ball' which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musical qualities of this number.

AAnd he is certain also that audiences are waiting for the new Sousa suite, "Looking Upward;" the new Sousa march, "Ancient and Honorable Artiflery Company"; the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another new Sousa

Park, Saturday. This is his thirty sist of one hunder musicians second annual tour,
The Strauss tone-poem "Don Juan"
will be the classical feature of the new Sousa program, and Sousa who





IEUT. COM. JOHN PHILIP SOUSA'S latest portrait, painted by a young American artist, Paul Stahr. The painting is to be presented to the United States navy department. White Studio photo.

New Sousa Program at Olympic Par John Philip Sousa Leads Shrine Band Of 2,600 Pieces

> KANSAS CITY, Mo., June 5 .-- John Philip Sousa conducted a 2,600 piece band here yesterday before a crowd of 50,000.

> All of the bands here for the national Shrine convention were assemoled at Muehlbach field baseball park under the direction of the famous

Although the units had never appeared together before and had no opportunity to practice, the huge crowd was aroused to intense enthusiasm by the stirring melodies.

## 22 WEEKS ON TOUR

Will Open His 1924 Season With Concerts Here on Saturday

#### Junior League Girls Aid Boy Scouts in Sale of Tickets for Longwood Programs

Eleven weeks of the twenty-two that Lieutenant Commander John Philip Sousa and his band will be in the road this summer will be pent in Philadelphia, where the fanous bandmaster and his aggregation have hundreds of thousands of riends. Wilmington is honored by having the first concerts of this tour, the band leader and his organization opening the tour with concerts afternoon and evening on Saturday of this week at Longwood. Both the concerts will be held in the flower conservatory of Mr. and Mrs. Pierre S. duPont's estate so that in case a shower should come up, everyone would be protected. It is due to Mr. and Mrs. duPont's wish that some worthy organization should profit from the concerts that the Wilmington Council of Boy Scouts will receive the proceeds of all tickets sold in this city, so that in addition to hearing one of the most noted if not the most select organization of musicians of their character in the country those who attend the concerts will also be helping the Boy Scouts

Sousa and his band will only hit the high spots this season on tour, which can be realized when it is learned that the band will travel in excess of 33,000 miles during the eleven weeks they are on the road. Last season the band traveled but 40,000 miles in a tour from coast to coast that continued for 34 weeks.

This year the band will reach its farthest point at Bangor, Maine. Northward it will travel to Hibbing, Minnesota, the farthest west at Valley City, North Dakota and the farthest south at Albany, Alabama.

The high lights in Sousa's engagements will be the official dedication of his new march, "Ancient and Honorable Artillery Company, before that historic organization at Boston on September 21, and the Sousa birthday party in New York city on the evening of November 16 when the bandmaster will be honored on the celebration of his 70th birthday.

Members of the Junior League are aiding in the sale of tickets for the Longwood concerts this week and in addition tickets may be obtained from Butlers, Robelens. Greenwood book store, Guy R. Ford's, Bee Hive store and Jones'

## **VERSALITY OF SOUSA BIG FACTOR IN GREAT SUCCESS**

#### March, Suite, Fox-trot, Humoresque and Jazz Fantasy All His Own Compositions or Arrangements.

pual tour at the head of the band that bears his name. The band will appear at the State Armory here on Friday evening, June 27th. The March "Look for the Silver Lining," from King, who will celebrate his seventieth birthday during the tour, apparently becomes more versatile with every pasisng year, and the Sousa prograin for the short season of 1924 will centain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such Interest throughout America that it is nsually carried on the wires by the news associations. This year march is "Ancient and Honorable Ar-tillery Company March," and it is dedicated to the famous Boston miti-tary company, established in America In 1638, and active in England a century earlier. Here for the first time, Bousa will incorporate into a march a train not of his own creation and Auld Lang Syne," the old, old song of the Ancient and Honorable Artilerymen will sing through the new

march tune. "Looking Upward" is the new Sountitled, "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Kakota prairie while on tour. For the annual humoresque

Tone Poem and Syn

New Sousa Prog

A march, a suite, a humoresque, a | which is coming to divide popular atfoxtrot and a jazz fantasy-perhaps tention with the march and suite, the the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the programs for his thirty-second answer of the

"Sally."
Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspited and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, "Music of the Minute" in which Sousa will present his musical comment upon the modern syncopation.

The Sousa novelties will not result in a lesser place for the classical music which always has been a part of his programs. The Strauss "Don Juan" tone-poem will be presented for the first time by a band, from a special arrangement made in order to give the most musicianly expression to this great composition. The "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences.

Newark n

## on on the

Olympic Park

Novelty and variety are the two outstanding, characteristics, of, the program which Lieut, Com. John feature, "Music of the Minute," a Philip Soussa will offer at Olympic Sousa interpretation of modern Jazz Park, Saturday. This is his thirty- and syncopation.

Sousa's band this season will con-The Strauss tone-poem "Don Juan" sist of one hunder musicians and will be the classical feature of the soloists as it has in the past. The new Sousa program, and Sousa who soloists will include Marjorie Moody presented "I'arsifal" music to the and Nora Fauchauld, sopranos; American people before that Wag-merian opera had been heard at the Dolan, cornetist; George Carey. Metropolitan Opera House, and who xylophonist, and John Carr. clarilast season scored a sensational success with Schelling's "Victory Ball"

Wilmington

#### SOUSA CONCERT AT LONGWOOD SATURDAY

How Sousa, the famous bandmaster, makes his programs fit in Records -6/14 with any emergency and because of which versatility his band and its programs have been so successful in, the prior 31 years the prior 31 years the band has been on tour, is an interesting story.

Sousa's programs are planned months in advance and much thought goes into their make-up. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. Special arrangement for band must be made for such numbers as the great Strauss "Don Juan," tone poem which is one of the features of this season's tour as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions. The number of emergencies which can develop during the tour of Sousa's band, is remarkable, and the emergencies range all the way from loss of baggage to weather. Sousa attests that weather makes a great difference in audiences.

Last season one of the great emergencies which the Sousa organization faced was the loss on a baggage truck, of a trunk containing the scores of the great "Tanne hauser" overture. Yet the band surmounted that difficulty by playing the entire selection by memory. Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theat-



SOUSA LEADS SHRINERS' MARCH-John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge. during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings

HOW SOUSA MEETS 5/18

Makes His Programs Fit the Hour and Situation; 31 Years' Success

#### Members of Band Have Had to Play From Memory When Music Was Lost

How Sousa, the famous bandmaster, makes his programs fit in with any emergency and because of which versa-

tility his band and its prohave been so successful in he thirtyone years the hand has



week makes it still me, attractive. planned Sousa's program a months in advance. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements and it takes time to prepare these novelties. Special arrangement for band must for such numbers as the great Strauss "Don Juan" tone poem, which is one of the features of this season's tour. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

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It is a well known fact among musicians that an entire program may he ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an audience with a slow dragging number, whatever the artistry of the musician or the worth of the selection when a sudden storm breaks outside. Sousa doesn't try. A piece of gay attention-compelling music goes in its place If train connections make it necessary to begin a concert behind the usual hour, a cheerful bright selection is pressed into service as the opening number. When the weather is cold and dismal, a cold audience is cheered with a number which contains musical warmth. Even humorous music is brought into the programs in emergency.

Tickets for Sousa's concerts may be obtained at Butler's, Robelen's, Guy R. Ford's, Bee Hive, Jones' Restaurant and Greenwood Book Shop.

Sousa and the Shriners; Conductor Leads 50 Bands

Sousa and his big band of eighty musicians will be at the Rialto theatre, Amsterdam, next Tuesday night. From the apparent interest in the occasion, it would seem as if every man, woman and child of this entire section knew all about the occasion, and would be in attendance. Incidentally, the seat sale is being held at the theatre box office. All of these will be interested in the report from the Kansas City Star of Sousa's conducting fifty bands at the Shrine convention in that city early this month. Here it is:

The musicians of fifty Shrine bands were seated in a reserved section in the grandstand. They were directly behind the home plate. Noble Sousa, a member of Almas temple, Washington, D. C.,was on a director's stand outside the wire netting in front of the grandstand. The musicians were seated according to band units.

Noble Sousa wore a black, goldbraided uniform, white gloves and a red fez. He smiled as he stepped upon the director's stand and waved one of the white gloved hands toward the waiting musicians in

Sousa, never demonstrative, raised his small, slender baton and the bands started to play. It was Sousa's own composition, "Nobles of the Mystic Shrine."

Lieutenant Commander John Philip Sousa is not new at the business of melting numerous bands into one, and getting satisfactory results. He did it many times with navy bands when the war was on. He did it last year when the Nobles

met in Washington. There is nothing fiery about the great Sousa's directing. It is a quiet, commanding way he has of making big tubas and little piccoloes do the bidding of his baton. His white gloved left hand seldom is lifted-so seldom that when it is his players know it means something. When it comes up, palm extended, a hush must come from some too boisterous section. When it gets to swinging backwards, almost meeting the other white glove, that means-"romp on it." Many directors plagiarize that little arm swing of Sousa's, but none does it quite like Sousa himself.

With Goldberg At Cleveland

> JOHN PHILIP SOUSA LED ALL THE WIND IN STRUMENTS EXCEPT . THE SHECH MAKERS.

Republican

massed band of 2000 musicans at Kansas City on June 1. Thirty thousand persons applauded and cheered a

program of well known marches and songs. The occasion was the Conclave of the Shriners.

Lieut. Commander John Philip Sousa and his band of 100 leave Saturday on their thirty-second annual tour which will end in New York in November. Sousa will celebrate his seventieth birthday during this tour.

Trenton n. & Times - 6/17

#### SOUSA CONDUCTS FIVE THOUSAND PIECE BAND

John Philip Sousa the popular bandmaster recently conducted a band of more than 5,000 pieces in Kansas City. This gigantic musical group was composed of Shrine bands from all sections of the United States, gathered in Kansas City for the ainnual national convention of that

From Kansas City Sousa was scheduled to go to Cleveland, where on June 10 he conducted the band the opening session of the Republican National Convention. He is now returning to New York to direct the rehearsals of his own organization, which will begin a twenty-one weeks' tour on June 21 with two concerts on the estate of Pierre du Pont, near Wilmington, Del.

#### SOUSA DEDICATES MARCH TO COLLEGE

MILWAUKEE-Lieut. Com. John Phillip Sousa renowned bandmaster, has written a new march dedicated to Marquette university. The new composition will be played for the first time publicly at the municipal auditorium here Nov. 8 by the Sousa and the Marquette students' band

## Sousa, Who is Coming to Town,

Conducts Two Great Events

which had been performed previously

by but one orchestra, is certain that

the vast public which he claims will

AAnd he is certain also that audi-

ences are waiting for the new Sousa

suite, "Looking Upward;" thhe new

Sousa march, "Ancient and Honor-

able Artillery Company"; the new Sousa humoresque, based on "What

Do You Do On Sunday, Mary?";

musical qualities of this number.

number of the high

Amsterdam enthusiasts will be much interested to learn that Lieut. Com. John Philip Sousa, who is to appear with his band of over 80 men at the Rialto theatre, Tuesday evening of next week, was recently accorded two pronounced compliments. At Kansas City, early in the month, he was selected to lead the massed band of 6,000 musicians at the Shriners' convention in that city, and last week he was chosen in preference to all other conductors to lead the massed bands at the Republican convention in Cleveland. Word from each place states that he had his usual big successes, the effect of the great bands, lead by such a magnetic conductor being thrilling in the extreme. This is a tremendous task, as any musician will know, and it takes a leader, in whom the musicians have greatest respect, to conduct such a huge organization successfully. At each event one of the numbers played was the new march, "Nobles of the Mystic Shrine" that Sousa composed in honor of the shrine

convention at Washington last year. Seats are now selling at the box office of the Rialto theatre for the Sousa concert next Tuesday, the lemand being so great that there is little doubt of a capacity audience for the occasion.

where he was playing, by ord his men to play from memory a

## **UNDER SOUSA AT** SHRINE JUBILEE

Colorful Caravansary To Climax Tonight With Frolic.

(By The Associated Press) KANSAS CITY, Mo., June 4.-Music, fun and color splashed the 1924 caravansary of the Mystic Shrine today as thousands of Nobles celebrated the second day of the Order's Golden Jubilee convention.

The Imperial council held its second session today with the expectation that disposition of posts in the Imperial divan would be made before the second parade of the convention, scheduled for tonight, Chief interest lies in the outer guard post election, as the other 11 posts in the Imperial divan are filled by succes-

The first event on today's program was the massed band concert under the direction of John Philip Sousa, premier bandmaster. More than 50 bands composing an aggregation of about 3,500 musicians played under Mr. Sousa's baton at Muchlbach field, where thousands gathered to hear the largest body of musicians ever assembled in the heart of America.

Stunt Parade.

One of the most spectacular events of the entire convention will take place tonight, when the Shriners will | give their annual stunt parade. Unlike yesterday's official escort, the pageant tonight will reveal a choice bag of burlesques. Awed by the brilliancy of the first parade, the great throngs will have occasion to laugh with much zest tonight for the Shrine's hordes of clowns will frolic in their midst. New stunts galore have been promised and that means there will be fun a-plenty.

Selection of the 1925 convention city will probably be made Thursday, it was officially announced today. Los Angeles is said to be favored

Denver, Philadelphia and Milwaukee are bidding for the 1926 con-

news - 6,

generally.

John Phillip Sosa, lieutenant commander of the navy who keeps up the morale of the fighters during the war with bands, was conducted out to the end of the long speakers' platform. His coat had more braid than a ten-cent store and more gold lace than an admiral of the Spanish navy. He looked like the king of

More Goldberg In



JOHN PHILIPESONS A LED ALL THE WINE IN STRUMENTS EXCEPTATHE SHEECH MAKER'S.

## Russ 4/4 Philo n. y. Telegraph - 6/19

## Shades of Beethoven and Wagner! Sousa and His Band Will Play Jazz

sembled his big band on the stage of the Globe Theatre to begin rehearsals for his thirty-second annual tour, which begins on Saturian and annual tour, which begins on Saturian and source of the Minute," a medley of current jazz tunes. day, with two concerts at the Longwood estate of Pierre du Pont, near Wilming-

Sousa's season will consist of twentyone weeks, and will end with two concerts in Greater New York on Sunday, November 16, when a matinee will be played at the Academy of Music, Brooklyn, and an evening concert will be given at the Manhattan Opera house. Sousa will celebrate his seventieth birthday

during his present tour.

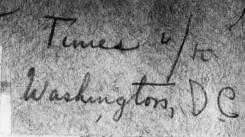
The Sousa organization this season will consist of 100 bandsmen and soloists and the bandmaster will add jazz to

As usual there will be two new Sousa marches, "Ancient and Honorable Artillery," written at the request of Governor Channing H. Cox, of Massachusetts, for the famous Boston military com-pany, and "Power and Glory." Other new Sousa compositions and ar-

rangements will include his annual hurangements will include his annual had moresque, this year based upon "Widow Do You Do Sunday, Mary?" his suite, "Looking Upward," and his dance number, "Peaches and His most pretentious classic will be the Johann Strauss" "Don Juan."

John Phillip Sousa, lieutenant commander of he navy, who keeps up the morale of the fighters during the war with bands, was conducted out to the end of the long speakers' platform. His coat had more braid than a 10-cent store and more gold lace than an admiral of the Spanish navy. He looked like the king of Siam, and got a big hand from the crowd.

A six-foot "lily white" delegate



John Philip Sousa, lieutenant-commander of the navy, who kept up the morale of the war fighters during the war with his band was one of the first of the nationally known characters to arrive and was conducted out to the long speakers' plats end of the long speakers' plat-form. His coat had more braid than a ten-cent store and more gold lace than an admiral of the Spanish navy. He looked like the

king of Siam, and got a big hand from the crowd.

Trenton, n. f. Times



#### Sousa Given Big Hand at Keith Palace

Lieut. Com. John Philip Sousa was given a five minutes' ovation by 3,000 Republican delegates and visitors who were guests at B. F. Keith's Palace last

Introduced by Ted Lewis, the eminent conductor was acclaimed by the huge crowd, and when he wielded his baton over the Naval Reserve band of 60 pieces, assisted by the Keith theater orchestra, while they played Sousa's "Washington Post" and "Stars and Stripes Forever," enthusiasm ran high.

The appearance of Sousa in the most beautiful theater in the world was a complete surprise for the big audience, and the cordiality of his welcome was most emphatic.

Altogether it was a great night for the Republicans. Not only the humans present were infected by the enthusiasm, but one of the performing elephants— brought here in a spirit of appropri-ativeness—when asked if she held to Republican principles shook her head in

TUESDAY, JUNE 24

Gloversville musical enthusiasts, in

fact music lovers from all over this

section, will be greatly interested in

the celebrated John Philip Sousa, and

his equally celebrated hand of eighty

musicians, and fine assisting talent, is

to appear in the beautiful Rialto Thea-

tre, Amsterdam, Tuesday evening.

June 24th, under the management of

manger Hutcheons of that theatre.

This event presents an opportunity

seldom offered and no doubt it will be

taken advantage of by the music lov-

ers of this territory generally, the ev-

ent being anticipated as the climax of

Sousa and his band always draw ca-

pacity audiences, it will be well for

those interested to make arrangements

next Tuesday morning at the Rialto

theatre, where mail and phone orders

will receive prompt attention. The com

ing concert will be exactly as is given

by this organiation in the larger cit-

ies, the entire band appearing at the

Amsterdam concert. A marvelously in-

teresting program will be presented.

and to hear the Sousa marches played

by the march king is an opportunity

in itself. Sousa appeals to the public,

and not to the few, and this is one rea-

son for his great success. He, like Mc-Cormack, Fritz Kreisler, Schumann-

Heink and other celebrities, believing

that music is for the masses and not

for the classes, a position that is un-

John Philip Sousa, lieutenant

commander of the navy) was one of the first of nationally known

characters to arrive. He was con-

ducted to one end of the speakers

platform. His coat had more braid

than a ten cent store. He got a

assailable.

big hand.



SOUSA LEADS SHRINERS' MARCH-John Philip Sousa, noted bandmaster, who is a member of the Ipallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings.

Gende 1'Republican Recorder - 6/15

### Sousa and Band to Play in Amsterdam

Greatest of Concert Bands at Rialto on Tuesday, June 24.

Music lovers of Gloversville and vicinity will be much interested to learn that John Philip Sousa, greatest of concert band conductors, and his equally famous band of eighty artists, is to give a concert at the the announcement to the effect that Rialto Theater, Amsterdam, Tuesday evening, June 24, under the management of Manager Hutcheons of that theater.

Sousa's Band is the largest concert band now before the public, and it will appear in Amsterdam with its full membership, just the same as it is heard in the larger cities. There is no other concert just like that given by Sousa and that is one reason for his great success, capacity audiences being the our musical and theatrical season. As rule in every city in which he elects to appear.

The seat sale for the event will open next Tuesday morning at the for seats early the seat sale to open Rialto Theater box office.

SOUSA AT CONVENTION. L JOHN PHILIP SOUSA, the famous bandmaster, yesterday accepted an invitation from the Republican National Committee to direct a band of Cleveland musicians at the opening session of the Republican National Convention, which meets in Cleveland,

Utica, 1.4

John Philip Sousa, which and commander of the navy, was one of the first of the nationally known characters to arrive. He was conducted to one end of the speakers' platform. His coat had more braid than a 10-cent store. He got

and honor, but Sousa and his band at the outset of his career. is the one that he prefers, and it is by that name he is known to the millions of this country and Europe. With his eighty men and assisting soloists, he will appear at the Rialto theatre, Amsterdam, Tuesday evening. June 24, and that occasion will be "the event of events in the local musical and theatrical season. Announcement of this concert has aroused intense interest and this will result in an overflowing audience for the occasion, the seat sale for which opens next Tuesday morning at the theatre box office, and where mail and phone orders will receive as prompt and careful attention as personal calls.

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour-his thirty-second, by the way-or for any other is "Sousa, Himself, in Person (Not a motion picture)."

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the win-

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he

Sousa to Lead Band at Cleveland. Sousa accepted an invitation yesterday the time honored gavel, and the to direct a band of Cleveland musicians world's greatest event in radio history at the opening session of the Republican National Convention in Cleveland on June 10. The invitation was sent by Dan R. Hanna, son of the late Mark Hanna and owner of The Cleveland News.

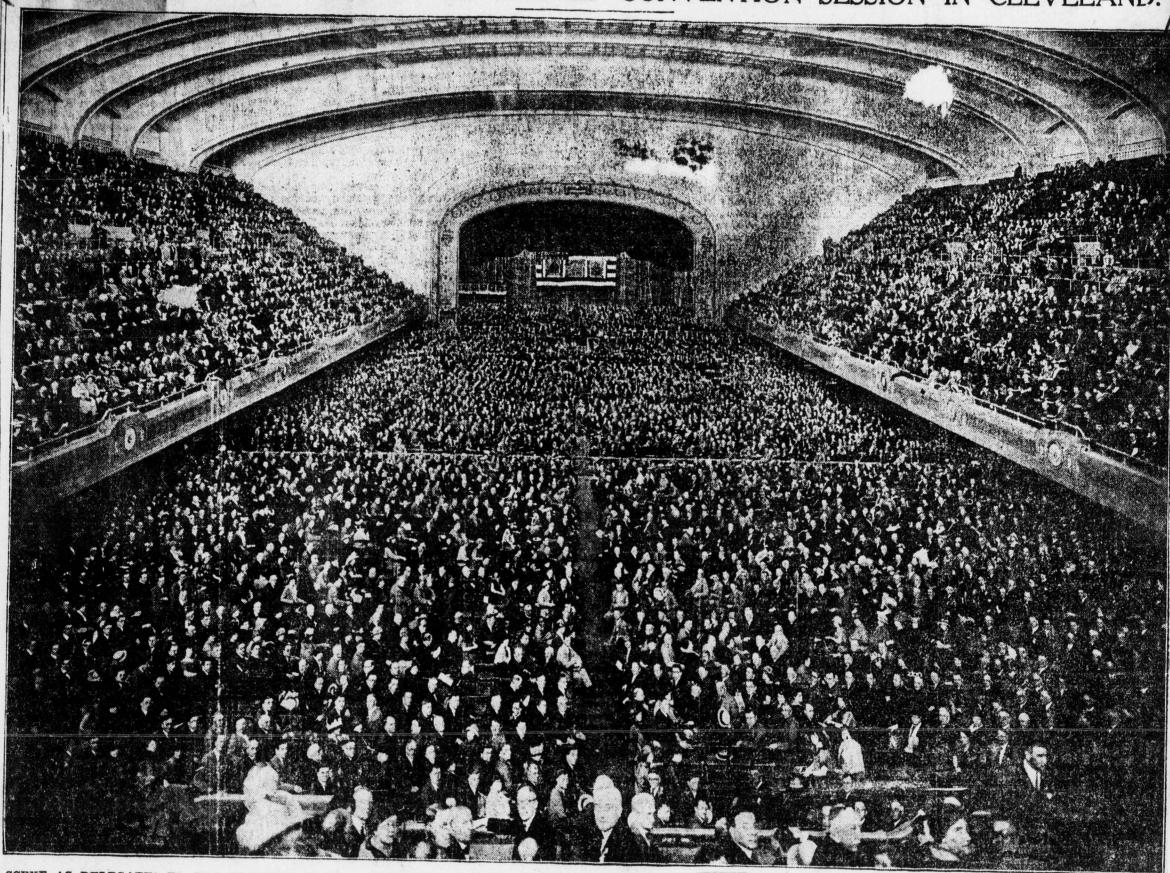
Sousa Conducts Every Concert | was told by older and presumably wiser conductors, that the strain of His Celebrated Band of conducting constantly would wear him out in a few years, Sousa Lieutenant Commander John apparently is as able to undergo Philip (Sousa, is his official title the physical strain of a concert as

Yesterday was a great day for acc. invitations, even if General Pershing say thumbs down on the Vice-presidence John Philip Sousa accepted an invitat to direct a band of Cleveland musicia for the Republican National Conventi immediately after Pershing refused second fiddle. Then the Yankees and Red Sox accepted an invitation to see " Chiffon Girl." Now it can be told, t

that several theatrically inclined at men accepted an invitation to the A Nichols, Inc., luncheon Wednesday ir Ambassador.

Three organ selections by Mr. Metcalf, "The Star Spangled Banner," by John Philip Sousa's band, followed by other stirring pieces, convocation prayer by the Rev. William F. Anderson, audience, singing the first Anderson, audience singing the first and last verses of "America," John T. Adams calling the eighteenth national deutenant - Commander John Philip Republican convention to order with

## WHEN REPUBLICAN DELEGATES OPENED CONVENTION SESSION IN CLEVELAND.



SCENE AS DELEGATES TO THE EIGHTEENTH G. O. P. CONCLAVE ASSEMBLED IN THE OHIO CITY'S SHINY NEW AUDITORIUM FOR INITIAL SESSION. JOHN T. ADAMS, RETIRING CHAIRMAN OF THE REPUBLICAN NATIONAL COMMITTEE, WHO CALLED THE MEETING TO ORDER, IS SEEN ON THE PLATFORM WITH

JOHN PHILIP SOUSA (IN UNIFORM), NOTED BANDMASTER. NOTE THAT THE ONLY DECORATIONS IN THE HALL ARE LARGE FLAG AND PAINTINGS OF PRESIDENTS LINCOLN, HARDING AND ROOSEVELT.

But "Stars and Stripes" Too Brief to Put Real Pep in G.O.P. Session

By WESTBROOK PEGLER United News Staff Correspondent MUNICIPAL AUDITORIUM, CLEVELAND, June 10 .- As John Philip Sousa, wearing enough gold lace to bow the knees and break the insteps of a man less nobly constructed, lashed about him with his baton like a gentleman disciplining his wife with a chair, the

republican national convention of

A LITTLE MUSIC

and breathed against the mirror.

It moved, it blinked; one seemed to sense a thrill of life among the gents. Under the blows of maestro's intimidating wand the washboiler horn bawled thunderous notes and mingled its huge voice with the shrill squee-squee of the piccolos and fifes as Sousa drove them to the thumping climax of his grand old march, "The Stars and Stripes Forever."

But the trouble with Sousa's composition was that he didn't write enough of it and it ran out in five minutes, after which the republican national convention of 1924 rolled over, leaving a call at 1:30 when the ushers gently passed through the dormitory, arousing 1924 stirred feebly for a moment | the delegates and such few spec-

♦ tators as had remained through the ◆ session, so that the chamber maids could tidy up the place for tomorrow's nap. A trained nurse, all in white, employed to attend to anyone who might be overcome by excitement of a presidential nomination, kept silent vigil in the west section of the gallery, alone, with a hundred seats to choose

Henry Cabot Lodge of Massachusetts, banished from the privileged seats on the platform, sat in the front row of the floor sections with his state delegation, like a baseball reporter who has lost his job and prerogatives, moping among the paying customers while his place in the press box is occupied by another

droned endlessly on and on with the keynote address, the vacant patches in the spectators' galleries spread and ran together.

The ultimate tip-off on the qualities of this convention as a public amusement has been furnished by Messrs. One-eyed Connelly, Tammany Young and Warm Gravy, gate crashers of wide cruising radius and simple temperament. They, who have not scorned to crash such meager contests as the Gibbons-Carpentier fight, the "Tut" Jackson-Harry Wills fight and the six-day bicycle races, have scorned the republican national convention of 1924 with unanimity, notwithstanding the porous quality of the ticket gates and the innocence of the ticket takers who frequently Lodge, Banished, Appears As Sports Writer Fired From Press Box Seat

commit the cardinal sin of turning their backs to the places where the turnstiles would be if there were any turnstiles. The Messrs. Connelly, Young and Warm Gravy have been known to bestow their presence on many unworthy entertainments, but they have remained away from the convention because the entire membership is agreed on Calvin Coolidge for President and nobody has threatened to sock anybody on the mouth.

Cleveland Ohio- News 6/12



#### Sousa Directs Gigantic Band

In Kansas City, Mo., John Philip Sousa recently conducted a band of over 5,000 pieces. This gigantic band was composed of Shrine bands from all sections of the United States, gathered in Kansas City for the annual national convention of that order.

From Kansas City Sousa was scheduled to go to Cleveland, where on June 10 he conducted the band at the opening session of the Republican National Convention. He is now returning to New York to direct the rehearsals of his own organization which will begin a twenty-one weeks' our on June 21 wan two concerts on the estate of Pierre du Pont, near Wilmington, Del.

## 2600-PIECE BAND

KANSAS CITY, Mo., June 4 .- (By United Press.)-John Philip Sousa conducted a 2600-piece band here today before a crowd of 50,000 people. The assembled Shrine bands stirred the crowds to intense enthusiasm.

## Youngstown, Ohio Telegram Journal Wilmington, Ilel One-Eyed Connelly, Tammany Young and Warm Gravy, gate crashers of wide cruising radius and simple CONVENTION

After Concert

WALK OUT ON BURTON

One-Eyed Connelly Even Would Not Attend By WESTBROOK PEGLER

CLEVELAND, June 10. -- As John Philip Sousa, the bandmaster, wearing enough gold lace to bow the knees and break the insteps of a man less nobly constructed, lashed about him with his baton like a gentleman disciplining his wife with a chair-leg, SOUSA HIMSELF the Republican national convention TO CONDUCT HIS and breathed against the mirror. It moved, it blinked; one seemed to Under the blows of the maestro's in-Band Director Will Wield Baton sense a thrill of life among the gents. timidating wand, the wash-boiler mingled its huge voice with the John Philip Sousa's latest band shrill squee-squee of the piccolas and march, "The Ancient and Honorable horn bawled thunderous notes and march, "The Stars And Stripes For- musical number of

But the trouble with Sousa's com- the Republican naposition was that he didn't write it was announced enough of it and it ran out in five vesterday. The seminutes, after which the Republican lection national convention of 1924 rolled played by the over, leaving a call for 1:30. Then Cleveland Concert the ushers gently passed thru the band, official mudormitory, arousing the delegates and sic dispensers of such few spectators as had remained thru the session, so that the chambermaids could tidy up the place for tomorr w's nap. A trained nurse, all to do it, will take thru the session, so that the chamin whi e, employed to attend to anyone who might be overcome by the exciten ant of a presidential nomina- Logan and intertion, kept silent vigil in the west section of the gallery, alone, with a hundred seats to choose from.

Henry Cabot Lodge of Massachusetts banished from a privileged seats on the platform, sat in the front row of the floor sections with his state delegation, like a baseball reporter who has lost his job and prerogatives moping among the paying customers while his place in the press box is occupied by another.

Walk Out On Burton

As Congressman Burton of Ohio, standing before a sounding block at the end of the speakers' platform, which is not unlike a cattle chute. droned endlessly on and on with the keynote address, the vacant patches in the spectators' galleries spread and ran together. He is a statesman of numerous years but terrible tenacity By the time he had finished stating the achievements and historic glories of the grand old party there were untenanted chairs in the upper stories of the auditorium, whereas he had begun his remarks by referrlery above gallery."

If Tex Rickard were here he would have waggled his eating-eigar and assayed the attendance as a "bust." Perhaps Mr. Rickard, with his genius, could have saved the occasion by persuading one of the more prominent warriors to hit one another on the teeth and knock him thru the railing into the press box.

Sousa In Wrong Role

Of course, other men, other methods. Florence Ziegfeld would have cast Mr. Sousa for the keynote address and required him to play it on the bag-pipe, bazzoo or other wind instrument. The words would not fit the music. To be sure, but in Mr. Ziegfeld's shows they seldom do.

The ultimate tipoff on the qualities of this convention as a public amusement has been furnished by Messrs.

wide cruising radius and simple temperament. They have not scorned to crash such meager contests as the Gibbons-Carpentier fight, the Tut Jackson-Harry Wills fight and the six-day bicycle races have scorned the Republican national convention of 1924 with unanimity, notwithstand-But It Goes To Sleep Again ing the porous quality of the ticket gates and the innocence of the ticket takers who frequently commit the cardinal sin of turning their backs to the places where the turnstiles would be if there were any turn-

news 6/

## LATEST AT MEET

Tuesday at 10 A. M.

fifes as Sousa drove them to the Artillery," will have its first public thumping climax of his grand old rendition in Cleveland as the opening

convention. and Sousa, who is the baton from Conductor Walter



himself. Tuesday at 10 a. m. is the hour of this event but the band will be heard many times during the Republican powwow. As a prelude to convention week, and affording Clevelanders who haven't the entree to the auditorium a chance to hear the band as well as see a goody number of visiting delegates, a concert is to be given Sunday in Wade park, between 3 and 5 p. m.

GIRL STRUCK BY

#### Olympic Prepares for Sousa Concert

The Sousa concert at Olympic park last year broke the record for attendance and it was found that two cashiers were inadequate to sell tickets. This year Henry  $\Lambda$ . Guenther has built three new booths and will provide cashiers for them so that there will be no waiting for the Sousa concerts, which will be at the park June 22

Last Saturday night the park-ing space at Olympic was taxed to the utmost by the throng and Mr. Guenther was forced to purchase additional ground for auto-mobiles. The fences have been moved back so that now the parking space is twice the size it was last year.

## SOUSA'S BAND TO BE HEARD

at Longwood on Saturday, June 21

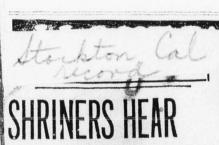
#### FOR BENEFIT OF LOCAL BOY SCOUTS

Lieutenant Commander John

marches, "Ancient and Honorable way he gets his inspiration for his the composition."

"I do not think I ever received the inspiration for a march, except while I was marching," said the famous bandmaster. "Usually the inspiration comes when I am at the head of the hand. With my life at stake I do not believe I could sit in a chair and write a march."

Discussing how he obtains ideas



## HUGE BAND, WITH SOUSA LEADING

United Press KANSAS CITY, June 4. - John

Philip Sousa, conducted a 2600 piece band here today before a crowd of \$50,000.

All of the bands here for the national Shrine convention was assembled at Muchlback baseball park under the direction of the famous leader.

Although the units had never apbefore ton roused the crowd to tremendous applause by its melody,

Announcement of the next convention city and election of offi-cers will be made late today.

Associated Press

KANSAS CITY, June 4.—Music, fun and color splashed the 1924 caravan of the mystic shrine today as thousands of nobles celebrated the second day of the order's golden jubilee convention.

Downtown Kansas City, the trail's end for countless pilgrims from all parts of North America, seethed with pleasure seekers and a mystical host of fun makers.

The imperial council held its second session today with the expec-tation that disposition of posts in the imperial divan would be made before the second parade of the convention tonight.

Selection of the 1925 convention city probably will be made Thurs-day. Los Angeles seems certain to be the next mecca. Denver, Philadelphia and Milwaukee are bidding

for other musical selections Commander Sousa gave some intimate sidelights of his methods of work-

'I have generally found the initial inspiration in something I have seen or read. Most of the time, all I have kept in the way of memoranda is a Two Concerts Will Be Given quotation or note which would keep the incident from escaping my memory. Then when I had the time, in the quiet of my hotel room or studio I would sit down and write the music, much as a magazine or newspaper writer would write, only mine is in terms of music. The idea for "Looking Upward," the first number of which is "By the Light of the Polar Star," I got while riding Philip Sousa and his band will give on a train in South Dakota on a we concerts at Longwood on Satur- crisp evening while looking into the day afternoon and evening, June 21, heavens. The second movement of from which the Boy Scouts of Wil- the suite, "Under the Southern mington will benefit because the pro- Cross." I got from reading an adceeds of the tickets sold in this city vertisement about a steamship of will go to the local council of Scouts. that name. "Mars and Venus," the Commander Sousa's tour this season, third movement, I obtained from which is his 32nd annual tour, will gazing into the heavens. In no case start with the concerts here and will was any music written down for close in Ne wYork City on November several months. Last season I presented a suite, "At the King's In discussing one of his latest Court," the idea of which I got while attending court during the reign of Artillery Company March," which King Edward VII. But when it was written for the famous Boston comes to marches, I have to go out organization. Sousa alluded to the and march to get the basic idea for

> Newark JOUSA IS COMING TO OLYMPIC PARK



JOHN PHILIP SOUSA.

Lieut, Com. John Philip Sousa and his famous band will come to Olympic Park on Sunday, June 22. The season this year will begin in Wilmington, Delaware, on June 21, and ends with two concerts in New York on November 16. This is the thirty-second consecutive season that Sousa has appeared at the head of his band.

The band this year has more than 100 musicians and soloists. The program is declared more varied than ever before. This year the musical bill will range from the Straus tonepoem "Don Juan" to a characterisie Sousa interpretation of the latest vucopation.

#### Here Comes Sousa and His Band of Eighty

The event of events of the local concert season will be the appearance of the celebrated Leutenant-Commander John Philip Sousa and his celebrated band of eighty.



tists at the Rialto theatre, Tuesday evening, June 24, the seat sale for which event opens next Tuesday morning at the box office of the theatre, and where mail and 'phone orders will receive prompt attention. It is a great opportunity to hear this organization, and there is little doubt but that a capacity audience will be on hand to enjoy the

Sousa's band deserves to be classed as the most thoroughly

American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public, because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best

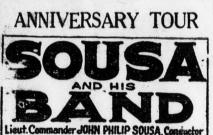
The Sousa programs this season will be more varied than ever before. Always they have contained the two elements of substance and novelty. This year the musical fare will range from the Strauss tonepoem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa fox trot (the first fox trot he has written). and the annual Sousa humoresque.

Sousa's band this season, as for several years past, will consist of eighty musicians and soloists. soloists this year will include Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

They had a great time with John Philip Sousa down at John Wanamaker's in Philadelphia last week. Leopold Stokowski made a speech, in the course of which he said: "He is quite unique. He has produced something different from any other rary a person in the world. Sousa's marches are great anymarches. And because this man stands alone—there the the has been no one in his day and no one before him30 who produced such music-he is a genius." After this Sousa conducted the big Wanamaker band of seventy-five pieces, playing some of his famous marches, and to conclude with these was his latest work for chorus, with band and organ accompani-

ment, called The Last Crusade. It was a great night for Sousa, who, by the way, is no longer a man or a bandmaster, but a national institution—and long may he wave!

SOUSA LEADS SHRINERS' MARCH—John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings. (Int'l Newsreel)



32nd SEASON NEARLY 12,000 Concerts 100,000,000 Paid Admissions. A World's Record for a Musical Organization

## Opening June .

P. I. duPONT'S PRIVATE ESTATE, Longwood, Pa.

June 22, Newark, N. J.

23, Fatchogue, N. Y. 24, Amsterdam, N. Y.

25. Brattleboro and Keene. 26, Rutland and Glens Falls. 27, White Plains.

28, Ocean Grove, N. J. 29 to Sept. 14, Philadelphia, Pa. Sept. 15 to 30, New England. Oct. 1 to Nov. 15, the States of New York, Pennsylvania, Chio, West Virginia, Kentucky, Tennessee, Alabama, Indiana, Iowa, Minnesota, North Dakota, Illinois, Wis-

consin and Michigan. Nov. 16, Closing concert Manhattan Opera House, New York City.

Management HARRY ASKIN, 1451 Broadway.

Songs of a Century By John Philip Sousa



ND n'er forgot t'will be." daughter of a famous Scot, Ferguson, in 1709. Sir Robert Laurie, chanced to meet Apparently with the passing of William Douglas of Finland one fine time the song became altered, for in William Douglas of Finland one line time the song became aftered, for in romantic period to record how Douglas. Douglas fell immediately and 1854 an old lady of Edinburgh heard las died a lone man, of a broken violently in love with her. And she, it sung somewhere, and commented heart. But before the very positive apparently, with him; at least we that the verses "were na the words of evidence of a granddaughter, romance must believe that she "led him on," my grandfather," who she said was flees! He was likely enough very

votion so manifest in the old song remembered Douglas singing, as Alas for romance! The was not quite enough, for we find the these: beautiful Annie Laurie, fair and fickle Annie marrying one

after a manner which does not seem, after a hundred years, to have gone twinkle, "he did na get her after a":" done by Lady John Scott. out of style. But apparently the de- She wrote down the words which she

-Courtesy of Oliver Ditson Company.

Maxwelton's banks are bonnie, They're a' clad oure wi' dew, Where I an' Annie Laurie

Made up the bargain true. It would be in keeping with the

The tune is quite modern; it was

[Copyright, The Putnam Syndi late.]

Worcester, Mass - Telegram

## INGS OF A CENTURY

By JOHN PHILIP SOUSA

#### ANNIE LAURIE

ND n'er forgot t'wil ba."

Alas for romance! The beautiful Annie Laurie, daughter of a famous Scot, Sir Robert Laurie, chanced to meet William Douglas of Finland one fine day, Douglas fell immediately and violently in love with her. And she, apparently, with him, at least we must believe that she "led him on," after a manner which does not seem, after a hundred years, to have gone out of style. But apparently the devotion so manifest in the old song was not quite enough, for we find the fair and fickle Annie marrying one Fergusson, in 1709.

Apparently with the passing of time the



lady of Edinburgh heard it sung somewhere, and commented that the verses "were na the words of my grandfather," who she said was passionately in love with Annie at one time. "But," she added with a twinkle, "he did na get her after a'!" She wrote down the words which she song became altered, for in 1854 an old remembered Douglas singing, as these:

Maxwelton's banks are bonnie, They're a' clad oure wi' dew, Where I an' Annie Laurie Made up the bargain true.

It would be in keeping with the romantic period to record how Douglas died a lone man, of a broken heart. But before the very positive evidence of a granddaughter, romance flees! He was likely enough very happy.

The tune is quite modern; it was done by Lady John Scott.

(Copyright, The Putnam Syndicate)

Songs of a Century By John Philip Sousa

THE MARSEILLAISE

(C.) Courtesy of G. Schirmer, Inc.

arms! Ye warriors alli ar bold battalions call! rch on, ye free! th shall be ours. glorious liberty!

Great War and that symbolized and poetic talents (less rare in his everywhere the French national profession then than now), demanded spirit of opposition to Germany, was that he write a song. originally called "The Marching Song He went home fired with enthuof the Rhine Army," and was flung siasm (and perhaps, no less, good rowing now?" in triumphant deflance against the Rhenish wine) and in spite of the

ruin of the French Revolu-Lisle, a young Captain of Engineers, instant success. or during the Reign of Terror, was stationed at Strassburg. One Two months later it had reached A Cockney looking over a country mich has changed into the nanight, at the home of his friend Marseilles, where Mireur, a popular estate was startled by a peculiar anthem of the French Republic, Dietrich, the Mayor of Strassburg, the singer of the time, sang it at a con-screeching noise. iginally composed as a march- question of a song for the Lower cert, with such terrific success that it "I say, old chap," he asked the

Marseillaise—the song in triumphant denance against the cold, sat up all night writing. The style again when our little boy grows very place that gave it birth. The cold, sat up all night writing. The style again when our little boy grows In 1792 Claude Joseph Rouget de for military band and played, with chin."

or ing song for a corps of engineers at Rhine volunteers about to join was specially printed and distributed agent, "what was that?"

Luckner's troops was raised. The next day among the famous "Six "An owl."

- The song that rang through the company turned to young de Lisle, Hundred" of Barbaroux, who used it "Yes, I know, but what was battallons of the French during the and, with remarks about his musical as their marching song when they 'ewling?"

stormed Paris. Hence its name-the song of the people of Marseilles.

In Paris it became the song of the Revolutionists at once, to the disgust and rage of Madame de Lisle, the composer's mother, who, with the rest of the family, was a stauch supporter of the king. It is a classic example of the ironic twists of fortune that months later Rouget de Lisle, fleeing for his very life, in disguise, conscripted as a Royalist, heard his own song, in the distance, as a chant of death.

Like so many immortals de Lisle dled in poverty and sorrow. The Legion of Honor, given him by the Government, came too late, as did other recognition. He died in 1836.

[Copyright, The Putnam Syndicate. 1

"My wife is always borrowing trouble."

"What kind of trouble is she bor-

that stretches like a flame story of its birth and growth is as result was the Marselllaise. This was up, and he will not have a chance to through the smoke and romantic as its subsequent history. April 24. In two days it was scored show the cunning little dimple in his

and the same of th

## 3500 SHRINERS IN CONCERT

#### Huge Throng of Musicians to Be Packed in Field at Kansas City.

By International News Service. KANSAS CITY, June 4.-Licut. Commander John Philip Sousa, band master extarordinary, will direct an extraordinary assemblage of musicians today for the entertainment of Shriners and thousands of visitors at the national convention here.

As a feature on the second day's program, every piece of music here for the convention-more than 3500 instruments-will be assembled in one of the largest concerts he has ever directed.

The Shrine musicians will be packed into Muehlbach field, and the it gates of the baseball park will be removed, so that the huge throng expected may be accommodated.

Amusement was the order again today with a night parade serving as a fitting climax. The parade will be followed by fireworks display on Memorial Hill and the streets thrown open throughout the business district for dancing.

#### 25,000 to Parade.

Tonight's procession will surpass the one held yesterday for the escort of the Imperial Potentate, as every Shrine visitor in the city is expected e to gret in the line of march. It is o estiruated that more than 25,000 1- members will participate.

The election of Imperial Outer Guard, the only elective office to be chosent at the convention, was sched-:h uled for today. This office is the r- lowest in rank of officers, and, in the s, automatic annual elevation, takes 9- him to the Imperial Potentate in 12

The racte is said to be a three-cornered one between Dana S. Williams, Kora Tem ple, Lewiston, Me.; John B. Sebrell, Kitedive Temple, Norfolk, is Va., and Lewnard P. Stewart, Almas

1- Temple, Wathington, D. C. Selection of the 1925 convention a city will be made today or tomorrow by the Imperial Council. Los Ans geles, San I rancisco, Philadelphia, Denver and Milwaukee are mentioned among the contenders, although the last two may withdraw I to enter a bid for the 1926 conven-

Officia & Changes.

In the selection of Imperial Outer Guard today, Janues E. Chandler of Kansas City, Imperial Deputy Potentate, ascends to the highest office in the Shrine, while Conrad V. Dykeman, Kismet Temple, Brooklyn, retires as Imperial Potentate.

James E. Burger, Imperial Rabban of Denver, becomes Imperial Deputy Potentate and the following officers move ahead: David W. Crosland, Imperial Assistant Rabban, Montgomery, Ala.; Clarence M. Dunbar, Imperial High Priest and Prophet, Providence, R. I.; William S. Brown, Imperial Treasurer, Pittsburgh, Pa.; Benjamin W. Roswell, Imperial Recorder, Boston; Frank C. Jones, Imperial Orinetal Guide, Houston, Tex.; Leo V. Youngworth, Imperial First Ceremonial Master, Rochester, N. Y .; Thomas J. Houston, Imperial Marshal, Chicago; Earl C. Mills, Imperial Captain of Guards, Des Moines, Iowa, and Clifford Ireland, Imperial Outer Guard, Peoria,

#### Chanandonh Roturns

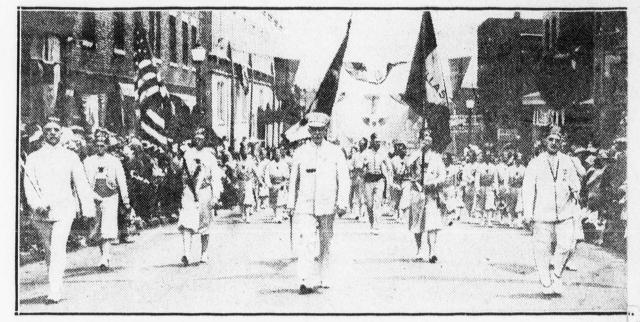
#### Sousa Leads 2000 Musicians at Shriners Conclave in Kansas City

KANSAS CITY, Mo., June 7.—For the three days of the conclave of the Ancient Arabic Order of the Mystic Shrine, June 3 to 5, this city has been flooded almost continuously with the music of fifty-six bands and many organizations of chanters. The musical feature of the convention, one causing more enthusiasm than any event planned for the entertainment of the thousands of visiting Shriners, was the massed band of over 2000 musicians, conducted by John Philip Sousa at the Muehlebach Field on June 4. More than 30,000 persons applauded and cheered a program of well-known marches and songs. The bands represented orders in practically every part of the country. BLANCHE LEDERMAN.



SOUSA LEADS SHRINERS' MARCH-John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings.

Wilmington, Del - News 6/13



SOUSA LEADS SHRINERS' MARCH-John Philip Sousa, noted bandmaster, who is a member of the Dallas, Tex., Hella Lodge of Shriners, is shown in the centre, leading the band of that lodge during the Shriners' national festivities at Kansas City. Thousands of Shriners from all parts of the nation marched in the resplendent parade which annually characterizes their gatherings.

#### Light Opera 'Dying for Drink' Sousa Tells House Committee

By Associated Press, 5 7 7 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,

Tickets Soon to Be

On Sale For Concert

John Philip Sorea, internationally famed band leader will bring his seventy-five piece band to Glens Falls

Thursday evening, June 26, to appear in concert in Knights of Columbus

auditorium. Assisting the band will be Miss Marjarie Moody, soprano and Miss Winifred Bambrick, harpist.

This unusual opportanity of hearing the artists is given Glens Falls people by Thomas Boyle of Rutland, Vt.

Tickets will be on sale in the near future in the Braydon and Chapman

music store.

By Sousa's Band

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

## Play Here in November

TITH modern syncopated music included in the program of his band for the first time in its history, Lieutenant Commander John Philip Sousa opened his thirty-second eason as conductor of Sousa's band last Sunday. Two concerts were given to inaugurate the season at the Longwood estate of Pierre Dupont, with an attendance of more than 6,000 people.

The rendition of "Peaches and Cream," the first dance piece to be

written by Sousa, was one of the features of the concerts. A thirty-minute jazz fantasy, "Music of the Minute," was also presented. The program also included two of

Sousa's new marches, "Ancient and Honorable Artillery Company," and "Power and Glory," the Sousa Humoresque, and his rendition of Richard Strauss' tone poem, "Don Juan."

The states which are to be visited on the present tour include New York,

Pennsylvania, Ohio, West Virginia, Kentucky, Tennessee, Alabama, Indiana, Iowa, Minnesota, North Dakota, Illinois, Wisconsin and Michigan. Sousa is to conduct his band here

November 15, at afternoon and evening concerts at the Public Hall. He will give his closing concert the next night at the Manhattan opera house, New

York city.

It is estimated that more than one hundred million people have heard Sousa's band at its twelve thousand concerts. This is said to be a world's record for a musical organization.

## INSPIRATION COMES WHILE ON MARCH

#### Bandmaster Sousa Explains How He Gets Ideas for Compositions.

Lieutenant-Commander John Philip Sousa, who with his band will present two concerts at Longwood on Saturday afternoon and evening June 21 from which the Boy Scout Council of Wilmington will benefit, as proceeds of the tickets sold in this city for the concert will all go to the local Council of Scouts, always gets the inspiration for his marches while actually on his feet and marching, according to the celebrated bandmaster, himself. His tour this summer which is his 32d annual tour will start with the concerts here and will close in New York City November 16.

In discussing one of his latest efforts in marches, "Ancient and Honorable Artillery Company March," which was written for the famous Boston organization of that name in Massachusetts, is typical of the way Sousa gets his inspirations.

"I do not think I ever received the inspiration for a march, except while I was marching," said the bandmaster in discussing this number. 'Usually the inspiration comes when I am at the head of my band. With my life at stake I do not believe I could sit in a chair and write a march." Discussing how he obtains the ideas for other musical selections the bandmaster gave some intimate sidelights of his methods of working.

"In my suites I have generally found the initial inspiration in something I have seen or read. Most of the time, all I have kept in the way of memoranda is a quotation or note which would keep the incident from escaping my memory. Then when I had the time, in the quiet of my hotel room or studio I would sit down and write the music, much as a magazine or newspaper writer would write only mine is in terms of music.

"The idea for 'Looking Upward,' the first number of which is By the Light of the Polar Star,' I got while riding on a train in South Dakota on a crisp evening while looking into the heavens. The second movement of the suite, 'Under the Southern Cross' I got from reading an advertisement about a steamship of that name. 'Mars and Venus,' the third movement I obtained from gazing into the heav-

"In no case was any music written down for several months. Last season I presented a suite 'At the King's Court,' the idea of which I got while attending court during the reign of King Edward VII. But when it comes to marches, I have to go out and march to get the basic idea for the composition."

At Willow Grove Park

Lieutenant Commander John Philip Sousa will begin today the longest engagement he has ever played with his band at Willow Grove Park. The engagement will extend until the close of

the park's season on September 14.
This is the beginning of Sousa's twenty-third season at the park. At the first concert on Sunday, at 2:45, the first concert on Sunday, at 2:45, he will offer among his own compositions the suite, "People Who Live in Glass Houses" and the "March of the Mitten Men," played with great success by him on numerous occasions. John Dolan will offer as a cornet solo "Darling Nellie Gray." At the second concert Miss Moody- will sing "Dupuis le jour," by Charpentier, from "Louise," and John Weston Bell will play as a piccolo solo "The Turtle Dove," by Demare.

The first Sousa Day of the season will be on Thursday, July 3.

## MARCHES FOR BAND

Inspiration While Obtains at Head of Walking Musicians

Composes Numbers After Fashion of Newspaperman Writing Article

Lieutenant Commander John Philip Sousa, who with his band will present two concerts at Longwood on Saturday afternoon and evening. June 21, and which the Boy Scout Council of Wilmington will benefit from, because the proceeds of the tickets sold in this city for the concert will all go to the local Council of Scouts, always gets the inspiration for his marches while actually on his feet and marching, according to the celebrated bandmaster, himself. His tour this summer which is his thirtysecond annual tour, will start with the concerts here and will close in New York City on November 16.

In discussing one of his latest efforts in marches, "Ancient and Honorable Artillery March," which was written for the famous Boston organization of that name in Massachusetts, is typical of the way Sousa gets his inspirations.

"I do not think I ever received the inspiration for a march, except while I was marching," said the famous bandmaster in discussing This number. "Usually the inspiration comes when I am the head of my band. With my life at stake I do not believe I could sit in a chair and write a march." Discussing how he obtains the ideas for other musical selections the bandmaster gaye same intimate sidelights of hi methods of working

"In my suites I have generally found the initial inspiration in something I have seen or read. Most of the time, all I have kept in the way of memoranda is a quotation or note which would keep the incident from escaping my memory. Then when I had the time, in the quiet of my hotel room or studio I would sit down and write the music, much as a magazine or newspaper writer would rerite, only mine is in terms of music. 'The idea for 'Looking Upward," the first number of which is "By the Light of the Polar Star, I'got while riding on a train in South Dakota on a crisp evening while looking into the heavens. The second movement of the suite, "Under the Southern Cross," I got from reading an advertisement about a steamship of that name. "Mars and Venus." the third movement I obtained rom gazing into the heavens. In no case was any music written down for several months. Last season I presented a suite, "At the King's Court," the idea of which I got while attending court during the reign of King Edward VII. But when it comes to marches, I have to go out and march to get the basic idea for the composition."

would do the same

#### SOUSA'S SEASON OPENS AT LONGWOOD

Thirty-second Annual Tour Famous Organization.

Lieutenant Commander John Philip a Sousa will begin his thirty-second annual tu tour with his band today, with two concerts, which will be given at Longwood, c the estate of Pierre duPont, near Wil-mington, Del. The bandmaster will make a tour of 21 weeks this season, concluding the tour with two concerts in New York, on Sunday, November 16. The Sousa organization this season will consist of 100 musicians and soloists, and-for the first time Sousa will present jazz for the first time Sousa will present jazz music through an arrangement of current jazz tunes, which he has entitled "Music of the Minute." Sousa's new marehes for this season are "Ancient and Honorable Artillery Company" and "Power and Glory." Other new Sousa compositions and arrangements include a dance feature. "Peaches and Cream" and dance feature, "Peaches and Cream" and the annual humoresque, this season based upon "What Do You Do on Sunday, Mary," from "Poppy." His most preten-tious offering will be the Richard Strauss tone poem, "Don Juan."

-" FC DDOTFST

To the People of the City of Am-

Thirty-five years ago John Philip Sousa was the leader of a United States Marine Corps band. Many Amsterdamians can remember the first appearance of a man whose work was to touch the lives of

countless millions. Subsequently, this band leader became the head of his own organization, and year after year he has pleyed his way into the hearts of our people; each year with added glory of achievement, until today he and his organization occupy a unique place in the musical history of the entire world.

In times of war, Sousa's martial music has fired the American people with a patriotism that has known no defeat; in times of peace, his melodies have guided the footsteps of his countrymen to new cultural attainments.

So it is with mingled love and pride that Amsterdam again welcomes Lieutenant Commander John Philip Sousa-now in the seventieth year of his most useful life. It has seemed fitting that his engagement here Tuesday, June 24th, should be known as "Sousa's day" and I therefore commend its observance to all Amsterdam and ask our people to join in the prayer that America's beloved martial-king may be spared to return here many times.

Dated, June 23rd, 1924.

Signed. CARL S. SALMON, Mayor, City of Amsterdam, N. Y.

Stokowski Lauds Sousa

That Lieutenant Commander John Philip Sousa is 'a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general' was the tribute paid the famous bandmaster by Dr. Leopold Stokowski, in Philadelphia in May before an audi-Philadelphia in May, before an audience of 8000 persons gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 voices with organ and orchestra as the great feature of this city's Music Week.

Continuing his tribute, Dr. Stokowski told of his first visit to America. when he walked about the streets of New York in the summer enjoying the sunshine and his new surroundings, but at a loss to know what to do. by chance he passed the New York Hip-podrome, where Sousa was giving a concert, and there, before an audience of 6000 persons, Stokowski, who was to become his friend and confidante, saw "the March King" for the first

"I marveled," he said. "The music swept me off my feet. The rhythm of Sousa stirred me, for it is the most unique in the world. I tried to analyze my sensations. 'What is it?' I asked I wished I knew the spirit of The music had such a wonderful regularity. Some one else might have such regularity, but he would not have such drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and humor. I noted his winsome smile and delightful little tricks that every one enjoyed. From that time on I always wanted to meet him-that musician with a beard like that of a pirate.
"He has something different in his

music from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. Sousa is such a man, and I say that such a man in a genius.

James Francis Cooke was one of the w speakers at the dinner given by Rodman the Wanamaker to John Philip Sousa. Mr. o Cooke has reputation as a raconteur and he is always interesting. He was reminded by something that was said of a story told by his grandfather. The Cooke family had as a servant an old colored man. He had one great vanity and that was the wearing of a silver star that might have been mistaken for a policeman's or a constable's badge of office. Grandfather Cooke had often noticed the emblem but had not mentioned it. But one hot summer's day when there was an idle hour and the breezes were blowing. one not summer's day when there was an idle hour and the breezes were blowing, he said: "Jasper, what's that you've got on there?" "Dat's my odah, boss," was the reply. "I wasn't talking about your odor," said the senior Cooke, "I just wanted to know about the badge." "Yes, sah—my badge—it's my odah." "What do you mean, your odor?" Jasper seemed astonished that the master was so dense astonished that the master was so dense.
"My odah, massa," he said. "It's de odah dat I belongs to. De odah of de silver star.

#### Sousa's Band Delights Audiences at Olympic

Noted Composer and Conductor Heartily Welcomed by Thousands of Music Lovers.

Enjoyable Programs Presented

The fag end of the musical season brought a distinguished visitor to Newark yesterday, when Lieutenant Commander John Philip Sousa conducted his band in concerts at Olympic Park in the afternoon and the evening.' Large audiences were present. the spacious dancing pavilion in which the concerts were given sheltering between two and three thousand music lovers on each occasion, and its approaches providing standing room for hundreds more.

As is his custom, Mr. Sousa arranged his programs with an eye to pleasing a wide variety of musical tastes. Such compositions as Richard Strauss's tone poem, "Don Juan," and Sibelius's "Finlandia," were companioned by works of a lighter order and a generous share of the conductor's inspiriting marches were included among the offerings. The band was assisted by skilled soloists most of whom were from its own ranks and so excellent were the performances by all figuring in the concerts that the audiences were moved to vigorous applause. In accoustics, seating accommodations and other ways the hall proved to be so well adapted to the purpose for which it was used that many among those present expressed the hope that Manager Guenther will be encouraged by the success of these concerts to arrange other entertainments of an equally artistic and en-

joyable character. So talented and well trained is Mr. Sousa's band that there is no need at this day in its career to sound its praises. Led by an artist and comprising some of the best musicians available, it may be regarded as the last word in organizations of its kind. The tones it produces are pure, firm and delightful to the ear, with never a suspicion of harshness or blatancy Precision and unity of effort seem to be the watchwords of the band, and in ease and flexibility of performance it is well-nigh flawless. With such a leader as Mr. Sousa it follows that the organization is at all times in sym pathy with the music it plays and capable of expressing the moods in pathy with the music the compositions by just accentuation rhythms and artistry in dynamic

The most prominent soloist of the day was Miss Marjorie Moody, sopiano, who sang the "Depuis le iour" aria from Charpentier's "Louise" in the afternoon and the "I Am Titania" air from Thomas's "Mignon" at night. Her voice, a lyric soprano, is charming in quality, admirably controlled and used so expressively that her singing won her warm plaudits. The instrumental her warm plaudits. soloists were John Dolan, cornetist; John Schueler, trombonist; J. W. Bell, piccolo: Howard Goulden, xylophone, and Joseph De Lucca, euphonium. and Joseph De Lucca, euphonium. Heard in varied compositions, each impressed the audiences by his vic-tuosity and musicianship, and were as generous with encores as was the band after its concerted performances.

#### Sousa's Bass Drum

THAT Lieut. Commander John Philip I Sousa has the largest bass drum in the world isn't half so interesting as the fact that it cost \$3,500 and has heads of zebra skin.

Wet weather, or excessive humidity even when there has been no rainfall, causes the pores of drum head skins to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split.

Manufacturers were told to spare no expense in evolving a drum that would 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 before the desired skins were obtained.

But the zebra drum heads have withstood a dozen tours-in Vancouver and Palm Beach the big drum beats true for "Gus" Helmecke, Sousa's bass drummer.

And there is a story in the cymbals with which Helmecke punctuates Sousa marches.

A number of years ago Helmecke was in China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals, which had been the property of a Manchurian executioner, who on execution

Dougherty's

days by crashing the cymbals together announced that he awaited the condemned!

Harry Askin, Sousa's manager, is the authority for this information. Mr. Askin has the reputation for sticking to the facts.

Sousa and his band will play two concerts in the Cleveland Public Auditorium November 15th under the local management of Donald C. Dougherty. Modernists will be pleased with the information that while there will be the pat-pat-pat of Sousa marches, there will also be the lighter tap-tap of the first Sousa fox trot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute," a thirty-minute visit into the realm of jazz, during which the new musical form will be played by the largest organization which ever has attempted syncopated music.



LIEUTENANT COMMANDER JOHN PHILIP SOUSA HAS POR-TRAIT PAINTED FOR NAVY DEPARTMENT. The noted band leader and composer photographed as he posed in New York for the young American painter, Paul Stahr. Sousa and his band begin their annual Philadelphia engagement at Willow Grove today



### Sousa Begins Engagement at Willow Grove Park

Noted Bandmaster Will Have Series of Spirited Concerts During Remainder of Season at Popular Resort.

played with his band at Willow Grove Park. The engagement will extend until the close of the park's season on September 14, and during the stay of the organization there will be a succession of spirited programs embracing every field of music. Many new compositions will be offered, including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer. As in other seasons, there will be soloists, both instrumental and vocal, and it is pleasant to note that among the artists will be Marjorie Moody, soprano, whose beautiful voice and charming manner have ingratized her with many patrons of the

note that among the artists will be Marjorie Moody, soprano, whose beautiful voice and charming manner have ingraniated her with many patrons of the Sousa concerts.

This is the beginning of Sousa's twenty-third season at the park—a record of which any man may well be proud. He has a carefully selected organization, whose personnel is much the same as in recent years, and in which there are such able soloists as John Dolan, George Carey, John Weston Bell, Joseph De Luca and Winifred Bambrick. At the first concert today, at 2.45, he will offer among his own compositions the suite, "People Who Live in Glass Houses", and the "March of the Mitten Men," played with great success by him on numerous occasions. John Dolan will offer as cornet solo, "Darling Nellie Gray." At the second concert Miss Moody will sing "Depuis le Jour," by Charpentier, from "Louist," and John Weston Bell will play as piccolo solo "The Turtle Dove," by Demare. In the evening, at the grove, where lunch will be served. Willow Grove Park is most attractive this season, with every bit of verdure in rich beauty. The Casino has a small or chestra that plays during the dinner hour. Danceland is attractive to every

The famous bandmaster has com-

pleted plans for his thirty-second

annual tour. The organization will

consist of one hundred bandsmen and

about twelve soloists. At the con-

clusion of the tour, on November 16,

a concert will be given in New York under the auspices of the Musicians' club of which Sousa is a member, and will be made the occasion of the

celebration of his seventieth birthday, The Sousa tour will not extend to the middle west this season.

HEUTENANT Commander John, have first hearing. He will also present Philip Sousa today will begin the longest engagement he has ever with his band at Willow Grove for later in the evening, and there will extend up.

the first concert, George Carey will play or chestra that plays during the dinner hour. Danceland is attractive to every Schubert. Sonsa's new march, "The Ancient and Honorable Artillery," will have been plays there for the nightly dancing.



Famous March King Will Lead His Band in 102nd Concert At Armory Friday Night

while



Does anybody ever think of John ius whose music stands supreme as a Philip Sousa as being so many years The rhetorical question is inspired by the fact that his manager, Harry Askin, reports that the March-King will be seventy in November, and that he is undertaking his thirtysecond tour with his band as if he were thirty or under. Sousa and his band will give a concert at the Armory on Friday night under the auspices of the 102nd Ammunition

to believe that there ever will come a of his audiences of two millions of time when there will not be a Sousa. people yearly, in all sections of Am-Certainly, the beloved composer does erica, has done more to familiarize his part to keep the world from such the American people with good music contemplation, for here he is with a than any other musician of his time. only eleven weeks long.

fighting as if a long, long future of 6,000 people, Stokowski, who was to happiness depended on his having his become his friend and confidente, saw

own way with the law makers.

And certainly it isn't easy to believe that the man to whose "Wash-lieve that the law makers.

"The March King" for the first time.

"I marvelled," he said. "The multiple of the man to whose "Wash-lieve that the law makers. ington Post" we have been marching thm of Sousa stirred me his music doesn't age!

Dr. Stokowski's Tribute to Sousa

symbol of the red-bloodness of humanity in general" was the tribute paid the famous bandmaster by Dr. Leopold Stokowski, in Philadelphia, before an audience of 8,000 people gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 voices with organ and orchestra as the great feature of that city's Music Week. The tribute, perhaps one of the most sincere ever paid one musician by another, was not only the tri-It seems that there has never been bute of Dr. Stokowski, but the tria time when there wasn't a Sousa- bute of the American people to a nathis especial Sousa-and it is not easy tive composer-conductor, who, because

bunch of new things from his own | Continuing his tribute, Dr. Stokowpen for the programs of the tour, al- ski told of his first visit to America, though this season that tour will be when he walked about the streets of New York in the summer enjoying the And there he was, a few weeks ago, sunshine and his new surroundings, leading his fellow-composers on to but at a loss to know what to do. Washington to take up again the Quite by chance, he passed the Hippoeternal fight for the preservation of drome where Sousa was giving a conmusical and literary copyright, and cert, and there before an audience of

since the mid-'80s can age into sev- the most unique in the world. I tried enty or anything like it! Certainly to analyze my sensations. 'What is it?' I asked myself. I wished I knew the spirit of it. The music had such That Lieut. Com. Sousa is "a gen- a wonderful regularity. Someone

SOUSA AND BAND WILL

row evening.

concert will be given.

COMÉ HERE FROM RUTLAND

Sousa and his famous band which

will give a concert tomorrow evening

The band will come from Rutland where tomorrow afternoon a matinee

Sousa and his band come to Glens

Sovelty and variety are the two

outstanding characteristics of the programs which Lieut. Com. John Philip Sousa will offer the American music-loving public during the twenty odd weeks of his thirty-second annual

tour, which begins in Wilmington,

Delaware, on June 21st, and which ends in New York City on November

16th. This announcement does not

mean that Sousa, after thirty years during which he has presented only

the best of music, will in any way let

down the bars-musical or other-

wise. It merely means that Sousa

will pack into his programs a great-

er range of musical fare.

Falls under the direction of Tom Boyle, the popular and successful

theatre manager of Rutland, Vt.

in the Knights of Columbus auditorium will arrive in Glens Falls by special train at 6:30 o'clock tomor-

else might have such regularity, but he would not have such drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and the delightful little tricks that everyone enjoyed. From that time on I always wanted to meet him—that musician with a beard like that of a pirate.
"He has something different in his

music from that in any other I have heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. Sousa is such a man, and I say that such a man is a genius."

Incidentally, it was from an exchange of viewpoints with Dr. Stokowski on this occasion that Sousa reached rih final decision to add jazz music to his programs for this present tour, and as a result "Music of the Minute," a Sousa jazz fantasy, will be one of his program numbers. Dr. Stokowski said in the course of his address upon this occasion that the virility and rhythmic charm which characterize the best forms of so-called jazz seemed in his opinion as well as in the opinion of many musicians in Europe to indicate that jazz would have a formative influence on modern American music. Dr. Stokowski termed jazz a fresh influence in the body of modern music and held that it reflected the vitality and great freedom of America, and that it was typically American because it looked to the ruture, whereas European music is likely to look to the past.

#### SOUSA OPENS STAY AT WILLOW GROVE TODAY

His 23d Season at Park Will Be His Longest There Also; Many New Works

Lieutenant Commander John Philip Sousa today will begin the longest engagement he has ever played with his band at



g a gement will extend until the close of the park's season on September 14, and during the stay of the organization there will be a sucspirited programs embracing every field of music.

Willow Grove

Park. The en-

c o mpositions JOHN PHILIP SOUSA ments of popular melodies and other

works by the famed bandmaster-composer. As in other seasons there will be soloists, both instrumental and veçal, and among the artists will be Marjorie Moody, well known here in

This is the beginning of Sousa's twenty-third season at the park. He has a carefully selected organization whose personnel is much the same as in recent years, and which includes John Dolan, George Carey, John Weston Bell, Joseph De Luca and Miss Winifred Bambrick. At the first concert today at 2.45 he will offer among his own compositions, the suite, "People Who Live in Glass Houses" and the "March of the Mitten John Dolan will offer as cornet solo, "Darling Nellie Gray." At the second concert Miss Moody will sing "Dupuls le jour," by Charpentier, from "Louise," and John Weston Bell will play as piccolo solo, "The Turtle Dove," by Demare.

#### Sousa and Band Open Willow Grove Season

Lieutenant Commander John Philip Sousa yesterday began the longest engagement he has ever played with his band at Willow Grove Park. The engagement will extend until the close of the park's season on September 14, and during the stay of the organization there will be a succession of spirited programs embracing every field ited programs embracing every field of music. Many new compositions will be offered, including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer. As in other seasons, there will be soloists, both instrumental and vocal, and it is pleasant to note that among the artists will be Marjorie Moody, soprano, whose beautiful voice and charming manner have ingratiated her with many patrons of the Sousa

concerts.

This is the beginning of Sousa's twenty-third season at the park—a record of which any man may well be

proud.



John Philip Sousa WILLOW GROVE PARK

John Phillip sound took a peak at the doings, but refused to jump into h the band wagon as he has a better b

Huston Thompson who received

Lieut Commander John Philip Sousa in his 32d annual tour will direct his band of 100 musicians at the Ocean Grove Auditorium Saturday, June 28.

## SOUSA WILL BEGIN **ENGAGEMENT TODAY**

Band to Open Its Twentythird Season at Willow Grove Park

Concerts to Start in Afternoon: New March on Evening Programme

Lieutenant Commander John Philip Sousa today will begin the longest engagement he has ever played with his band at Willow Grove Park. The engagement will extend until the close of the park's season, September 14, and during the stay of the organization there will be a succession of spirited programmes embracing every field of music

Many new compositions will be of-Many new compositions will be offered, including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer. As in other seasons there will be soloists, both instrumental and vocal, and among the artists will be Miss Marjorie Moody, soprano, whose beautiful voice and charming manner have at ingratiated her with many patrons of the Sousa concerts.

This is the beginning of Sousa's twenty-third season at the park. He has a carefully selected organization, whose personnel is much the same as in recent years and in which there are such able soloists as John Dolan, George Carey, John Weston Bell. Joseph DeLuca and Miss Winifred Bambrick. At the first concert today at 2.45 he will offer among his own compositions the suite, "People Who Live in Glass Houses" and the "March of the Mitten Men," played with great success by him on numerous occasions. John Dolan will offer as cornet solo, "Darling Nellie Gray."

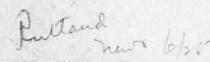
"Darling Nellie Gray."
At the second concert Miss Moody will sing "Depuis le Jour," by Charpentier, from "Louise," and John Weston Bell will play a piccolo solo, "The Turtle Dove," by Demare. In the evening, at the first concert George Carey will play on the xylophone "Imprompti" by Schubert.

Carey will play on the xylophone "Impromptu" by Schubert.

Sousa's new march, "The Ancient and Honorable Artillery," will have first hearing. He will also present his new "Music of the Minute." "Looking Upwards," a Sousa suite, is down for later in the evening and John Dolan will be heard in a cornet solo, "La Favorita," and Miss Moody in the Polonaise from "Mignon" by Thomas.

The first Sousa day of the season will be Thursday, July 3. The programmes are most attractive, including, in addition to other things, "The Glass Blowers," overture; "I Wonder," euphonium solo, played by DeLuca;

Blowers," overture; "I Wonder," euphonium solo, played by DeLuca; valse. "Queen of the Sea"; cornet solo, "Oh, Warrior Grim." Dolan; vocal solo, "Maid of the Meadows," Miss Moody; "A Bouquet of Beloved Inspirations," "The Washington Post"; a fantasia on operatic themes, "The Merrie, Merrie Chorus," "The Volunteer," and the vocal solo, "The American Girl," sung by Miss Moody. The Fourth of July by Miss Moody. The Fourth of July there will be patriotic concerts that will include the euphonium solo, "The Long. Long Trail," played by DeLuca; "Tramp, Tramp, Tramp, the Boys Are Marching," sung by Miss Moody, and many patriotic and national melodies played by the band. Saturday evening at the 9.45 concert an all-Sousa programme is announced. gramme is announced.



#### SOUSA TO PLAY AT PLAYHOUSE TOMORROW

John Philip Sousa, famed band master and his band will give a matinee concert in the Playhouse tomorrow afternoon at 2 o'clock. The famous musical organization will go from Rutland to Glens Falls, N. Y., by special train to give a concert following its appearance in this city.

John Philip Sousa, noted composer and conductor, is undoubtedly one of the most admired and most distinctive musicians in the country and his appearance here at the Playhouse under the management of T. A. Boyle, is looked forward to with much pleasure by Rutland music

Noted musicians have been quoted as remarking that there is something astounding in Sousa's music. Others have written marches but none has reached up to Sousa's plane, according to critics.

#### March King Here



JOHN PHILIP SOUSA Who today starts an engagement at Willow Grove Park, marking his twenty-third season

#### Sousa Starts New Cycle of Marches

Lieutenant Commander John Philip Sousa, whose marches are known throughout the world, has started a new cycle of march music, and during his thirty-second annual tour he will present for the first time Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery," dedicated to the Ancient and Honorable Artillery Company, of Boston, the oldest military organization in the United States, and based upon "Auld Lang Syne," its marching song, and "Power and Glory," inspired by "Onward, Christian Sol-diers," are the two new Sousa marches. The suggestion that Sousa turn aside

The suggestion that Sousa turn aside from his practice of providing original themes for his marches came when Governor Channing H. Cox, of Massachusetts, asked him to write a march for the famous artillery company, of which President Calvin Coolidge recently made an honorary member. Governor Cox casually told Sousa that the marching song of the Ancient Hon-orables was "Auld Lang Syne," and a few days later in a letter he again mentioned it. Sousa turned over the letter from Governor Cox, took a pencil from his pocket, and in a few minutes he had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then, while the mood was upon him, he similarly made a series of notes in musical shorthand which were his idea of a Sousa marching arrangement of "On-Christian Soldiers.

"I always have found a great inspira-tion in these old songs, which have lived and which have been sung for a great number of years," says Sousa. "Always I have felt that they would be supremely beautiful in settings which were suitable for the modern band or orchestra. I have not tried to improve upon them. I merely have tried to give them the melodic benefits of the in-struments which have been developed since they were new. For instance, the saxophone, with its beautiful tone, was unknown when 'Auld Lang Syne' first was sung, and the marvellous brass in-struments such as the tuba, the modern French horn and the modern trombone all have developed since 'Onward, Christian Soldiers,' was written. We canian Soldiers,' was written. We can-not improve the simple, straightforward nelodies, but we can give them a more adequate, full-throated expression, and this is what I have tried to do."

Sousa at Willow Grove Park

John Philip Sousa, with his band, tomorrow will begin the longest engagement he has ever played at Willow Grove Park, being scheduled to remain until the close of the park's season on September 14. This will be the beginning of Sousa's twenty-third season at Willow Grove. Many new composi-tions will be offered, including marches, some arrangements of popular melodies and other works by the famous bandmaster-composer. Among the soloists will be Marjorie Moody, soprano; John Dolan, George Carey, John Weston Bell, Joseph De Luca and Winifred Bambrick. The first all-Sousa day will be next Thursday, July 3, and there will be patriotic concerts on July Fourth, afternoon and evening.

## **SOUSA ADEPT AS**

#### Bandmaster Regales Brother Rotarians, Who Tender Him Dinner, With Many Tales.

More than fifty members of the Rotary club attended the dinner given in the Y. M. C. A. building Tuesday evening in honor of John Philip Sousa, who is an honorary member of more than fifty Rotary clubs of the United States. Mr. Sousa, in company with Ben Franklin of Albany, under whose management Sousa's band appeared in the Rialto Tuesday night, entered the dining room shortly after 6 o'clock amid the usual enthusiastic greetings extended by Rotarians to their guests. During the course of the meal the favorite songs of the club were rendered, the singing being led by William D. Heath. At the con-clusion of the supper Dr. Moore, vice president of the club, presiding in the absence of President Wilbur H. Lynch, presented Mr. Franklin, who introduced Mr. Sousa, referring to his Rotarian connections and alluding to him as the best musician in the United States. The guest of honor responded in

amusing style. He may be a speechmaker if the occasion requires, but he made no attempt to show it Tuesday night, proving himself a conversationalist of such charm and pleasing personality that almost any group in informal social gathering might well sit back and give him the floor. He showed in his brief talk to the Rotarians a whimsical assumption of conceit, well carried off by one who may well have a proper appraisement of his own talents and who is probably surfeited with much praise. He said, referring to his introduction, that Mr. Franklin had been altogether too modest in calling him the greatest musician in the United States. He likes better, he says, those who introduce him as the best musician in the world. This comes nearer the truth, although the fact is that ne is the best in the universe and is thus limited because there is only one universe. Were there more he would be the best in all of them, whatever the number.

Mr. Sousa's further talk consisted of stories and the relation of personal experiences, alleged so at least, in various parts of the vorld. His tale of a friend who wanted to visit a Tammany meeting went over well. This friend wanted to speak to the gathering. When given permission he opened his remarks: "Show me a Democrat and I will show you a liar." "When he came to," said the speaker, "he remarked; 'You boys were a little premature. I met a man awhile ago who said there were no Democrats in the war, and I wanted to show him to you, but you wouldn't give me a chance.'

Referring to his experiences in South Africa, Mr. Sousa pleased his hearers mightily by his description of how the people there the poisonous effects of their pernicious habit of tea drinking by placing at every plate the well known antidote-namely, a tall glass filled with a combination of water and Scotch, which properly administered after the tea has almost overcome its evil effects in a country lightly populated and which cannot afford to take any chances on a reduction of population on ac-

count of the tea. Concluding his reminiscences with some relations of occurrences in England, the speaker told of a conversation among a group of which he was one, upon the comparative merits of the American and the English play. The argument hinged upon whether the American successes could make good in England, because of the different conceptions of the two peoples as to what constitutes humor. A bet was made that Mr. Sousa could not get a smile out of the English portion of the group by the relation of any story that he might choose to tell as typical of American humor. Mr. Sousa told of a Virginian who attended a meeting of some sort at the invitation of his congressman and of his account of it upon return. He told his fellow townsmen that there had been a splendid gentleman there from Virginia, a fine gentleman from South Carolina, a gentleman from Maryland, a man from Pennsylvania, a fellow from New York and a damned

bewildered silence a lady asked, "And then what happened?" Some hours later Mr. Sousa received a telephone call from a man of the party who told him that they had all been laughing for an hour over his inimitable tale. "Yes," he said, "and why?" "Why over the application of the word gentleman, of course. That was where the wholen

scoundrel from Wisconsin. After a

thing hinged." "Yes," said Mr. Sousa furthere 'and what is the application?"

"Why, it was so very funny art you applied it, the scene being irthe United States, and of course everybody knows there are no gen. tlemen in the States."

What Shall I Do

## to Succeed?

JOHN PHILLIP SOUSA SAYS:

Just as Austria has its "Waltz King" so has America its "March King." And that king is, of course, John Phillip Sousa who has aptly said he would "rather be a composer of an inspirational march than a manufactured symphony."

Conducting a band for 43 years, traveling with it in nearly every country in the world, writing magazine articles and a novel and composing his famous marches have failed to destroy Sousa's sense of humor, which creeps into the following statement to young men:

"The first consideration for a young man going into any line of business is a natural tendency for the work. "The natural tendency, in ninety-

nine times out of one hundred, develops into a great love of his occupation.

in my opinion, has been present in every man who, day by day, gets "I thin

nearer the goal of his ambition.

"Of course, a man who is loaded for his work, but rather size up the down with ambition and nothing character of it and weigh this on the else has about as much chance to reach the top as the milkman sitting in the middle of the field who trusts that the cow will back up and allow him to extract the lacteal fluid.
"It is wise.

and allow him to extract the lactear fluid.

"It is wise for the young man starting on a career to do more work than he is paid for.

"I think it is always wise for a man not to count the dollars he is receiving for his work, but rather size up the character of it and weigh this on the scale of his chances."

(Copyright, 1924.)

(Copyright, 1924.) Tomorrow, James E. Gorman.

Butte muer blog

#### SOUSA IS HIS NAME



So many conflicting stories have been told about John Philip Sousa's name that it was interesting to have the great bandmaster nail the flag to the mast in a recent interview. His name is and always has been Sousa. The story that it is a com-bination of the initials S and O and U. S. A., his home address, was a fiction invented by a smart press agent, who used it with tremendous success abroad, with considerable resulting confusion, even at home.

#### What Shall I Do to Succeed?

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"The natural tendency, in ninety-nine times out of one hundred, develops into a great love of his occupation.

"The forward movement depends entirely on the man enlarging the hoop of his horizon by study, observation and sincer-

"The combination of this frinity, in my opinion, has been present in every man who, day by day, gets nearer the goal of his ambition.

"Of course, a man who is loaded down and nothing else has about

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"The combination of this trinity,

"It is wise for the young man starting on a career to do more work than he is

Sousa Last of the "Big Three"

John Philip Sousa has an affectionate memory for two of his comrades who have passed on, leaving him the survivor of the brave trio who first insisted that the United States should have its own school of light opera. As far back as 1884, before his fame had been established as either composer or bandmaster, he had produced his operation of "Desiree"—a work in which, by the way, De Wolf Hopper made his debut as a singing comedian.

Reginald De Koven, who died early in 1919, came along in 1887 with "The Begum." Victor Herbert, whose death occurred last May, first clicked in 1894 with "Prince Ananias." It is singular that not one of the three was a success. De Koven was the first of the trio

that not one of the three was a success.

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Then Sousa came to the fore with "El Capitan." Shortly thereafter, Herbert achieved success with "The Serenade."

Sousa begins his engagement at Willow Grove Park soon.

#### Joins Sousa

Fred Campbell, son of Mr. and Mrs. James Campbell, and one of a family expert musicians, has signed a contract with John Philip Sousa to accompany his famous band for this fall's tour. Fred is an expert on the alto, cornet, double bass, flute and piccolo. He was formerly a member of the Ridgway 69th cavalry band of New York city. The Sousa band will play a weeks engagement in the south and after 14 weeks in Willow Grove park, Philadelphia, will make another tour of the country.

Bandmaster Will Present Jazz Music.

Lieutenant Commander Sousa began his thirty-second annual tour with his band on Saturday, giving two concerts at Longwood, tate of Pierre duPont, near Wilmington, Del. He will make this a season of twenty-one weeks, concluding with two concerts in New York Sun-

day, November 16. The Sousa organization consists of 100 musicians and soloists, and for the first time Sousa will present jazz music through an arrangement o current tunes which he has entitled "Music of the Minute." His new marches this season are "Ancient and Honorat Artillery Company" and "Power and Glory."

Other new Sousa compositions and arrangements include a dance number, "Peaches and Cream," and the annual humoresque, this season based upon "What Do You Do on Sunday, Mary?" from "Poppy." His most pre tentious program number will be the Richard Straus tone poem, "Don Juan.

Sousa Plays Jazz.

Lieutenant Commander John Philin Soura opened his thirty-second an aud band concert tour at the Pierre ImPont estate near Wilmington, Del. Saturday. A 30-minute program of lazz, featuring "Music of the Minute," a medley of current tunes arranged by Sousa himself, was part of the concert. He introduced also his two new marches, "Ancient and Honorable Artillery," and "Power and Glory." He said that the jazz innovation would be retained during the twenty-one weeks of the tour.

#### SOUSA AND BAND **DELIGHT CROWD**

Packed House Hears Noted Musical Organization

Is Presented Key to Brattleboro-Famous Leader Interviewed by Representative of The Phoenix.

There is only one John Philip Sousa. That fact was never more evident than Wednesday afternoon when Mr. Sousa and his distinguished band of 80 musi cians presented his usual well-balanced program before a capacity audience at the Auditorium. Although the internationally famous band master has visited Brattleboro on previous occasions, the attentive audience Wednesday never was more thrilled. A program of nine superb numbers was rendered and although the band was late in arriving and had but a scant three hours in town, the rendition was enhanced by an unusually generous number of en-cores, all Mr. Sousa's compositions and popular numbers.

The program began with an overture, the theme of which was an old English song, into which was an old English song, into which was woven harmonic devices and played and directed with technical skill, Following were some lighter productions, Sousa's own fantasies, interspersed with the heavier selections, Looking Upwards, by Sousa, and the symphonic poem, Don Juan, by Strange

Features of the concert were the cornet solo, La Favorita (Hartmann), by John Dolan; a vocal solo, Polonaise (from Mignon), by Miss Marjorie Moody, whose soprano voice was one of the best ever heard here; the xylophone solo, Liebesfreud (Kreisler), played by Howard Goulden, whose expert manipulations of the instrument made him a favorite for the afternoon; and the harp solo, Fantasia (Alvarez), played by Miss Winifred Bambrick, which

proved a popular number.

Finally, there was the work of the Finally, there was the work of the director, Mr. Sousa, whose every move was met with the ready response, that snap and vim which has always made the Sousa organization famous. Among the encores was that inimitable production, The Stars and Stripes Forever, which took the house by storm. As Mr. Sousa said later to a representative of The Phoenix, "No Sousa concert is complete without the Stars and Stripes Forever". With eight cornetists, six trombonists and six piccolo players at the front of the stage, the walls of the theatre never vibrated with greater intensity than when the full force of the instruments was let loose toward the end of the well-known

Mr. Sousa and his band arrived in Brattleboro at 2.15 on the second section of the White Mountain express, coming from Amsterdam, N. Y., where they played the night before. At the station, the band master was met by O. B. Hughes and Freeman Scott, representing the commissioners and selectmen of the town, and he was presented season at the Ocean Grove Auditorium with a bouquet of flowers and a gilded key to Brattleboro in behalf of its citi-The band went at once to the Auditorium.

A special train of two cars carried high-class attraction is an annual the band to Keene, where they played event in Ocean Grove, but never before that night, Mr. Sousa and his soloists has this well-known director brought were taken to the New Hampshire city by automobile.

There is no more fitting conclusion to a Sousa concert than a few minutes spent with the distinguished bandmaster and composer himself. That privi lege was offered yesterday to a few friends who crowded around Mr. Sousa at the Auditorium just previous to his departure. Although 70 years old, Mr. Sousa in spirit and manner appears hardly half that age. His ruddy countenance was brimful of satisfaction over the success of his Brattleboro concert and the reception accorded him by the town and public. He is quiet and unassuming and highly complimentary of the men who comprise his organization.

Mr. Sousa told a representative of The Phoenix that this year was his 32d season. Since 1892 he has made five European tours with his band, gone around the world once and rossed the United States 16 times Thus far his organization has traveled more than one million miles. His band has increased in that time from 40 to 80 members

The public," said Mr. Sousa, "is becoming more and more educated in matters of music. Really, it is wonderful to note the increase in the interest in music that the public has taken in the past few years. The symphonic poem, Don Juan, while a difficult num-ber and very deep and dramatic, is more and more along the lines that people are asking for, which to me is a definite indication that the public appreciates, and is growing more to ap preciate, the highest class of music

Mr. Sousa was reminded that in this locality there is an organization of musicians all of whom are doctors who play under the name of the Materia

Medica band. "What a unique organization that must be," Mr. Sousa declared; and then in his quaint, humorous way, he added: "That must be a very fine thing: if anything goes wrong with any of the players, you can stop and doctor them right up; and I suppose if anything goes wrong with the audience,

you can fix them, too." Mr. Sousa was born in Washington, Nov. 6, 1854. He became a band conductor when he was 17 years old. He was band leader of the United States Marine corps from 1880 until 1892, when he organized his own band.

-k -

## SOUSA AND BAND AT WILLOW GROVE

Throngs Greet Master to Play Leading Scores to Sept. 14

#### HIT ACCOMPANISTS

Lieutenant-Commander John Philip Sousa and his band gave the first of their summer program of concerts at Willow Grove Park Sunday afternoon and evening before thousands of music lovers and pleasure seekers.

Sousa and his band will give four concerts daily-two in the and two in the evening-until the park closes for the season on September 14. The engagement will last eleven weeks, the longest engagement Sousa has filled Philadelphia.

For the summer, he has organized a succession of spirited programs embracing every field of music. Included in the program will be many of Sousa's new compositions, some never played before. The repertoire from which the programs are taken include more than 10,0000 selections of the world's best music, and would enable Sousa and his band to give four daily concerts for more than three years without repe-

The feature number of the first program was Sousa's own composition 'People Who Live in Glass Houses." Many will remember it as the ballet dance which Sousa gave in the Academy of Music at the Civic Opera Company concert two years ago.

Miss Marjorie Moody, soprano, appeared at each concert, her afternoon selection being "Dupuis le Jour," from the opera "Louise." John Weston Bell played "The Turtle Dove" as a picolo solo, and John Dolan played the cornet solo "Darling Nellie Gray."

Sousa and Band

At Ocean Grove

Ocean Grove, June 28 .- The concert

was given an early start this summer

with the appearance of John Philip

Sousa and his band here tonight. This

has this well-known director brought

his organization to the campmeeting

he appears early in August. It is likely

that he will return here for another

Anna Case, Mme. Schumann-Heink

and Galli-Curci are among the notable

stars to appear at the auditorium dur-

of the coast probably none fared bet

ter than Ocean Grove during the early

season, when rainy weather kept the

number of seashore visitors at a low

obeyed by early season visitors at Ocean Grove that Decoration Day

should start their season in the camp-

meeting city, regardless of weather conditions. Hotel proprietors, who say

that the wet weather has hindered thei

June business to a certain extent, admit that the "regulars" are here, as

usual. There are a great many elderly

people who come to Ocean Grove for

the months of June and September

walk opened today with a number

its former patrons returning for the

summer. La Pierre, which is under the

same management as the North End, is

as many of the other larger hotels and

boarding houses, are booked solid for

the July 4 week-end. The Majestic, Arborton, Seaside and Whitfield are among the larger hotels which have

entertained many guests since their

The North End bathing grounds have

been open since June 15 and the South

beach at the South End this season is

exceptionally good, as it has filled in

during the past month, while there were slight cuts in other sections of

the beach during the winter months.

The filling in of the sand at the South End is claimed to be caused by the

fishing pier, located just at the north,

Daily concerts by Patterson's orches-

tra began today at both the North and

South End pavilions. The orchestra

will play three free concerts a day

throughout the summer. Prominent singers will also appear from time to

Emily Swain of Shanley avenue, New-

ark, are at their Clark avenue cottage

Mr. and Mrs. J. C. Swain and Miss

time in connection with the concerts.

acting as somewhat of a jetty.

was opened today.

Both these hotels, as wel

The bathing

congestion of July and August.

thereby avoiding the great crowds and

The North End Hotel on the board-

It seems to be a rule well

Of all the resorts along this section

concert shortly before Labor

ing the summer.

figure.

also open.

opening last week.

for the summer.

early in the season. As a rule,

#### SOUSA OPENS STAY AT WILLOW GROVE TODAY Sousa Starts New

His 23d Season at Park Will Be His Longest There Also; Many New Works



Many new c o mpositions JOHN PHILIP SOUSA will be offered, including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer. As in other seasons there will be soloists, both instrumental and vocal, and among the artists will be Marjorie Moody, well known here in

field of music.

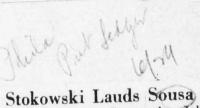
This is the beginning of Sousa's twenty-third season at the park. He has a carefully selected organization whose personnel is much the same as in recent years, and which includes John Dolan, George Carey, John Weston Bell, Joseph De Luca and Miss Winifred Bambrick. At the Men." John Dolan will offer as cornet solo, "Darling Nellie Gray." At the second concert Miss Moody will

## Cycle of Marches

Sousa, whose marches are known throughout the world, has started a new Leutenant Commander John Philip ercl of march music, and during his Soush today will begin the longest thirty-second annual tour he will preengagement he has ever played with sent for the first time Sousa marches his band at which are not based upon original Willow Grove themes, but which have their origin in other and older march songs. "Ancient Park. The engage of the park's season on September 14, and during the stay of the organization ther stay of the organization the results of the suggestion that Sousa turn aside from his practice of providing original

the organization the results as the suggestion that Sousa turn asked the results as the suggestion that Sousa turn asked the results asked to suggest the suggestion that Sousa turn asked turn asked the suggestion that Sousa turn aske spirited pro-grams em-bracing every which President Calvin Coolidge was recently made an honorary member. Governor Cox casually told Sousa that the marching song of the Ancient Hon-orables was "Auld Lang Syne," and p. few days later in a letter he again men-tioned it. Sousa turned over the letter from Governor Cox, took a pencil from his pocket, and in a few minutes he had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then, while the mood was upon him, he sincipally made a sovies of notes in musical ilarly made a series of notes in musical shorthand which were his idea of a Sousa marching arrangement of "On-ward, Christian Soldiers."

"I always have found a great inspira tion in these old songs, which have lived and which have been sung for a great number of years," says Sousa. "Always I have felt that they would be offer among his own compositions, the suite, "People Who Live in Glass Houses" and the "March of the Mitten Men." John Dolan will offer the modern band or orchestra. I have not tried to improve upon them. I merely have tried to give struments which have been developed since they were new. For instance, the sing "Dupuis le jour," by Charpentier, saxophone, with its beautiful tone, was from "Louise," and John Weston Bell unknown when 'Auld Lang Syne' first will play as piccolo solo, "The Turtle Dove," by Demare. French horn and the modern trombone all have developed since 'Onward, Christian Soldiers, was written. We cannot improve the simple, straightforward melodies, but we can give them a more adequate, full-throated expression, and was written. this is what I have tried to do,'



## SOUSA'S BAND OPENS OCEAN GROVE SEASON

Play to Capacity Crowds; Plan Big July 4 Program

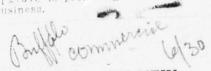
OCEAN GROVE, June 28 .- The entertainment season in Ocean Grove was opened today with concerts afternoon and tonight by Sousa's Band, and the march king had his usual capacity houses and a big ovation for

Sousa will be followed at the Auditorium by many well-known operatic singers and musicians, and the lecares and special entertainments provide for a well-balanced program

thruout the season.

Summer visitors are moving steadily into the grove, filling cottages, tents and hotels. The north and south pavilion crowds are increasing daily. The Ocean Grove Hotel Association continues its activities along many lines. Its information bureau is providing a distinct service to Ocean Grove visitors, which is attracting wide attention and helping to solidify the organization

Recreational diversions along the beardwalk, bathing, tennis and infor-mal entertainments in the hotels continue to grow in popularity. The grove is preparing for a big July



#### SOUSA BEGINS NEW TRANS-COUNTRY TOUR

Lieutenant Commander Sousa began his thirty-second annual teur with his band Saturday, giving two concerts at Longwood, the estate of Pierre du Pont, near Wilmington, Del. He will make this a season of twenty-one weeks, concluding with two concerts in New York Sunday, Nov. 16.

The Sousa organization consists of 100 musicians and soloists, and for the first time Sousa will present jazz music through an arrangement of current tunes which he has enttled Music of the Minute. His new marches this season are Ancient and Honorable Artilleryy Company and Power and

Other new Sousa compositions and arrangements include a dance number Peaches and Gream, and the annual humoresque, this season based upon What Do You Do on Sunday, Mary? from Poppy. His most pretentious program number will be the Richard Strauss tone poem Don Juan.

That Lieutenant Commander John Philip Sousa is "a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general's was the tribute paid the famous band-master by Dr. Leopold Stokowski, in Philadelphia in May before an andi-Philadelphia in May, before an audience of 8000 persons gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 voices with organ and orchestra as the great feature of this city's Music Week.

Continuing his tribute, Dr. Stokow, ski told of his first visit to America. when he walked about the streets of New York in the summer enjoying the sunshine and his new surroundings, but at a loss to know what to do. by chance he passed the New York Hippodrome, where Sousa was giving a concert, and there, before an audience of 6000 persons, Stokowski, who was to become his friend and confidente, saw "the March King" for the first

"I marveled," he said. "The music swept me off my feet. Sousa stirred me, for it is the most unique in the world. I tried to analyze 'What is it?' I asked my sensations. myself. I wished I knew the spirit of myself. I wished I knew the spirit of it. The music had such a wonderful regularity. Some one else might have such regularity, but he would not have such drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and humor. I noted his winsome smile and delightful little tricks that every one enjoyed. From that time on I always wanted to meet him-that musician with a beard like that of a pirate.

He has something different in his music from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached They say that genius out to his plane. is doing something better than any other person does it. Sousa is such a man, and I say that such a man in a genius."

#### SOUSA DEDICATES NEW WORK TO THE ANCIENTS

Sousa's annual Boston concerts will be given in Symphony Hall in September. The famous bandmaster opened his thirty-second season at the estate of Pierre Dupont, Wilmington, Del., one of the features of the program being a new march written by Sousa and dedicated to the Ancient and Honorable Artillery Company of Boston.

## SOUSA'S BAND THRILLS AUDIENCE IN K. OF C. HALL

#### Great March King Gives 70th Birthday Concert in This City

Lieut. Commander John Philip Sousa and his famous band, which 13 making its thirty-second annual tour, entertained an appreciative audience in the K. of C. auditorium last evening. The great march king, who will celebrate his 70th birthday during the tour, demonstrated that he becomes more versatile with each passing

It is doubtful if there could be a Sousa tour without a new "Sousa March" and last night Glens Falls and vicinity people heard another new one, entitled "Ancient and Honorable Artillery Company March." The march is dedicated to the famous Boston Military company established in America in 1638.

From the time the great band master raised his slender baton for the overture, "My Old Stable Jacket," until the closing number "Mountain Dances," the audience was thrilled with the the great volume of music, which was violent, impulsive and full of energy at times.

Some of the numbers were made realistic, particularly the rendition of Sousa's United States Field Artillery March. This selection carried a thrilling interpretation of the discharge of artillery while in service.

All of the encores were Sousa compositions. The program was interspersed with cornet solos by John Dolan, soprano solos by Miss Marjorie Moody, harp solos by Winifred Bambrick and Xylophone solos by Howard Goulden.

Miss Moody has a wonderful voice, she sang "Polonaise," (Mignon), and responded to an encore with "Sousa's American Girl."

Following the overture the band played Sousa's El Capitan as an en-

Mr. Dolan followed with a cornet solo entitled "La Favorita" by Hartman. Mr. Dolan manipulates the cornet with skill. He gave "If Winter Comes" as an encore.

Then came a new Sousa suite entitled "Looking Upward," in three parts. (a) "By the Light of the Polar "Under the Southern Star," (b) Cross," and (c) "Mars and Venus." In the latter number the audience was thrilled by a feature which held them spellbound, when the snaring of drums resembling distant rumbling, finally came upon them with all its

force and then died away. The encore to this division 'Sousa's Gallant Seventh."

The Strauss "Don Juan" symphonic poem was presented for the first time in this city by a band.

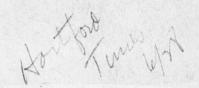
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsive-

After an interval the second part of the concert opened with "Fantasia, Music of the Minute," a new selection by Sousa.

The Xylophone numbers given by Mr. Goulden were enthusiastically received. He opened with "Liebesfreud" by Kreisler and responded to two encores with the popular jazz number "Kitten on the Keys" and "Humoresque."

The closing numbers of the gram were "What Do You Do on Sunday Mary," the "Stars and Stripes Forever," "Manhattan Beach March" by Sousa, "Washington Post March" by Sousa and "Mountain Dances."

The Boy Scout band attended the concert as guests. The concert was staged in this city under the direction of Tom Boyle, of Rutland.



Lieutenant Commander John Philip Sousa and his band of 100 musicians gave a concert in Ocean Grove N. J., last evening.

Band to Open Its Twentythird Season at Willow Grove Park

Concerts to Start in Afternoon; New March on Evening Programme

bieutenant Commander John Philip Sousa today will begin the longest ensousa today will begin the longest engagement he has ever played with his band at Willow Grove Park. The engagement will extend until the close of the park's season, September 14, and during the stay of the organization there will be a succession of spirited programmes embracing every field of music

Many new compositions will be of Many new compositions will be offered, including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer. As in other seasons there will be soloists, both instrumental and vocal, and among the artists will be Miss Marjorie Moody, soprano, whose beautiful voice and charming manner have ingratiated her with many patrons of the Sousa concerts.

ingratiated her with many patrons of the Sousa concerts.

This is the beginning of Sousa's twenty-third season at the park. He has a carefully selected organization, whose personnel is much the same as in recent years and in which there are such able soloists as John Dolan, George Carey, John Weston Bell, Joseph DeLuca and Miss Winifred Bambrick. At the first concert today at 2.45 he will offer among his own compositions the suite, "People Who Live in Glass Houses" and the "March of the Mitten Men," played with great success by him on numerous occasions. success by him on numerous occasions.

John Dolan will offer as cornet solo,

"Darling Nellie Gray."

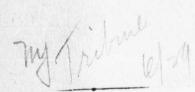
"The Washington Post": a fantasia on operatic themes, "The Merrie, Merrie Chorus," "The Volunteer," and the vocal solo, "The American Girl," sund by Miss Moody. The Fourth of July there will be patriotic concerts that will include the euphonium solo, "The Long, Long Trail," played by DeLuca; "Tramp, Tramp, the Boys Are Marching," sung by Miss Moody, and many patriotic and national melodies played by the band. Saturday evening at the 9.45 concert an all-Sousa programme is announced.

Shortly before his concert in Lewiston last year and composed a march in honor of the event which was played here.

It is possible that some of the Lewiston-Auburn radio fans heard this mammoth band under Mr. Sousa's baton, as it was broadcast by WHB, Kansas City.

The Kansas City had a glowing account of the first concert. This is the picture it gives us:

"A little man with a little baton molded three thousand instruments gramme is announced.



Sousa Band Concert Opens Ocean Grove Music Season

Special to The New York Herald Tribune OCEAN GROVE, N. J., June 28 .-When John Philip Sousa, the march king, raised his baton for the opening of the concert given to-night in the big Auditorium by his famous band, the musical program of important events at this popular music center was officially opened. The Sousa concert, usually the first of the annual events here, was attended by a great crowd of summer folks from Sea Bright to Point Pleasant Beach. It is the forerunner of many attractions which are to be given here during the

Social and sporting events of the season are progressing. The tennis courts were thronged and hundreds were on the nearby golf courses; the bathing beaches were crowded and the bridle trails were dotted with early season riders. At the hotels and many of the private homes, teas, bridge and mah jong parties were given.

John Philip Sousa, veteran American bandmaster and composer, began his thirty-second annual tour last Saturday at Wilmington, Del. He will be on the read for a season of twenty-one weeks n organization of 100 musicians and

#### March King Here



JOHN PHILIP SOUSA

Who today starts an engagement at Willow Grove Park, marking his twenty-third season at this amusement resort.

Sours to mand of the

#### DATE SOUSA CONCERT LEWISTON, SET SEPT. 25

Bandmaster Sousa Recently Conducted Mammoth Band

John Dolan will offer as cornet solo.

"Darling Nellie Gray."

At the second concert Miss Moody will sing "Depuis le Jour." by Charpentier, from "Louise," and John Weston Bell will play a piccolo solo, "The Turtle Dove," by Demare. In the evening, at the first concert George Carey will play on the xylophone "Impromptu" by Schubert.

Sousa's new march, "The Ancient and Honorable Artillery," will have first hearing. He will also present his new "Music of the Minute." "Looking Upwards," a Sousa suite, is down for later in the evening and John Dolan will be heard in a cornet solo, "La Favorita," and Miss Moody in the Polonaise from "Mignon" by Thomas.

The first Sousa day of the season will be Thursday, July 3. The programmes are most attractive, including, in addition to other things, "The Glass Blowers," overture; "I Wonder," euphonium solo, played by DeLuca; valse, "Queen of the Sea"; cornet solo, "Maid of the Meadows," Miss Moody; "A Bouquet of Beloved Inspirations," The Washington Post"; a fantasia on operatic themes, "The Merrie, Merrie

"A little man with a little baten molded three thousand instruments together in short and effective fash-ion today at Muchlebach Field, with thirty thousand listening.

The Shrine's medley of music and color, with Noble John Philip Sousa setting the pace, drew to the Kansas City team's baseball field an audience that filled all the seats, all the areaways, much of the field itself, the concrete fence, terraces,

trees and porches beyond. "As the program progressed hundreds continued to stream into the ball park. More than 5,000 persons were in the grandstand at 8 o'clock, according to John Savage, secretary of the Kansas City baseball team.

"Hundreds of persons who could not be seated, or who could not find standing room in the grandstand, perched upon the park fences. Oths crowded as closely as possible

along the field fences.
"The musicians of fifty shrine bands were seated in a reserved section in the grandstand. They were directly behind the home plate. Noble Sousa, a member of Almas Temple, Washington, D. C .- was on a director's stand outside the wire netting in front of the grandstand. The musicians were seated according to band units. Noble Sousa explained the musicians played better when seated together in their own units. The musicians were their brilliant uniforms.

'Noble Sousa wore a black, goldbraided uniform, white gloves and a red fez. He smiled as he stepped upon the director's stand and waved one of the white gloved hands toward the waiting musicians in

greeting. 'Sousa, never demonstrative, raised his small, slender baton and the bands started to play. It was Sousa's own composition "Nobles of the Mystic Shrine."



SOUSA AT SEVENTY

A recently completed portrait of Lieut. Com. John Philip Sousa, the "March King," who will celebrate his seventieth birthday on his present concert tour. The portrait, by Paul Stahr, was painted for presentation to the Navy Department with which Sousa twice served. (White) ment, with which Sousa twice served.

Musical Lease Wy6

#### SOUSA BEGINS THIRTY-SECOND SEASON

Lieut.-Commander John Philip Sousa began his thir ty-second season as conductor of Sousa's Band with two concerts at the Longwood estate of Pierre Dupont near Wilmington, June 22, according to a telegram from Harry Askin which stated "Audience of six thousand



Lieut.-Commander John Philip Sousa

persons heard the first public performance of the Sousa Jazz Fantasy 'Music of the Minute,' new Sousa marches Ancient and Honorable Artillery Company' and Power and Glory,' as well as the Sousa dance number 'Peaches and Cream' his 'Humoresque' and Richard Strauss tone poem 'Don Juan.' The great organiza-tion with eighty musicians and soloists in its first concert of a twenty-one weeks tour in unduplicated.

A piano recital was given by nunits of Maroaret Col-

#### SOUSA COMING HERE

COUSA'S annual Boston concerts will be given in Symphony Hall on Sunday De given in Sympholicy Tidal of Carlot afternoon and evening, Sept. 21. The thirty-second season of Sousa and His Dand began last Sunday on the estate of Pierre Dupont, near Wilmington, Del., one of the features of the programme being a new Sousa march dedicated to the Ancient and Honorable Artillery Company of Boston. Another specialty on the Sousa programme this season will be entitled "Music of the Minute," a Sousaesque, tying together of half a dozen of the most popular and recent jazz hits.

#### SOUSA BEGINS TOUR

New York, June 21 .- John Philip Sousa and His Band opened their season today at Long-wood, Pa., and will play other dates until June 29, when they will open an eleven-week run at Willow Grove Park, Philadelphia. Present route is as follows; June 21, Longwood, Pa., Dupout Estate; June 22, Newark, N. J., Olympic Park; June 23, Patchogue, L. I., local theater; June 24, Amsterdam, N. Y., Rialto Theater; June 25, Brattleboro, Vt., Auditorium; June 26, Rutland, Vt., Playhouse; June 27, White Plains, N. Y., Armory; June 28, Ocean Grove, N. J.; June 29, Willow Grove Park, Philadelphia, eleven weeks.

### **Fifth Season** with Sousa Band

Marjorie Moody Will Be Heard at Willow Grove Park Concerts.

It is expected that a composer-conductor as thoroughly American as is Lieutenant Commander John Philip Sousa would select a vocalist of American birth and training for solo appearants with the great Sousa organization. ances with the great Sousa organization, now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization. Miss Moody was reared in Boston,

where her first vocal training was re-ceived under the direction of Mrs. M. C. Piccioli, who has trained many sing-C. Piccion, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many operatic organizations in Europe and South America. Miss Moody first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization. During her first season with the hand During her first season with the band she attracted marked interest, and she met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago. Herman De Vries, of the Chicago Evening American, said of her: "The genuine surprise of the evening however was the singing of an evening, however, was the singing of an unknown soprand Miss Marjorie Moody, whose 'Ah! Fore e lui' from 'La Traviata' surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement and hear train uralness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity

From that day Miss Moody ceased to be an "unknown soprano," and for the past four seasons she has been a delight to the great Sousa audiences. Since her debut with Sousa she has sung with the Boston Symphony Orchestra, as well as



#### MORJORIE MOODY

appearing as soloist at the Worcester (Mass.) Music Festival and at the Maine Music Festival, at Portland, Me. This season may be her last with Sousa. as she has entered into a contract with the Chicago Civic Opera, operative after the conclusion of her current season. She will be heard with the band at Willow Grove Park beginning today.

SOUSA AT OCEAN GROVE.

Special Dispatch to THE SUN OCEAN GROVE, N. J., June 28 .- The series of musicales arranged for this resort this season will be inaugurated this evening with the appearance of John Philip Sousa and his band. Sousa generally opens the season here. He is a favorite with both the natives and visitors and is sure of a warm recep-tion. A great number of visitors from all of the neighboring resorts, from Seabright to Point Pleasant, are expected to attend the concert. In addition to Sousa the season's program calls for the appearance here of Mischa Elman, McCormack, Galli-Curei, Schumann Heink and others. Ocean Grove has also arranged a sports program. There will be competitions in swimming, in tennis and in golf. The tennis courts are open and golf courses and beaches have been thronged for the last week. Audience.

#### FIFTEEN ENCORES RENDERED

First Appearance in This City; and left them enraptured. Selections Are Gems.

Philip Sousa have been written now city under the auspices of the organifor about a half a century. They contain nothing new in the way of at being in excess of 1,500 who atpraise for the seventy-year-old directended from all parts of the section. tor-composer. Throughout the world he has heard the words of praise from poet and peasant and from king and commoner. His entire career has been a series of triumphs, accompanied by sincere appreciation from the humble and great. But it remained until last night for White Plains to be given an opportunity to meet and greet the famous director and to pay him homage. White Plains made the most of the opportunity when Sousa's Band came to town,

The spacious Armory on South Broadway held one of the largest gatherings on record to hear the famous musical organization. From the first number until the last, the audience listened while the leader played on their hearts, only to accord him a prolonged ovation at the end of each selection, demanding encore after encore. At no time in his career has Sousa ever appeared before a more appreciative audience, and at no time has he been accorded a more sincere compliment or tribute to his genius than that accorded him last night.

White Plains loves good music. That was evident after the first selection, "My Old Stable Jacket." From then until the close of the program, the far-famed leader brought Mantinued on Dage Fourt

(Continued from Page One) his breast into play and toyed with Strauss' tone poem, "Don Juan."

of the city and that he was playing Sousa is to conduct his band here

During the program, no less than York city. fifteen encores were demanded and played. This in addition to a program in which the capabilities of Sousa and his band were put to the most severe test. From the stern. most severe test. From the stern, militant, inspiring volume of a march number that fairly bristled with tinkle of spurs and the rattle of sabres to the gradual fading in diminuendo to the faintest whispers during a suite of his own composition, Sousa played with his audience, while the emotions ran the entire gamut. His appearance in White Plains was an artistic triumph and an occasion that will be but the first of repeated visits to the city in the future.

Solos Finely Rendered. And while the ensemble numbers were unprecedented treats for a local audience, the solos offered by the artists were special features of the program. John Dolan, heralded as the foremost living cornetist, rendered "La Favorita," by Hartman, and was forced to respond with "If Winter Comes." These selections were gems of treatment and earned for the soloist a prolonged ovation.

And the selections of Miss Marjorie Moody added still another note of artistry to the program. Her solos, "Polonaise," "Mignon," "The American Girl" and Herbert's waltz masterpiece "A Kiss" in the Dark' were delightful. A charming personality, coupled with a remarkable soprano voice of great range and volume, completely won the hearts of the audience.

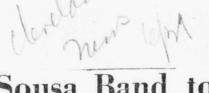
To ald to the diversified program, Miss Winifred Bambrick appeared as a harp soloist. And like Miss Moody, she completely captivated the audience. Her rendition of "Fantasia," a selection difficult in the extreme, revealed a master of the instrument of the soul that brought fresh delights

to the gathering. The final solo of the evening earned a sincere tribute. Howard Goulden, xylophonist of note, was the recipient. And the tribute was justly deserved. For his selection, Mr. Goulden chose the Kreisler composition, "Liebesfrued." And the masterpiece lost none of its beauty in the rendition. At the conclusion he responded to a tremendous ovation with a "modernistic" composition, "Kitten On the Keys." And then to give his capa-

bilities greater play, he rendered an unaccompanied solo. Choosing the difficult but delightful "Humoresque," he played a trio composition that was one of the principal treats of the entire evening. He then played as so-loist for an ensemble selection.

Sousa Great Master. As for Sousa, what needs to be said. The selections by the band under the baton of the master embraced every artifice, every detail, every symphonic arrangement imag-Far Famed Director- inable, wonderful nuances, and poems of tone that thrilled, that carried se-Composer Captiva- lections into the innermost recesses of tes His First Local the heart, that led the audience into the mood of quiet reverie and reminiscence, only to awaken the gathering by the fierce spirit of a martial air. Lieutenant Commander John Philip Sousa, like another courageous spirit of history, came, saw and conquered the hearts of the people of the city

Comment was widespread. Trib-Artistic Triumph; Over utes were spontaneous. Every ova-1,500 People Attend; Solo tion was from the heart. The entire assemblage paid horque to the genius Sousa and the 102nd Ammunition Train earned widespread commenda-Appreciations of Lieut. Com. John tion for bringing the master to the zation. The gathering was estimated



#### Sousa Band to Play Here in November

WITH modern syncopated music included in the precluded in the program of his band for the first time in its history, Lieutenant Commander John Philip Sousa opened his thirty-second season as conductor of Sousa's bane that Sunday Tree concerts were given last Sunday. Two concerts were given to inaugurate the season at the Longwood estate of Pierre Dupont, with an attendance of more than 6,000 people.

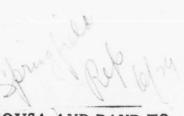
The rendition of "Peaches and Cream," the first dance piece to be written by Sousa, was one of the features of the concerts. A thirty-minute jazz fantasy, "Music of the Minute," was also presented.

The program also included two of all his genius, all his versatility, all Honorable Artillery Company," and the ardent spirit of a fierce and in "Power and Glory," the Sousa Humordomitable patriotism that burns in esque, and his rendition of Richard

the emotions of the audience. There was even a twinkle in the eye and a quiet smile on the face of Sousa as he felt that he had struck a responsive chord in the hearts of the people of the city and that he was playing of the city and that he was playing the struck of the people of the city and that he was playing source is to enduct his hand here.

host to those who loved him for his November 15, at afternoon and evening genius. And in the realm of music, concerts at the Public Hall. He will Sousa and his audience met on com-mon ground.

give his closing concert the next night at the Manhattan opera house, New



#### SOUSA AND BAND TO PLAY HERE FALL

#### Famous Bandmaster Is To Bring Musical Organization to City September 20 for Two Concerts

One of the first concerts booked her for the season of 1924-25, is that of the famous bandmaster, John Phillip Sousa, and his organization, which has been engaged by M. Steinert & Sons to play in the Auditorium, Saturday, September 20, matinee and evening. Sousa has been coming to this city in September regularly for the past half-dozen years but in spite of this fact there is always a large number of persons who attend faith-

In spite of the constant craving for new things, even in music it is the old Sousa marches that always prove most popular. He includes marches in every program and if "The "Stars and Stripes Forever" were omitted the audience would be greatly disappointed. However, the desire for something new is always gratified by Sousa, for during the time he is not on concert tour he is at here composing music for the at home composing music for the

#### SOUSA IS HIS NAME



So many conflicting stories have been told about John Philip Sousa's name that it was interesting to have the great bandmaster nail the flag to the mast in a recent interview. His name is and always has been Sousa. The story that it is a combination of the initials S and O and U. S. A., his home address, was a fiction invented by a smart press agent, who used it with tremendous success abroad, with considerable resulting confusion, even at home.

#### OPENS CONCERT SEASON

Sousa and His Band Booked for City in September.

John Philip Sousa, world-famous bandmaster, and his great organization of musicians, will again have the honor of opening the concert season in Springfield for the coming year, having been booked under Steinert management to give two concerts in the Auditorium on the afternoon and evening of Saturday, Sept. 20. For half a dozen years now Sousa has been coming regularly to this city in September and with each appearance there is all kinds of evidence that he and his band are just as popular as ever. Each season finds the Auditorium well filled with people who like to hear the best band in the United States at least once a year, and there are many others who are just making its

Everyone expects Sousa to give them something new at each reappearance in this city and he seldom disappoints them, for in between his concert seasons he spends much of his time composing for his great growd of admirers. It may be a new march or two or three, or some clever medley of well-known tunes, or some descriptive piece, but there is always something

Besides there is the always welcome Sousa marches to fall back on from "The Washington Post" to the "Stars and Stripes Forever," played as only Sousa's Band can play them under the baton of the composer. In fact, Sousa is a national institution and the place that have been favored by his yearly visits look forward to his return as eagerly as the young boy does to the Fourth of July.

#### At Willow Grove Park

Liqutenant Commander John Philip Sousal will begin tomorrow the long-est engagement he has ever played with his band at Willow Grove Park. The ngagement will extend until the close the park's season on September 14. Many new compositions will be offered. including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer.

This is the beginning of Sousa's twenty-third season at the park. At

the first concert on Sunday, at 2:45% he will offer among his own compositions the suite, "People Who Live in Glass Houses" and the "March of the Mitten Men," played with great success by him on numerous occasions.

The first Sousa day of the season will be on Thursday, July 3. On the Fourth of July there will be patriotic concerts that will include the eupho-nium solo. "The Long, Long Trail,"



JOHN PHILIP SOUSA at Willow Grove, Park.

### Sousa's Band Delights Hearers With Two Auditorium Concerts

ers with two concerts given at the and Sousa's "The Tolling of the Bell" Ocean Grove auditorium. Lieut. Comm. John Philip Sousa presented a program which proved equally as good as any in the past and was entirely new, yet did not lose any of the pieces which have proved so popular in the past, the more familiar masterpieces of his own composition being brought in among the encores which followed each selec-

This famous band is making its 32nd tour of the country and visited Ocean Grove on its circuit thruout the leading cities of New York, New Jersey and Connecticut. There are approximately 100 members of the band which includes many soloists

The crowds at the two performances yesterday were considered a tribute to the band master and his organization altho they could not compare with the numbers brought calibre at a later date in past seasons. The event, however, was the sen which is lengthening both ways.

The program proved an admirable combination of all kinds of better music, joining the light and airy with the more serious work of the masters—including much of Sousa's Capitan," Sousa; "Peaches and cown composition. The variety which featured the program is well ilustrated by a Sousa march, "Power and Clary"; a sousa Sousa bumors of Sousa; "Wedding of a Rose," Jucsen; and Clary"; a sousa bumors of Sousa; "Wedding of a Rose," Jucsen; "Sousa; "S and Glory"; a new Sousa humoresque based on "What Do You Do on Sunday, Mary"; the first Sousa fox trot, "Peaches and Cream" and a tone poem, "Finlandia."

Miss Marjorie Moody as vocal soloist added to the instrumental music, her beautifully clear and finely toned soprano voice winning an encore. She sang Charpentier's "Depuis le Jour" in French and "A Kiss in the Dark."

John Dolan and J. W. Bell on the cornet and piccolo, respectively proved themselves complete masters of their instruments, each rendering

John Philip Sousa will conclude his

thirty-second annual tour Nov. 16. He

will give two concerts in Greater New

York, a matinee at the Academy of

Music, Brooklyn, and an evening con-

cert at the Manhattan Opera House.

This will be made the occasion for the

celebration of his seventieth birthday

Opening the season of classic en- difficult selections for the pleasure tertainment along the shore, Sousa's of his hearers. The cornetist gave band yesterday delighted music lovwhile his companion soloist rendered "The Turtle Dove" by Demare which was also encored.

Miss Winifred Bambrick, stellar harpist with the Sousa band, completed the list of artists to appear as soloists. With wonderful control over the only stringed instrument in the band, she held the audience with Alvars' "Fantasia Brilliant" and followed this with "Auld Lang Syne" as an encore.

The program was as follows: Rhapsody, "The Northern," Hosmer; cornet solo, "Darling Nellie Gray," Chambers, John Dolan; "People Who Live in Glass Houses," Sousa, (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies: Scotch, Irish and Kentucky, (d) The Cordials; soprano solo, "Du Puis le jour" (Louise), Charpenteir, Miss Marjorie Moody; tone poem, "Fin-landia," Sibelius.

Fantasia, "From Foreign Lands," out by entertainments of a similar Moszkowski; piccolo solo, "The Turtle Dove," Denmare, John W. Bell; march, "Power and Glory," Sousa; earliest staged and points to a sea- harp solo, "Fantasia Brilliant," Alvars, Miss Winifred Bambrick; folk tune, "The Dargason," Holst.

Among the encores which won favor and included some of Sousa's most famous pieces were: "What Do You Do on Sunday, Mary," Jones-Sousa; "The Stars and Stripes Forever," Sousa; and the "New York Hippodrome," Sousa.

#### SOUSA TO MAKE PUBLIC HEIR

Will Bequeath Great Music Collection to People's Libraries

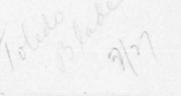
By a Staff Correspondent

Philadelphia, July 25.—John Philip Sousa has announced that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries-most of it to the Congressional Library in Washington.

His collection is rich, not only in published scores and printed volumes, but also in musical autographs of famous composers. Mr. Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York.

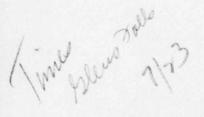
#### On Tour With Sousa

Altoona, Pa., June 25. Fred Campbell of Tyrone, near here, flute student of Buerre, New York, has signed a contract with John Philin Sousa to go on tour with the Sousa band some time in September. Campbell is a member of the Ridgway 69th Regiment band, New York.



MOST WIDELY KNOWN SONGS

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known son; s extant. It is because of their great popularity that many attempts without success, have been made to trace their tunes to ancient folk



Judge-"What makes you believe that this man is mentally unbalanced officer?"

Officer-"I caught him hugging and kissing his wife in their stalled sedan, your honor."

-John Philip Sousa Cau It with Minis

Mr. Sousa Passes By

Sitting in his room at the famous Willow Grove (Pennsylvania), resting after a concert, John Philip Sousa grew reminis-cent and told us a story about his little daughter, Priscilla.

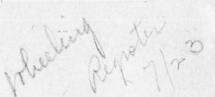
Mrs. Sousa had brought the children up with a strict observance of the Sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said "Father, isn't it a sin to jump rope on

"It is generally classed as such," said Mr. Sousa.

"I know it is," said Priscilla. "Birdie Wilson says it isn't a sin, but I say it is," continued the daughter.

"Your mother thinks it is," said the famous bandmaster.

"I know it is," asserted Priscilla. "It's funny, isn't it: Bridge is 8 and I am only 5 and I know more about sin than she does."



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after a concert, John Philip Suosa gew reminiscent and told us a stery about his little daughter, Priscilla.

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JOHN BROWN'S BODY.

(C.) Courtesy of Oliver Ditson Company.

the grave,

John Brown's body lies a mould ring in John Brown of Harper's Ferry, but It was exactly as if some one were to the grave, His soul is marching on!

composed by a Northern minstrel, cent war named Jim, who was, we are It remained first till last the great remained the great song of the North, and was inevitably associated in the as "The Battle Hymn of the Repubhad its origin in the South, coming, as public mind with the famous John lic," failed. The soldiers continued to it did, from an old camp-meeting Brown, a fanatical but sincere man, sing the rude and rather stupid words

haps true, connected with this song, was hanged for his pains at Harper's

rust as "Dixie," the marching song of most of the company jokes—a per- sey—there is only one person to of the Confederate Army, was son like the famous private of the re- whom the song would be attached!

There is a very curious legend, per- slaves did not "revolute," and who all hate to be uplifted.

John Brown's body lies a mould'ring in It was first sung, apparently, by the Ferry. His name was at that moment body lies a mould'ring in was written, not about the famous John Brown was lost sight of at once. about a comic Scotchman who was a write, now, a fighting song about an member of the company and the butt obscure man somewhere named Demp-

so "John Brown's Body," which led to believe, the only one in step! song of the Northern army. Attempts who attempted to organize the slaves of the original. Similar attempts in in a revolution that failed because the the late war falled conspicuously. We

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#### MR. SOUSA PASSES BY.

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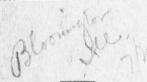
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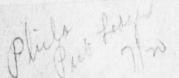
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"I know it is," asserted Priscilla. "It's funny, isn't it; Birdie is eight and I am only five and I know more about sin than



The longest engagement ever contracted by Lieut. Commander John Philip Sousa began June 29, at Willow Grove Bark, in Philadelphia, and will not close until September 14. This is the twenty-third season for "Sousa and his band" at this park.

Five weeks of concerts at Chautauqua, N. Y., were begun this month by the New York Symphony Orchestra, with Albert Stoessel as conductor. An outline of the programs has been completed by Mr. Stoessel, who says that each performance will be a wellbalanced unit, and the compositions which were given the largest num-ber of votes in last season's request programs, have been strongly featured. These numbers which were particularly asked for last summer include "Symphony in D Minor" by Franck; "Scheherazade Suite" by Rimsky-Korsakoff; "Unfinished Symphony" by Shubert, and "Les Preludes" by Liszt. A number of works will be given for the first time at Chautauqua this season and among them will be "Capriccio Espagnole" by Rimsky-Korsakoff, "Symphonic Poem'Tasso" by Liszt, and "Symphonic Poem 'Don Juan'" by Strauss and "Symphony in D" by Brahms. Four concerts for children will also be featured, which is in accordance with the general request thruout the



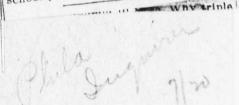
#### At Willow Grove

Although he is a veteran bandmaster, with a world-embracing fame, John Philip sousa in his work at Willow Grove Park this season is revealing new lepths to his skill as a director and as a master of music. The attendance last week at the park and the pavilion eached record-breaking proportions, and all were repaid by performances of great variety and unsurpassable merit. This week is one of unusual importance, Thursday, July 24, will be Sousa day, with four concerts devoted entirely to the compositions of John Philip Sousa. In the opening concert Philip Sousa. In the opening concert in the afternoon there will be scenes from "The Free Lance"; valse, "The Mystical Miss"; march, "Fairest of the Fair," and tributes to Stephen Foster and Ethelbert Nevin. In the second concert there will be scenes from "Chris and the Wonderful Lamp"; legend, from "Willow Blossoms," and the march, "The Stars and Stripes Forever." In the evening "The Chariot Race," a symphonic poem, will be the feature of the first concert, and the march, "The Invincible Eagle," will conclude the final concert. onclude the final concert.

#### SOUSA'S BAND AT IOWA CITY OCT. 21

Sousa's band will play here, October 21 at the invitation of the University of Iowa, according to an announcement made by the school of music. The Minneapolis Symphony orchestra will give concerts here February 18.

Both of these programs will be parts I know it is," said Priscilla. "Birdie of a series by well known artists are ilson says it isn't a sin but I. "Birdie of a series by well known artists are less than the says it isn't a sin but I. ranged for university students each school year.



#### THRONG WILLOW GROVE

Crowds Break Records; Sousa Reveals New Depths to Skill

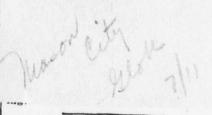
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Wednesday, July 23, will be Total

Abstinence day. Amusements will be free to the children from 11 A. M. to 1 P. M. There will be sports all day. Saturday, July 26, will be Grand Army day, an annual event at the park. There will be a campfire and a parade in the afternoon.



#### Sousa Coming to Iowa City.

IOWA CITY, July 11.—John Philip Sousa's band will play here October 21 at the invitation of the University of Iowa, according to an onnouncement made by the school of music. The Minneapolis Symphony orchestra will give concerts here February 18. Both of these programs will be parts of a series by well known artists arranged for university students each school year.

### Sousa Day Gem of Big Event Week

#### All Sousa Programs Today and Thursday at Willow Grove Park.

the repertoires of the master composers the opera and the concert stage—will of the ages. The credit lines for today come." alone comprise the names of Rossini. whose "William Tell" overture is on this afternoon's program; Wagner, Gounod, Strauss and Sousa.

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There wil be a campfire and a parade in the afternoon. This event provides an opportunity for veterans to have a rein pleasant surroundings and under the best of entertainers. Sousa made up his program for the afternoon with this reunion of the veterans in

The soloists for the week are Miss Nora Fauchald, soprano; John Dolan. cornet, and George Carey, xylophone, Fine artists all, and favorites with Willow Grove Park patrons.

The park abounds with amusements, including Danceland, with its own excellent orchestra, the scenic railway, and through the clouds. The Park never looked more beautiful and never before were the accommodations for the people were the accommodations for the people back of his head and not a few times of more ample.

company.

John Philip Sousa began, June 29, a contract at Willow Grove park, Philadelphia, which will extend till the close of the park season, Sept. 14, the long-est engagement he has ever played. This is his twenty-third season at the park. . . .

Proof!

this man is mentally unbalanced, of-

Judge-What makes you believe that

ficer? Officer—I caught him hugging and kissing his wife in their stalled sedan, your honor. —John Philip Sousa.

### Nora Fauchald, Sousa's Soloist

Phila Ricord

#### Bandmaster Predicts Grea Singers Will Come From Prairies.

From the Dakota prairies, Lieutenan Commander John Philip Sousa sum moned Miss Nora Fauchald to become 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 ne geographical limit of America to another. And Sousa, who has a reputation as a discoverer of new talent, makes the 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 6 months old. Minot, North Dakota, 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 oratorias, but seems to have thought more 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. Then the family returned to America and set-tled in New York. Shortly after her graduation from the Institute of Musical Art in New York, 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. 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

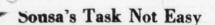
other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the con-

gested eastern areas,
"The girls of today in the East, par-Although he is a veteran bandmaster, ticularly in New York, will not succeed with a world-embracing fame, John in concert or on the stage," says Sousa.

Philip Sousa in his work at Willow "Life is too fast and too hard. The Grove Park this season is revealing new York has become all but unbearable to a depths to his skill as a director and as young, impressionable girl. The result master of music. The attendance last is that the New York girl is likely to week at the park and the pavilion burn out early. She will develop faster than the westerner, but three to five years will be the extreme limit of all were repaid by performances of great time at which she will remain her best. variety and unsurpassable merit. Sousa not only knows music but he knows the musical tastes of the people, and ne makes every effort to arrange his programs for purposes of entertainment as the content of the people and ne makes every effort to arrange his programs for purposes of entertainment as fore her career began. I am most serious time at which she with a more quiet and orderly life, will develop what I like to nervous tension of a career because she will have fortified herself physically begans of education. well as of education.

A Sousa program is a revelation of musical beauty. The selections are from which our new singers—both for



If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of seventy-two beats a minute for three minutes he will begin to have a feeling of weariness in that arm. I he will multiply the feeling of weariness in that arm. It he will multiply the feeling of weariness by forty or fifty, he will have a fain idea of the amount of physical effort which is exerted by Liet. Com. John Philip Sousa, the famous bandmaster in conducting but a single concert of the famous band which bears his name and which is now at Willow Grove Park. If he will multiply this sum by 300 and the resulting figure by thirty-one he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gair over a stretch of almos a third of a century—more if one wishes to count the time he was director of the United States Marine Band before the formation of his own organization.

And our experimenter, even if he is to imagine the exertion of seventy-two heats a minute for two hours and s half to three hours, twice a day for 300 half to three hours, twice a day for 300 performances a year over a period of thirty years, will have imagined only a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of his instrumentalists, is helping a soloist and is watching his audience. And Sousa can watch an audience so well with his having a highly reflective surface which serves as a mirror on one of the big



Above: The late Victor Herbert and John Philip Sousa snapped in Washington on their way to the Senate hearing on "the freedom of the air" radio control bill

C Keystone View

#### At Willow Grove

Although he is a veteran bandmaster. with a world-embracing fame. John Philip Sousa in his work at Willow Grove Park this season is revealing new depths to his skill as a director and as

a master of music.

This week is one of unusual impor-This week is one of unusual importance. Thursday, July 24, will be Sousa day, with four concerts devoted entirely to the compositions of John Philip Sousa. In the opening concert in the afternoon there will be scenes from "The Free Lance"; valse, "The Mystical Miss"; march, "Fairest of the Fair," and tributes to Stephen Foster. Mystical Miss"; march, "Fairest of the Fair," and tributes to Stephen Foster and Ethelbert Nevin. In the second concert there will be scenes from "Chris and the Wonderful Lamp"; legend, from "Willow Blossoms." and the march, "The Stars and Stripes Forever." In the evening "The Chariot Race" a symphonic poem, will be the Race," a symphonic poem, will be the feature of the first concert, and the march, "The Invincible Eagle," will conclude the final concert.

### Spinal Thrill Test of Music

#### Sousa, Famous Bandmaster, Carries Out Fritz Kreisler's Dictum.

Before he sailed on a recent trip to Europe Fritz Kreisler, the Austrian violinist, in a newspaper interview struck the keynote of all music with the declaration that the test for all music is in the spine and unless a tune causes the thrills to run up and down the spine of both player and listener something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now at Willow Grove Park, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others, has been music of thrills.

"I know a great deal about art, the technical side of it as well as the interpretative, the mechanics and the artifices, but in the last analysis we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primi-tive registering of impressions and when get such a thrill I know what I am listening to or playing is all right. If I don't get it I know there is something

For a third of a century Sousa has asked himself the question, "Will this selection thrill an audience," and unless he was satisfied that the selection con-tained thrills it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive warappeal which stirs the imaginations and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes

This year there are different thrills and new thrills in the Sousa programs, and new thrins in the source programs after the march king has added jazz to his presentations for the first time and "Music of the Minute," a fantasy of jazz tunes, is a feature of his concerts.

Many Delight in Band Music

low Grove Park Is Attracting Crowds.

Concerts by Lieutenant Commander John Philip Sousa and his band at Willow Grove Park have brought great crowds to that delightful resort. The recent holidays set up new records of attendance and of receipts. Enthusiasm for the band was of the flattering sort. This is not strange, however, for Sousa has assembled for this season one of has assembled for this season one of the best organizations ever associated with his name and fame. He has some well established favorites as soloists and Marjorie Moody, soprano, who sings each afternoon and evening, is one of the most pleasing artists in the country. Her voice is clear and resonant and her enunciation is so precise that every word she utters is distinctly heard.

Sousa has a number of new compositions for this season and he offers programs from a repertoire so extensive that he could, if necessary, play the entire summer without repeating any of-fering. However, he believes in giving repetition when that seems desirable and so he is always presenting concerts of the finest sort. His band is distinct from every other organization bearing the name of band and is a real musicianly body. Each Thursday is Sousa day, when the programs are exclusively of his music. Sunday evening and part of Saturday evenings are devoted also to his music. At the same time he gives liberal sprinking of his own compositions on every program, especially in the "extras.

Each Sousa concert is conducted personally by him and there are no dull moments, for he never hesitates to re-

spond to applause and then always with something that it is a delight to hear. He has some excellent jazz offerings this season, including some of his own arranging and his new marches have that electrifying quality that is inherent in

A feature of this week will be Sunday School day. It will be on Thursday and all children will have free access to amusements from noon to 2 o'clock. chorus and pageant, "America's Un-finished Battle," will be given in the early evening by students of the Luth-eran Training Schools of Philadelphia, under the direction of Mrs. Henry Mochling. There will be special fea-tures of interest. tures of interest.

Willow Grove Park is unusually attractive now with respect to foliage and flowers. Danceland is one of the well patronized establishments, many motorists spending hours at this open-air building. A fine orchestra playing the latest music is heard there weekday evenings. At the Casino there is music during the dinner hour.

Concerts at Willow Grove

Concerts by Lieutenant Commander John Philip Sousa and his band at Willow Grove Park continue to attract crowds. He has some well-established favorites as soloists including Marjorie Moody, soprano, who sings each afternoon and evening. Each Thursday is Sousa Day when the Thursday is Sousa Day, when the programs are exclusively of his music.
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At Willow Grove

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A feature of the week, beginning this sunday to be 12 will be Sunday School.

Sunday, July 13, will be Sunday School Day. It will be on Thursday and all children will have free access to amusements from noon to 2 o'clock. A chorus and pageant, "America's Unfinished and pageant, "America's Unfinished Battle," will be given in the early evening by students of the Lutheran Training Schools of Philadelphia, under the direction of Mrs. Henry Moehling.

**Old Company** Has New March

John Philip Sousa at Wil- Sousa Wrote Spirited Piece for Ancient and Honorable Artillery.

> A tour by Lieutenant Commander John Philip Sousa and his band would not be complete without a new march, and for his thirty-second annual session at the head of the organization which bears his name Sousa has written "Ancient and Honorable Artillery Company March." The march was expressly written for and was dedicated to the famous military company of that name, the oldest organization of its nature in America. The march will be publicly presented to the Ancient and Honorable Artillery Company at a public ceremonial to be held in Boston on September 21, during the tour of Sousa following his present engagement at Willow Grove

> Although chartered in 1638, the Ancient and Honorable Artillery Company was without an official march. Last year Sousa wrote "Nobles of the Mystic Shrine" as an official march for all of the Shrine organizations in America, and when he visited Boston last year he promised Governor Cox, of Massachusetts, that before another year he would provide the "Ancients," as they are locally known, with their long-

sought quickstep. The Ancient and Honorable Artillery Company of Massachusetts has always been a peculiarly colorful bit of oldworld pageantry in the prosaic new world. Chartered in 1638 by order of Governor Winthrop, its first members were in the main colonists who had been members of the Ancient and Honorable Artillery Company in London before coming to America. That organization had been chartered by King Henry VIII in 1537, so that the parent organization had existed for a full century before the organization was made in America. Since 1747, the company has maintained its headquarters in his-toric Fancuil Hall.

In the new march Sousa incorporates an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients," and is heard through the new march.

"The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrange-ments which Sousa has prepared for this season. Probably of greatest interthis season. Probably of greatest interest are the first Sousa fox trot, "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular pieces in syncopated time. The new Sousa suite is "Looking Upward." The annual humoresque is founded on "What Do You Do on Sunday, Mary?" and introduces in the Sousa style song

and introduces in the Sousa style song hits of the New York musical comedies of the past season.

Our Changing Tastes

American people in general mark the changes in their national life by elec-tions, big winds, deep snows and other nation-wide events. Lieutenant Commation-wide events. Lieutenant Commander John Philip Sousa, who this year leads his famous band forth for its thirty-first annual tour, and who is now at Willow Grove Park, rings the changes in American history in American food. Sousa, because he is travaling wight or when worths of the 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 herited some formboars." says Sousa. 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 this particular liking, and I remember that in the early years it was a hard-ship 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 ment of the vegetable-raising sections of the South have changed all that, and it is as possible to get a tomato, a cucumber or a head of lettuce in Winnipeg in January as it is a thousand miles further south. I think the whole Nation has gone to eating head lettuce in the past decade, and I am greatly sur-prised 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 venison, bear meat, duck, prairie chicken, quail and even buffalo Of course game is no longer plentitul. sale by hotels and restaurants is forbidden and it is only when I meet a friend who is a sportsman that I find myself sitting down to a game dinner Sousa's Martial Boyhood

Those who love to believe that child-hood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieutenant John Philip Sousa, who, with his band is now at Willow Grove Park. 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 Warraged, and Washington was an armed 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 military event which had ever taken place on this continent, the Grand Review of the Union Armies, in Wash-ington. Sousa was eleven and his ington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the Grand Re-

HILE LISTENING TO ONE OF Lieut. Com. John Philip Sousa's programmes the other night the thought struck me that I had never witnessed one of his performances when any other than himself occupied the position of conductor. I have learned that there is no post of assistant conductor with this organization, nor has there been since Sousa first organized it. He has always made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career. A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa put considerably more than three hours of music. This Ein-HILE LISTENING TO ONE OF of time Sousa put considerably more than three hours of music. This Ein-steinian statement is explained by the fact that he does not leave his plat-form at the end of each number, make his exit, return to the platform two or his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

the number.

He not only conducts during the en He not only conducts during the ensemble numbers of his programme, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to the end of the concert. There is a story among his bandsmen that the "governor"—as they lovingly term him, rests himself during bandsmen that the "governor"—as they lovingly term him, rests himself during intermissions by taking a brisk walk. Sousa is, indeed, a remarkable musi-

TT WOULD SEEM THE

SOUSA'S BAND PLEASES

Record Crowds Hear Noted Conductor at Willow Grove Park

Concerts by Lieutenant Commander John Philip (Sousa) and his band at Willow Grove Park have brought great crowds to that delightful resort. The recent holidays set up new records of attendance and of receipts. Enthusiasm for the band was of the most flatter-ing sort. This is not strange, how-ever, for Sousa has assembled for this season one of the finest organizations associated with his name and fame. He has some well-established favorites as soloists. Marjorie Moody, soprano, sings each afternoon and evening.

Sousa has a number of new compositions for this season and he offers programmes from a repertoire so extensive that he could, if necessary, play the entire summer without repeat ing any offering. However, he believes in giving repetitions when that seems desirable and so he is always presenting concerts of the finest sort. Each Thursday is Sousa Day, when the programmes are exclusively of his music. Sunday evenings and part of Saturday evenings are devoted also to his day evenings are devoted also to his music. At the same time he gives a liberal sprinkling of his own compositions on every programme, especially

in the extras.
Each Sousa concert is conducted personally by him and there are no dull moments, for he never hesitates to repond to applause and then always with something that it is a delight to hear. He has some excellent jazz offerings this season, including some of his own arranging, and his new marches have that electrifying quality that is inherent

to his work. A feature of the week beginning to-day will be Sunday School Day. It will be on Thursday and all children will have free access to amusements from noon to 2 o'clock. A chorus and pageant, "America's Unfinished Battle," will be given in the early evening by students of the Lutheran Training Schools of Philadelphia, under the direction of Mrs. Henry Moehling. There will be special features of interest.

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BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the Lord;

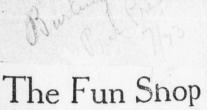
He is trampling out the vintage where the grapes of wrath are stored;

He hath loos'd the fateful lightning of His terrible swift sword; His truth is marching on.

N the winter of 1861 Julia Ward Howe, one of the most brilliant and charming women that America can boast, quite as famous during

her lifetime for her wit as for her wisdom, and dowered with the additional gift of beauty, was living in Washington, drawn to the national capital by the Civil War, in which she took so active and powerful a part through her influence and writing.

One day, in company with Dr. James Freeman Clarke, her pastor, she was reviewing, or watching the review, of some troops outside the city, and not very far from the actual battle zone. In the middle of the review came a sudden attack from the Southern lines. Instantly panic ensued among the visitors; they were hustled back; troops were marshalled, and in the resulting confusion, the carriage in which Mrs. Howe and Dr. Clarke were being taken back to the city became halted by streams of soldiers who passed them, or halted beside them. To beguile the time, Mrs. Howe sang to them, and sang



MR. SOUSA PASSES BY

(By Maxson Foxhall Judell)

Sitting in his room at the famous Willow Grove (Pennsylvania), resting after a concert, John Philip Spusa grew reminiscent and told us a story about his little daughter, Priscilla.

Mrs. Sousa has brought the children up with a strict observance of the Sabbath, One Sunday afternoon little Priscilla ran breathlessly to her father and said: "Father, isn't it a sin to jump rope on Sunday'

Mr. Sousa.

"I know it is," said Priscilla. "Birdie Wilson says it isn't a sin but I say it is." continued the daughter.

"Your mother thinks it is," said the famous bandmaster.

"I know it is," asserted Priscilla. "It's funny, isn't it; Birdie is eight and I am only five and I know more about sin than she does."

day and Friday nights.

NUMBER AMUSEMENT PARKS Willow Grove Park given last week by Lieutenant Com-Concerts mander John Philip Sousa and His Band were enjoyed by large audiences. The famous bandmaster-composer has written a number of interesting new works and has made a lot of compilations of popular melodies, and these new pieces were much enjoyed at each rendition. His soloists are favorites and are given frequent opportunity for display of talent. Sousa compositions will be heard all this evening, and the list inclues scenes from "Chris and the Wonderful Lamp," "Tunes We Love," "The Merrie, Merrie Chorus"; suite, "Last Days of Pompeif"; symphonic poem "The Chariot Race"; march, "The Free Lance"; scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; suite, "Dwellers in the Western World"; vocal solo, "In Flanders Field." Marjorie Moody, and "Who's Who in Navy Blue." During the afternoon there will also be Sousa music, and there will be solos by George Carey, xylophonist; John Dolan, cornetist, and Miss Moody.

Woodside Park - Thousands of dancers are enthusiastic over the magnificent ballroom. The syncopating strains of Kammerer's Orchestra have furnished a quality of dance music fully appreciated by the patrons. Special features are provided Monday, Tuesday and Thursday nights. Richard Schmidt and his Fairmount Park Band continue to furnish high-class concerts ever Sunday afternoon and evening. Wynne Corcoran scored an emphatic hit as soloist. She will be heard in new selections. Radio concerts, presenting public programs, are an added attraction every weekday afternoon.

Fireworks every Friday night.

IN AL OHOUSED ROLL AND

Body" the favorite marching song of

by shouts of approval. city again, Dr. Clarke begged her to country. write some more suitable words to the melody, and "more to please the soldier song. It was too good. dear old man than for any other

Hand-Made Bible

friends by a Mr. Russell, of Mont-

real. It is the work of his own hand,

performed with infinite patience and

Mr. Russell, who is a devout Pres-

in attempting such a task was to

leave some unforgettable and tangi-

ble memorial of himself for his fam-

(C.) Courtesy of Oliver Ditson Company.

among other things "John Brown's reason," writes Mrs. Howe, "I did so." The result was the finest poetry the Northern army. It was greeted produced by the Civil War, and one of the most virile and beautiful pieces When they had safely reached the of verse that have come out of our

But it never became a popular

[Copyright, The Putnam Syndicate.]

half printing, was performed at odd moments of spare time, and took 22

The New Testament takes up 471 Bible is one proudly exhibited to his pages, with double columns on each page, and was written without a single error or omission. In all, there

Among the distinctive features of

years to complete. A truly remarkable manuscript

are 1,987 pages.

this wonderful book are the title pages, which are exquisitely illumibyterian, says that his main object nated, the delicate penmanship and the handsome morocco binding. The weight of the Bible is about 18 pounds, and it contains an autograph of the Prince of Wales, who showed The work, which is wonderfully great interest in it when he was in done in a style of half writing and Montreal.

Coursier was

Regime sec.

no little skill,

La prohibition des boissons fermentées met décidément en ébullition tous les milieux. Aujourd'hui c'est le célèbre chef d'orchestre J.-P. Souza qui proteste les yeux fout humides de désespoir : l'opérette se meurt en Amérique. Comment voudrait-on, déclare-t-il, qu'un composi-teur réchauffé d'une seule gorgée de limonade puisse écrire des chansons à boire et des danses bachiques! Par la force des choses ils sont condamnés à demeurer des fruits secs!

Indifférence.

ny musical Courier

Hughes Artist-Pupil with Sousa

Marjorie Moody, of Boston, the coloratura soprano, is now out with Sousa, winning success every day as one of the soloists of the famous bandmaster's programs. This is Miss Moody's fourth tour with Sousa and she was engaged for ten weeks. She is an artist-pupil of Felix Hughes and has been studying with him ever since before her first engagement with Sousa.

Sousa's Novel Theory

That the average American is nearest his true self when he is listening to music, is the opinion of Lieutenant Commander John Philip Sousa, who is now conducting his famous band at Willow Grove. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes.

"The average American will make a bluff at enjoying poetry or bridge even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless he enjoys a certain form of music, he lets it severely alone.

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well performed and he will applaud a well-performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by

a piano-and-violin orchestra with an out-of-tune piano and a squeaky violin.

"Another peculiarity of the average American listener is that he will not expected to enjoy in the way of music. Music is his enjoyment or it isn't, and that's that. I have recognized this factor in program-making almost since the beginning of my career, and I have Elways felt it was more essential to try to give music which was enjoyable or interesting through novelty than to try to offer programs which recommend themselves only because they appealed to trained musicians."

Where is there another bandmaster who can match the record of John Philip Sousa, who started upon his thirty-second annual tour June 21? The Sousa organization includes 100 musicians and soloists and for the first time in his long and eventful career Sousa will present "jazz" music through an arrangement of current tunes which he has entitled "Music of the Minute." It is said the veteran conductor is leading his band with all the vigor and enthusiasm of his youthful days.

season at the park.

That good music still has its ap-Vermont has been getting some highclass performances in the musical

Lieut. Commander John Philip Sous peal was revealed by the crowded began, June 29, a contract at Willow house that greeted John Philip Sousa tend till the close of the park season and his band during a mid summer Sept. 14, the longest engagement he ha concert at Brattleboro. Thanks to ever played. This is his twenty-thire courageous endeavor in various places,

world during the past year or so. . By John Philip Sousa

FROM GREENLAND'S ICY MOUNTAINS.

From Greenland's icy mountains, From India's coral strand, Where Africa's sunny fountains Roll down their golden sand. From many an ancient river, From many a palmy plain, They call us to deliver Their land from error's chain.

early nineteenth century found appeal for missionary aid. its most full hymnal expression Heber retired to another room, and its way into the hands of a perhaps in this famous product of in 20 minutes came back with the Raffles, was auctioned at his deal the collections.

his father-in-law, Dean Shipley. Sat-the period, unimportant in itself, and urday night they were talking to- most uninteresting musically. gether, and the Dean asked Heber, There is a popular tradition rou who had already exhibited a great Wrexham that when the hymn gain talent for verse, to write a hymn a certain degree of fame, a printer that would be appropriate to the compositor in the shop where it w HE glow of missionary seal service that he was to conduct next printer, sold the original manuscr

Bishop Reginald Heber, many of poem, complete, save for the last and is believed to be now in one whose hymns are to be found in all verse. This he added a few moments the collections in America. later. The Dean was delighted; the

It was produced at Wrexham, in hymn was sung next morning, and 1819. It seems that he was visiting at once became a great success. It

(C.) Courtesy of Oliver Ditson Company.

that animated England in the day, and whose sermon was to be an to an inquiring collector for a pint ale. Be that as it may, the Ms. fou

[Copyright, The Putnam Syndicate.]

BLIND CLERGYMEN AT WILLOW GROVE PARK. The Rev. Dr. Charles S. Barrett and Evangelist Thomas Houston greet John Phillip Sousa, the "March King." At the extreme right is Benedict Gimbel, Jr.

Glilo goe Fedger

Bridge por Life - 1/12

JOHN PHILIP SOUSA 1st, 2nd and 3rd. With Nancy, Jane Priscilla, Thomas Adams and Eileen.

It is very safe to assume that America's March King will be a visitor at

Fairfield Beach, this summer. Possibly he will be minus his faithful baton

for his whole attention will be taken up with his grandchildren. His son's

family have arrived at the Wheeler Cottage for the season.

## Armory Auditorium Engaged for Sousa Band Concert



LATEST PORTRAIT OF JOHN PHILIP SOUSA TO BE PRESENTED : THE UNITED STATES NAVY DEPARTMENT.

Sousa and his band will make their annual visit to Lewiston and the Armory Auditorium has been booked for the concert the last week in September.

This good news is just announced by the local manager, Arthur N. Pettingili. For the past few seasons Lewiston Ctiy Hall has been taxed to its capacity at every Sousa concert. Nothing could be more fitting than that the Lewiston Armory should stage a concert by the most famous military bandmaster in the country, if not in the world; and it is so large that there is no chance of anyone having to be turned away the case at one Sousa conas was the case at one Sousa con-

cert in this city.

The Lewiston Journal presents here a brand new portrait of Bandmaster Sousa, a reproduction having tations before.

May Go Into Opera

singing for the fifth consecutive season

with the John Philip Sousa Band, now at Willow Grove Park, it is likely that

she will not be heard again with that

band after this year, because opera is calling her. She may, however, continue to devote herself to concert appearances. Miss Moody owes her im-

portant introduction to the concert public of America to Sousa. She hails from Boston, where she had vocal training from Mme. M. C. Piccioli,

former prima donna with many opera organizations in Europe and South America. Sousa heard Miss Moody

sing with the Apollo Club, of Boston, and he offered her opportunity to join

Sousa, Pryor and Edouarde Will

Judge Contest of Moose Bands

John Philip Sousa, Arthur Pryor and Carl Edouarde will be the judges this

the different chapters of the Order of Moose, which will be held at Luna Park

as one of the features of the conven-

tion here of the fraternal organiza-

Mr. Edouards, who was the final selection made by the committee in charge of the event, is the director of

the symphony orchestra at the Mark rand Theater.

of the contest among bands of

Although Miss Marjorie Moody is

been furnished for the purpose by

Manager Harry Askin.
Paul Stahr, the young American artist who painted the first poster issued by the United States govern-ment during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous band-master, for presentation to the Unit-ed States Navy Department. Sousa egan his career as director of the United States Marie Band and, after a quarter of a century as the world's greatest band leader he reentered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1800 pieces.

SOCIETY VERSION

Coming-out events cast their invi-

#### DATE SOUSA CONCERT LEWISTON, SET SEPT. 25

Bandmaster Sousa Recently Conducted Mammoth Band of 3,000 Musicians at Kansas City's Shrine Week

The exact date for the Lewiston concert of Sousa and his band in the new armory, which was not definitely decided at the time of the definitely decided at the time of the announcement of the concert, has been set on Thursday evening, September 25. This is just announced by the local manager, A. N. Fettengill. On the same day they will give a matinee, coming to Lewiston by special train.

Lieut. Commander Sousa had the honor of conducting the united bands, numbering some 300, and opening the Shrine week program at Kansas City this month. He is an enthusiastic Shriner and it will be remembered by Lewiston Shriners that he conducted the bands is ers that he conducted the bands in similar fashion in Washington shortly before his concert in Lewiston last year and composed a march in honor of the event which

was played here.
It is possible that some of the Lewiston-Auburn radio fans heard this mammoth band under Mr. Sousa's baton, as it was broadcast by WHB, Kansas City.

. The Kansas City had a glowing account of the first concert. This is the picture it gives us;

"A little man with a little baten molded three thousand instruments together in short and effective fash-ion today at Muchlebach Field, with thirty thousand listening.

The Shrine's medley of music and color, with Noble John Philip Sousa setting the pace, drew to the Kansas City team's baseball field an audience that filled all the seats, all the areaways, much of the field itself, the concrete fence, terraces, trees and porches beyond.

"As the program progressed bundreds continued to stream into the ball park. More than 5,000 persons were in the grandstand at 8 o'clock, according to John Savage, secretary of the Kansas City baseball team.

"Hundreds of persons who could not be seated, or who could not find standing room in the grandstand, perched upon the park fences. Others crowded as closely as possible along the field fences.

"The musicions of fifty shrine bands were seated in a reserved section in the grandstand. They were directly behind the home plate. Noble Sousa, a member of Almas Temple, Washington, D. C .- was on a director's stand outside the wire netting in front of the grandstand. The musicians were seated according to band units. Noble Sousa explained the musicians played better when seated together in their own The musicians were their brilliant uniforms.

"Noble Sousa wore a black, goldbraided uniform, white gloves and a red fez. He smiled as he stepped upon the director's stand and waved one of the white gloved hands to-ward the waiting musicians in

Mystic Shrine."

## SOUSA ON POPULAR APPEAL IN MUSIC

#### March King Says He Never Preaches to His Audiences

The fact that he never has preached to his audiences is regarded by Lieutenant Commander John Philip Sousa as

JOHN PHILIP SOUSA

sons. Sousa is now at Willow Grove Park for the twenty-third season at the head of his famous organization.
"In the final analysis, most people in

one of the

for the great success of his famous band for the last

thirty-one sea-

America still attend concerts of all sorts because hey enjoy the music," said the march king the other night between concerts at Willow Grove. "Most people resent reflections upon their musical tastes, and unless an organization can present class of music which appeals to the copie who buy tickets, it cannot con-

nue in ibusiness. 'I believe that it is because no conceslons are made to public taste that the najority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon he revenue from its concerts.

"I have never put a number in my programs unless I felt that it would enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences, but which would be 'good for them' in the same sense that pink pills are 'good' or pale people.

"When I placed a 'Parsifal' selection in my program even before 'Parsifal' had been presented in New York at the Metropolitan Opera House, I was told that I was shooting over the heads of a great public such as we must reach. But I wasn't, and Wagnerian music has een in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musica! fare

This last season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a perfermance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in greeting.

"Sousa, never demonstrative, raised his small, slender baton and the bands started to play. It was Sousa's own composition "Nobles of the Mark's Composition "Nobles of the composition of the modernistic school, This season I am going to include the 'Don Juan' tone-poem by Strauss, because I think it will be a thoroly enjoyed visiting the composition of the comp the sense that they were glad for an of classical music.

"Because enjoyment is always my chief aim, my programs are going to range this year from the 'Don Juan selection to thirty minutes of modern syncopated music. I have taken a dozen or more modern popular tunes, of the so-called jazz variety, and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'

## Sousa's Band at Willow Grove

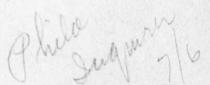
Concerts given last week at Willow Grove Park by Lieutenant Commander John Philip Sousa and his band were rnjoyed by large audiences. The famous landmaster-composer has written a num ler of interesting new works and has hade a lot of compilations of popular nelodies and these new pieces were much enjoyed at each rendition. His poloists are favorites and are given fre-

much enjoyed at each rendition. His poloists are favorites and are given frequent opportunity for display of talent. Attractive programs have been arranged for today. Sousa compositions will be heard all evening and the list inrludes scenes from "Chris and the Wonderful Lamp," Tunes We Love—"The Merrie, Merrie Chorus"; Suite "Last Days of Pompeii"; Symphonic Poem, "The Chariot Race"; March, "The Free Lance"; Scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; Suite, "Dwellers in the Western World"; vocal solo, "In Flanders Field," Marjorie Moody, and, "Who's Who in Navy Blue." During the afternoon there will also be Sousa music and there will be solos by George Carey, xylophonist; John Dolan, cornetist, and Miss Moody. Tomorrow afternoon Joseph DeLuca, euphonium player, will be heard, and on Tuesday the soloists include John Dolan and George Carey, Dana Garnett, cornetist, will be heard Wednesday afternoon and on Friday evening William Tong is to appear. Miss Moody will sing each afternoon and evening throughout the week. On Saturday night the second concert will be of Sousa compositions.

Sousa has on his programs a reason-

will be of Sousa compositions.
Sousa has on his programs a reasonable amount of modern melodies, carefully arranged for the band. But there is also much that is of a higher order of composition.

Danceland, newly transformed into a veritable flower garden, is very popular, the Danceland orchestra proving a magnet to the younger dancing set.



#### NEW SOUSA PIECES

Latest Works of Composer Enjoyed at Willow Grove

Concerts given last week at Willow Grove Park by Lieutenant Commander John Philip Sousa and his band were enjoyed by large audiences. The famous bandmaster-composer has written a number of interesting new works and has made a lot of compilations of popular melodies and these new pieces were much enjoyed at each rendition. His soloists are favorites and are given frequent opportunity for display of talent of talent.

Attractive programmes have been arranged for today. Sousa compositions will be heard all evening and the list will be heard all evening and the list includes scenes from "Chris and the Wonderful Lamp," tunes we love. "The Merrie, Merrie Chorus"; suite, "Last Days of Pompei"; symphonic poem, "The Chariot Race"; march, "The Free Lance"; scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; suite, "Dwellers in the Western World"; yocal solo, "In Flanders Field," Marjorie Moody, and "Who's Who is Navy Blue." During the afternoon there will also be Sousa music and there will be solos by George Carey, xylophonist; John Dolan, cornetist and Miss Moody. Tomorrow afternoon Joseph DeLuca, euphonium player, will be heard and on Tuesday, the soloists include John Dolan and George Carey. Dana Garrett, cornetist, will be heard Wednes day afternoon and on Friday evening, William Tong is to appear, Miss Moody will sing each afternoon and evening throughout the week. On Saturday night the second concert will be of Sousa compositions.

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a veritable flower garden, is very popular, the Danceland Orchestra proving a magnet to the younger dancing set.

Commander Sousa

gratulating the local director on his work in training the boys' bands of the Masonic Home and Sidney Lanier High school, which played for Sousa during his visit to Montgomery in the early part of the year. The special subject of the letter is a new system

had the pleasure of hearing your boy band, I was very much impressed by the pedagogic ability you showed in the training of these boys in music and when you explained your method I felt that you were on the right

"I am therefore delighted to hear that you are about to publish your Unisonal Scale Study for bands, which will be invaluable to any band that hopes to achieve an artistic finish."

Praises Work of Hrabe With Boys John Philip Sousa, the greatest band leader in America, has written a personal letter to Billy Hrabe con-

of teaching instrumentation which Hrabe is using successfully in his training of boys' bands. The following are extracts from the letter. When I was in Montgomery and

SINGING AT WILLOW GROVE PARK. Miss Marjorie Moody, a well-known soprano, who is soloist this year with John Philip Sousa and his band

Mr. Sousa Passes By Sitting in his room at the famous Willow Grove (Pennsylvania) resting after a concert, John Philip Sousa grew reminiscent and told us a story about his little

daughter, Priscilla. Mrs. Sousa had brought the children up with a strict observance of the Sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said: "Father, isn't it a sin to jump rope on Sunday?"

"It is generally classed as such," said Mr. Sousa.
"I know it is," said Priscilla.
"Birdie Wilson says it isn't a sin but I say it is," continued the daughter.

your mother thinks it is," said the famous bandmaster.

"I know it is," asserted Priscilla. "It's funny, isn't it: Birdie is eight and I am only five and I know more about sin than she does."

Ye warriors all! Your bold battalions call! March on, ye free! Death shall be ours, Or glorious liberty!

BY JOHN PHILIP SOUSA HE Marseillaise—the stretches like a flame through the smoke and ruin of the French Revo-French Republic, was originally composed that he write a song. as a marching song for a corps of engineers at Strassburg

to Germany, was originally called "The played, with instant success tarching Song of the Rhine Army," and Two months later it had

the very place that gave it birth. The story of its birth and growth is as romantic as its subsequent history.

In 1792 Claude Joseph Rouget de Lisle, a young captain of engineers, was stationed at Strassburg. One night, at the home of his friend Dietrich, the mayor of Strassburg, the question of a song for the Lower Rhine volunteers about to join Luckner's troops was raised. The company turned to young lution, which became a song of terror dur- de Lisle, and, with remarks about his ing the Reign of Terror, and which has musical and poetic talents (less rare in changed into the national anthem of the his profession then than now), demanded

He went home fired with enthusiasm eers at Strassburg.

The geng that rang through the batwine) and in spite of the cold sat up all death. talions of the French during the Great night writing. The result was the Mar-War and that symbolized everywhere seillaise. This was April 21th. In two in poverty and sorrow. The Legion of the French national spirit of opposition days it was scored for military band and if

Two months later it had reached Maras flung in triumphant deflance against seilles, where Mireur, a popular singer

of the time, sang it at a concert, with such terrific success that it was specially printed and distributed next day the famous "Six Hundred" of Barbaroux, who used it as their marching song when they stormed Paris. Hence its name the song of the people of Marseilles.

In Paris it became the song of the Revolutionists at once, to the disgust and rage of Madame de Lisle, the composer's mother, who, with the rest of the family. was a staunch supporter of the king. It is a classic example of ironic twists of fortune that months later. Rouget de Lisle, fleeing for his very life, in disguise, conscripted as a Royalist, heard his own song, in the distance, as a chant of

Like so many immortals, de Lisle died

#### Sousa's Library Of Music to Be Left to Congress

WASHINGTON, July 28,-The bulk of the John Philip Sousa music library is to be left to the library of Congress, according to word just received here from Mr. Sousa who is in Philadelphia,

The popular Washington composer explains that he intends to give away all his music collection to libraries throughout the country, reserving most of it for the library of Congress.

PARK BANDS A FACTOR IN MUSICAL GROWTH

musical Leader 7/2

It has been generally charged, and with a good deal of truth that the military band as an interpretive unit has not been so highly regarded in the United States as it should be; not nearly as highly regarded as in Europe. With the few important exceptions-Sousa's band, the

United States Marine band, and those which have from time to time appeared under the leadership of such musicians as the late Victor Herbert, two or three clever Italian maestros, and a handful of others-with these exceptions, bands on this side of the Atlantic have been looked upon as probably necessary adjuncts to military affairs, parades, and park seasons, and that is about all.

Inside the ranks of those who actually participate in this department of music are many fine, cultivated musi-Their specialty, properly pursued, is a difficult,

exacting, and important one, requiring general musicianship of a high order, with much special technical de-

But it is in the musical public at large that one finds comparatively little appreciation or understanding of the ancient and honorable craft; a craft which has given England the services of such musicians as the famous Godfrey family, and made world-wide the fame of English military bands, and which has sustained the illustrious Garde Republicaine band of Paris and the superb Police band of Mexico City.

Serious musical attention in America has hitherto con-

cerned itself with the encouragement of symphony orchestra, operatic enterprises, and the conventional concert stage, almost to the exclusion of other branches. Even the wide and sincere esteem in which Sousa's band has been held these many years emphasizes much more the place of John Philip Sousa among personages than those of his professional activities in the great scheme of national musical education.

In Europe it is otherwise. Directors and composers of the most illustrious fame have given their talents to band development, and the same tests of musicianship are applied to members as though they were qualifying for position in symphonic bodies. And even in the smaller cities it is considered a matter of importance that the personnel, performance and repertoire of the local bands to be taken seriously and exactingly.

This is unquestionably one reason for the very thing of which traveling Americans speak, especially musical ones, when they make complaining comparison of popular American taste in music and that of the older countries. It is necessary to commence on a scale of the widest catholicity if that desirable thing, musical appreciation, is to obtain effectively on this side of the At-

The point is this: We have the bands; thousands of them. How vital a part are we allowing them to take in our aesthetic life!

In the general development of national musical teste, the band in the park has a great deal more to say than has the polite highbrow recital. This may be difficult to realize, but it is the truth. - Duluth News-Tribune.

### Sousa Band **Draws Throngs**

#### All-Sousa Concerts and Special Events at Willow Grove Park.

In arranging the various programs for his concerts this week at Willow Grove Park, Dieutenant Commander John Philip Sousa has drawn upon the works of many master composers, and also upon the great treasury of his own compositions, which are proving the most popular of all the offerings of the Sousa is determined that only works of real merit shall find place in his concerts, and in consequence the musical programs are always sure to provide the very best of entertainment.

No one can look over Sousa's programs without feeling convinced that a master mind has been at work on their reparation. Merely to hint at some of the offerings for the week is sufficient to pen up a vista of unusual selective

For the afternoon concert today Sunday) there are numbers by Meyereer, Lampe, Bach, Sousa, while the vening will be devoted wholly to Soua's compositions, including an overture, The Charlatan;" march, "The Ameri-in Wedding," and "The Rifle Regi-' and valse from "El Capitan." he programs for the other concerts tring the week are equally representa-Sousa has not neglected the good hings by the composers who are not famous as Wagner, Flotow, Handel, De Bussy and a score of others whose ames are known wherever music is mown and some of the works of the ninor authors have a wealth of beauty that enriches the world and deserves

ecognition. The soloists who are assisting Sousa re arousing much enthusiasm. They ppear in many of the concerts. Miss Nora Fauchald, soprano; Dana M. Garett, cornet, and John Dolan, cornet, s

Mr. Sousa Passes By.

Sitting in his room at the fa-

ous Willow Grove (Pennsylania), resting after a concert,

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cilla. "It's funny, isn't it; Birdie is 8 and I am only 5 and

I know more about sin than she

are attaining wide popularity for their excellent work

Tuesday, July 29, will be children's day. Amusements will be free to the children from 11.30 to 1.30. There will be a singing festival in the music pavilion at 2.30. H. C. Lincoln will direct the children's chorus in patriotic num-bers. Sousa will conduct the band num-bers during the concert. Souvenirs will be distributed to the children at the end

of the concert.
Saturday, August 2, will be Tall Cedars' day. There will be a concert by the Tall Cedar Band and numerous

Besides the all-Sousa programs this (Sunday) evening there will be all-Sousa concerts Thursday afternoon and evening, featuring four suites—the first, "People Who Live in Glass Houses," devoted to various drinkables; the sec-ond, "Maidens Three," which celebrates ond, "Maidens Three," which celebrates the coquette, the summer girl and the dancing girl; third, "Leaves from My Note Book," and fourth, "At the King's Court." The last concert Saturday evening will also be all-Sousa with Miss Fauchald singing "The Milk Maid."

Large audiences greeted Sousa last week, and the great bandmaster is making of Willow Grove Park the music centre of the East.

centre of the East.

The other amusements at the park are proving more attractive than ever. There are Danceland, which has an or-chestra of its own; th emountain railway and the Chase through the Clouds.

### Sousa Sets the Feet to Tapping

#### With New March, Medley of Musical Comedy Hits and Jazz Fantasy.

Stripes Forever," "Semper Fidelis,"

America. So it is fitting that Sousa should write another march, "Ancient programs this season include, in additional Honorable Artillery Company," for tion to his new march, his new fox-trot his present thirty-second annual tour, and his arrangement of syncopated his present thirty-second annual tour, and his arrangement of syncopated But Sousa is making feet tap in another way at Willow Grove Park. There is Upward," and his annual humoresque, still the pat-pat-pat of the marches, but there is also for the Sousa audiences the lighter tap-tap of the first Sousa fox-trot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute," a 30-minute visit into the realm of modern

30-minute visit into the realm of modern jazz, during which the new musical form is played by the largest organization which ever has attempted synco-pated music—Sousa's own band. That Sousa should write a fox-trot

is news, because the fox-trot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's Band, and made the march famous, Sousa was an operetta composer, and some of the most

tuneful and danciest music of the time was contained in the scores of "The American Maid." "The Bride-Elect." "The Charlatan." "Chris and the Wonderful Lamp." "El Capitan" and "The

"The march form has become so firmly accepted as a symbol of military power that I have accepted the 5-5-3 principle of the Washington Arms Conference, and for the next few years I think I shall make a serious attempt to write in a ratio of five dance selections and five suites or arrangements." of syncopated music to three marches. All the world has marched to the strain of the Sousa marches. In Germany and Russia, before the great war, Sousa marches, such as "Stars and Artillery Company," is dedicated to the

"Hands Across the Sea" and "El Capitan," sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native Massachusetts."

Oldest military organization in America. I wrote the new march at the invitation of Governor Channing H. Cox, of Massachusetts."

#### WILLOW GROVE MUSIC

#### Sousa Draws On Best Known Composers for Programmes

In arranging the various programmes for his concerts this week at Willow Grove Park Lieutenant Commander John Philip Sousa has drawn upon the work of many moster composers, and also upon the great treasury of his own compositions, which are proving the most popular of all the offerings of the season. Sousa is determined that only works of real merit shal find place in his concerts, and in consequence the musical programmes are always sure to provide the very best of entertain-

ment.

For the afternoon concert today there are numbers by Meyerbeer, Lampe. Bach, Sousa, while the evening will be devoted wholly to Sousa's compositions, including an overture, "The Charlatan"; march, "The American Wedding"; and "The Rifle Regiment," and valse from "El Capitan." The programmes for the other concerts during the week are equally representative. Sousa has not neglected the good things by the composers who are not so famous as Wagner, Flotow, Handel, De Bussy and a score of others.

others.

The soloists are Miss Nora Fauchald, soprano; Dana M. Garrett, cornet, and John Dolan, cornet.

Tucsday, July 29, will be children's day. Amusements will be free to the children from 11.30 to 1.30. There will be signing festival in the music pavilchildren from 11.30 to 1.30. There will be a singing festival in the music pavilion at 2.30. H. C. Lincoln will direct the children's chorus in patriotic numbers. Sousa will conduct the band and numbers during the concert. Souvenirs will be distributed to the children at the end of the concert. the end of the concert.

#### March King



JOHN PHILIP SOU!

Thursday, July 24, will be Sousa Day at Willow Grove Park with four concerts devoted entirely to the compositions of John Philip Sousa.

In the opening concert in the aft ernoon there will be scenes from 'The Free Lance"; valse, "The Mystical Miss"; march, Fairest of the Fair," and tributes to Stephen Fos-

Fair," and tributes to Stephen Foster and Ethelbert Nevin.
In the second concert there will be scenes from "Chris and the Wonderful Lamp"; legend, from "Willow Blossoms," and the march, "The Stars and Stripes Forever."
In the evening "The Chariot Race," a symphonic poem, will be the feature of the first concert, and the march, "The Invincible Eagle," will conclude the final concert.

### SPINE TESTS BAND

#### Famous Leader Agrees With Kreisler, Pieces Must Thrill.

Lieut. Com. John Philip Sousa and his band, who will open the musical season here with two concerts at the Ryman Auditorium, October 18, says he agrees with Fritz Kreisler, the famous Austrian violinist, who said the greatest test of all music is in the spine and unless the tune causes a thrill to run up and down the spine of both listener and musician, somethig is

wrong. The statement came from M Kreisler just before he sailed for Europe recently, when he said. know a great deal about art, the technical side of it as well as the

interpretative, the mechanics and MUSIC, SOUSA SAYS

the artifices, but in the last analysis we must all fall back on the most primeval thrill, the thrill down the spinal column. It is the most primitive registering of impressions and when I get such a thrill I know what I a listening to or playing is all right. If I don't get it I know there is something wrong.'

One of the first questions, Sousa asks about a new piece is whether or not it will give a thrill, and unless he thinks it will, the piece is

This year there are different thrills and new thrills in the South programs, for the march king has added jazz to his presentations for the first time and "Music of the Minute," a fantasy of jazz tunes, is a feature of his concerts.

weekly program at Glendale park at 3 p. m. Sunday, the numbers ranging from popular pieces to light

A feature number of the program will be "Fanfaire Militaire," a march by Ascher, with a number of others by Ascher, with a number of others with martial spirit, and the "Venetian Love Song," by Nevins. The remaining program will consist of "Bridal Rose," an overture; "Annette," "In a Day or Two," "My Sweet Heart," "Melody in F," "After Sunset," "Southern Plantation Songs," "The Floral Spite," "Oh. tion Songs," "The Floral Suite," "Oh Baby," "Lonesome and Blue," "Kiss Me Goodnight," and the "American Patrol," together with encorra Manchester Thurston 7/26



MISS MARJORIE MOODY Now on her fifth annual tour with famous instrumental organization who will join the Chicago Civic Opera at the conclusion of

### Marjorie Moody, American Soprano, With Sousa Band

Famous Composer-Conductor Now on 32nd Annual Tour Selects Native Vocalist For Solo Appearance At Practical Arts

It is expected that a composer-con- | M. C. Piccioli, who has trained many

ductor as thoroughly American as Lieut. Com. John Philip Sousa would Belect a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 32d annual tour, and therefore the famous bandwaster "points with organization but known the accurate the conclusion of Sousa's corganization but known the country."

M. C. Piccioli, who has trained many great Maine Lause Festival, at Portland, Maine. This present season may be her last with Sousa, as she aprima donna with many opera or has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season. famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa ognaization, which comes to Manyere Ster on Friday evening, Sept. 26.

Miss Moody was recorded in Pertain Republic and the large of Sousa, she attracted marked interest at every performance with the bigger of the large of Sousa. Miss Moody was reared in Boston, and finally met the biggest test of her first vocal training was relief the young lifetime when she sang in her country-wide tours with Sousa ived under the direction of Mme. the spacious Auditorium in Chicago, that she became famous.

where she was heard, among others, by Herman DeVries of the Chicago Evening American, who said of her: The genuine surprise of the even-

ing, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a leagué the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to Miss Nora Fauchald, Soprano, have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss PLAYS Moody céased to be an "unknown soprano," and for the past four seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moidy's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as solist at the Worcester, Mass. Music Festival and at the great Maine Music Festival, at Port-

Miss Moody is not the first woman musician who has been introduced to the American public by the 'March King." The late Maude Powell, the violinist, began her ca-

SOUSA SOLOIST COMES FROM DAKOTA PLAINS

With Great Bandmaster

VIOLIN AND PIANO Director Predicts Great Singers Will Hail From Prairies

From the Dakota prairies, Lieutenant Commander John Philip Sousa summoned Miss Nora Fauchald to become 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 geo-graphical limit of America to an-other. And Sousa, who has a reputation as a discoverer of new talent, makes the prediction with the en-gagement of Mis Fauchald, it will 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. Minot, North Dakota, a typical town of the northern prairies was the childhood home. By the time she was 15, Miss Fau-chald had studied violin and plano, 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 vocalist. Her family returned to Norway when she sang in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America and settled in New York. Shortly after settled in New York. Snortly after her graduation from the Institute of Musical Art in New York, Sousa particularly in New York, will not gave her some advice as to the shaping of her career, and a year later she was engaged by the March King. This year she will he heard King. 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 outside the congested eastern areas

"The girls of today in the East, particularly in New York, will not succeed in concert or on the stage,"
says Souse "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 early. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. The western girl, with 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 for-tified herself physically before her am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new income both for the control of the control o singers—both for the opera and con-cert stage—will come."

## SOUSA'S MUSIC GOES TO

March King Distributing Valuable Library-Other Cities Benefiting

The Library of Congress is to get the John Philip Sou 1 musical library. Word to this effect reaching (Continued from page 1)

here brought much gratification to the officials of the library, it being March King was to give all of his music collection to libraries throughout the country, reserving most of

it for the Library of Congress.

LIBRARY OF CONGRESS

Washington, July 29.

stated in Philadelphia that the

The chief of the music division, Carl Engel, declares that the Sousa collection will be of great value to the library and that a special exhibit will be made of it.

#### MAINE COMPOSER **ON SOUSA PROGRAMS**

The Famous Bandmaster Also Introduces Jazz in His Programs for the First

John Philip Sousa, always ready to encourage young musicians, frequently includes a number by some local composer in his programs, provided he deems the composition worthy and it can be properly arranged for his band.
A number by the young Rumford

composer, Walter Rolfe, will be pre-sented at the Rumford and Lewis-ton concerts by Sousa's Band Sept. 25, and possibly at other Maine con-

Mr. Rolfe's compositions are wellknown thruout the State and Maine is proud to claim him. He has just completed a new waltz, but it is not yet decided whether to give this or some older composition.

Mr. Rolfe has promised to be present at the Lewiston concert follow-

ing the Rumford matinee.

This season's program will be entirely different from the one given here last year

For the first time, Sousa introduc-

es jazz on his program. Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syn-copated music hasestablished itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syn-copated music has established itself merges itself into the general body of music, will prosper side by side, and it is because of this bellef that it is played by Sousa's band for the first time. "Music of the Minute." a Sou-saesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxaphones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sous will make further acknowledgement that the present is a dancing age by offering a fox-trot of his own composition, entitled, "Peaches and Cream," said to have been inspired

by a dancing granddaughter. In addition to the Sousa synco-pation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sou-

# OF MUSIC TO BE

John Philip Sousa, the famous bandmaster, who, with his great band, will give a concert at the Albee Theatre Theatre, Sunday evening, Sopt. 28, said recently that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries most of it to the Congressional library in Washington.

His collection is rich not only in published scores and printed volumes, but also in musical autographs of famous composers.

Mr. Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York.

It was announced that four 16th century scores brought only \$123, that a group of concert scores by Herbert sold for \$32, and that a bundle of scores of comic operas by Herbert went for \$32.

"I can't believe those were autographs of Herbert's own composi-tions," said Sousa. "The autograph original of the score of one of Victor Herbert's operas ought to command a figure of at least \$1000. I wonder if those weren't merely printed scores.

Sousa told how once, when he was moving, he paid a man \$1 to haul some of his old manuscript scores to a second-hand dealer. When he tried to dispose of them he was offered 20 cents for the lot. He replied that he'd sooner dump them in the river.

## Dakota Girl Is to Sing With

From the Dakota prairies, Lieut .-Com, John Philip Sousa summoned pal instruments. Miss Nora Fauchald to become so-

parts in the church cantatas and oratorios, but seems to have thought more 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. Then the family returned to America and settled in New York. Shortly after her graduation from the Institute of Musical Art in New York, 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. 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.

Sousa and his band will appear here at the Ryman auditorium for two concerts of Cet 15 marking the oppoints.

Sousa and his band win appear here at the Ryman auditorium for two concerts on Oct. 18, marking the opening of the musical season, and capacity houses are expected for both concerts.

#### Sousa's System

Lieutenant Commander John Philip Sousa, who is at Willow Grove Park with his band, has the amazing ability to write down directly on paper, with out the usual composer's method of Sousa's Band trial and error at a piano, not only principal themes, but orchestrations for an entire band of 100 men with more than a dozen parts for different princi-

When Sousa transcribes a group of Miss Nora Fauchald to become 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 has a reputation as a discoverer of new talent, makes the prediction with the engagement of Miss Fauchald that it will be the great prairies regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway trombones, French horns, baritones. 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 6 months old. Minot, N. D., a typical town of the Northern prairies, was her childhood home. By the time she was 15 years old 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 is incorporating into the one arrange-

Sousa's uncanny ability to know beforehand how a new composition act-ually will sound is indicated by the fact that he does not compose with a piano near at hand. Perhaps he writes a few bars in his dressing room while "resting" between portions of a concert, and perhaps he writes a few more bars at his hotel after a concert. As a rule the composition is never played until he reaches his home after a tour, when he hands a piano arrangement to his daughter, Miss Priscilla Sonsa, who plays it for him on the piano. Rarely is the main theme changed in way, and quite often the entire band arrangement of a new number has been completed before even the piano arrangement has been played.

#### PUBLIC, IS SOUSA'S ONLY BOSS

The concern of the average director of a band or orchestra is twofold. When he makes up his programs he must not only please a large and cosmopolitan public, but also the directors or trustees of the organization under which Snellenburg Staffs Outing Philadelphia. — Employes of the serves, and which guarantee his season, or make up his deficit at the their annual outing at Willow Grove Park, Aug. 9. Wm. H. Mark libro peal, but rather programs which at-

tempt to serve two masters. But Lieutenant Commander John Philip Sousa has but one boss, the Sousa audience, whose members in the final reckoning are the real dictators

of the Sousa programs. This season Sousa is defering to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa has decided to introduce syncopation with a Sousa arrangement entitled "Music of the Minute" which presents a dozen or more popular dance selections combined into one number.

### Sousa Will Leave His Immense Music Collection to Public Libraries

Most of It Will Go to Congressional; Bandmaster Astonished at Small Prices Received at Herbert Sale.

The Philadelphia Ledger of July Tuesday and ends today. 25 has the following interview from It was announced that Philip Sousa, famous composer and

John Philip Sousa has declared that his musical liberary, which he believes the largest in private ownership in the world will be bequeathed to public libraries—most of it to the Congressional Library in Washington.

His collection is rich not only in published scores and printed vol-umns, but also in musical auto-graphs of famous composers.

Mr. Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York. The sale has been in progress since tured for school children.

It was announced that four sixteenth century scores brought only \$123, that a group of concert scores by Herbert sold for \$32 and that a bundle of scores of comic operas by Herbert went for \$32.

"I can't believe those were autographs of Herbert's own composi-tions," said Sousa. "The autotions," said Sousa. "The autograph original of the score of one Victor Herbert's operas ought to command a gure of at least \$1,000. I wonder if those were merely printed scores?

Sousa and his band will open the musical season at the Ryman Auditorium with two concerts on Oc-tober 18. The matinee will be fea-

John Philip Sousa says that the dry law made it impossible to write comic operas like those of the good old days. Maybe it's because a sober audience won't stand for such stuff .- Southern Lumberman.

## Musical Program to Feature

Park, Aug. 9. Wm. H. Mark, libra-rian of the store's choral society, is directing the preparations for a musical program to be given at the out-

The new composition of John Philip Sousa, "The Last Crusade," will be rendered by mixed quartet, chorus and band. Other selections will be "Keening Step with the Union" and "The Messiah of Nations," both by Sousa; and the "Italian Street Song" by Victor Herbert, for soprano solo and chorus. Sousa's band will accompany the chorus.

#### THRILL OF SOUSA'S MUSIC

Before he sailed on a recent trip to Europe Fritz Kreisler, the Austrian violinist, in a newspaper interview struck the keynote of all music with the declaration that the test for all music is in the spine and unless a tune causes the thrills to run up and down the spine of both player and listener something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Philip Sousa, who is now at Willow Grove Park, and perhaps one of the



Lieut. Commander John Philip Sousa

great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others, has been music of thrills.

For a third of a century Sousa has asked himself the question, "Will this selection thrill an audience," and unless he was satisfied that the selection contained thrills it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive warappeal which stirs the imaginations and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there are different thrills and new thrills in

the Sousa programs, for the march king has added jazz to his presentations for the first time and "Music of the Minute," a fantasy of jazz tunes, is a feature of his concerts.—Philadelphia Record.

There is no reason to change from the generally accepted spelling, Tschaikowsky, as everyone knows who is meant, and moreover, the composer signed his name that way. The question is not really important. We have seen the dramatist put down as Shakspere, Shakspur, and Shaxpur but we never doubted who it was. Somebody asked John Philip Sousa many years ago: "Did you write your own marches?" and the one step monarch replied: "No, it was some other fellow with the same name."

#### Marjorie Moody Featuring Sam Fox Songs

The admirers of John Philip Sousa and his famous band will be delighted to learn that Marjorie Moody, well known soprano soloist and concert artist, has been engaged to sing at Willow Grove, Pa., with Sousa and his Band this season for eleven weeks. Miss Moody is featuring in her



MARJORIE MOODY

repertory two new Sam Fox ballads, Love Came Calling and Moon Deam Shore, a charming Japanese melody. These number are proving quite a sensation for Miss Moody, and by audiences are spontaneous in their appreciation.

#### SOUSA TO PRESENT HIS MUSIC LIBRARY TO PUBLIC AT DEATH

ellerion / 59

John Philip Sousa has just said that his musical library, which he believes the largest in private ownership in the world, will be bequeather to public libraries—most of it to the Congres-sional Library in Washington.

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cert at Practical Arts high hall on September 26

#### Library of Congress **To Get Sousa Collection**

Officials of the Library of Congress were elated when informed last night by The Washington Herald most of John Philip Sousa's huge music library is to be left to the Library.

Announcement of his intention was made in Philadelphia, yesterday, by Mr. Sousa, who said he intends to give away all his music collection to libraries throughout the country, reserving most of it for the Library of Congress.

Carl Engel, chief of the music division of the Library of Congress, declared the Sousa collection would be of great value to the Library.

#### Who Can Tell

John Philip Sousa says that the dry law has made it impossible to write comic operas like those of the good old days. Maybe it's becaus a sober audience won't stand for such stuff.—"Southern Lumberman".

#### NOTED COLLABORATORS

The writing team which turned out "El Captain," opening at Poli's Monday evening, is an unusual one. The well-known John Philip Sousa turned out the score, while the book was the work of the late Charles Klien author of "The Music Master" and other popular hits, and who lost his life when the Lusitania went down.

#### Wagner Not So Popular

"Wagner is not so popular today as he was just before the war," said Lieu-tenant Commander John Philip Sousa yesterday at Willow Grove Park, where he is conducting a season of eleven weeks of concerts by his famous band. "I know that in the applause that greets his works. The people want dif-ferent music—they may have been 'fed

up' on him.

"I do not believe that it is because of any feeling against him as a German. That has nothing to do with it. We heard so much of him that we wanted something different-something not so heavy. Nearly all the Wagnerian leit motifs are given by the brass or the wind instruments. And when a Wagner march is played by a baild there is nothing more sonorous or stir

ring.

"But in spite of that we are not so much taken by Wagner today. The revival of his operas is not on any considerable scale, and on general programs his music is giving way to that of other composers.

#### Rumford mail 8 SOUSA AND HIS BAND TO APPEAR IN RUMFORD ON SEPTEMBER 25TH

Renowned Musicians Contracted For Program -Favorite Selections, Grand Old Marches And Jazz Included in Concert



Latest Portrait of John Philip Sousa From recent painting by Paul Starr for presentation to the United States Navy Department.

Sousa and his Band are coming to N. Pettengill, who is local manager

Sousa's Maine itinerary has been Sousa and his Band to this town. very brief and Rumford has not been Harry Askin, Mr. Sousa's business

Not more than a couple of the smaller Maine cities can be favored with a Sousa matinee and Rumford Falls may congratulate itself on being chosen for the matinee preceding the Lewiston concert, instead of audience of over 10,000, with re-

of the Lewiston concert, will bring

on it. It is safe to say, though, that manager, reports a brilliant opening there is hardly a man, woman or of the 31st season of Sousa's Band, child, to whom his portrait is not after a record-breaking season last familiar, who does not know his year. One big event has already marches, and many have heard Mr. marked the summer. This was the Sousa conduct his world famous band engagement of the Band for the great of nearly one hundred pieces, It sure- Shriners' National Convention at ly is good news that they won't have Kansas City, Missouri, early in June to go to Lewiston, Portland or where Sousa conducted before hun-Waterville in order to hear him dreds of thousands of persons in the this season but can have the full open air and received a tremendous Sousa concert program right in their ovation. He played a march composed home town. The date is the after- especially for the Shriners. The late noon of Sept 25. The place, municipal summer concerts follow an eleven weeks' engagement at Willow Grove. in Philadelphia.

When Sousa's Band last played in Cleveland, the great hall where the Republican Convention was recently

held was completely filled,-an the cities of Bath or Augusta. Arthur ceipts of over \$18,000, This gives some idea of the vast audiences which listen to the great Band King, who is willing to come to Maine that a little audience of admirers, like this at Rumford, might have the joy of hearing him.

Of course the program will contain some of the good old Sousa marches, long-time favorites like "Stars and Stripes Forever," "King Cotton," "Manhattan Beach" and "El Captain." It will also contain his latest marches, a Sousa Suite and Sousa Humoresque.

For the first time, jazz will have a place in the Sousa program, Under "Music of the Minute," will be a Sousaesque tying together of half a dozen of the current syncopated hits,

and also a fox trot of his own composition, "Peaches and Cream," said to have been inspired by a dancing granddaughter. But jazz played by ten or a dozen trombones, 30 clarinets, half a dozen trumpets, half a dozen sousaphones, piccolos, oboes, French horns and saxaphones will be something quite different from the same music by the usual jazz band of ten or a dozen pieces. It will be something to remember.

Mr. Sousa Passes By.
Sitting in his room at the famous Willow Grove (Pennsylvania), resting after a concert, John Philip Sousa grew reminiscent and told us a story about his little daughter Priscilla.

Mrs. Sousa had brought the children up with a strict observance of the Sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said: "Father, isn't it a sin to jump rope on Sunday?"

"It is generally classed as such," said Mr. Sousa.

"I know it is," said Priscilla. "Birdie Wilson says it isn't a sin, but I say it is," continued the daughter.

"Your mother thinks it is," said the famous

"I know it is," asserted Priscilla. "It's funny, isn't it? Birdie is eight and I am only five and I know more about sin than she does."--Cincinnati Enquirer.

A Rural Comedy

#### NEARER, MY GOD, TO THEE.

raiseth me;

Still all my song shall be, Nearer, my God, to Thee,

Nearer, my God, to Thee, Nearer to

business or his acting or his farming, somed in an ideal environment. silent after one outburst. Perhaps

AN ALL-AMERICAN SOPRANO

Marjorie Moody, Soloist With Sousa's Band, American

Born and Trained

thoroughly American as Lieut, Com. John Philip Sousa

would select a singer of American birth and training as soloist on the thirty-second annual tour of his band.

The famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard for her fifth consec-

Miss Moody was reared in Boston, where her first

vocal training was received under the direction of Mme. M. C. Piccioli, who has trained many singers for the

operatic and concert stage. She first attracted the attention of Sousa when she sang with the Boston

Apollo Club. During her first season with the band

under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the

Auditorium in Chicago. Herman Devries, of the Chicago

The genuine surprise of the evening was the singing of an unknown soprano. Miss Marjorie Moody, whose "Ah! Fors e lui" from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and teinnement. She respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone.

From that day, Miss Moody ceased to be an "unknown

soprano," and for the past four seasons, she has been a

delight to the great Sousa audiences. Miss Moody is able to make herself heard in the great halls and audi-

toriums in which the Sousa organization gives many

of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, her singing is as sweet, as

delicate and as free from any suggestion of effort as if

she were giving an intimate concert before an audience

of a few hundred people or even in her own home for a

with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Fes-

tival and at the Maine Music Festival, at Portland

cago Civic Opera, becoming operative after the con-

Miss Moody is not the first woman musician intro-

duced to the public by the "March King." The late Maude Powell began her career with Sousa, and during

her country-wide tours with Sousa she became famous

his present season may be her l Sousa, as she has entered into a contract with the Chi-

Since her debut with Sousa, Miss Moody has sung

utive season with the Sousa organization.

Evening American, said of her:

To be expected is it that a composer-conductor as

Even though it be a cross that one of many expressions of a very she wrote. rare and beautiful-and quite un-

Frequently, as in the case of the lish educator and writer. From her to a Mr. Adams did not alter their rewriter of "The Star-Spangled Ban- very earliest years she knew fine lationship, which was exalted as it ner," a famous song has been the sole books, intimate family discussion of was rare. It was after the death of product of an otherwise unproductive current poetry, philosophy and music. this sister that she wrote "Nearer,

he has said all he had to say, crystal- Nelson's famous victory at Trafalgar, later, and, it is said, with her last lized a lifetime of expression into and as a small girl began to write. breath burst into unconscious song. She left a great quantity of verse, in-

(C.) Courtesy of Oliver Ditson Company.

Nearer, my Good, to Thee, Nearer to Such was not the case of the author cluding a five-act drama. Strong reof "Nearer, My God, to Thee." It is ligious feeling permeates almost all

Her sister Eliza had as great a earthly-nature from one head and talent for music, and the other sisters were marvellously devoted to each Sarah Flower was the daughter of other, and lived, apparently, in a a cultured and deeply religious Eng- world of their own. Sarah's marriage author, who has gone on with his Thus an inherited intelligence blos- My God, to Thee;" an attempt to for-She was born in 1805, the year of solation. She herself died two years get her human grief in divine con-

[Copyright, The Putnam Syndicate.]



Nora Fauchald Is Soloist Today; Other Features on the Current Programs

Nora Fauchald, soprano, who has been delighting audiences at Willow Grove Park during the past three weeks as

vocal soloist with Sousa and his Band, will end her n gagement today. She will be succeeded tomorrow by Florence Goulden, e o ntralto engage ment will be hort there will be other soloists be heard before the

band's season at Willow Grove Park NORA FAUCHALD ends. Miss Goulden will be heard for the first time at the 4.30 concert tomorrow and she will sing O'Hara's "I Love a Little Cottage."

Sousa has been using a great amplified musical library this season inasmuch as he came into possession this year of a large library of music that once was his but that had long been in storage. There is always with them some of the latest melodies and a liberal sprinkling of some of Sousa's own works, notably his marches.

One of the special features in the One of the special features in the early afternoon today will be the playing of a xylophone solo by George Carey. Then there will be George Carey. Then there will be heard a new march by DeLuca, a member of the band, who is a euphonium player. John Dolan, cornetist, later will be heard in the solo, "Glen Island" and Miss Fauchald's solo will be Cadman's "From the Land of the Sky-Plus Wester" the Land of the Sky-Blue Water."



in audiences.

Last season, one of the great emergencies which the Sousa organization faced was the loss on a baggage truck of a trunk containing the score of the great "Tannhaeuser" overture. Yet the band surmounted that difficulty by playing the entire selection from memory. ing the entire selection from memory. Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theatre where he was playing by ordering his men to play

cians that an entire programme may be ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an ganization can noid the attention of an audience with a slow dragging number, whatever the artistry of the musicians, or the worth of the selection, when a sudden storm breaks outside. Sousa doesn't try. A piece of gay, attention-compelling music goes in its place.

Resourcefulness

Brings Success

Perhaps one of the secrets of the success of Dieutenant Commander John Philip Sousa, who this season will make his therty-second annual tour at the head of the band and who is at Willow Grove Park, is his resourcefulness. Sousa's programmes are planned months in advance, and much thought goes into their makeup. This is necessity

goes into their makeup. This is necessary because several numbers in each

programme are Sousa numbers, either original compositions or arrangements,

and it takes time to prepare these nov-elties. In the second place, special ar-rangements for band must be made for

rangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this fore-thought, Sousa and his menumust be in readiness with a repertoire which will meet almost any departure from nemal

meet almost any departure from normal

can develop during the tour of Sousa's Band is remarkable and the emergen-

cies range all the way from loss of bag-gage to weather. And Sousa attests that weather makes a great difference

was playing by ordering his men to play

from memory a group of the liveliest tunes in their repertoire.

It is a well-known fact among musi-

The number of emergencies which

conditions.

in audiences.

## FIRKARA IN LARFIC

Other Composers Add Valuable Collections For Music Libraries

#### HERBERTS' EFFECTS SOLD

Coincident with the sale by the Victor Herbert estate of the composer's musical library, which brought rather modest prices, came the announcement by John Philip Sousa that his collection of published scores and autographs of famous composers would be requeathed to public libraries. Most of it will go to the Congressional Library at Wash-

About \$25,000 was realized by the auction of Victor Herbert's effects. The musical items included valuable old manuscripts, original scores of Herbert compositions and autographed books on music. These were bought by former musical associates of Mr. Herbert, among them Gene Buck, president of the American Society of Authors, Composers and Publishers.

Another American composer and critic, W. H. Humiston, left to the MacDowell Colony at Peterborough, N. H., his library containing all available editions of the works of Bach and Wagner, on which he was an authority. A committee of friends and former associates of Mr. Humiston are raising a fund to erect a suitable building for housing that collection. The treasurer of the fund is Mary Garden.

#### COMPOSERS FOUND

MUSIC LIBRARIES

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#### HOPPER IN SOUSA OPERA IN WASHINGTON SEASON

WASHINGTON, Aug. 9.-De Wolf Hopper, famous comic opera comedian, is at the head of his own organization in a summer season of light operas at Poli's Theater here. It is said that the

engagement has been most successful, Beginning Monday, August II, he will present John Philip Sousa's "El Capi-tan." Hopper had one of his greatest hits in the name part of this opera. He wrote to Sousa, who is filling an engagement with his band at Willow Park, near Philadelphia, to ask that the composer be present at the opening performance to conduct the orchestra in the overture. Sousa would gladly have gone to Washington for the occasion, but because of his arrangement at Willow Grove Park was not able to accept the invitation.

a should no I

#### SOUSA COMING HERE

Six medals, conferred by four governments, may be worn by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-second annual our with his band and will visit City Hall, Portland, September 23. 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 World War, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world 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 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 cop-tes, both as to medal and ribbon, and the reproductions cost more than \$1000. The originals, which of course are invaluable, are kept in a vault.—

### LATEST MARCH AT CITY HALL CONCERT

#### Written For Ancient and Honorable Artillery Co.

Lieut.-Com. John Philip Sousa, who always will be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth, has written his new march for the season of 1924 for the oldest American military organization. The Ancient and Honorable Artillery Company, of Massachusetts. The march will be played here in the Sousa concert at City Hall, Sept. 23. This company which has maintained an uninter-rupted existence almost from the first days of the colonies, and at the recent request of Governor Channing H. Cox of Massachusetts, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston, during the thirty-second annual tour of the Sousa organization.

The Ancient and Honorable Artillery Company, of Massachusetts, was chartered in 1638, the original members being, in the main, colonists who had belonged to the older Ancient and Honorable Artillery Company of London which had been chartered by King Henry VIII., a full century earlier, in 1537. The company, therefore, has a continued existence of 387 years in England and America, and 286 years in America.

The names of some of the greatest men in American history appear in the muster rolls of the Ancient and Honorable Artillery Company, and

During the many years at the head of his famous band, Sousa has brought numerous praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line. These are the days of jazz, and therefore jazz now has a conspicuous place in Sousa's repertory. This season he has with him a special jazz orchestra consisting of a section comprising no less than 22 members of his band. They are under the leadership of Howard Goulden. The band will give two concerts at Symphony Hall, on Sunday afternoon and evening, Sept 21.

John Philip Sousa, the famous bandmaster, announces that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries—most of it to the Congressional Library in Washington.

His collection is rich, not only in published scores and printed volumes, but also in musical autographs of famous composers.

Mr Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York.

It was announced that four sixteenth century scores brought only \$123; that a group of concert scores by Herbert sold for \$32, and that a bundle of scores of comic operas by Herbert went for \$32.

"I can't believe those were autographs of Herbert's own compositions."

internatural formals

#### Sousa to Make Public Heir to His Library

Philadelphia-John Philip Sousa has announced that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries-most of it to the congressional library in Wash-

His collection is rich, not only in published scores and printed volumes, but also in musical autographs of famous composers.

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#### Sousa Syncopators

clusion of Sousa's current season.

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieutenant Commander John Philip Sousa

and his bandsmen.

Modern syncopated music has been Modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's Band for the first time. "Music of the Minute," a Sousaesque tying together of half dozen of the current syncopated hits will serve the current syncopated hits will serve to introduce syncopation to the Sousa

Recently I complained that the

brass bands which are broadcasting

have been sticking too close to classical music. This week I had

to take this back, so far as the

Marine Band in Washington is

concerned, for it gave us this week,

among other numbers, the High School Cadets, composed by John Philip Sousa former director of the Marine Band.

Snellenburg Chorus at Willow Grove Under the direction of Henry Gordon Thunder and John Philip Sousa, the members of the Choral Society of N. Snellenburg & Co. will be heard at Willow Grove this evening in two pro-

Sousa's Band to Play at Plainfield. PLAINFIELD, Aug. 8 .- John Philip Sousa's band, which gave its first public concert in this city thirty-two years ago, will be engaged by the

Plainfield Rotary Club to give a concert at the Plainfield High School Monday night, September 15. The club is having a wading pool constructed at the day nursery in West Front street for the children at the King's Daughters' institution.

Willow Grove this evening in two programs. The first, conducted by Mr. hunder, will be given in the music vilion from 5.45 to 7 P. M. Henri yal P. MacLellan, Mrs. Flor-Kinnaird, Miss Alice Marie Newle, Anna Jewel Simon, Laura D. Jehm and Myrtle C. Eaver appearing soloists and principals. The second ancert, in the pavilion and with Sousa's transparent section. mand assisting, and Sousa and Thunder conducting, will be given at 9.45 ad will include, among other numbers, Sousa's most recent work, "The Messich of Nations," the sextet from "Lucia." tn which Adley B. Nichols and Hany L. Booth will join, and "In Flanders Field," sung by Henri Scott.

DIRECTION STANLEY CO OF AMERICA

SOUSA WILL PLAY

HE world at large knc Lieu-tenant Commander J. Philip Sousa as the compose. of the world's greatest march music and as the director of the finest, band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two accounts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveal that he has written music of a greater number of classifications than has any other American composer.

If one writes to Sousa's publisher for a catalogue of Sousa compositions one will receive a list of almost 100 successful, wide-selling marches, opped by "Stars and Stripes Forver," of which more than 2,000,000 opies have been sold, to say nothng of 5,000,000 talking machine recrds. In this list, if it is a late ne, will be found the newest Sousa narch, "The Ancient and Honoroble rtillery Company," which will be edicated this season to the famous Boston military organization.

SUITES CHRONICLED. In the catalogue also will be found list of the Sousa suites, including the composition "Looking Upward" and such other favorites as "At the King's Court." "Camera Studies," "Dwellers of the Western World" and compositions. Also will be found a the size of the pile of publishel numlist of more than 40 songs, the scores bers. ed choirs, more than 50 instrumental foxtrot, "Peaches and Cream," which

of life and swing as are his marches. most pretentious work for orchestra. ments never have been published, yet and a choic of 200 voices.



JOHN PHILIP SOUSA.

the pile of original manuscripts repothers, a total list of about 20 suite resenting these compositions is twice

of six operas, two selected march Two new works soon will be listed folios, five arrangements of Sousa among the Sousa publications. The offerings for male choruses and mix- first of these will be the first Sousa pieces not to be classified as marches is a hit at Willow Grove Park, and and a collection of waltzes as full "The Last Crusade," perhaps his Sousa's published musical works organ and choir recently performed represent but a small share of his for the first time in Philadelphia at great labors as a musician. The the Philadelphia music week expocountless transcriptions and arrange sition by the Wanamaker orchestra

# BAND PROGRAM VARIED.

Sousa Endeavors to Give Public Everything in Music.

head of his famous band, which comprising no less than twenty-two will play in the Empress theatre on members of his band. September 17. Sousa has brought under the leadership of Howard numerous praiseworthy and popular Goulden, and they appear as one of among them has been the desire to give the public a taste of everything in the musical line, something old, something new, some-

original. His fame of course rests upon his celebrated and world-widely known marches, but it also rests upon his versatility in all things riginal, as a composer and a conductor. These are the days of jazz. and therefore jazz now has a con-spicuous place in Sousa's repertory,

This season, now auspiciously be gun, he has with him a special jazz During the many years at the orchestra consisting of a section the extra numbers on his program. their opening number being the new ultra sensational Wedding Procession." This will be only one of the many features of

# NOTED MARCH KING TO PLAY HERE SOON

Hartford to Hear Sousa and His Famous Band September 19.

FOOT GUARD HALL CONCERT SCENE

May Be the Last Opportunity to Hear Celebrated Musician.

Lieutenant Commander John Philip Sousa and his famous band will appear in Hartford at Foot Guard Hall on Friday evening, September 19. Tais may be the last opportunity for Hartford people to hear the famous march king as he is planning to retire after this tour.

The tour this year is for twenty weeks starting in Wilmington, Del. and ending with two concerts in Greater New York. This is the thiry-second consecutive season that sousa has appeared at the head of his

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa or-ganization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's Band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the

world's best music. The Sousa programs this season will be more varied than ever before, elements of substance and novelty This year the musical fare will range rom the Strauss tone-poem "Don luan" to a characteristic Sousa interpretation of the latest syn tion. In between the two extremes are a Sousa suite, a new Sousa marca a Sousa foxtrot (the first foxtrot no as written) and the annual Sousa

humoresque. Sousa's Band this season, as for several years past, will consist of more than 100 musicians and soloists.

The soloists this year, for the most part, favorites of other seasons, wil include Marjorie Moody and Nort auchauld, sopranos; Winifred Bam brick, harpist; John Dolan, cornetist George Carey, xylophonist, and John Carr, clarinetist.

There will be but one concert in Hartford, an afternoon concert being scheduled for New Britain on September 19th. Tickets will go on sale at Alfred & Gallup's, No. 201 Asylun street at a date to be announced later. Mail orders may be sent there now. The prices are \$1 and \$1.50.

**SOUSA HOST TO BUTLERS** 

Dinner Party Includes Assistant Director and Mrs. Elliott Director and Mrs. Butler, accom-

panied by Assistant Director and Mrs. Elliott, were the dinner guests of John Philip Soush at Willow Grove Park last

night. Sousa, who in the World War was a lieutenant commander in the navy, has been a friend of the Director for many years.

#### Syncopation Firmly Established, Opinion Of Great Bandmaster

Modern music, otherwise syncopation, will take its place in the Sousa programs for the first time this season when the March King goes on his thirty-second annual tour at the head of the famous band which bears his name. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current, will be used by Sousa for presenting the new music form at Masonic auditorium, October 20.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan opera house in New York, and now I am glad to present an essentially American music form in my pro-

grams. "I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rhythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual

## John Philip Sousa To Give a Series of Anniversary Concerts

Lieutenant Commander John Philip Sousa's tour this fall will be a series of anniversary concerts, for the celebrated march king is soon to celebrate his seventieth birthday. Sousa's band deserves to be classed as the most thoroughly American institution of music, and no American citizen can afford to miss the opportunity of hearing this organization, which is the only instrumental musical aggregation either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 people a year for the past 31 years have kept Sousa's band before the public, because Sousa has created programs which have interested and entertained the public. The Sousa programs this season will be more varied



#### JOHN PHILIP SOUSA.

than ever before, ranging from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa fox trot and the annual Sousa humoresque.

Sousa's band will open the Pittsburgh musical season on Saturday, October 4, when a matinee and night concert will be given at Syria Mosque. The soloists will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

# Most Popular of Men Was Once a Task-Master

Philu Record 8/10 153

Sousa Changed From Irritability to Urbanity and He Is Glad of It—How Mansfield Won Reputation for Disagreeableness.

By HERMAN L. DIECK

If what a grouch!" We often hear that expression. It may be the "boss" who is meant, or it did not confine caustic comment to generally be some above. may be some one who has no influence on our lives. When it is said of a husband, we are likely to pity the wifeuntil, on inquiry or through observation, we learn that he is more sinned against than sinning. But no matter what we may say or do, grouches persist and we often have to "put up with them."

Once upon a time John Philip Sousa was a grouch. That seems unbelievable,

yet on the word of the genial composer and band conductor himself the statement is made. Who would think it? Today there is no more sympathetic, cordial, considerate man to be found in the vast extent of this United States

of America.

We were speaking of a famous American—a man who was maligned by numerous non-understanding people. were wrong in their judgment, yet they had reason for fault-finding, if we do not look beneath the surface. "It is a penalty of leadership," declared the lieutenant commander, for that is the title Sousa holds from the United States Government. "A man discovers early Government. "A man discovers early in life that if he wishes to succeed he must devote himself to one thing and that he must pursue one course or another. Either he must be ruthless, domineering, inconsiderate of the feelings of others, or, and this is the preferable course, he must be courteous, kindly, unselfish. The first kind of conduct is likely to make the greater success-at least at the beginning. And, in fact, when one concentrates and is deeply in earnest, it is easy for him to become a You see he is to a great extent grouch. alone, if he is a leader of men, and sympathy is not naturally with him. The danger is that, with success, a man has tendency to override his fellows and as he becomes more exacting the 'grouch' develops, for domination is not cordially received."

Then Mr. Sousa paused. He was ruminating. "I think, and I am not egotistic in saying this," he went on, "that I am fairly well known in the My marches have been played every imaginable place, and with my band I have been traveling for years to the far reaches of the world. In other words. I am what is called a success. But I am sure I am not a 'grouch.'
Why? Because I have regard for the other fellow. But, when I began—well, well! I was having my first success I was having my first success with my music. I was young and I was at the head of a band. How I behaved. I took myself very seriously. Nothing was right—that was my attitude. My arrogance was collosal. I recognize that now. I was getting along famously, but I was developing into a martinet—a 'grouch' we call it today. I must have been hated. It began to worry me—my irritability. So I decided to make a From grouchiness I turned over night to urbanity. How relieved I felt and how relieved must my men have They did not understand it at first. Then they accepted it-I was really my own self in my new demeanor. And I did not retrograde-my success

continued and became greater.
"One of the shining examples of a man who stuck to the unpopular course of conduct and who prospered because of his ability and in spite of his grouchimess was Richard Mansfield. You know he used to make curtain speeches berating his audiences for their enthusiasm. He became worse as the years went on. Then, two years before he died, he changed completely. People were surprised that he no longer made curtain speeches. It wasn't known that he had so completely changed in his contact with his fellow man. Yet he was sincere in his new outlook on life and he really meant to be kindly. I am sure that all along he had that kindliness, only it had been uprooted by an absorption in his work—which he held to be above all other things. He had become brusque because he wanted to accomplish so much in his art.

"I knewMansfield in his hey-day. He

eralities. Persons frequently suffered and he did not even abstain from public criticism of members of his family. I was putting on an opera-one that unfortunately did not have success-and his brother, who was a singer, made application for a role. I was not especially impressed with the young man's vocal qualifications but nevertheless I agreed to let him be in the cast. One day I met Richard Mansfield. I thought the would be interested in his brother's affairs and said 'I have given your brother a part in my new opera,' Imabrother a part in my new opera, gine my surprise when Mansfield de-clared 'He'll spoil it for you.' It was true that the young man was unsuited to the role, but it semed strange that a brotherly consideration might not have prompted some expression of a wish for the young man's success."

Mr. Sousa today has the respect and admiration of more people perhaps than any one else in the world. His musicians-those who are with him in his band—really love him. They know that he is big-hearted and that he is "for them" in every way. When he is on tour he is one of them and in private life he is always their friend. is in the fact that many of his musicians have been with him for years and that an engagement in his band is one of the most desired things of leading in-

strumentalists everywhere. "That is my life—touring with the band," he said. We returned last season from a tour that took us to the Pacific coast and that meant 30,000 miles of traveling. In most cases we had two concerts a day-for seven days a week—and each concert in a different town. Fortunately I am able to sleep as well on a train as in a hotel but of course in making some of our 'jumps' we didn't have any too much time for sleeping. When I arrived back in New York after the tour I was physically weary. A few days of rest at home, sleeping late hours and in my library among my books, set that to rights, how-

That trip of the band was one of the most successful in the history of the organization. Upwards of a million dollars was taken in and there was a good profit. "But it was not commensurate with the receipts judged from other years," Mr. Sousa declared. "Railroad fares take up so much money—nearly \$100,000. That is disproportionate— but still, how can we help it?"

"Does radio affect your receipts or attendance at your concerts?" I asked

'Not in the least," he replied. "But it might. You see I have never played for the radio. Out in a town in Ohio it was announced, after our advance sale for the concert was well along, that the band's concert would be radioed. The manager of the house was disturbed and I admit that I was too when I heard of that announcement. He told me that the people were endeavoring to get back their money for tickets and that orders were being cancelled-all because of that announcement. The situation was not at all pleasing. But we did not waste any time- we had the newspapers declare that the announcement was unauthorized, that I would not broadcast, and, only then, was there a return to normalcy. However we lost some of our patrons just the same— some who believed that we were going to broadcast and who did not learn until too late that that operation was not

to be performed."
"Mr. Sousa," I interjected, "what

"Mr. Sousa," I interjected, "what about jazz? Is it going to injure the people's musical taste?"

"Jazz," he responded, "has its place in the world. It is the spice of music, We want too much of it. An evening of jazz would cloy and would exhaust the most ardent devotees of the syncopation cult. Nobody wants it to the exclusion of other music. It is

#### SOUSA AND HIS BANJ

ranserist

URING the many years at the he of his famous band, Sousa has brought numerous praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musica, line, something old, something new, some thing borrowed and many things original. His fame of course, rests upon his versatility as a composer of his celebrated and world-widely-known marches, but it also rests upon his great skill and diversity as a musician and conducter. These are the days of jazz, fortunately or unfortunately, and therefore jazz now has a con-

spicuous place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orchestra consisting of a section comprising no less than twenty two members of his band. They are under the leadership of Mr. Howard Goulden, and they appear as one of the extra numbers on his programmes, their opening piece being a new and ultra sensational "Chinese Wedding Procession." This will be only one of the many features of the afternoon and evening concerts that Sousa and His Band will give for their annual visit to Boston at Symphony Hall on Sunday afternoon and evening, Sept. 21.

# Sousa's Band Will Come to Eastman Theater October 2d

Lieutenant Commander John Phillip Sousa and his band will be heard in the Eastman Theater on Thursday, October 2nd. The famous March King will give two concerts, afternoon and evening and among the novelties which will be introduced will be his new jazz fantasy, "Music of the Minute." Last season the evening performance was sold out several days before the concert. necessitating the addition of an afternoon concert. To give everybody an opportunity to hear Sousa and his Band the afternoon concert is regularly scheduled on this occasion. Seats will go on sale September 29th.

Mr. Albert Steinert is pleased to announce the return to New England under his personal direction of America's most beloved Composer and Conductor



# Anniversary Jubilee Tour

32d Season-70th Birthday of the World's Most Popular Conductor and Composer

> The March King-John Philip Sousa



STRIPES FOREVER



OF THE FAMOUS **DEVIL-DOGS** 

AND

The Greatest Programs Ever Offered- Complete Change in Style and Structure

# SOUSA'S NOVELTIES of 1924

SOUSA'S JAZZ FANTASY

"Music of the Minute"

SOUSA'S NEW MARCHES "Ancient and Honorable Artillery" and "Power and Glory"; SOUSA'S CLASSICAL IN-TERPRETATION of Richard Strauss's Musical Masterpiece. "Don Juan"; SOUSA'S NEW HUMORESQUE, "What Do You Do Sunday, Mary?" introducing melodies from a dozen New York musical successes; SOUSA'S NEW DANCE HIT, "Peaches and Cream."

Hear the Jazz Band. The double Quartette of Saxophones. The Xylophone Duet. Every Style and Novelty in the Music Wc.ld. Sousa's Greatest Tour.

# Route of SOUSA AND HIS BAND in New England

Direction Albert and Rudolph Steinert

Sept. 17 Afternoon DANBURY BRIDGEPORT NEW HAVEN NEW BRITAIN HARTFORD Afternoon & Eve. SPRINGFIELD Sept. 21 Afternoon & Eve. BOSTON

Afternoon & Eve. LOWELL Sept. 23 Afternoon Evening Afternson & Eve. BANGOR Sent. 25 Afternoon Sept. 25 Evening Sept. 26 Afternoon

PORTSMOUTH PORTLAND RUMFORD LEWISTON LACONIA MANCHESTER

Sept. 28

"ANCIENT AND HONORABLE ARTILLERY"

Afterm on & Eve. WORCESTER **PAWTUCKET PROVIDENCE** WOONSOCKET FALL RIVER **ANSONIA** MERIDEN

# Some Smashing Marches by Sousa That You Will Want

Sousa's Two New Marches

NOBLES OF THE MYSTIC SHRINE DAUNTLESS BATTALION UNDER THE DOUBLE EAGLE HIGH SCHOOL CADETS AMERICAN PATROL SORELLA MARCH SEMPER FIDELIS MARCH HANDS ACROSS THE SEA STARS AND STRIPES FOREVER GOLDEN STAR

Victor No. 19056 Victor No. 19064 Victor No. 16523 Victor No. 16190

Victor

WASHINGTON POST MARCH EL CAPITAN MARCH BULLETS AND BAYONETS ON THE CAMPUS SABRE AND SPURS SOLID MEN TO THE FRONT

and "FOWER AND GLORY"

FREE LANCE MARCH MANHATTAN BEACH MARCH COMRADES OF THE LEGION WHO'S WHO IN NAVY BLUE

Victor No. 17302 Victor No. 18752 Victor No. 18504

Victor

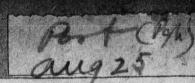
No. 16383

Victor

No. 18683

Sousa Victor Records Are For Sale at the Following Stores of

Steimert



#### John Pkilip Sousa To Give a Series of Anniversary Concerts

Lieutenant Commander John Philip Sousa's tour this fall will be a series of anniversary concerts, for the celebrated march king is soon to celebrate his seventieth birthday. Sousa's band deserves to be classed as the most thoroughly American institution of music, and no American citizen can afford to miss the opportunity of hearing this organization, which is the only instrumental musical aggregation either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 people a year for the past 31 years have kept Sousa's band before the public, because Sousa has created programs which have interested and enertained the public. The Sousa programs this season will be more varied



#### JOHN PHILIP SOUSA.

than ever before, ranging from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa fox trot and the annual Sousa humoresque.

Sousa's band will open the Pittsburgh musical season on Saturday, October 4, when a matinee and night concert will be given at Syria Mosque. The soloists will include Marjoris Moody and Nora Fauchauld, sopranos, Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

# A Harmless Fib Brought New Fame

Alegtenant Commander John Philip Sousa, who is conducting his band in concerts at Willow Grove Park, received his official title while he was in charge of the band of the Great Lakes Naval Station during the War. Admiral Moffett, recognizing the fact that there was a real necessity for the co-ordination of band activities and for the training of young men so that they would be a credit to the country as instrumentalists, determined to obtain, if possible, the services of Sousa as directing head of a band batallion. "As soon as I had word that I would be acceptable," said Sousa yesterday in reminiscent mood, "I wired my acceptance and in five hours I was on my way. That was in 1917 and I was then over 60 years of age. Now it was necessary for me at that time to be not older than 47 years in order to be considered. That seemed an insurmountable obstacle. But Admiral Moffett paved the way. He told those who would receive my application that I had a weakness for a silly joke the training of young men so that they that a weakness for a silly joke—that whenever I was asked my age I would always say that it was sixty or more. 'As a matter of fact,' the Admiral told those examiners, 'Sousa is only 47.' I don't know whether that fooled anabody but at any rate I got only 47.' I don't know whether that fooled anybody but, at any rate I got into the service. Some time later the Admiral told the story at a dinner we were attending. And he added: 'I think I made a mis-statement when I said that Sousa was 47. As a matter of fact he seemed to be only 25.'" of fact he seemed to be only 25.

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Sousa Victor Records Are For Sale at the Following Stores of

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Athol, 369 Main St. Bangor, 87 Central St. Bridgeport, 1022 Main St. Brockton, 25 Main St. Fall River, 52 N. Main St. Fitchburg, 516 Main St. Lowell, 130 Merrimac St.

Steinert Bldg., 495 Westminster St. New Bedford, 109 William St. New Haven, 183 Church St. Pawtucket, 312 Main St. Portland, 517 Congress St.

Springfield, 424 Main St. Waterbury, 55 W. Main St. Worcester, 308 Main St.

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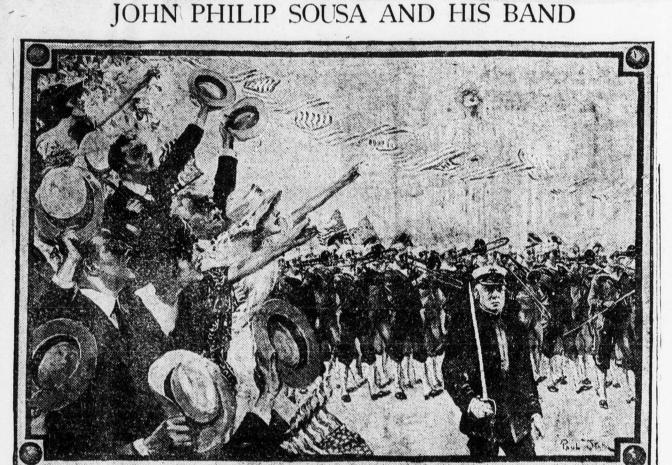
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The above is a photographic reproduction of an oil painting by Paul Stahr which was presented to Lt. Com. John Philip Sousa by veterans of foreign wars. The picture shows the enthusiasm of the crowd as the band battalion organized by Sousa during the war passes by.

# HERE COMES THE BAND!

#### World's Greatest Leader With Ensemble of Artists On the Way

Lieut. Com. John Philip Sousa and his famous band will tour again this season for more than twenty weeks in a journey which began in Wilmington, Del., on June 21st, and which ends with two concerts in Greater New York on Nov, 16th. This is the 32d consecutive season that Sousa has appeared at the head of his band, and

appeared at the head of his band, and during his tour he will celebrate his 70th birthday. They will play in this city at the Practical Arts auditorium on the evening of Sept. 26.

Sousa's band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or oraggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best mu-

The Sousa programs this season to will be more varied than ever before a Always they have contained the two he elements of substance and novelty.

This year the musical fare will range the strength of the property. from the Strauss tone-poem "Don Juan" to a characteristic Sousa interpretation of the latest syncopa-tion. In between the two extremes are a Sousa suite, a new Sousa march ne a Sousa fox trot (the first fox trot he has written) and the annual Sousa

humoresque. Sousa's band this season, as for ch several years past, will consist of in more than 100 musicians and soloists.

The soloists this year, for the most part, favorites of other seasons, will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist and John Carr, clarinetist.

TAKE THREE GUESSES - THEN LOOK AT THE PIC-TURE JUST BELOW. Yes, this is John Philip Sousa in 1885 when he was leader of the United States Marine Band. At the left is the Sousa who is more familiar to the patrons of Willow Grove Park, in his uniform as a lieutenant commander in the United States

Naval Reserves

(c) Underwood & Underwood

zinday Morning, August 24, 1924.

# Women's Activities

# To Sing With Sousa's Band



Miss Nora Fauchald, soprano with Sousa's band, appearing here for two concerts at the Ryman Auditorium on October 18, marking the opening of the musical season.

#### JOHN PHILIR SOUSA With His Marine Band at Woolsey Hall, Thursday, Sept. 18th



SOUSA'S LATEST PORTRAIT

Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band, and after a quarter of a century as the world's greatest band leader he re-entered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1800 pieces.

MR. SOUSA PASSES BY.

Sitting in his room at the famous Willow Grove (Pennsylvania), resting after a concert, John Philip but I say it is," continued the Sousa grew reminiscent and told us a story about his little daughter daughter.

Priscilla. Mrs. Sousa had brought the children up with a strict observance of the sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said: "Father, isn't it

a sin to jump rope on Sunday?" "It is generally classed as such,"

"I know it is," said Priscilla. "Birdie Wilson says it isn't a sin,

"Your mother thinks it is," said the famous bandmaster.

"I know it is," asserted Priscilla. "It's funny, isn't it? Birdie is 8 and I am only 5, and I know more about sin than she does."-Cincinnati Enquirer.

#### Up-to-Date

Not to be behind in the Cross Word Puzzle craze, we submit the follow-

Cross Words-You mean thing. You're a fibber. Go to thunder. Pay up. Hussy. Your cooking's awful.

Don't be a clam. Stop talking. Get out of the room. You're never right.

The puzzle is to find out by whom the cross words hav been uttered.— John Phillip Sousa

#### MARCH KING IS COMING

while power



JOHN PHILIP SOUSA.

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Sousa and his famous band will appear here for two concerts at the Ryman auditorium on October 18.

Sousa Still Composes Marches "Do you still write marches?"

Lieutenant Comander John Phillip Sousa is often asked. After all each Sousa march is so popular that with for the layman to identify any as new or old. "The National sencibles" is as fresh for instance as is "The Ancient and Honorable Artille.y" of recent composition. "I write them when they come to me," was his response. "When I recognize that there is a good melody running through my mind I try it out at the piano and then I set down the notes. My elaboration and instrumentation come later and are of the great list of them it is not easy instrumentation come later and are of the utmost importance.

"I am constantly importuned to write marches and to dedicate them to this or that organization or individual. dedications are usually of my lative. Thus there is the But my own initiative. The "Gallant Seventh," "Gallant Seventh," written for the Seventh Regiment of New York. Then there is that march of the "Mitten Men." dedicated to Mr. Mitten, of "Mitten Philadelphia, and to those who stand

by him in the conduct of the great business of the street railways." Sousa during his Willow Grove en-

gagement is giving to his hearers en-

cores of a number of his famed marches of other years.

Was TOHN PHILIP SOUSA, it seems, will not be able to come here to witness the production of "El Capitan," and here is what he Writes Mr. Hopper about it:

"The glad tidings reached me last night that our El Captan' is to make its bow again on the 11th of August. As a preliminary, let me say hurrah for you and my self and 'El Capitan' and drop a silent tear in memory of our dear departed collaborator, Charles Klein.

"I regret exceedingly that my engagement will not allow me to be present at the performance to cheer you on to your never-ending victory.

"'El Capitan' was the fourth of my operas, and through your genius and work established my first great success in operatic lines. No doubt under your watchful eye the opera will have a splendid rendition, and my sole regret is that I cannot be with you to glory in your triumph.

"With every good wish for your health and happiness, believe me, very sincerely, (Signed)

"JOHN PHILIP SOUSA." \* \* \*

THE HOPPERITES NOW SING "EL CAPITAN"

By LEONARD HALL DeWolf Hopper and his comic opera company in "El Capitan," operetta by Charles Klein and John Philip Sousa. At Poli's Theater.

THE HOPPERITES have moved crepe hair and plush pants to Peru this week, and there, in that strange African city, they are sing-ing "El Capitan," with words by the late Charles Klein and brass fanfares by Lieut. Commander Sousa, bless his trombones!

This is another of the old 'uns; wherein Mr. Hopone of the pieces per won love and glory. It was first produced at the Tremont theater in Boston just seven days after I was deposited, sans peur et sans reproche, in this vale of tears, and after listening to the Sousan choruses I now know why the second week of my life found me fretful and peevish. For thru Sousa's excitable and exciting score comes the Pennsylvania-av motif-as of seventy roarings cornets at the head of 10,000 visiting Moose and the Hon. James J. Davis.

The score has considerable pretty melody, and several choruses, notably the finales, which fair boost the auditors out of their seats. Klein's book has a number of pleasant whimsies. Naturally, the star part is a lalapalooza, as Euripedes had it and Hopper is tremendously comical therein. Really, a fine slam-bang old piece, with a second act finale that has more flags in it than the treasury building wears on Decoration Day, and a grand chorus march that reminds me of the burlescue of the elder day, now dead with bock beer and human happiness.

## 1922 CAN 8/10 Sousa to Hopper.

THE following letter to De Wolf Hopper may be of local interest: "The glad tidings reached me last night that our 'El Capitan' is to make its bow again on the 11th of August.

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SPEAKING OF FAMILY LIFE - HERE ARE MR and MRS JOHN PHILIP SOUSA AND THE REST OF THE HOUSEHOLD PHOTO BY WHITE

PAGE TWELVE -**SOUSA AND HIS BAND COMING TO WOOLSEY HAL** 

Notable among the entertainments which will be presented to New Haven music lovers in the near future is the coming of John Philip Sousa and his band to Woolsey ahll on September 18 under the auspices of the Yale School of Music. The dis-tinguished musician is always a welcome visitor here and his almost yearly appearances before Elm City audiences have grown to be a looked-for event in musical circles. Mr. Sousa's tour this season will be considerably shortened, thus this city may consider itself fortunate to be listed on the abbrevlated itiner-

During the many years at the head of his famous band, Sousa has brought praiseworthy and popular to accomplishmment, among them has been the desire to sive the public something old, something new, something borrowed and many things original. His fame, of course, rests upon his elebrated and world-widely known nearches, but it also rests on his tility in all things original, as emposer and a conductor. These rate days of jazz, and therefore how has a conspicuous place the sound's repertory. This season he has with him a special jazz orchesra consisting of a section compris-ing of a less than 22 of his band. they are under the leadership of Howard Goulden, and they appear s one of the extra numbers on the program, their opening number beong the new and ultra-sensational Chinese Wedding Procession." This will be only one of the many features of the Sousa tour.



JOHN PHILLIP SOUSA AT WOOLSEY HALL

## Sousa To Give Famous Papers To Libraries

Coincident with the sale by the Victor Herbert estate of the composer's musical library, which brought rather modest prices, came the announcement by John Phillip Sousa that his collection of pub-Hished scores and autographs of famous composers would be bequeathed to public libraries. Most of it will go to the Congressional Library at Washington.

About \$25,000 was realized by the auction of Victor Herbert's effects. The musical items included valuable old manuscripts, original scores of Herbert compositions and autographed books on music. These were bought by former musical associates of Mr. Herbert, among them Gene Buck, president of the American Society of Authors, composers and publishers.

Another American composer and critic, W. H. Humiston, left to the MacDowell Colony at Peterborough, N. H., his library containing all available editions of the works of Beach and Wagner, on which he was an authority. A committee of friends and former associates of Mr. Humiston are raising a fund to erect a suitable building for housing that collection. The treasurer of the fund is Mary Garden. "Only One Per Cent Gifted"

"Only one-tenth of 1 per cent of persons who adopt music for a profession or career are geniuses or gifted, with that proportion of genius which will make them real artists," John Philip Sousa once declared.
"Of every 100 musicians in the country at least 75 per

cent are just about good enough to hang on to their jobs by their teeth. Fifteen per cent have a real liking for music and evidence a proficiency which puts them in the passive list. Nine and nine-tenths per cent are really adapted to music; they are good. But the slim minority —one-half of 1 per cent—constitutes the sum total of those who are the real artists, the real geniuses," Mr.

lucky Mississippi isn't next or to Arizona with her anthrax.

misical

John Philip Sousa's royalties amount to \$60,000 a year. Almost the income of some royalties.

CAMARADERIE.

A line or two.

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# Bhila Record. Romince Spurred John Philip Sousa to Success

K John Philip Sousa what is the secret his cess and his reply takes you back for alltoo-brief moment to the Main street ofyour home town, to some shady country lane, the days when the cares of the world were being shoulered by others more wise and wealthy in the knowledge of mankind.

Seated on the spacious veranda of the Huntigdon Valley Country Club several weeks ago, gazing of onto the long stretches of greensward, Sousa, the bandaster, changed his role to Sousa, the man, and told to story which be declares in his own words had more todo in "making him" than anything else that has hapened during hi long, useful life.

"It we just after I had written my first mare "The Review, he began, while he puffed incessar on a y first attempt at some musical composition had bee published and apparently was making quite a hit, es cally in Washington.

for of these friends of the other sex had compliie on my efforts and one particular young vhom I had admired from a distance for at years, was loud in her praise of he com-Her sincerity brought little thum; to my

months. I asked her to go to a certain ball with me and she consented.

"If I remember correctly, the ball was the following night and I could hardly wait for the hour to arrive when I could ring the bell of the house where this young woman lived. All day long I tried to rehearse what I would say to her, so that she would know of my inner feelings. Rehearsals were frequent, but as the hour grew nearer my knees seemed to shake.

"Well, to make a long story short, I called at the young woman's home, found her ready, and we departed immediately for the ball. On the way, driving in a brougham through the cold night air, I attempted to tell her of my feelings. Each time I got just so far, and she would laugh or change the subject. When we reached the ball I had managed to make known to her, probably through inference, rather than bare words, just how I

"When the dance programs were handed to us I promptly asked her what dances I might have with her. Out of the corner of my eye I saw a group of her friends headed our way, undoubtedly for the purpose of monopolizing my partner's dance program.

or I must frankly confess that in my youthful "I danced the first number with her, following the worshiped her silently. Her praise meint muchgrand march, and I can still remember how proud I

to me and it gave me the chance I had sought for many felt as I swung her through the steps of that dance. I was scheduled to have the fifth dance, and so I walked out into the night when her partner for the next number took her from me. There was a moon that night and I still remember how I walked up and down the street in front of the auditorium, impatiently waiting for the next time I would have an opportuniey of placing my arm around the waist of the woman I loved. Finally

> "I entered the ballroom just as the orchestra started to play a heart-tingling waltz. I saw my fair partner at the other end of the room, talking to her partner of the last dance. Before I had taken three steps in her direction she had given the other man her hand and they had begun dancing. I stopped and turned, retracing my steps to the street. I was distracted; I felt as if I wanted to wander far away and be alone with my thoughts. Up and down the pavement I walked, trying to think of what I would say to her when the time came for the intermission and supper together. An hour passed and the gay sound of voices rather than music inside the building told me that it was time for me to get my partner for the intermission. When I entered I found her again in the company of the man who had filled my place during that one dance.

"'I believe I have the pleasure of the intermission

with you,' I said as I bowed as gracefully as I knew how and smiled upon the young lady.

"'I am sorry, John, but I have changed my mind. I have decided to remain in the company of Mr. So-andSo,'

"To me the bottom seemed to drop out of everything. First I had the feeling of being forsaken, then there was a spirit within me, a spirit of challenge that conquered the broken heart that I thought at the time I

"'I'm going to show her that she can't throw me aside. Some day she will be sorry she said what she did,' was the thought that entered my youthful mind."

It was that challenge of the woman he loved, but who, apparently, only laughed at his boyish musings, that started John Philip Sousa on the road to success. He wanted to show her that she, after all, was the "foolish" one; that she would be sorry for what she

More than half a century has passed since that eventful night, and as Sousa told the story, gazing out toward a sun that was slowly sinking under a distant hill, he stared into space, as if living again the days of his

# Music Delights at Willow Grove

Sousa and His Band Continue as Attraction—Soloists on the List.

Nora Fauchald, soprano, who has been delighting audiences at Willow Grove Park during the past three weeks as vocal soloist with Sousa and his band, will end her engagement there today. She will be succeeded tomorrow by Flor-ence Goulden, a contralto of fine reputation, whose voice is said to be of unusual richness. She has a brother who is a member of the band. Her engagement will be short, as there will be other soloists to be heard before the band's season at the park ends. Miss Goulden will be heard for the first time at the 4.30 concert tomorrow and she will sing O'Hara's "I Love a Little Cottage."

Sousa has been using a great amplified musical library this season, inasmuch as he came into possession this year of a large library of music that once was his. but that had long been in storage. Some unusual and excellent works have thus been brought again to attention, but there is always with them some of the latest melodies and a liberal sprinkling of some of Sousa's own works, notably his wonderful marches. His programs give place to some of the latest jazz melodies, played, however, with the Sousa art and in the Sousa orchestration. An occasional surprise for audiences is in the appearance of a small band of jazz musicians, made up of members of the band, and, as an "extra," playing the liveliest of melodies of the day.

Willow Grove Park is having great popularity at present and the bandstand is the Mecca for all visitors. The programs for the concerts of today are sure to delight. One of the special features in the early afternoon will be the playing of an xylophone solo by George Carey. Then there will be heard a new march by De Luca, a member of the band, who is famed as a euphonium player. John Dolan, cornetist, later will be heard in the solo, "Glen Island," and Miss Fauchald's solo will be Cadman's "From the Land of the Sky-Blue Water." In the early evening a joy will



Florence M. Goulden

be the suite, "At the Movies." Dolan and Miss Fauchald are the soloists for

the evening concerts.
Sousa Day will be next Thursday sousa Day will be next Thursday, entire programs will be devoted to sic that he has written. Saturday Sunday evenings are also special for compositions. However, he is repted as a composer on all the proted he offers—if not on the announced surely in encores.

# Sousa's Band Scon To be Heard Here

One of the outstanding events on lew Haven's amusement calendar or the fall season will be the appearance at Woolsey hall for two performances on September 18 of John Philip Sousa and his band. The celebrated march-king has for years included this city in his annual tours of America, and each season finds him being more and more warmly welcomed. Hence the coming engagement will no doubt be the ban-ner one of a long series of local presentations.

Mr. Sousa, whose thirty-second tour will begin four days before his scheduled showing here, will be seventy years old in Novembef; and his birthday will find him having achieved a record without parallel in the musical history of the United States for the continuousness of one rganization under a single director. This 1924-5 tour will be what Sousa terms the "short-alternate"; the preceding tour being transcontinental in scope, and one of the longest he has ever made. He will put in but eleven weeks in travel this sea-son, thus this city will be one of the comparatively few to be visited.

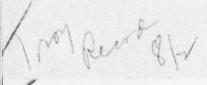
Despite the brevity of the coming season however. Sousa's creative urge will have its usual full and free

expression in the programmes to be played by his band under his magic baton, and his manager, Harry As-kin, says that each programme of the tour will include not fewer than five new works of Sousa's own.



JOHN P. SOUSA.

M. Steinert & Sons will as usual nandle the advance sale of tickets orthe coming of the celebrated comoser, and mail orders are now being received.



that this man is mentally unbal- Composers and Publishers. anced, officer?"

Officer: "I caught him hugging

-John Philip Sousa.

# Sousa's Band to Be Heard Here in Fall

Lieut. Commander John Philip Sousa and his famous band will tour again this season for more than twenty weeks, in a journey which began in Wilmington, Del., on June 21, and which ends with two concerts in Greater New York on Nov. 16. This is his thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birth-

Sousa's band deserves to be classed as the most thoroughly American institution of music. The Sousa or-ganization is the only instrumental gasization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public, because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

The Sousa programs this season will be more varied than ever before. Always they have contained the two elements of substance and novelty. This year the musical fare will range from the Strauss tone-poem, "Don Juan." to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa fox trot (the first fox trot he has synthesis and the strausteristic Sousa fox trot (the first fox trot he has synthesis and the strausteristic).

humoresque.

Sousa's band this season, as for several years past, will consist of more than 100 musicians and soloists. The soloists this year, for the most part favorites of other seasons, will include Marjorie Moody and Nora Fauchauld sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarionetist.

Nashyille will have the opportunity second annual town and is featured.

# Sousa Defies His Audiences To Sit Without 'Stamping'



John Philip Sousa

Lieut.-Com. John Philip Sousa has issued a dare to Knoxville audiences he who will attend his written) and the annual Sousa matinee and night, on August 14,

carey, xytophonist, and John Carr, clarionetist.

Nashville will have the opportunity of hearing this celebrated band on Oct. 18, for both matinee and evening engagements. This will mark the opening of the musical season at the Ryman auditorium.

as the official slow in for the thirty-second annual tour, and is featured throughout the season in all the advertising and billing of the famous musical organization.

Audiences have been experiencing difficulty in making their feet behave set the time for fighting since Sousa first organized his band. The stirring Sousa marches, have set the time for the fifthing men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America, and even Music Libraries beyond the seas to tapping the floors of the concert halls in time to the beyond the seas to tapping the floors

music. This season, it will be increasingly Herbert estate of the composer's mu- difficult for Sousa audiences to make moresques and the Sousa suites.

#### SOUSA AND BAND IN PARK GITY SEPT. 17 WITH NEW PROGRAM

Composer Plans to Give Wonderful Musical Collection to Public Libraries-Many Valuable Autographs.

John Philip Sousa and his band will be in Bridgeport for a concert September 17 and an entirely new program has been prepared for the delight of Sousa fans.

Sousa said yesterday that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries-most of it to the Congressional Library in Washington.

His collection is rich not only in published scores and printed volumes but also in musical autographs of famous composers.

Mr. Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York.

It was announced that four sixteenth century scores brought only \$123, that a group of concert scores by Herbert sold for \$32 and that a bundle of scores of comic operas by Herbert went for \$32.

"I can't believe those were autographs of Herbert's own compositions," said Sousa. "The autograph original of the score of one of Victor Herbert's operas ought to command figure of at least \$1000 wonder if those weren't merely printed

Sousa told how once, when he was moving, he paid a man \$1 to haul some of his own old manuscript scores to a second-hand dealer. When he tried to dispose of them he was offered twenty cents for the lot. He replied that he'd sooner dump them in the river.

# Music Knows No Monopoly

"This notion that any one nation has a musical monopoly is entirely unwarranted," said Lieutenant Commander John Philip Sousa yesterday at Willow Grove Park. "The Italian is generally credited with a supreme musical taste and ability, but the Italian's fondness, it will be found, is for music by his own composers. The music of other nations does not appeal. In Italy you may hear some of the worst performances possible of operamand, I should add, also some of the best. Germany likewise has been given great credit for a love of music. However, the Teuton's regard for music is ever, the Teuton's regard for music is tempered by his surroundings. Music is most popular with the German when he can sit in ease at a table, feasting and drinking. A concert at a music hall might attract a fairly satisfying crowd, but if the concert is held in a hall where there is good cheer for the inner man the place will be thronged and you will see in advance of the concert at nearly every table the word 'besetzt' on placards."

Leopold (Stokowski, conductor of the Philadelphia Orchestra and teacher in the Curtis Institute of Music, recently appeared as an orator. His address on John Philip Sousa was one of the high spots of Philadelphia's Music Weck—a huge evening of endemic tone-fancies presented in the Grand Court of the Wanamaker store with all the resources of the great organ, a military band and a large chorus.

# Composers Found

Coincident with the sale of the Victor Herbert estate of the composer's music library, which brought rather modest prices, came the announcement by John Philip Sousa that his collection of published scores and autographs of famous composers would be bequeathed to public libraries. Most of it will go to the Congressional Library at Washington.

difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Peaches and Cream," a fox-trot of his own compositon, and the Sousa fantasy of syncopation, entitled "Music of the Minute," in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques and the Sousa suites.

About \$25,000 was realized by the auction of Victor Herbert's effects. The musical items included valuable old manuscripts, original scores of Herbert compositions and autographed books on music. These were bought by former musical associates of Mr. Herbert, among them Gene Buck, president Judge: "What makes you believe of the American Society of Authors,

Another American composer and crit-ic, W. H. Humiston, left to the Macand kissing his wife in their stalled his library containing all available edi-Dowell Colony at Peterborough, N. H. tions of the works of Bach and Wagner, on which he was an authority. A committee of friends and former associates of Mr. Humiston are raising a fund to erect a suitable building for housing that collection. The treasurer of the funds is Mary Garden.

# manchester minor THE BABY OF THE BIG BAND

#### Winifred Bambrick, Sousa Harpist Smallest of Hundred Artists

It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upward two million of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frek against the background of the one hundred sombre-clad musicians who

hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Souca organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platfor throughout the program, and during the band numbers she perform san important service which Sousa describes as maintaining liason between scribes as maintaining liason between the reed sections and the brass. For some reason, not well understood either by Sousa or by soun dexperts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, wit hits susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

meric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she entered into a sentence with Lionel Powell, the Long. contract with Lionel Powell, the London concert manager, for an engagement abroad.

Sousa and his Band come to the Practical Arts High School on Friday evening, Sept. 26th.

Merchants of French possessions western Africa bought nearly \$2,000,000 worth of American goods

# SOME BABY



MISS WINIFRED BAMBICK

Diminutive harpist coming to Manchester with Sousa's band when famed musical outfit plays at Practical Arts auditorium next month

#### SOUSA'S MUSIC COLLECTION TO GO TO PUBLIC LIBRARIES

clusion of Sousa's current season.

AN ALL-AMERICAN SOPRANO

Marjorie Moody, Soloist With Sousa's Band, American Born and Trained

To be expected is it that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a singer of American birth and training as soloist on the thirty-second annual tour of his band.

The famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard for her fifth consec-

utive season with the Sousa organization.

Miss Moody was reared in Boston, where her first

vocal training was received under the direction of Mme.

M. C. Piccioli, who has trained many singers for the operatic and concert stage. She first attracted the attention of Sousa when she sang with the Boston Apollo Club. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance and for the careful

marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the Auditorium in Chicago. Herman Devries, of the *Chicago* 

Evening American, said of field.

The genuine surprise of the evening was the singing of an unknown soprano. Miss Marjorie Moody, whose "Ah! Fors e lui" from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement. She respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone.

From that day, Miss Moody ceased to be an "unknown soprano," and for the past four seasons, she has been a delight to the great Sousa audiences. Miss Moody is able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many

of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, her singing is as sweet, as delicate and as free from any suggestion of effort as if she were giving an intimate concert before an audience of a few hundred people or even in her own home for a

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as ap-

pearing as soloist at the Worcester (Mass.) Music Fes-

tival and at the Maine Music Festival, at Portland,

Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chi-

cago Civic Opera, becoming operative after the con-

Miss Moody is not the first woman musician introduced to the public by the "March King." The late Maude Powell began her career with Sousa, and during her country-wide tours with Sousa she became famous.

Evening American, said of her:

John Philip Sousa said recently that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries most of it to the Congressional Library in Washington.

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Sousa, as already announced in the Commercial,, brings his band of 100 pieces to Bangor for a concert at the Auditorium, Wednesday. Sept. 24.

# "Try To Keep Feet Still," Sousa Slogan

"Try To Keep Your Feet Still!" has been adopted by Lieut, Com. John Phillip (Sousa) and his one hundred musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's band, and the slogan will be featured throughout the season n all the advertising and billing of the most famous musical organization the world has known. Sousa is booked for the Grand in October.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season it will be increasingly difficult for Sousa audiences to make their feet behave because of his programs. Sousa has added "Peaches and Cream," a fox trot of his own composition, and the Sousa fantasy of syncopation, entitled "Music of the Minute," in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques, and the Sousa

#### SOUSA'S BAND

During the many years at the head of his famous band, Sousa has brought numerous 'praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed and many things original. His fame, of course, rests upon his versatility as a com-poser of his celebrated and worldwidely-known marches, but it also rests upon his great skill and diversity as a upon his great skill and diversity as a musician and conductor. This season he has with him a special jazz orchestra, consisting of a section comprising no less than 22 members of his band, under the leadership of Mr. Howard Goulden, This will be only one of the many features of the afternoon and evening concerts that Sousa and his evening concerts that Sousa and his band will give for their annual visit to Boston at Symphony hall on Sunday afternoon and evening, Sept. 21.

John Philip Soura says that the dry law has made it impossible to write comic operas like those of the good old days. Maybe it's because a sober audience won't stand for such stuff.-Southern Lumberman.

FAMOUS BANDMASTER LOVER OF CHILDREN



Copyright by Underwood & Underwood Studios, New York.

LIEUT. COMMANDER JOHN PHILIP SOUSA AND HIS ATTRACTIVE GRANDCHILDREN.

Left to right: John Philip, 3rd, Nancy, Jane Priscilla, Thomas Adams, and Elleen.

Commander John Philip | daddy constitute a fine example of music and shows an ambition to Sousa, the "march king," who will appear with his band for a concert at City Hall auditorium on Sept. 23, is head of a real American family.

I the American family group.

Busy as Sousa is with his band tour, he once in a while steals a day off to get better acquainted with these young folks, and when he does her preference for the other sex conthese young folks, and when he does it is a gala day in the Sousa family. The Americanism that is bred in the bone of the famous composer of The Stars and Stripes Forever has seeped through to the second generation, and Sousa's grandchildren are as typically American as is he. In fact the five of them with grand-

# SOUSA AND BAND TO PLAY IN CITY MONDAY, SEPT. 29

Lieut, Com. John Philip Sousa and his 100 bandsmen, the pick of wind instrumentalists of the world, will play a concert Monday evening, Sept. 29, at the Casino on Morgan street. The "march king" has added jazz to his repertoire and the reputation of the band assures that it will be presented in such a manner as no band has ever presented it before. Other popular and classical selections will

be on the program. Miss Winifred Bambrick will be

RIRMINAN ....

harp soloist.

# MISS MOODY TO **BE SOLOIST WITH** SOUSA'S BAND

# Times With Sousa and **Once With Festival**



MISS MARJORIE MOODY Soloist with Sousa's Band

One of the features of the Sousa concert on Sept. 23 at City Hall which will find high favor with Portland people is the appearance of Miss Marjorie Moody as soloist with the band. Miss Moody has appeared with Sousa at three previous concerts here and was also on a Maine Music Festival program, so that Portland feels an intimate interest in her which it accords to few vocalists.

It was to be expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 32nd annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Moody will be heard for her fifth consecutive season with the

Sousa organization. Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccioli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the at-tention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the Country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American, who said

The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui', from La Traviata, surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Gal-li Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of

From that day, of course, Miss Moody ceased to be an "unknown soprano", and for the past four seasons she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few

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# John Philip Sousa, Bandmaster, Will Observe Thirty-Second Anniversary With a Concert in Plainfield

# Has Appeared Here Three The Noted Leader Had His Premier Here, as Conductor of His Own Band, Sept. 15, 1892; Comes This Time Under Auspices of Plainfield Rotary Club.

their thirty-second birthday in Plainfield, scene of the first Sousa concert, on September 15, 1892. After almost a third of a century, the famous bandmaster will be back in Plainfield for a birthday matinee under the auspices of the

Plainfield Rotary Club. It was a youthful, black-bearded Sousa who was seen by residents of Plainfield in the early nineties, and it was a small band of not more than fifty pieces. About the only thing connected with the band of 1924 which will be familiar to Plainfield people who saw the concert of 1892 will be Sousa. The beard is gone and the famous bandmaster wears only a closecropped military moustache, but Sousa is seemingly as straight and dapper as ever. Instead of a scant fifty bandsmen, Sousa will bring to Plainfield an organiza-tion of more than 100 men, exclusive of soloists, while hidden away in the big band is not only a concert but a show, for the Sousa men present not only the regular features of a band concert but an infinite variety of

SUUSA AND BAND

TO PLAY HERE SOON

take it to practically all the principal cities. New features will mark

he current tour, among them a jazz

band which the eminent composerconductor has added because of the

wide popularity jazz is now enjoying.

are now on tour with the Sousa

TUNEFUL FOX TRO

All the world has marched to the

strain of the Sousa marches. In Ge

many and Russia, before the Gre

War, Sousa marches, such as "Sta and Stripes Forever," "Semper Fidelis

"Hands Across the Sea," and "I Capitan" sold as widely both in th

form of sheet music and phonograp

records as in the great bandmaster

native America. So it is fitting tha Sousa should write another march

'Ancient and Honorable Artillery Com

pany," for his forthcoming thirty-sec

ond annual tour. But Sousa is going to make American feet tap in another

way during the coming visit; he wil be in Manchester Sept. 26. There wil still be the pat-pat-pat of the marches, but there will also be for the Sousa

audiences of 1924 the lighted tap-tap of

the Minute," a thirty-minute visit into

the realm of modern jazz, during which

the new musical form will be played by

the largest organization which ever has

attempted syncopated music-Sousa's

own band of more than one hundred

SOUSA AUTHOR OF

John Dolan, cornettist, and Miss

Lieut.-Com. John Philip Sousa solos and ensemble divertisse-and his famous band will celebrate ments, not the least of wihch is a jazz orchestra.

Sousa, who will celebrate his seventieth birthday before the end of his present tour, was not quite thirty-eight years old when he visited Plainfield for the first time. He had just completed twelve years of service at the head of the United States Marine Band.
He had begun his musical career as a violinist in the orchestra of in several of the choral pieces that will of the United States Marine Band. He had begun his musical career as a violinist in the orchestra of Jacques Offenbach during his American tour, and he had com-

field, there were perhaps a dozen

ng his flying trip up the Atlantic tons." Throughout the week instrumental solos will be heard and on the various programs are numerous novelties.

Danceland continues to be a Mecca for crowds. The music is of the latest and the floor is ideal for dancing. The amusements are also in high favor. At the Casino groups of divers enjoy the larger of the pro-Famous March King at Foot grams offered. The new Sousa zas.

Guard Hall September by the unusual variety of the properties of the properti

'Ancient and Honorable Artillery' and "Power and Glory." There is a new Sousa fox trot, "Peaches, ' the annual Sousa Lieutenant-Commander John Philip Cream,' Sousa and his noted band are coming to Hartford Friday, September 19, for their annual visit. There will be but one concert, in the evening at Foot Guard Hall, the band being engaged for a matinee at New Britain on that day.

Cream, the annual Sousa humoresque, based this year upon "What Do You Do on Sunday, Mary," from "Poppy," and a Sousa excursion into the realms of jazz, entitled "Music of the Mindry." His most pretentious proday. Sousa band, after a successful Richard Strauss "Don Juan" tone season at leading shore resorts, has begun its 1924-25 tour which will

Marjorie Moody, soprano, are among the favorites of other seasons, who

A bright and charming spot in the programs of Lieutenant Commands to audiences at the park. She will John Philip Sousa and his band to audiences at the park. She will will be Miss Winifred Bambrick, harpis will be heard throughout the week, Miss Bambrick, Canadian by birth citizen of the United States by choice More than ever this season there after studying with America's fore.



WINIFRED BAMBRICK Willow Grove

# **Band Concerts** at Willow Grove

## Continued Success of Sousa Organization — Nora Fauchald as Soloist.

Ideal weather conditions have greeted isitors to Willow Grove Park and, as a consequence, that popular resort is having one of the greatest periods of prosperity in the Park's history. A con-tributing factor of utmost importance is the entertainment provided by Lieuten-ant Commander John Philip Sousa and his band. The concerts that are given afternoon and evening by this superb organization include all the new music of merit, and there is a goodly share the marches and other compositions the eminent bandmaster. Nora Fauchald, soprano, who has been delighting visitors during the past two weeks with her fine singing, will remain for one week more. She has many friends among concert patrons and they find her selec-

be sung next Saturday evening. All the employees of the store will have an outing during the day and evening, and posed several comic operas such as there will be sports and dancing. It will be the fifth annual outing of the and "The Charlatan," and he had Spellenburg forces at the Park. One and "The Charlatan," and he had written several marches such as "High School Cadets," "Semper Fidelis," and "Washington Post," People had begun to call him "the march king" but when he first visited Plainfield he was yet to visited Plainfield he was yet to was a great success. This will be the write the greatest Sousa march and perhaps the greatest of all Grove Park. Henry Gordon Thunder is marches, "Stars and Stripes For- musical director of the choral and he marches, "Stars and Stripes Forever," to say nothing of the great
majority of his suites and arrangements.

When Sousa first visited PlainWhen Sousa first visited Plainthis program of the eight compositions on
this program are by Souss on this program are by Sousa.

more famous bands on tour Grove Park for picnics in the groves. throughout America, and Sousa Of special interest will be the outing of trecalls that the funeral of Patrick the veteran employees of the Baltimore Sarsfield Gilmore, the famous & Ohio Railroad on Thursday. That is bandmaster of the time, had taken also Sousa day, when all the concert proplace the day of his first appearance at the head of the organization which now bears his name.

Sousa comes to Plainfield durning his flying trip up the Atlantic and his flying trip up the Atlantic trip. Throughout the week instrumental soles will be head of the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa music exclusive and will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa music exclusive and will be of Sousa day, when all the concert programs will be of Sousa music exclusive and will be of Sousa day, when all the concert programs will be of Sousa day, when all the concert programs will be of Sousa music exclusive and will be of Sousa

by the unusual variety of the pro-luxury of service on the spacious piaz

# Imposing List of Sousa Music

# Catalogue Shows That He Has Written Many Works in Addition to Marches.

The world at large knows Lieutenant Commander John Philip Sousa a) the composer of the world's greatest march music and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two accounts without further accomplishments. But an examination of the catalogs of Sousa's publishers reveal that he has written music of a greater number of classifications than has any other American composer.

American composer.

If one writes to Sousa's publisher for a catalog of Sousa compositions one will receive a list of almost 100 successful, wide-selling marches, topped by "Stars and Stripes Forever." of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Beston military organization.

In the cata'og also will be found a list of the Sousa suites, including the new composition "Looking Upward" and such other favorites as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa offerings for male choruses and mixed choirs, more than 50 instrumental pieces not to be male choruses and mixed choirs, more than 50 instrumental pieces not to be classified as marches and a collection of waltzes as full of life and swing as are his marches.

Sousa's published musical works rep-Sousa's published musical works represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these compositions is twice the size of the pile of published numbers. pile of published numbers.

pile of published numbers.

Two new works soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which is a hit at Willow Grove Park and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of 200 voices.

#### MISS GOULDEN TO SING

#### Concerts Today Final Ones of Her Willow Grove Engagement

Florence M. Goulden, contralto, who for the past week has soloist at the concerts of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park, will conclude her engagement there today. She will sing at the late afternoon concert. Harpist at Willow Grove Park

A bright and charming spet in the land of the Sky Blue Water," by Cadman, and in the final concert of the evening, will be heard in a Sousa composition. Miss Goulden will be succeeded tomorrow by Rachel Jane

More than ever this season there after studying with America's fore most instructors of the harp, made he debut in New York City.

More than More than America and For Sousa works and number of the stars and Stripes Forever. at "The Stars and Stripes Forever." at the stars and Stripes Forever." at the stars and Stripes Forever. each concert and other marches have Some rememas great popularity. bered but seldom played marches are also given in response to requests and the band is kept busy during every minute of each concert. It has been noticed that there are many lars" this season-people who come to every concert and they are as en-thusiastic as any of the occasional visitors. Sousa has at each concert a liberal admixture of the newest melodies, and, for instance, on Tuesday, he will offer his own collocation of the "Limehouse Blues" and other

melodies.
This evening—devoted to Sousa's music—there will be that delightful and amusing feature, "Showing Off Beard amusing feature, "Showing the jazz fore Company," presenting the jazz band of the organization. On Thursday—which is Sousa Day—a special offering will be "Homage to Nevin and Foster." "Showing Off Before Company" will be repeated and there will be an attractive offering in an arrangement of "The Official Air of the Pan-American." The concluding concert on Saturday evening will be ex cusively Sousa music.

# HERE MANAGEMENT **GRACE DENTON**



Sousa's Latest Portrait.

Paul Stahr, young American artist who painted the first poster issued by the U. S. government during the world war, has painted the portrait of Lieut. Com. John Philip Sousa, the famous band master, here reproduced, for presentation to the U. S. Navy Department.

#### SOUSA'S BAND

Sousa and his band will come to Symphony Hall for their annual concerts on Sunday afternoon and evening, Sept. 21. Among the items on the program will be the new Sousa march dedicated to the Ancient and Honorable Artillery Company, and at the afternoon concert there will be a special delegation present consisting of members of that famous organization. Miss Marjorie Moody is again with Mr. Sousa this season as his soprano soloist.

JOHN PHILIP SOUSA ready for the chase, poses on his favorite mount.



SOUSA'S BAND ON

enniversary.

stitution of music.

20 WEEKS' TOUR

Lt. Commander John Philip Sousa

nd his famous band will tour again

this season for more than 20 weeks

this season for more than 20 weeks in a journey which began in Wilmington, Del., on June 21 last, and which ends with two concerts in Greater New York on Nov. 16. Lowell gets him as an extra attraction in the Steinert Concert series, at the Lowell Memorial Auditorium, on the night

ell Memorial Auditorium, on the night

of Monday, Sept. 22.

This is the 32nd consecutive season that Sousa has appeared at the head of his band, and during the tour

he will celebrate his 70th birthday

Sousa's band deserves to be classed

The Sousa or

is the most thoroughly American in-

ganization is the only instrumental

nusical aggregation, either band or

orchestra, which has been able to maintain itself without subsidy. An

average of two millions of people a

year for the past 31 years have kept Sousa's Band before the public be-cause Sousa has created programs

which have interested and entertained

the public. The public has been generous to Sousa and he has responded

bringing to it the world's best

The Sousa programs this year will

be more varied than ever before. Al-

ways they have contained the two elements of substance and hovelty. This year the musical fare will range

from the Strauss tone-poem "Don Juan" to a characteristic Sousa in-

terpretation of the latest syncopation In between the two extremes are a

Sousa suite, a new Sousa march, a Sousa fox-trot (the first fox trot he

has written) and the annual Sousa

# SOUSA'S BAND IS COMING HERE ON SEPT. 30

Lieutenant Commander John Philip Sousa, composer and band leader, is coming to Meriden with his famous band to appear in concert at Poli's theatre on September 30. Sousa's band is an institution, and its leader, though in his seventies, is more active and energetic than ever. He introduces an innovation this year, his Jazz Phantasy, which shows that the influence of jazz has extended even to this noted organization of musicians.

Other novelties will be a series of new marches, and a new humoresque, "What Do You Do Sunday, Mary?" There will also be a new dance hit, written by Sousa, "Peaches and Cream." A number of soloists will be heard, including Marjorie Moody, soprano; Miss Winifred Bambrick, harjist; two xylophonists and masters of other instruments.

# SUUSA'S BAND WILL PLAY IN PORTLAND NEXT MONTH

Seventieth Birthday Tour of Great Bandmaster Will Have Wide Variety of New Features



LIEUT. COMMANDER JOHN PHILIP SOUSA. The world's most famous bandmaster, who will be at City Hall with his band on Sept. 23.

Sept. 23 for a single concert only in the City Hall Auditorium. The band will play in Portsmouth, N. H., in the afternoon, appearing here in the evening, and going on to other Maine cities for a series of concerts. This is Sousa's 32nd annual tour, and he will be 70 years old in November. His birthday will find him completing a record without parallel in the musical history of the United States; namely 38 years as the head of one musical organization.

For his 70th birthday toward of 22 men wh will give a selection called Tr. Chinese Honeymoon. Needless say jazz is a novelty with a Sous organization but the great band master proves himself as much the master of this as of every other for of band music.

Besides the jazz band there we be for outstanding novelties a double quartet of saxophones, and duet of xylophones.

No Sousa concert is complete with out a variety of new Sousa concert. Sousa, the world's most famous riety of new features. Chief amor

head of one musical organization. For his 70th birthday tour the

SOUSA HERE SEPT. 21

Sousa and his band will come to Symphony Hall on Sunday afternoon and evening, September 21. On the program will be the new

march dedicated to the Ancient Miss Marjorie Moody will sing olos.

Lieut. Commander John Philip | great bandmaster is promising a va-

be Sousa's new march The Ancie and Honorable Artillery Compan March, written at the request Gov. Channing Cox of Massachuset and dedicated to Massachusetts' me to equal if not eclipse the famo Stars and Stripes Forever.

Sousa program will be the Strau tone poem, Don Juan. Sousa fir people before it had been heard the Metropolitan Opera House, a very appropriately sponsors the to

poem in its adaptation to band

struments.

Besides this classical select, both band and orchestral much both band and orchestral must Sousa's musical menu includes a nature, Looking Upward, a new Southumoresque based on What Do Y Do Sunday, Mary? which will introduce melodies from a dozen N York musical successes, the fifteen fox-trot Sousa has were written etitled Peaches and Cream, and Musof the Minute, a distinctively South interpretation of modern jazz a syncopation. syncopation.

Sousa's Band this season will co sist of one hundred musicians and s loists as it has in the past. The s loists will include Marjorie Moc and Nora Fauchauld, sopranos; W ifred Bambrick, harpist; John Dol cornetist; George Carey, xylophon and John Carr, clarinetist.

Sousa's tour of New England made this year under the mans ment of Albert Steinert and it is der these auspices that he will pear in Portland.

# Library of Congress to Receive Sousa's Collection of Musi

The library of congress is to ge the John Philip Sousa musica library. Word to this effect brugh much gratification to officials of the library, it being stated in Philadel-phia that the march king was to give all of his music collection to libraries throughout the country, re-serving most of it for the library of congress.

The chief of the music division, Carl Engel, declares that the Sousa collection will be of great value to the library and that a special exhibit will be made of it.

# **SOUSA PROGRAMS**

March King Yields to Demand for Jazz; Will Play Here November 14.

Modern music, otherwise syncopafamous military organization. T stirring strains of this, one of t greatest of Sousa marches, are sa programs for the first time this sea son when the March King goes on his The clasical feature of the ne thirty-second annual tour at the head of the famous band which bears presented Parsifal to the Americ his name. A Sousa arrangement, 'Music of the Minute," which introduces popular selections now current will be used by Sousa for presenting the new music form.

> "Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music co great numbers of people." Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before the Wagnerian work had been sung in the Metropolis Opera House in New York, and now I am glad to present an essentially American music form in my programs.

"I do not see any reason for believ ing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

The Sousa syncopation will be awaited with interest, because the Sousa organization will be the largest which ever has interpreted syncopated music. Sousa has about 100 musicians. The result will be a more halanced rendition, better tonal qualities, and a heightened impression of melody and rhythm.

In addition to his syncopation, Sousa this season for the first time will present a foxtrot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern selection, altho he has written numerous waltzes and two

Sousa will be brought to Toledo for a single concert on November 14, appearing under the management of Grace E Denton.





JOHN PHILIP SOUSA

Famous Composer and Bandmaster, Who Will be 70 Years Old in November.



SOUSA AT POLI'S SEPTEMBER 30.

# Here Comes Sousa!

Lieut. Com. John Philip Sauso music and his famous band will tour will be more varied than ever be-Sousa has appeared at the head of and the annual Sousa humoresque. his band.

thirty-one years have kept Sousa's netist.

Pro- Wie al

SOUSA'S BAND HERE

Band before the public because Sousa has created programs which have interested and entertained the Poli's September 30 have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best

again this season for more than fore. Always they have contained twenty weeks in a journey which the two elements of substance and begins in Wilmington, Delaware. on novelty. This year the musical fare June 21st, and which ends with will range from the Strauss tone-two concerts in Greater New York poem "Don Juan" to a characteron November 16th. Meriden will be istic Sousa interpretations of the included on this tour when Sousa latest syncopation. In between the and his band will play at Poli's two extremes are a Sousa suite, a on Sept. 30th. This is the thirty new Sousa march, a Sousa foxtrot second consecutive season that (the first foxtrot he has written)

Sousa's Band this season, as for Sousa's Band deserves to be several years past, will consist of classed as the most thoroughly more than 100 musicians and so-American institution of music. The loists. The soloists this year, for the Sousa organization is the only in- most part, favorites of other seastrumental musical aggregation, sons, will include Marjorie Moody either band or orchestra, which has and Nora Fauchauld, sopranos; been able to maintain itself without Winifred Bambrick harpist; John subsidy. An average of two mil- Dolan, cornetist; George Carey, lions of people a year for the past xylophonist, and John Carr, clari-



Good advice comes from John Philip Sousa to all those young men who insist on crowding themselves into the closely packed ranks of the vocalists, fiddlers, pianists and string players. The famous composer-conductor says: "To the young man with talent I would advise that he study and learn to excel as a player of the saxophone, oboe, bassoon, bass and alto clarinet, tuba and French horn if he desires to command a good salary in the musical pro-

# SOUSA COMNG TO WOOLSEY HALL

"Try to Keep Your Feet Still!" has been adopted by Lieut. Com. John Phillip Sousa and his one hundred musicians and soloists as the official slo-gan for the thirty-second annual tour of Sousa's band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known. They will be seen at Woolsey hall for two performances

on Thursday, Sept. 18th.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Peaches and Cream," a fox trot of his own composition, and the Sousa fantasy of syncopation, entitled "Music of the Mirute," in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its ar-

tapping the floors of the concert halls in time to the music.

rangement as the Sousa marches, the Sousa humoresque, and the Sousa

# One of the features of the program of EARLY NEXT MONTH Musical Organization to Give Two Performances at Colonial

#### NEW NOVELTIES THIS SEASON

# Tone-peem "Don Juan" and New March Among Selections

Novelty and never-ending variety, outstanding characteristics of all his programs, will be offered by John Philip Sousa, march king, who will appear in this city Octo-ber 1. Sousa and his band will ap-pear at the Colonial Theater in two performances.

This announcement does not mean that Sousa, after 30 years, during which he has presented only the best of music, will in any way let down the bars-musical or other-wise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa who presented "Parsifal" music to the American people before that Wagnerian opera had been heard, and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by only one orchestra, is certain that the vast public which he claims, will welcome a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Henorable Artillery Comcient and Honorable Artillery Com-pany;" the new Sousa humorascus cient and Honorable Artillery Com-pany;" the new Sousa humoresque, based on "What Do You Do on Sunday, Mary?" the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Mu-sic of the Minute," a Sousa inter-pretation of modern jazz and syn-conation. copation.

Sousa's Band this season is comprised of 100 musicians and solo-ists, as it has been in the past. The soloists include Marjorie Moody and Nora Fauchauld, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; John Scheuler, trombonist; George Carey, xylophonist, and John Carr, clarinetist.

One of the features of the program of the two concerts by Sousa and his band to be given in Symphony Hall Sunday afternoon and evening, Sept 21, is a "melody in A Major," written by Gen Charles G. Dawes, the Republican candidate for the Vice Presidency. The composition will be presented as a band arrangement, and the scoring of it for more than 100 instruments was done by Sousa himself. Of the musical value of the piece there is no question, for Gen Dawes combines with his financial and Dawes combines with his financial and administrative ability the artistic quali ties of a musician.

# Promise Typical Sousa Program Here October 1

A march, a suite, a humoresque, a foxtrot and a jazz fantasy will be John Philip Sousa's own contributions to the programs for his double appearance at the Colonial,

The March King, who will celebrate his 70th birthday during the tour, apparently becomes more versatile with each passing year, now music lovers declare, and say the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever be

"It is doubtful if there could be a Sousa tour without a new Sousa march," an announcement points out, "and the news each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is 'Ancient and Honorable Artillery Company March,' and it dedicated to the famous Boston Military Company, established in America in 1638, and active in England a century earlier.

"Here for the first time, Sousa will incorporate into a march a

strain not of his own creation, and 'Auld Lang Syne,' the old, old song of the Ancient and Honorable Artillerymen will sing through the new march tune. "'Loking Upward' is the new

Sousa suite, and its three movements are entitled 'By the Light of the Polar Star,' 'Under the Southern Cross' and 'Mars and Venus.' The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour."

#### SOUSA ADDS JAZZ

Commercia

During the many years at the head of his famous Band, Sousa has brought numerous praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed, and many things original. His fame of course rests upon his celebration and world-widely known marches, but it also rests upon his versatility in all things original, as a composer and a conductor. These are the days of Jazz, and

therefore jazz now has a conspicious place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orchestra consisting of a section comprising no less than 22 members of his band. They are under the leadership of Howard Goulden, and they appear as one of the extra numbers on his programs, their opening number being the new and ultra sensational Chinese Wedding Procession. This will be only one of the many features of the Sousa Tour, which brings the band to Bangor Sept 24 for a concert at the Auditorium.

#### THE NATION'S BANDS

From time to time all sorts of schemes and suggestions for making America musical are advanced, and most of them are valueless. The

idea that regimental bands could be employed for promoting music never seems to occur to the many distressed persons who voice their views concerning this "inartistic" country and who make the lament that instead of going forward we are retrograding-in other words that musically America is going to the dogs. While the number interested in any art in proportion to the vast population is limited, there are yet hundreds of thousands of persons who love music and who would see it fostered. The bands of the nation could be one of the best agencies for exciting in the masses an appreciation of good music but a band worthy of consideration is rare. John Philip Sousa's marches and his men have done more to inspire patriotism than all the other bands combined, but the Lieutenant-Commander's company is in a class by itself and though internationally famous is entirely a private enterprise. What is specially needed is a Master School for regimental band leaders and another for players of band instruments. (There are general army schools which, however, can only be classed as "middling.") And needed also is a government subsidy that will enable the payment of adequate salaries, salaries equal to those paid union men. In this great country there is only one nationally known regimental band, the United States Marine, which is used for special and "show" occasions and which is really the creation of John Philip Sousa, who was its leader for twelve years. Commenting on the anomalous position of the army band, a writer in the New York Times says:

An army band depends largely upon the regimental adjutant, who can make or mar a band according to his taste for music. In war times there was a fine band down at Fort Hamilton led by Rocco Resta, which gave many concerts in and around New York for the benefit of war work, and which were every bit as good as the very best band concerts in this country. Resta was, and is, a musician of the highest ability, and a real leader.

Another reason for the success of that band—the Fifteenth Coast Artillery—was that the men, every last one of them, were soloists. The adjutant of the post, Lieut. Col. David Y. Beckham (then captain), was a musician with a love for good music. So was the commanding officer, Colonel Rafferty, and between them they quietly had those soloists transferred from other army bands all over the country and did it so quietly that no one found out what they were doing. And when that band played it outshone all others, even though there were less

than thirty men in it. But the war came and that remarkable band was scattered.

Something like that Fifteenth Coast Artillery Band is that of the Twenty-sixth Infantry now stationed at the Citizens' Military Training Camp at Plattsburg, which has a host of veteran players who made their reputations "on the outside.

And every officer and enlisted man of the Twenty-sixth will tell you that the Twenty-sixth's band is the army's best. But that's typical of soldiers. He may be a chronic pessimist, he may kick about his chow, he may hate his hard-boiled first sergeant, but a soldier is ready to fight always over two things. One is his company mascot, usually a mongrel dog, and the other is his regimental

Every regimental band should have a welltrained musician as its leader, and not merely a drum major whose ideas of music are about on a par with the old German Bands in the days of our fathers.

# Sousa Fi mous Bandmaster, to Appear Here Again October 1

Pres the



Paul Stahr, young American artist has painted the portrait of Lieut. Com. John Philip Sousa, famous bandmaster, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band and after a quarter of a century as the world's greatest band leader, he reentered the service at the beginning of the World War to direct the navy's musical activities.

# Sousa's Scores, Worth Half Million, To Be Made Property of Public

Bispotch Where you

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieut. Com. John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of the collect music, but I feel that lars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New years. The general public does York, are to become available to the entire public, according to Sousa's announcement made recently. Sousa and his band will appear at the Coloniel in two performances, October 1. formances, October 1.
The Sousa library of music prob-

ably is the most comprehensive in America, and it is by far the finest privately owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach Orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in America cause of his prominence in American music. Sousa has been given unusual opportunities to collect manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

books, for some reason have not yet become collectors of music." Sousa carries with him on his average tour complete band arrangements of more than five hundred solvential to the present small collectors, value of a great deal of music recently when the music of the late victor Herbert was dispersed at a sale. I then determined that I would hold intact or at any rate dispose of all the music which I

1.100 Composers

recent cataloge of the Sousa collection revealed that it contained the works of about 1,100 composers. The library now contains a total of about 3,800 manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about 200 items, including marches. operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Sem-per Fidelis," "El Capitan," "Wash-ington Post," "Manhattan Beach" and other world-famous tunes, and because the march form has been his distinct contribution to world each passing year.

How It Started

"Americans, avid collectors of first editions and manuscripts of valued of the Sousa library.

"Is distinct continuation to word music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

#### MEET THE SOUSA SYNCOPATORS

Thirty Minutes of Jazz New Feature of Sousa Programs for Thirty-Second Annual Tour

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandsmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. Aand this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

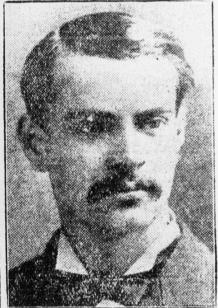
Half an hour of modern syncopated music has been added to the Sousa

programs for this season, because of Mr. Sousa's firm belief that syncopated? music has established itself permanently in America. Sousa does not be-Here that the popularity of syncopalion has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time, "Mu-b'c of the Minute," a Sousaesque tying coether of half a lozen of the cursyncopated hits will serve to ince syncopation to the Sousa pro-

ulentally the Sousa organization se the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one. instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, obocs, French horps, and saxaphones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgement that the present is dancing age by offering a fextrot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa fox trot, there will be the annual Sousa march, Sousa suite and Souse humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July cs hout these Sousa features.

# Bandmaster Sousa Celebrates 70th Birthday in November



JOHN PHILIP SOUSA, When as a Young Man He First Took Charge of a Band.

Lieut. Commander John Philip Sousa, to whose brisk marches millions of Americans have kept step, educated in America.
will soon be referred to as the In spite of the fact that he is apwill soon be referred to as the "grand old man" of the musical

Somehow or other no one ever thinks of Sousa as old, yet as a matof fact he will observe his 70th birthday in November, and bands were keeping time to the magic of his baton when the present and prior generations were unborn.

Sousa begins on Sept. 15 the 32nd annual tour which will bring him to Portland Sept. 23 for a concert at City Hall. His record is without parallel in the United States. No other man has ever remained at the head of a single musical organiation for a 32-year period. Moreove. Jousa's is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself for that period of time without subsidy. An average of two millions of people a year for the past 31 years have heard his band and heard

it because they loved Sousa music. Sousa's band is unique in that it is a distinctly American organization,



LIEUT. COMMANDER JOHN PHILIP SOUSA As He Appears Today, at 70, Unquestionably the World's Greatest Bandmaster.

including only musicians who wer

proaching three score years and 10 there is very little difference excepin the color of his hair between the Sousa of earlier days, and the young man who deserted the United States Marine band a few decades ago to start a musical organization of his own. His white hair an moustache differentiate him from the man of those earlier days, but in vigor and in energy he is not one whit changed. His baton moves with the same precision, the marches and other compositions which come from his talented pen are as inspiring. He seems to has discovered the secret of eternal youth and eternal activity

## SOUSA CONCERTS

One of the features of the program of the two concerts by Sousa and his band to be given in Symphony Hall, Sunday afternoon and evening, Sept. 21, is a "Melody in A Major," written by Gen. Charles G. Dawes, Republican candidate for Vice-Presidency. The composition will be presented as a band arrangement, and the scoring of it for more

than one hundred instruments was done by Sousa himself.



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John Philip Sousa is acting as coach to the musicians of the Eastern Penitentiary. What chance have the brass bands of Sing Sing and Dannemera against such Pennsylvania competi-

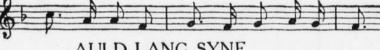
# SOUSA DARES AUDIENCES TO REFRAIN FROM PATTING FLOOR

John Phillip Sousa and his one hundred musicians and soloists as time to the music. the official slogan for the thirtysecond annual tour of Sousa's Band, and the slogan will be featured world has known.

"Try To Keep Your Feet Still!" audiences in every part of America as been adopted by Lieut. Com. and even beyond the seas to tapping the floors of the concert halls in

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to throughout the season in all the ad-vertising and billing of the most "Peaches and Cream," a fortrot of famous musical organization the his own composition, and the Sousa fantasy of syncopation, entitled Audiences have been experiencing "Music of the Minute," in which he difficulty in making their feet be- will give a Sousa interpretation of have at the Sousa concerts ever modern dance music which will be since Sousa first organized his band, as Sousaesque in its arrangement as for the stirring Sousa marches, the Sousa marches, the Sousa huwhich have set the time for the moresques, and the Sousa suites. fighting men of practically every Sousa and his band will appear at nation in the world, had in them a the Stamford Theater Tuesday eve-swing and a thrill which have set ning, September 16th.

# Cincinnati sugarren Songs of a Century By John Philip Sousa



AULD LANG SYNE.

Should auld acquaintance be forgot And never brought to mind? Should auld acquaintance be forgot And days of auld lang syne?

period in English literature ing toasts. of the end of the sixteenth Jonson and many others.

low-well-met drinking song, applica- thorship. It appeared in Johnson's

A leading feature of the programme

for the two concerts to be given by

Sousa and his band in Symphony Hall,

Sunday afternoon and evening, Sept. 21, is a "Melody in A Major," written by General Charles G. Dawes, the Repub-

lican candidate for the vice-presidency.

The composition will be scored by Sousa

himself for more than 100 instruments. Of the musical value of the compo-

sition there is no question, for General Dawes combines with his administra-

tive and financial ability the skill of

ble to masculine palship, pleasantly "Musical Museum," which Burns was back in origin to the great locked mugs of ale raised in rollick- the singing of an old man.

Robert Ayton, as a kind of hail-fel- reach, but he made no claim to its au- "Rosina." It became at once popular.

(C.) Courtesy of Oliver Ditson Co.

suggestive of old English taphouses; editing at the time, and was distinctly of low-beamed, brown rooms, of quoted by him then as "an old Scots ULD LANG SYNE stretches friendly shoulders crowded together air." He told George Thompson, his

It was set several times to music. Then Allen Ramsey, with certain The first setting was very poor, and century; to the time of Queen Eliza- changes, made a love song of it, and has dropped out of knowledge. The beth and that "nest of singing birds," in that form it fell into the hands of one to which the tune is now sung as someone has called the Elizabethan Robert Burns, the great Scotch poet, was probably the work of William poets-Shakespeare, Marlowe, Ben to whom it is generally credited. Shields, who flourished as a popular Burns adapted it, doubtless, as he did operatic composer in 1820. "Auld It seems to have been done by a Sir every song that came within his Lang Syne" came out in the opera

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#### JANSSEN'S STUFF GOES. SOUSA'S BAND

John Philip Sousa Is Playing His Music This Week.

John Philip Sousa is featuring Werner Janssen's music in his program at Willow Grove Park, Philadelphia, this week. This in connection with the fact that Mr. Janssen's dance novelty, "Itching Fingers," is being featured at the Strand Theatre indicates the wide popularity

the young composer.
"Regamuffin" is the title of the piece which is pleasing Philadelphians most.

John Philip Sousa and his band will take possession of Public hall Nov. 18. The program, already announced, in part at least, will include a new Sousa fox trot, "Peaches and Cream" and Richard Strauss' tone poem, "Don Juan."

#### SOUSA COMING.

When Lieutenant Commander John Philip Sousa, the world's greatest bandmaster, come to Portland Sep-tember 23 for an evening concert at City Hall, he will be accompanied by a guard from the Ancient and Hon-orable Artillery Company of Boston.

These representatives of the oldest military organization in the United States will be with Sousa throughout his New England tour, accompanying him in token of their apparatus of the States with the Sousa throughout his New England tour, accompanying him in token of their apparatus of the States of the preciation of his latest march, which is dedicated to their organization. The march in question was written at the request of Gov. Channing H. Cox of Massachusetts. It is based upon Auld Lang Syne, and is one of two marches written by Sousa which were not upon original themes. The departure from an original theme was made in this instance because Auld Lang Syne is the marching song of the Ancient and Honorable Artillery. President Calvin Coolidge has recently been made an honorary member of this ancient Massachusetts military organization.-Adv.



John Philip Sousa led the Eastern Penitentiary band Wednesday in the little octagonal building in the center of the corridors. When he arrived at the prison, the musicians were in readiness to perform under

The bandmaster led the players through four selections, two of them being his own compositions. A cane made in the institution of disks of paper, tightly pressed together and bound with silver bands, was presented to the guest conductor by Alfred Fleisher, on behalf of the band.

Few people who revel in modern! dancing know that the two-step evolved from John Philip Sousa's "Washington Post March." When the veteran conductor and musician led the band at the national convention in Cleveland in 1924 he was given an ovation. W lenever the crashing trombones the ider and the syncopated drums rat-a-tap-tap and the tuba tolls deep bass, Sousa's music lives and tingles the toes.

John Philip Sousa was born in Washington, D. C., in 1854, and is proud that his first famous march bears the same name as his birthplace. He was the son of Antonio Sousa, who was attached to the Spanish legation in Washington. After the grand review when the Union army passed down Pennsylvania avenue young Sousa at an early age was leading a band up Capitol hill. True, there was a collection of dented horns and abandoned bugles that had been discarded at the war department as junk-but the boys in Sousa's first band were proud of their instruments. He was teaching music at the age of 16 and was a conductor at 17. As the leader of the famous scarlet-coated Marine band for 12 eventful years, he achieved an international reputation. Sousa's band since 1892 has toured in Europe and all parts of the world and has become an institution, for Sonsa's music is recognized the world over as dis-

tinctly American music. Sousa, the band leader, is a very methodical, dignified personage with mannerisms in directing that have been imitated by boys all over the country who aspire to be band leaders. In the old days he wore a full black beard and glasses. His face was then like a masque, but since removing the beard the musical temperament is revealed.

There is something individualistic and American in every refrain of a Sousa march.

SOUSA COMES SEPT. 17.

Famous Band Gives After-

noon Concert in Danbury.

Sousa's hand will give a concert the Empress theatre Wednes-

A new march by Sousa, "Ancient

he included in the program.

and Honorable Artillery Company.

Sut Sousa is making feet tap in

another was during his present tour

There is still the pat-pat-pat of the

Sousa audiences of 1924 the lighter

ap-tag of the first Sousa fox trot,

Peaches and Cream," and the first

Sousa arrangement of modern syn-

opation, "Music of the Minutes,

a thirty-minute visit into the realm

of moders, jazz, during which the new musical form will be played by

the largest organization which ever

Sousa's own band of more than one

trot is news, because the fox trot is comparatively recent musical form, but Sousa is no novice with

dance music. Before he headed Scusa's band, and made the march

lamous, Sousa was an operetta com-

poser, and some of the most tune-

ul and danciest music of the time

American Maid." The Bride Elect."
"The Charlstan," "Chris and the
Wonderful Lamp." "El Capitan"

The New England states suffered

losses from fire aggregating \$30,045,000 during the last year.

d "The Free Lance.

That, Sousa should write a fox

has attempted syncopated music

day afternoon, Sept. 17.

harches, but there

hundred pieces.

"Yes, I do like my own music now

# THOUGH SEVENTY Noted Conductor-Composer Does Not Feel the Advance of Years.

Does anybody ever think of John Philip Sousa as being so many years old? The rhetorical question is inspired by the fact that his manager, Harry Askin, reports that the March-King will be 70 in November, and that he is undertaking his thirty-second tour with his band as if he were 30 or under.

JOHN PHILIP SOUSA says:

ganizations."

"My thought has been that every

American community should have a

brass band. I believe in amateur or-

and then from a distance," he said,

with his usual modesty, "but I can-

not tell you how the marches are

selves. If a certain movement comes

to my mind, a little girl dancing

**SOUSA SIZZLING** 

They seem to write them-

Mr. Sousa and his noted band are coming to Foot Guard hall Friday evening, September 19, for their annual

It seems that there has never been a time when there wasn't a Sousa-this especial Sousa-and it is not easy to believe that there ever will come a time when there will not be a Sousa. Certainly, the beloved composer does his part to keep the world from such contemplation, for here he is with a bunch of new things from his own pen for the programs of the tour, although this season that tour will be only eleven

And there he was, a few weeks ago, leading his fellow-composers on Washington to take up again the eternal fight for the preservation of mu-sical and literary copyright, and fight. ing as if a long, long future of happiness depended on his having his own way with the law makers.

The concern of the average director of a band or orchestra is two-fold. The director, when he makes up his programs, must not only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season.

But Lieutenant Commander John Philip Sousa has but one boss, the Sousa audiences, whose members the final reckoning are the real dictators of the Sousa programs Sousa's tours are not underwritten or guaranteed against loss.

This season, Sousa will defer to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa has decided to introduce syncopation with a Sousa arrange-ment entitled "Music of the Minute," which will present a dozen or more popular dance selections combined into one number, played by the largest ensemble which ever has interpreted the new musical form.

Tickets for the Sousa concert will go on sale September 15 at Gallup & Alifred's music house, No. 201 Asylum street. The prices are \$1 and \$1.50.

Sousa

There seems to be fashions in opinions as in most things. A year or so ago it became usual for noted or so ago it became usual for noted musicians to speak a patronizing word in favor of jazz. This year they are beginning for the first time to say that jazz will last. One such is John Philips Sousa, whose band plays at Public Hall, Nov. 15.

Hastrany PK. around the room or on the sidewalk chell Chapple. jumping rope it may give me the suggestion of accenting. Out of the syncopation in the 'Washington Post March' came the demand for jazz music in dancing, but I have always felt that first of all music must have rhythm."

Sousa writes music as he would indite a letter.

"Every note in that band-from piping piccolo to the bleating tuba and the rattling cymbals and drums -are to me as if they were keys on

The slightest discord, even of onethousandth of a tone even out of the chromatic scale brings the look of the leader in that direction.

Think of what it would mean if all the parties, processions and gala days were without band music. For-eigners call Americans the "brass band country," but despite the sneer, when Sousa was playing, even in their own countries where music is part of the daily life of the people the snapping and stirring refrain of Sousa's marches seemed to be another kind of music-American to the core.

"My thought has been that every American community should have a brass band. Where is there a boy who in his early days has not had a fling in a brass band? I believe in amateur organizations. From them have been recruited some of the best professional players. The story of an American boy of the past generation is not complete without reference to the time when they 'belonged to the band.' It is looked back upon as one of the special privileges of American youth."—Copyright 1924, by Joe Mit-

Worcester Post 8/6

# SOUSA AND BAND **COMING SEPT. 27**

# To Open Steinert Course at Mechanics Hall

Sousa and his band is a slogan familiar in every city and town in the United States. This famous and popular organization is coming to Worcester for two concerts in Mechanics Hall, Saturday, Sept. 27. Sousa directs every concert and every number in every concert. He has no assistants. The band comes under the direction of Albert Steinert, and is the first of a series of musical attractions he has booked for Worcester for the season. He gives it a great opening in the booking of Sousa and his band.

Sousa has a bunch of novelties that will be the talk of the town He has two new marches, one of them, "Ancient and Honorable Ar-tillery," dedicated to the Ancient and Honorable Artillery Company of Boston, the oldest military organization in the United States, of which President Coolidge is an honorary member. It is based upon "Auld Lang Syne," the marching song of this organization. The other march is 'Power and Glory," inspired by "Onward Christian Soldiers."

Other features of his program are Sousa's classical interpretation Richard Strauss' masterpiece, "Don Sousa's new humoresque, Juan." "What Do You Do Sunday, Mary?" introducing melodies from a dozen New York musical successes, and Sousa's new dance hit, "Peaches and Cream." Sousa also has a jazz section in his program which he calls "Try to Keep Your Feet Still," and it lasts 30 minutes. Then there are the encores, the famous Sousa marches.

The soloists this season are Marjorie Moody and Nora Fauchauld, so-pranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey and Howard Goulden, xylophonists. Seats for both concerts are on sale at Steinert's.

At Willow Grove Park

Willow Grove Park will close for th season on Sunday, September 14. Lieutenant Commander Sousa, as has been the custom for years, will have the distinction of closing the park's twenty ninth season, and he will conclude a that time the longest engagement h has ever had at this resort. He began with his band at the park on June 2: and he has been giving concerts there daily and without interruption ever

An event of interest each year at Willow Grove Park is the dinner of the Rotary Club with Sousa as the guest of honor. The festivity is set for Thursday, and following the dining the club will attend a concert of the band. Thursday is Sousa Day and the music will be by the eminent bandmaster. will be by the eminent bandmaster composer. Among the special features will be his "American Wedding March." "The Summer Girl." "The Golden Star," "Showing Off Before Company," always a great hit, and "Semper Fidelis." per Fidelis.

John Dolan, cornetist, and Marjorie Moody, soprano, are the soloists of in-terest this Sunday.

Editor's Note: Send 10 names of your favorite famous folk now living to J. M. Chapple, The Attic, Waldorf-Astoria hotel, New York city. The readers of this paper are to nominate for this Hall of Fame.

# Another Week for Sousa Band

AutoRecord 8/7

Season at Willow Grove Park Will End Next Sunday Evening.

Willow Grove Park will close for the season next Sunday. John Philip Sousa, as has been the custom for years, will have the distinction of closing the park's concert season, and he will conclude at that time the largest engagement he has ever had at this resort. He began with his band at the park on June 29 and has been giving concerts there daily and without interruption ever since. success has been greater than ever in the past, and deservedly so, too, for his band has never been better or his programs of greater diversity and quality. Many new compositions of his own and of other writers have been offered, and he has had an array of brilliant instru-mental and vocal soloists to add to en-joyment of audiences. One of the new eatures of his concerts this season has been music of a jazz organization made up of a number of the men and giving melodies of the day with a zest unsurpassed by that of any group of synco-

An event of interest each year af Wil-An event of interest each year at Wil-low Grove Park is the dinner of the Rotary Club, with Sousa as guest. The festivity is ser for Thursday, and fol-lowing the dining the club will attend the evening concerts. Thursday is Sousa day, and the music will be by the eminent bandmaster composer. Among the special features will be his "American Wedding March," "The Summer Girl," "The Golden Star," "Showing Off Before Company," always a great hit, and "Semper Fidelis," Of course there will be many Sousa march encores. Sousa programs are announced for this evening and for the late concert next Saturday night.

John Dolan and Marjorie Moody are the soloists of interest today, Miss the soloists of interest today. Miss Moody has made excellent selection for afternoon and evening. She will be heard until the season ends twice daily. Of special interest today, too, will be Sousa's "The Messiah of Nations" in band form. The composition was sung at the park by the Snellenburg choral organization, making a big hit.

It is expected that there will be big crowds during the final week. Miss Moody tomorrow will sing at the late afternoon concert a Sousa song, with lyrids by James Francis Cooke, of this city. The song was one of the features of the program at Sousa Night in the Wanamaker store during Music Week, being the offering of a Metropolitan Opera Company soloist on that occasion. The composition is called "A Serenade in Seville."

That Sousa favorite, "Showing Off Before Company," is on several pro-grams during the week. Sousa day has the feature, and it will also be given this evening and next Saturday night.

Dancing continues to be in high favor the park, the excellent orchestra at Danceland providing music that induces eager participation in the joys of step

SOUSA WRITES MARCH FOR FAMOUS COMPANY

Lieut-Com John Philip Sousa, who always will be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth, has written his new march for the season of 1924 for the oldest American military organization, The Ancient and Honorable Artillery company, of Massachusetts. This company, which has maintained an uninterrupted existence almost from the first days of the colonies, has been without an official march since its foundation, and at the recent request of Gov Channing H. Cox of Massa

chusetts, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial Boston, during the 32d annual tour

of the Sousa organization. The Ancient and Honorable Artillery company, of Massachusetts was chartered in 1638, the original members being, in the main, colonists who had belonged to the o'der Ancient and Honorable Artillery company of London, which had been chartered by King Henry VIII., a full century earlier, in 1537. The company, there fore, has a continued existence of 387 years in England and America, and

286 years in America. The names of some of the greatest men in American history appear in the muster rolls of the Ancient and Honorable Artillery company, and for almost 200 years the company has maintained its headquarters in historic Faneuil hall, in Boston.

# **Band Scouting Keeps Him Busy**

J. Gilmore Sims Has Helped to Bring Sousa Organization Forward.

Baseball has its scouts and so has music. Men who can "size up" a player will attend games of ball played by minor teams and will discover prospective stars of the diamond. By the same method able musicians are found, and in the case of Sousa and his band there has developed in the last six years a perfected system of discovering "talent," and of creating as a result a musical organization that has no superior. Moreover, the Sousa Band has become the most typically American organization in America, with the highest percentage of native-born talent, and with no member who is not deeply imbued with the spirit of our institutions.

The scout for Sousa is J. Gilmore Sims, trombonist with the band and a man of great experience in organizing bands and in selecting musicians. Sims is constantly in touch with many correspondents who call his attention to this or that promising player, and he has a trunkful of letters from applicants for places in the band-applicants who stand little or no chance of selection. For, first of all, Sims must be convinced of a man's ability, and then he must know two other things-is the man young and has he the personality that goes with smart appearance with a likable quality. No man who is not what is known in the parlance of the day as "a regular fellow" can hope to get with Sousa, for it is up to Sims to make recommendations, and he believes firmly in the social

"You cannot have a good working organization," said Sims the other day, "if you have malcontents in the personnel. Our American-born young fellows have the right idea. They are working in a common cause and they feel that there is no finer or better organization than that of the Sousa Band. I wouldn't want any man in the band who was getting the top figure of his worth. He would then be working for the money alone, and that spirit would tell adversely in the general effectiveness of the music. Sousa's Band has never been better that it is today, because there is in the organization a spirit of comradeship coupled with a high quality of musicianship

Sims gained his knowledge of a proper organization of bands during a 12 years' experience in vaudeville. He was during that time with the famed B. A. Rolfe musical acts, in which Ye Colonial Septet is perhaps best remembered. "Artet is perhaps best remembered. "Arcadia." "On the Riviera" and "America cadia." "On the Riviera" and "America First," the most elaborate of the lot, sent forth by the firm of Rolfe & Maddock. Singers and dancers were in the acts and they gave variety to an enterisment that was largely of instrumental sort, with brass featured. Rolfe played the cornet and Sims alternated with trombone, violin and saxo-phone. At the same time he staged and managed each of the acts and remained with Rolfe until "America First" went out of business. As he expressed it, he "buried" the Rolfe acts. That producer subsequently went into motion picture producing, but he is now again in vaude-ville, playing cornet in the Vincent Lopez Orchestra.

"We have been most fortunate with our selections for the band," Sim declared, "but it is largely 'up to me' to make no mistakes. I try to have every prospective member of the band play for me, or I go way out to some place to hear him. Once a man is chosen he is engaged for the season, and Mr. Sousa would not discharge him unless he would be absolutely incompetent. Fortunately we have not had any incompetents and it has been possible for Mr. Sousa to build up a band that is unsurpassed in the world. And it is practically all-American. Every member of the band is properly proud of the distinction that goes with his membership."



Soprano Soloist With Sonsa and His Band at Auditorium September 20

JOHN PHILIP SOUSA To Bring His Famous Band Here in Concert, Sept. 27

# **Conducting Band** Is Hard Work

#### Sousa's 32 Years as Leader Total Enormous Physical Effort.

If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of 72 beats a minute for three minutes he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by 40 or 50, he will have a faint idea of the amount of physical effort which is exerted by Lieut, Comdr. John Philip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, and which is now on its 32d annual tour, coming to Springfield. Saturday, Sept. 20.

If he will multiply this sum by 300 and the resulting figure by 31 he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of almost a third of a century-more if one wishes to count the time he was director of the United States Marine Band before the formation of his own

organization.

And the experimenter, even if he is to imagine the exertion of 72 beats a minute for two hours and a half to three hours, twice a day for 300 performances a year over a period of 30 years, will have imagined only a single element in the strenuous sport of directing a band. For the experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of 100 instrumentalists, is helping a soloist and is watching his audience. And Sousa can watch an audience so well with his back to it, that he has been accused more than once of having eyes in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones.

Sousa is perhaps the only conductor in the world who conducts his concerts from beginning to end. The majority of musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every conductor save Sousa has a chair placed at his music stand into which he drops for a few seconds of rest between numbers. Sousa does not leave his platform, except during the intermission, from the beginning

of a concert to its end. Perhaps one of the reasons for

Sousa's success has been that Sousa's Band always is under his immediate direction. There is no person with the band with the title of assistant director. There is no person with whom he divides responsibility for the great organization once it is on the stage. Several years ago, it was pointed out that Sousa might increase his earning powers by organizing several bands, all bearing the Sousa name, and it was argued that a band of Sousatrained musicians would be an organization of which even Sousa might be proud. But the famous bandmaster de clined. For 31 years he has kept his faith with the American people and there has been no Sousa's Band without Sousa and no concert without the famous bandmaster conducting every number on the program.

# **SOUSA TO PLAY** SELECTION BY GENERAL DAWES

LLieut Com. John Philip Sousa, who is now on his 32nd annual tour, has added to his program the "Melody in A Major," recently written by General Charles G. Dawes, the Republican Vice-Presidential candidate. The number will be presented as a band arrangement, and the work of preparing the composition for the big band of more than 100 pieces has been done by Sousa himself

Sousa has decided to add the Dawes composition to his repertoire for this season not only because of its mu-sical worth but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man also may have real musical ability. As far as Sousa has been able to ascertain, General Dawes is the first Presidential or Vice-Presidential candidate who has achieved any recognition as a composer, or for that matter as more than an amateur mu-

"I think one of the finest ways to advance music in this country is to impress upon the people generally that music should not belong only to the class whom we commonly call musicians, but to all the people," said Sousa. "If the Dawes composition had been much less worthy than it actually is I believe I would have added it to my programs for this reason alone."

John Philip Sousa and his band will appear here at Woolsey Hall for



MISS MARJORIE MOODY Soprano Soloist with Sousa and His Band at the Auditorium, Sept. 20.



MISS MARJORIE MOODY

Soprano with Sousa's Band at Foot Guard Hall Friday evening, September 19.



Scusa's Band Ready To Begin Another Season

"Never Preach to Audiences" is Motto of Famous Leader -Has Excellently Balanced Program for Thirty-Second Season Tour of Country-Three Bridgeporters in Band of 100 Members.

Lieut, Com, John Philip Sors as one This season I am going to include the of the chief receives for the great success of his famous band for the past cause I think it will be a thoroughly thirty-one seasons, and the fact that enjoyed piece of classical music Sousa is soon to go on his thirtygreat organization of one hundred proof of the enormous popularity people. Lieutenant Al Goulden's son of the band.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music,"
sorts because they enjoy the music,"
save the March King "Most people says the March King, "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it cannot continue in business. I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenue from its concerts.

"I have never put a number in my programs unless I felt that it would be enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences but which would be 'good for them' in the same sense that pink pills are 'good' for pale people. When I placed a 'Parsifal' selection in my program even before 'Parsifal' had been presented in New York at the Metropolitan Opera House, I was told that I was shooting over the heads of a great public such as we must reach. But I wasn't and Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical fare. This past season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a performance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they were glad for an

standing characteristics of the programs which Lieut, Comprograms which Lieut, Com-mander John Philip Sousa and his band are effering on their thirtysecond annual tour.

Strauss Juan," will be the classical feature when he appears in the Cleveland public hall for two concerts on No-vember 15. And Sousa, who presented "Parsifal" music to the American people before the Wagnerian opera had been heard at the Metropolitan Opera house and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed by but one orchestra, is certain that his audiences will welcome the musicianly qualities of "Don Juan."

And he is equally certain that Clevelanders will receive with en-thusiasm the new Sousa march, "Ancient and Honorable Artillery"; the new Sousa suite, "Looking Forward"; the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa fox trot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Gen. Charles G. Dawes' recent con-Gen. Charles G. Dawes recent contribution to music, "Melody in A Major," will also appear on the Sousa program. By that time Gen. Dawes may have been elected Vice President of the United States. One may imagine the interest that will be fastened upon this composition.

T.TACTS and a.

The fact that he never has preach-topportunity to hear a much discussed ed to his audiences is regarded by number of the modernistic school.

Because enjoyment is always my second annual tour at the head of his chief aim, my programs are going to range this year from 'Don Juan' semusicians and soloists is the best lection to thirty minutes of modern syncopated music. I have taken a which he enjoys with the American dozen or more modern popular tunes, of the so-called jazz variety and put and other Bridgeporters are members them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'".

Sousa and his band will appear at Poli's New Lyric theatre, Bridgeport, Wednesday evening, September 17.

> SOUSA'S BAND HERE SEPT. 20TH

The first big event in the coming musical season will be the concert given by Lieut. Com. John Philip Sousa and his great band at the Casino. Monday evening, Sept, 29, under the management of Albert Steinert

This is the 32nd consecutive season that Sousa has appeared at the head of his basd and during this coming tour he will celebrate his 70th birth-

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa organtzation is the only instrumental musical aggregation, either band or or chestra, which has been able to maintain itself without subsidy. An average of two millions of people a year



JOHN PHILIP SOUSA

the past 31 years have kept Sousa's band before the public Sousa has created programs which have interested and entertained the public. The public has been gener to Sousa and he has responded by bringing to it the world's best music

The Sousa programs this season will be more varied than ever before Always they have contained the two elements of substance and novelty. This year, the musical fare will range from the Strauss tone-poem, "Dor Juas," to a characteristic Sousa in terpretation of the latest syncopa tion. In between the two extren are a Sousa suite, a new formarch, a Sousa foxtrot (the first f trot he has ever written) and t annual Sousa humoresque,

The band this season, as for several years past, will consist of more than 108 musicians and soloists. The soloists this year, for the most part favorites of other seasons, will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrich, harpist; John Dolan, cornetist: George Carey. xylophonist, and John Carr, clarinetist.

Sousa's Band

Sousa and his band are coming to Worcester this month. This is one of the most important musical announcements of the season. Albert Steinert, who has planned a series of the best musical attractions of the season, is to give it a snappy opening, when he puts into Mechanics hall Sousa and his great band for

two concerts, Saturday, Sept. 27. The great march king is with the band in person, and conducts every concert and every number in every concert. He releases his baton to no one. He has for soloists this season Marjorie Moody and Nora Fauchauld, sopranos, Winifred Bambrick, harpist, John Dolan, cornetist, George Carey and Howard Goulden, xylophonists. His new marches are "Ancient and Honorable Artillery" and "Power and Glory." The former is dedicated to the Boston "Ancients and Honorables," of which President Coolidge is an honorary member. splendid program, including new novelties, one of which is 30 minutes of jazz, which he calls "Try to Keep Your Feet Still." Seats for both concerts are on sale at Stelnert's.

SOUSA AT POLI'S SEPTEMBER 30.

#### Here Comes Sousa Poli's September 30

Lieut. Com. John Philip Sousa and his famous band will tour again this season for more than twenty weeks in a journey which begins in Wil-Greater New York on November 16. Meriden will be included on this tour when Sousa and his band will play at Poli's on September 30. This is the thirty-second consecutive season that Sousa has appeared at the head of his band.

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa oraverage of two millions of people a

public because Sousa has created pro- Carr, clarinetest.

grams which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

The Sousa programs this season will be more varied than ever before. Always they have contained the two mington, Delaware, on June 21st, elements of substance and novelty. and which ends with two concerts in This year the musical fare will range from the Strauss tone-poem "Don Juan" to a characteristic Sousa interpretations of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa foxtrot (the first foxtrot he has written) and the annual Sousa humoresque.

Sousa's Band this season, as for several years past, will consist of ganization is the only instrumental more than 100 musicians and soloists. musical aggregation, either band or The soloists this year, for the most orchestra, which has been able to part, favorites of other seasons, will maintain itself without subsidy. An include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bamyear for the past thirty-one years brick, harpist; John Dolan, cornetist; have kept Sousa's Band before the George Carey, xylophonist, and John

# IN LIGHT OPERA

Founder of American School Along With De Koven and Herbert.

## TO VISIT HARTFORD ON SEPTEMBER 19

#### Concert in Foot Guard Hall May Be His Last-Famous Marches.

John Philip Sousa, who is bringing his noted band to Foot Guard Hall Friday evening, September 19, for its annual Hartford concert, as he sur-veys the annals of his musical activity, will have an affectionate memory for two of his comrades who have passed on, leaving him the survivor of the brave trio who first insisted that the United States should have its own school of light opera. Indeed, Sousa is not only the last of the trio; he was the first, as well. As far back as 1884, before his fame had been established as either composer or bandmaster, he had produced his operetta of "Desirec"—a work in which, by the way, De Wolf Hopper made his debut as a singing come-

Reginald De Koven, who died early in 1919, came along in 1887 with "The Begum." Victor Herbert, whose death occurred last May, first clicked in 1894 with "Prince Ananias." It is singular that not one of the three was a success; and it is doubtful if any save the antiquarians have pre-served a copy of any of the three scores that put America on the musical map in the rich field of comic

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Then Sousa came to the fore with "El Capi-Soon thereafter, Herbert made a resounding success with "The Serenade." The three pieces remain the outstanding successes of American composition in a style that until then had been mastered prosperously by the French and German composers. Lieut. Com. Sousa, whose marches

are known throughout the world, has started a new cycle of march music, and during his thirty-second annual tour he will present for the first time Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery" dedicated to the Ancient and Honorable Artillery Com-pany, of Boston, the oldest military organization in the United States and based upon "Auld Lang Syne," its marching song, and "Power and Glory," inspired by "Onward Christian Soldiers" are the two new Sousa marches.

The suggestion that Sousa turn aside from his practice of providing original themes for his marches came when Governor Channing H. Cox, of Massachusetts, asked him to write a march for the famous artillery company, of which President Calvin Coolidge was recently made on honorary member, Governor Cox casually told Sousa that the marching song of the Ancient and Honorable was "Auld Lang Syne," and a few days later in a letter he again was mentioned it. Sousa turned over the letter from Governor Cox, took a pencil from his pocket, and in few minutes he had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then while the mood was upon him, he similarly made a series of notes in musical shorthand which were his idea of a Sousa marching arrangement of "On-ward Christian Soldiers."

"I always have found a great inspiration in these old songs which have lived and which have been sung for a great number of years," says Sousa. "Always I have felt that they would be supremely beautiful in settings which were suitable for the modern band or orchestra.

have not tried to improve upon them. I merely have tried to give them the melodic benefits of the instruments which have been developed since they were new. For instance the saxophone, with its beautiful tones, was unknown when 'Auld Lang Syne first was sung, and the marvellous brass istruments such as the tuba, the modern French horn and the modern trombone all have developed since 'Onward Christian Soldiers' was written. We cannot improve the simple straightforward melodies, but we can give them a more adequate full-throated expression, and this is what I have tried to do.'

# Sous at Woolsey

JOHN PHILIP SOUSA,

Who Brings His Band to Foot Guard Hall Friday Evening, September 19.

Times Hortford

WILL OWNERT' DEL TEN

Before he sailed on a recent trip ( to Europe, Fritz Kreisler, the great Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut.-Com. John Philip Sousa, the famous bandmaster, who is ow on his thirty-second annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills. He will be seen at Woolsey Hall for two

"I know a great deal about art, the "I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must fall back on the most primeval thrdill, the thrill down the length of the spinal column," Kreister said. "It is the primitive register to the primitive register and impressions and when I get

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained the ill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march fenas itself to a greater coloration than any other form of music, it has the primitive war appeal which stirs the imaginations, and with a liberal num ber of march selections in his programs, no matter what the plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes For-

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute", a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in American—will be a feature of his concept. be a feature of his concerts.

# Hall September 11th

performances on Sept. 18,

ing of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

# SOUSA FEATURE TODAY

Willow Grove on Final Week; Season to End September 14

Willow Grove Park will close for the season on Sunday, September 14, Lieutenant Commander Sousa, as has been the custom for years, will have the distinction of closing the park's twentyninth season and he will conclude at that time the longest engagement he has ever had at this resort. He began with his band at the park on June 29 and he has been giving concerts there daily without interruption ever since

One of the new features of his concerts this season has been music of a jazz organization made up of a number of the men and giving melodies of the day with a zest unsurpassed by that

the day with a zest unsurpassed by that of any group of syncopators. One of the popular soloists is Joseph De Luca. His "President" march is frequently given by the band.

An event of interest each year at Willow Grove Park is the dinner of the Rotary Club, with Sousa as the gnest of honor. The festivity is set for Thursday and following the dining the club will attend a concert of the band. will attend a concert of the band. Thursday is Sousa Day and the music will be by the eminent bandmaster-composer. Among the special features will be his "American Wedding March,"
"The Summer Girl," "The Golden Star," "Showing Off Before Company," always a great hit, and "Semper Fidelis," Of course, there will be many Sousa march encores. Sousa programmes are announced for this evening and for the late concert next Saturday. and for the late concert next Saturday

night.

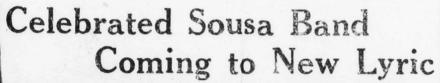
John Dolan, cornetist, and Marjorie Moody, soprano, are the soloists of interest today. Of special interest today will be Sousa's "The Messiah of Nations," in band form. The composition was sung at the park by the Snellenburg choral organization, and made a big hit

# How He Finds March Inspiration

That Lieutenant Commander John Philip Sousa actually gets the inspiration for a new march by marching was revealed recently by the famous bandmaster when he was discussing "Ancient and Honorable Artillery Company," the new Sousa march, which will be one of the features of his programmes for the thirty-second annual tour, which began in Wilmington, Delaware, on June 21, and concludes in tour, which began in Wilmington, Defaware, on June 21, and concludes in New York City on November 16, "The Ancient and Honorable Artillery Company March" was written for the famous Boston organization of that name Governor Channing H. Cox, of Massa-chusetts, but it, like more than a hun-dred Sousa marches that have gone be-fore, was literally written on the march. "I do not think I ever have received the initial inspiration for a provider

the initial inspiration for a march ex-cept by marching," the famous bandmaster said recently. "Perhaps the in-spiration came when I was at the head spiration came when I was at the head of a band, either during my days in charge of the United States Marine Band in Washington, or during the World War when I took charge of the musical activities at the Great Lakes Naval Training Station. Perhaps it came during a one-man march in which I was the entire body of marchers around my home on Long Island, or through a park or along a secluded road. around my home on Long Island, or through a park or along a secluded road when I was on tour. But always the idea for a march came when I was on my feet, marching. With my life at stake, I do not believe I could sit in a chair and write a march, "Arrangements, transcription, suites and even songs come to my mind natur-

and even songs come to my mind naturally as I set myself to work on them. But I have to go out and march in order to write a new march."





JOHN PHILIP SOUSA.

THE SOUSA BAND.

John Philip Sousa, whose thirty- music. second tour will begin September 15th, will be seventy years old in November; and his birthday will find him near the end of his thirtysecond tour—a record without par-allel in the musical history of the United States for the continuousness of one organization under a single

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number in which the Sousa organi-lation appears. There is no post of issistant conductor with Sousa's

that space of time Sousa puts considerably more than three hours of

'The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrangements which Sousa has prepared for the coming tour. ably of greatest interest are the first Sousa foxtrot. "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward" and the annual humoresque is founded on "What Do You Do On Sunday, Mary?" and A Sousa concert lasts about two ours and thirty minutes, but into comedies of the past season.



Sousa Presented With Prison-made Cane-Inmate 486, leader of the Eastern Penitentiary band, made the presentation at the close of a special concert when Mr. Sousa, reader's right, directed the convictmusicians. The cane, consisting of twenty thousand circles of paper, is inlaid with the bandmaster's initials, J. P. S., in German silver.

#### MISS MARJORIE MOODY, SOPRANO, WITH SUUSA'S BAND AT WOOLSEY HALL, SEPT. 18.



tells his father he is to marry her, ing and you will not be disappointed The father infuriated, disinherita if you drop into the Bijou any day the son and he drives them both from the town. They journey to Paris and plan to be married, but there, by a sudden turn of circumstances, they become separated. In the months that pass, fate with her twisted sense of humor contrives to by the bushel. Another of the Ly-

keep them apart, these two who might so easily have met.

The girl, suddenly thrust alone upon the world of Paris, steps upon the stairway moving downward. The stairway moving downward.

# Sousa Will Play New March At Concert Here October 2

A march, a suite, a humoresque, a land active in England a century foxtrot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be Lieutenant-Commander John Philip Sousa's own he will present at the matinee and men. evening concerts at the Eastman Theater, October 2, on his 32nd annual tour at the head of the band which bears his name. The March King, who will celebrate his 70th Cross" and "Mars and Venus." For birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a march. This year the march is "Ancient and Honorable Artillery pany, established in America in 1638 special arrangement.

earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation, "Auld Lang Syne," the old song of contributions to the programs which the Ancient and Honorable Artillery-

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do on Sunday, Mary?" from the mu-

sical comedy "Poppy." The Sousa novelties will not result Sousa tour without a new Sousa in a lesser place for the classical music which always has been a part of his programs. The Strauss "Don Company March," and it is dedicated Juan" tone-poem will be presented to the famous Boston military com- for the first time by a band, from a

# SOUSA TO PLAY PIECE BY GENERAL DAWES

Lieut.-Com. John Philip Sousa, who is now on his thirty-second annual tour, has added to his programs the "Melody in A Major." recently written by General Charles G. Dawes, the Republican vice-presidential candidate. The number will be presented as a band arrangement, and the work of preparing the comand the work of preparing the com-position for the big band of more than one hundred pieces has been done by Sousa himself.

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John Philip Sousa and his band will appear here at Woolesy Hall for two performances on September 18.

# SOUSA'S PERSONAL **DIRECTION BUILDS** SUCCESS OF BAND

#### Famous Organization to Play Here Sept. 23

If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of 72 beats a minute for three minutes he will begin to have a feeling of weariness in that arm. It he will multiply the feeling of weariness by 40 or 50, he will have a faint idea of the amount of physical effort which is exerted by Lieut. Com. John Philip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, which is now on its 32nd annual tour, and which will appear at City Hall, Sept. 23. If he will multiply this sum by 300 and the resulting figure by 31 he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of almost a third of a century—more if one wishes to count the time he was director of the United States Marine Band before the formation of his own

And our experimenter even if he is to imagine the exertion of 72 beats a minute for two hours and a half to three hours, twice a day for 300 performances a year over a period of 30 years, will have imagined only a a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of 100 instrumentalists, is helping a soloist and is watching his audience. And Sousa can watch an audience so well with his back to it, that he has been accused more than once of having eyes in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones. Sousa is perhaps the only con-ductor in the world who conducts his concerts from beginning to end. The majority of musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every conductor save Sousa has a chair placed at his music stand into which he drops for a few seconds of rest between num Sousa does not leave his platform, except during the intermission, from the beginning of a concert to

Perhaps one of the reasons for Sousa's success has been that Sousa's Band always is under his immediate direction. There is no person with the band with the title of assistant director. There is no person with whom he divides responsibility for the great organization once it is on the stage. Several years ago, it was pointed out that Sousa might in-crease his earning powers by organizing several bands, all bearing the Sousa name, and it was argued that even Sousa-trained musicians would be an organization of which Sousa might be proud. But t Sousa might be proud. But the fa-mous bandmaster declined. For 31 years he has kept his faith with the American people and there has been no Sousa's Band without Sousa.

The first big event in the coming musical season will be the concert iven by Lieut. Com. John Philip usa and his great band at the Cao, Monday evening, Sept. 29, under management of Albert Steinert. his is the 32nd consecutive season Sousa has appeared at the head



LT. COM. JOHN PHILIP SOUSA

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The band this season, as for several years past, will consist of more than 100 musicians and soloists. The soloists this year, for the most part, favorites of other seasons, will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrich, harpist; John Dolan, cornetist: George Carey, xylophonist, and John Carr, clarinetist.

# Sousa Coming Back for Two Concerts at Eastman Theater

Lieut. Com. John Philip Sousa, and his famous band is touring again this season for more than twenty weeks in a journey which began in Wilmington. Delaware, on June 21st, and which will end with two concerts in Greater New York on November 16th. This is the thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birthday. He will give afternoon and evening (concerts at the Eastman Theater on Thursday, Octo-

Sousa's band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is an instrumental musical aggregation which has been able to maintain itself without subsidy. An average of two millions of people a year for the last thirtyone years have kept Sousa's Band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has resoonac, by bringing to it the world's best

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SOUSA'S TOUR SHORT BUT BUSY

Bangor, Maine; Hibbing, Minnesota; Valley City, North Dakota, and Albany, Alabama, All on March King's 1924 calling list.

A short tour but a busy one has been arranged for Lieut. Com. John Philip Sousa, who this season makes his thirty-second annual trip around the country at the head of the famous organization which bears his name. Sousa's season this year will consist of twenty-two weeks, eleven of which will be spent on tour and eleven of which will be spent in Philadelphia, where he has played an annual engagement for the past thirty years. That Sousa will hit only the high spots this season is indicated by the

fact that the total distance which he will travel in the eleven weeks on tour is in excess of 33,000 miles, whereas he travelled only 40,000 miles last season in a coast to coast tour of about thirty-five weeks.

Sousa's tour this year begins in Wilmington, Delaware, on June 21st. He will reach his point farthest to the Sousa's Band deserves to be classe north at Hibbing, Minnesota, his fartherest as the most thoroughly American it thest west at Valley City, North Dastitution of music. The Sousa orgal kota, and his fartherest as the source of the control of the

The high lights in Sousa's engagements for the season of 1924 will be the official dedication of his new i march "Ancient and Honorable Ar- i tillery Company" before that historic i organization in Boston, on September a 21st, and the Sousa Birthday Party 1 in New York City on the evening of November 16, when the famous band master will be honored at a cele- s bration in honor of his seventieth birthday.

# PUBLIC HIS SOLE "BOSS," SAYS SOUSA, COMING SOON

The concern of the average director of a band or orchestra is two-fold. The director, when he

makes up his programs, must not only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the or-ganization under which he serves, and which guarantee his season or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters-a certain public and a single man or a small group of men, perhaps with musical tastes which are not representative.

But Lieutenant Commander John Philip Sousa, who will bring his band to the Eastman Theater on October 2 for two concerts, has but one boss, the Sousa audiences, whose members in the final reck-oning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For 31 seasons Sousa's Band has existed solely because Sousa has so reflectd public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least one hun-dred highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United

#### SOUSA'S BAND COMING.

During the many years at the head of his famous band, Sousa has brought numerous praiseworth popular ideals to accomplishment, and among them has been the de-sire to give the public a taste of everything in the musical line, something old, something new, something borrowed, and many things original. His fame of course rests upon his celebrated and world-likely known marches, but it also rests upon his versatility in all things original, as a composer and a conductor. These are the days of jazz, and therefore jazz now has a conspicuous place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orchestra consisting of a section comprising no less than twenty-two members of the band. Sousa's appearance at the Capitol theater is looked forward to by the music loving public, seats for the performance can be reserved by mail addressed to the Capitol theater box office. The engagement for Ansonia will be a matinee only on Tuesday afternoon, September 30th.

The prison band of the Eastern Pennsylvania Penitentiary gave a concert inside the prison walls yesterday under the direction of John Philip Sousa. At the end of the performance, Sousa was presented with a box of cigars by the prisoners, and a cane made in the penitentiary.

# SOUSA AND HIS BAND ON SEPT. 28

Sousa and his band,—a familiar nation wide slogan,—has started on its 32nd annual tour. Sousa is 70 years old and going strong. He conducts every concert of the tour and every number of each concert. He has a remarkable organization, a most attractive and unique program and it is a Sousa year that the march king calls the best of all. Sousa and his band are coming to Worcester Sept. 27 to give two concerts matinee and evening in Mechanics hall. These concerts are under direction of Albert Steinert, who has booked Sousa as the first of a series of concerts. Sousa has a list of artists, includ-

Sousa has a list of artists, including Marjorie Moody and Nora Faucahuld, sopranos; Winffred Bambrick, harpist; John Dolan, cornetist; George Carey and Howard Goulden, xylophonists, the former a regular Sousa artist, and the best in the world on this instrument.

The novelties of his program include two new marches, "Ancient and Honorable Artillery," and "Power and Glory"; the former dedicated to the Boston Ancient and Honorables.

Sousa's classical interpretation of Richard Strauss' tone poem, "Don Juan"; Sousa's new humoresque, "What Do You Do Sunday, Many? introducing melodies from a dozen New York musical successes; Sousa's new dance hit, "Peaches and Gream." There also is a jazz orchestra, or a half hour of jazz, which he calls "Try to Keep Your Feet Still." A feature of the program is a xylophone due by Carey and Goulden.

Seats for the concerts are on sale

at Steinert's.

SOUZA'S BAND.

It is expected that a composer-conductor as thoroughly American as Lt. Com. John Phillip Souza would select a vocalist of American birth and training for solo appearances with the great Souza organization now on its 32nd annual tour, and therefore the famous bandmaster 'points with pride' to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the souza organization. Lowell will hear her Sept. 22, when Souza's band comes here.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccioli, who has trained many singers for the operatic and concert stages, and who in her turn has been a prima conna with many opera organizations in Europe and South America. She first attracted the attention of Souza after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Souza, she attracted marked interest at every performance and finally met the biggest test of her young lifetime when she sang in the spacious auditorium in Chicago.

Since her debut with Souza, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival, at Portland, Maine. This present season may be her last with Souza, as she as entered into a contract with the hicago Civic Opera, that contract by the becoming operative, however, unafter the conclusion of Souza's rrent season.

# NEW SOUSA MARCH FOR BOSTON COMPANY

The "Ancient and Honorable Artillery," a new Sousa march, dedicated to the Ancient and Honorable Artillery Company, which will be formally presented to the famous Boston military organization at Sousa's concert at Symphony Hall Sept. 21, was written at the solicitation of Governor Channing H. Cox. Requests from the Ancient and Honorable Artillery Company that Sousa give it an official march, came to a head when the March King last visited Boston on Sept. 16, 1923. At that time Sousa promised a delegation from the company that he would write a march dedicated to the organization, and if the inspiration came, formally present it upon his next Boston visit. That delegation was headed by Governor Cox.

Sousa at that time was beginning one of the most arduous tours of his career, and he held out little hope



Lieut.-Commander John Philip Sousa

that he would for several months attempt composition. But about two months later, when touring the Middle West, he suddenly evolved a melody which utilized the old song of the Ancient and Honorables—"Auld Lang Syne." Sousa experimented with the theme and the old tune so readily yielded itself to the harmonies and contrasts necessary for a band composition, that he was able, between two concerts, to put the entire march on paper. When he returned to his home on Long Island last March it was played to him on the piano, by his daughter Miss Priscilla Sousa, who has given the first performance, either public or private, of most of his compositions. When the Sousa organization assembled in June to begin the present thirty-second annual tour, it was given its first band performance, and it will have its first public presentation in Boston by the Sousa and Ancient and Honorable Artillery Company bands com-

"Ancient and Honorable Artillery" is a distinctive Sousa march. For the first time in his career, the band master has made use in a march of an existing theme. It has been said that Sousa based his "Semper Fidelis," now the official march of the United States Marine Corps, upon an old army bugle call, but this is not correct. As arranged later for trumpets by Sousa this is now a part of the musical manuals not only of the Marine Corps, but also of the Army and Navy.

"I cannot conceive a better theme for a march dedicated to the Ancient and Honorable Artillery Company than that of the song which has been associated with through most of its history." Sousa said recently. The theme is not only familiar, but it has real musical qualities. I found that it yielded itself readily to a considerable range of musical ideas, and not only for the organization to which it is dedicated, but for American people generally, it embodies a world of beautiful sentiment. I am not sure that I will not try to adapt to the march form other themes which are widely known and which, by living through a great number of years, have been rich in inspirational values."

# SOUSA'S BAND COMING.

# Famous Musical Organization at the Empress, Sept. 17.

John Philip Sousa and his band will give a constant the Empress theatre Wednesday afternioon, September 17.

The band will consist of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchauld, sopranos: Winifred Bambrick, harpist: John Dolan, cornetist: George Carey, xylophonst, and John Carr, clarinetist.

The Strauss tone-poem 'Don Juan' will be the classical feature of the program, and Sousa who presented 'Parsifal' music to the American people before that Wagner-lap opera had been heard at the Metropolitan Opera House in New York, and who last season scored a sensational success with Schelling's 'Victory Ball' which had been performed previously by but one orchestra, is certain that his audience will welcome the high qualities of this number.

It is certain also that the audience will welcome the new Sousa suite. "Looking Upward;" the new Sousa march, "Ancient and Honorable Artillery Company;" the new Sousa humoresque, based on "What Do You Do On Sunday, Mary;"; the first Sous, foxtrot, "Peaches and Cream" and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and execopation.

Kocher Democrat

# SOUSA'S BAND TO PLAY OCTOBER 2D

In Two Eastman Concerts of Marches, Novelties.



#### JOHN PHILIP SOUSA.

Novelty and variety are the two outstanding characteristics of the programs which Lieut, Com. John Philip Sousa will offer the American music-loving public during the twenty-odd weks of his thinty-second annual tour, which begins in Wilmington, Delaware, on June 21st, and which will end in New York city on November 16th. Sousa and his band will play concerts at the Eastman on Thursday, October 2d.

This announcement does not mean that Sousa, after thirty years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opear House, and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by only one orchestra, is certaain that the vast public which he claims will wel come a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Honorable Artillery Company;" the new Sousa huroresque, based on "What Do You Do on Sunday Mary?" the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa Interpretation of modern jazz and syncopa-

Sousa's Band this season is comprised of one hundred musicians and soloists, as it has been in the past. The soloists include Marjorie Moody and Nora Fauchauld, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

# SOUSA INTRODUCING JAZZ IN CONCERT PROGRAMS FOR FIRST TIME THIS SEASON

Modern music, otherwise syncopation, will take its place in the Sousa programs for the first time this season when the "March King" goes on his 32d annual tour at the head of the famous band which bears his name. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current, will be used by Sousa for presenting the new 'music form. Sousa and his band will give two concerts at the Eastman Theater on Thursday, October 2.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people." Sousa said recently, "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan Opera House in New York, and now I am glad to present an essentially American music form in my programs.

"I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

The Sousa syncopation will be awaited with interest, because the Sousa organization will be the largest which ever has interpreted syncopated music. Most jazz bands or orchestras consist of ten or twelve pieces. Sousa has about one hundred musicians.

In addition to his syncopation, Sousa this season for the first time will present a fox trot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two-steps.

#### SOUSA'S BAND

Sousa believes in giving his public the modern things that are to its liking, and this season he will make a specialty of jazz. His fame of course rests upon his versatility as a composer of his world-famous marches, and as the leader of his famous band, but it also rests upon his skill and diversity as a musician and conductor. This season he has with him a special jazz orchestra, consisting of a section comprising no less than 22 members of his band. They are under the leadership of Howard Goulden, and they appear as one of the extra numbers on his program. This will be one of the many features of the afternoon and evening concerts that Sousa and his band will give for their annual visit to Boston at Symphony hall on Sunday afternoon and evening, Sept. 21.

# SOUSA DIRECTS CONCERT BY PENITENTIARY BAND

Composer Wields Baton for Blue-Robed Musicians at Cherry Hill

Led by John Philip Sousa, the convict band of the Eastern Penitentiary yesterday played as it has never played before. For Sousa not only directed a programme which included many numbers of his own composition, but halted the blue-garbed musicians at frequent intervals to instruct them in some of the fine points of orchestration.

The convicts gave him a box of cigars and a cane, made of discs of paper pressed together and bound with silver bands.

He recognized and shook hands warmly with two of the "boys" in the prison band. They had played with him in the Great Lakes Band, when

he was its director during the World War.

Convicts crowded the windows and corridors radiating from prison centre, where the band assembled. Prison restraint precluded applause, and the concert in the penitentiary yesterday probably was the first Sousa has ever

directed without receiving ovations at the close of renditions of his own compositions.

# SOUSA LEADS CONVICT BAND IN FULL REGALIA

PHILADELPHIA, Sept. 3.— Keyed up to its finest pitch, the band of the Eastern Penitentiary gave a concert this morning in the center of the institution, led by the icol of all band musicians, John Philip Sousa.

Long before Mr. Sousa arrived the musicians were gathered in the little octagonal building in the center of the corridors, wherein are the blocks of cells. All the musical entertainments are given here.

Quietly Mr. Sousa entered, dressed in his plain blue naval uniform. Before taking the stand he changed to his gold-embroidered blouse, symbolical of his rank. His baton and white gloves were immaculate, for this was just as important as any concert of his.

The windows and corridors were crowded by the inmates. But it was a silent audience. There was freedom of action, but applause was missing, and it must have been a new experience for the leader to lead in the playing of his own numbers and hear no deafening response from his auditors.

# Sousa and His Band Appear Here Nov. 15

Lieut. Com. John Philip Sousa and his band, now on their thirty-second annual tour, will play an afternoon and evening engagement in public hall November 15.

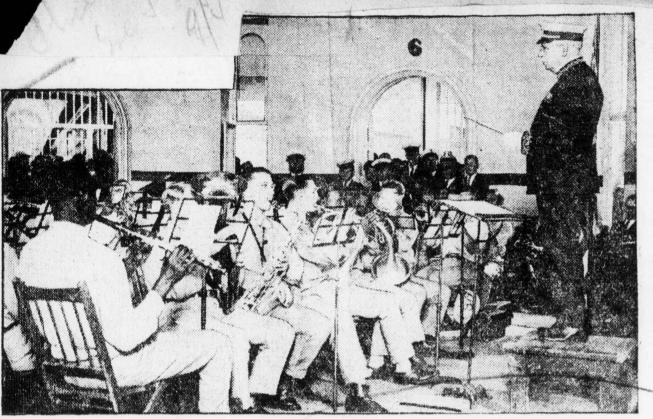
Listed in his repertoire of numbers is the "Melody in A Major," written by General Charles G. Dawes, Republican vice presidential nominee.



SOUSA'S BAND IS COMING

John Philip Sousa and his band will give afternoon and evening concerts Nov. 15 at Public hall, Donald C. Dougherty, under wrose management they are appearing, said yesterday.

Included in the repertoire is "Melody in A Major," composed by Brig. Gen. Charles G. Dawes, Republican vice presidential candidate.



THE MARCH KING LEADS THE BAND AT EASTERN PENITENTIARY. Photo shows John Philip Sousa directing an unusual concert, in which all the musicians except himself are inmates of the "Pen"

#### Sousa's Band To Give Two Concerts On Oct. 2 At Eastman Theater

The fact that he never has preached to his audience is regarded by Lieutenant-Commander John Philip Sousa as one of the chief reasons for the great success of his famous band for the past 31 sea-

my program unless I felt that it would be enjoyed by my audiences, said the March King. "This past season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a performance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they appreciated an opportunity to hear a much discussed number of the modernistic school. This season I am going to include the 'Don Juan' tone-poem by Strauss, because I think it will be a thoroughly enjoyed piece of classical music. Then I have taken a dozen or more modern popular tunes, of the so-called jazz variety, and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Min-

Sousa and his Band will give concerts at the Eastman Theater. Thursday afternoon and evening, October 2. Box office sale of seats will begin September 29.

#### SOUSA'S BAND TO PLAY IN LOWELL

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieutenant Commander John Philip Sousa and his estimable 100 bandsmen Up.wards of 50 millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately 30 minutes in each program, the audience will be introduced to the

Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sou-sa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established it self permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms.

Sousa comes to Lowell on Monday evening, September 22, as an extra attraction in the Steinert Concert series. Lawrence, Nashua and other surrounding cities and towns are showing a great deal of interest in this announcement, as Lowell is the nearest Sousa will come to these cities, and some reservations from those cities have already been made.

# SOUSA'S TOUR SHORT BUT BUSY

Bangor, Maine: Hibbing, Minnesota; Valley City, North Dakota, and Albany, Alabama, All on March King's 1924 Calling List.

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Sousa's tour this year begins in Wilmington, Delaware, on June 21st. He will reach his point farthest to the east at Bangor, his farthest north at Hibbing, Minnesota, his farthest west at Valley City, North Dakota, and his

farthest south at Albany, Alabama. The high lights in Sousa's engage ments for the season of 1924 will be the official dedication of his new march, Ancient and Honorable Artil- tion in honor of his seventieth birthlery Company, before that historic day. organization in Boston, on September, 21, and the Sousa Birthday Party master will be honored at a celebra- Central street.



SOUSA'S LATEST PORTRAIT (From Painting by Paul Stahr.)

The Bangor concert will be given in New York city on the eyening of on the night of Wednesday, Sept. 24. November 16, when the famous band- The seat sale is at Steinert's, 87

# Smallest of One Hundred Musicians And Soloists With Sousa's Band



MISS WINIFRED BAMBRICK Harp Soloist With Sousa's Band, Who Will Appear at the Concert Here Sept. 23.

It is doubtful if more than a few ally seen only in connection with an hundred people ever heard the famed orchestra, is but one of the many harp "that once thru Tara's halls," novelties which Sousa has welded al interest when she Sousa ensemble.

but upwards of two millions of Ameri- into his programs. Her appearance cans each season for the past several with the Sousa organization, of years have heard its twentieth cen-course, is due to the fact that she is ury equivalent, played by Miss Wini- one of the best harpists in America fred Bambrick, who is the harp solo-lst for Lieut. Com. John Philip Sousa, and will appear here with Sousa's band September 23. Because of her small size and the great size of the instrument which she plays, the pres-than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the three of Miss Bambrick with the Sousa Sousa organization who maintains organization is interesting, and she is her place on the platform throughout program, and during appears in a bright frock against the numbers she performs an important background of the one hundred somservice which Sousa describes as bre-clad musicians who make up the maintaining liason between the reed sections and the brass. For some Miss Bambrick is probably the only reason, not well understood either by woman who has been a harp soloist Sousa or by sound experts, who are with a band, and her instrument, usunot musicians, the presence of the

the band

# PRISON MUSICIANS COACHED BY SOUSA

Band at Eastern Penitentiary Gets a Lesson in Playing His Compositions.

Special to The New York Times. PHILADELPHIA, Sept. 3. - Prisoner musicians of the Eastern Penitentiary gave a concert this morning in the centre of the institution, led by John Philip

Long before Mr. Sousa arrived the musicians were gathered in the little octagonal building in the centre of the corridors wherein are the blocks of cells.

The band played four numbers, two

The band played four numbers, two of them compositions by Mr. Sousa. He led them and aided them, for when they did not give just the expression he though best he stopped and had them do it over.

At the end of the third number Alfred Fleisher, on behalf of the band, gave him a box of cigars and a cane made in the institution. The cane was made of discs of paper tightly pressed together and bound with silver bands. The windows and corridors were crowded by the inmates. But it was a silent audience. There was freedom of action, but no applause.

# GREAT BAND COMING.

Sousa to Be Heard at the Em- and the Sousa suites. press Theatre Sept. 17.

Sousa's band will give a concert in the Empress theatre on the af-ternoon of Wednesday, September 17 and there is little doubt that a full house will meet the great bandmasfer and his organization of one hundred musicians.

"Try to Keep Your Feet Still!" has been adopted by Sousa and his musicians and soloists as the slogan or the present tour and the slogan featured in all the advertising and billing of this most famous musical rganization the world has known.

Audiences have been experiencing difficulty in making their fect behave t the Sousa concerts ever since Soua first organized his band, for the tirring Sousa marches, which have et the time for the fighting men of practically every nation in the world, had in them a swing and a hrill which have set audiences in very part of America and even beend the seas to tapping the floors of the concert halls in time to the music.

This season it will be increasingly difficult for Sousa audiences to make heir feet behave, because to his program Sousa has added "Peaches and Cream," a foxtrot of his own composition, and the Sousa fantasy of syncopation, entitled "Music of the Minute," in which he will give

Sousa interpretation dance music which will be as Sousaesque in its arrangement as the Soumarches, the Sousa humoresques,

# SOUSA AND PYRAMID TEMPLE BANDS WILL PLAY JOINTLY HERE

Announcement has been made by officers of Pyramid Temple, Nobles of Mystic Shrine, of this city, that the band of Pyramid Temple will play in concert here on September 18 jointly with the band

or John Phillip Sousa.
The joint engagement will be for the purpose of rendering Scusa's composition "Novles of the Mystic Shrine March." The Pyramid band of sixty pieces plays at Hartford Sanitarium next Sunday with the band of Sphinx Temple, of Hartford During Sentember the local band will During September the local band will give a concert to the inmates of Hill-

side Home. The Pyramid musicians will re-ceive no pay for playing with Sousa.

harp makes a difference in the "fin-ished product" of the Sousa presenta-tion which is readily noticable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

Sousa Leads Prisoners.

PHILADELPHIA, Sept. 4. - Prison musicians of the Eastern Penitentiary gave a concert yesterday in the centre of the institution, led by John Philip Sousa. The band played four numbers, two of them compositions by Mr. Sousa. He led them and aided them. When the did not give just the expression he thought best, he stopped and had them do it over.

At the end of the third number Alfred Fleisher, on behalf of the band, gave him a box of cigars and a cane made in the institution.

# lery Published for the First Tim Ancient and Honorable Ar ousa's Brand reg

1 Sousa's Band will play it for the first time in Boston at his Sousa has written a brand new march. It is in honor of the famous old Boston Ancient and Honor-Artillery Company.

coming concert here.

The Boston Post

Post reproduces its striking new theme for the

Audi Lang Syne, a melody that is played and sung at all the events of the Ancient and Honorables, and which the company itself therefore asked Mr. Sousa to weave into his march. The great American composer, however, treats the old theme in a novel and inspiring way and, as the extract given below will show, produces a wonderful effect by the bass horns. The music is copyrighted by the Sam Fox Publishing Company of Cleveland, and the selections are reproduced here by special permission of that music house.

GOV. COX REQUESTED IT

meeting took place

at the

This photograph shows John Philip Sousa, the famous band-master and composer as he was at the age of 21. (Photo by White)

But about two months later, when he was touring in the Middle West, he suddenly evolved a melody which add not utilize a new theme, but the he old song of the Ancient and Honorables—"Auld Lang Syne." Sousa da experimented with the theme for present two or three days, and the old tune costs so readily yielded itself to the necesbeginning and the meeting tool Hotel Somerset. Sousa at that time

TICKETS FOR SOUSA **CONCERT ON SALE** WEDNESDAY, SEPT. 10

Major," which was Kreisler, and his the composition in

v. Mr. Sousa declares the sis a splendid musician a o one could have written the ular melody except o ar with the violin.

Sousa as he is today. He

Honorable Artillery Company." On the left is the theme of the march, and on the right is the famous composer's treatment of the "Auld Lang Syne" theme. Until the March King supplied the company with its own march, "Auld Lang Syne" was the official song of the organization.

Here are morable Artillery Compand on the right is the fa

"Ancient and Honorable

initial public performance of lead his own band for

Company March,"

Artillery

Boston. (C) Underwood and Underwood.

Gen. Dawes and Sousa

Audid Lang

which are widely known and which, by he march form other existing themes was later arranged for trumpets by living through a great number of years.

Sousa and it is in this form that it is converged for trumpets by living through a great number of years.

Sousa and it is in this form that it is converged for trumpets by living through a great number of years.

The Ancient and Honorable Artillery Company of Massachusetts was chartor of the Marine Corpe, but also of ing, in the main, colonists who had be ling, in the main, colonists who had be longed to the Ancient and which had been chartered by King Honorable Artillery Company than that which had been chartered by King Honorable Artillery Company than that which had been chartered by King Honorable Artillery Company than that which had been chartered by King only familiar, but it has real musical land and America and 286 years in Engaged and it is unnecessary for me in American history readly to a considerable range of musical lon to which it is dedicated, but for able Arm.

World of beautiful senting and the more of the green world of beautiful senting and the march forms and the man in American people generally it embodis.

sembled in June to begin the present 33d on annual tour, it was given its first band the rendition, and then was put away to await the Boston visit, when it will a have its first public rendition, in the H presence of the Ancient and Honorable Artillery. Company, and its own brass whand. The march will be played jointly 5c by the two bands.

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Boston Hears It First

"Ancient and Honorable Artillery" is distinctive Sousa march, if for no ther reason than for the first time in is career Sousa has made use in a arch of an existing theme.

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ren the first rendition, either public or
lyate, of a great majority of all of his

Tickets for the Sousa Band concert to be given Monday afternoon and evening in the Flainfield High Schol, will go on sale Wednesday morning next, September 10, at the Ideal Music Store, 227 West Front street.



SOUSA

John Philip Sousa will present his world-famous band in Plainfield, in observance of the thirtieth anniversary of his first appearance here, as director of his own band.

Mr. Sousa always had a warm spot in his heart for Plainfield, because it was here, in Stillman Music Hall, that he made his initial how to the world as a band director. director, after playing with the noted Patrick Sarsfield Gilmore, a world celebrity of forty years ago. Since then he has been over the world in the great musical centres, and his own compositions have become as familiar in Egypt as in New York.

A feature of his program will be the harp soloist. Winifred Bambrick, the smallest of the one hundred musicians in the band, appearing like a midget beside the big harp, and probably the only woman harp soloist with a band, and one of the best harpists of either sex in the

SOUSA ADDS JAZZ TO HIS PROGRAM

March King and His Band Will Appear at Mechanics Hall in Two Concerts

Sousa and his band are coming to Worcester, Saturday, Sept. 27, for and evening concerts Mechanics hall, under the direction of Albert Steinert. Mr. Steinert's policy is to give Worcester the best he can buy, and he gives his season's list of concerts a wonderful start by bringing the march king and his

With the addition of 30 minutes of jazz to his program, the slogan for the annual tour of Lieutenant Commander John Philip Sousa has officially been made: "Try to keep your feet still," but the unofficial slogan for this particular tour—his 32d, by the way-or for any other, is "Sousa, himself in person."

A lot of new ideas are included in the Sousa programs this season and he has a splendid list of soloists, in-cluding Marjorie Moody, soprano, Miss Winifred Bambrick, harpist; Nora, Fauchauld, soprano; John Dolan, cornetist and others.

cornetist and others.

In addition, Sousa has a jazz orchestra as a novelty. The new marches are "Ancient and Honorable Artillery" dedicated to the Boston Ancients and "Power and Glory." He also has a new humoresque, "What Do You Do On Sunday, Mary?" His new dance hit is "Peaches and Cream." Seats are now on sale at Steinert's.

John Philip Sousa Leads

John Philip Sousa, noted bandmaster, appeared in a new role at Philadelphia during the week. Mu-sicians at the Eastern Penitentiary gave a concert at the institution and Sousa led the band. Four numbers were played, two of them compositions by Mr. Sousa. The compositions by Mr. Sousa. The latter aided as well as conducted the men. When they failed to give the necessary expression to the compositions he stopped and had them do it over again. The windows and corridors were crowded with inmates. But it was a silent audience. There was freedom of action but no applause.



That the new Sousa march was hally written at the solicitation of sovernor Channing H. Cox was resealed in a letter received in Boston esterday from Lieutenant-Com-

wander John Philip Sousa.

Various requests from the Ancient and Honorable Artillery Company that Sousa give it an official march came to a head upon the occasion of the March King's last visit to Boston, on Sept. 16, 1923. Upon that occasion Sousa promised a delegation from the Ancient and Honorable Artillery Company that he would write an official march, dedicate it to the organization, and if the inspiration came, formally present it upon a his next Boston visit. That delegation was headed by Governor Cox

Prison Musicians

# When Sousa Organized His Band, 32 Years Ago



JOHN PHILIP SOUSA AT 35, WHEN CONDUCTOR OF UNITED STATES MARINE BAND.

To the older concert-goers of Lew- | in the nineties (some of them were iston and Auburn, and the carry admere girls and boys then) this phomirers of John Phi back tograph will have a familiar look.

And it will, probably, move them to reminiscences of the days when the coming of Sousa and his band was the big musical event of the year and Sousa two-steps are the novelty of the musical world. Everybody was stling them and every local band ed them on all occasions.

Sousa's manager, Harry Atkin, was in reminiscent mood on his flying visit to Lewiston the other day. Said he: "This is Lieut. Sousa's 32nd season with his band. Did you know that no musician has ever controlled his own organization so many years as he. I remember that when his band was newly organized and I was then just startin in business as manager of amusement organizations, he asked me to take his band on tour of the West. I was young and had no capital and I did not dare take the financial responsibility of a new musical organization, so I passed it up. Seems odd that a quarter of a century later should see me manager of this same organization, doesn't it?" Askin has been with Sousa as manager since 1915.

The accompanying portrait was taken in 1889, when Mr. Sousa was thirty-five years old and the leader of the United States Marine Band. It looks precisely as he did when he organized his own band three years later and made his first visits to Lewiston in the early nineties.

"On Nov. 6." continued Mr. Askin, "Mr. Sousa will be seventy years old. On that week the band has engagements in Chicago, Detroit and St. Louis and they are planning to make it a gala week, with dinners, receptions to the veteran bandmaster, etc. The first concert Sousa ever gave was in Plainfield, N. J., Sept. 25, 1892. Our engagement in that city will amost be an anniversary per-

'There are still many music-lovers in that place who will recall vividly that piace who will recall vividly that first performance, which opened with a sacred composition by Gilmore. It was a strange coincidence that the great bandman, whose place Mr. Sousa was destined to fill, beauty has a strange coincidence with the great bandman, whose place Mr. Sousa was destined to fill, should have died Sept. 23, the Sat-urday before Mr. Sousa's opening concert, Monday, I have heard Mr. Sousa tell many times of how deeply the audience was affected by the playing of the Gilmore composition with the band standing at attention. Sousa had the deepest regard for Gilmore.

This season with Sousa's Band which brings him to Lewiston and other Maine towns, will be a sort of jubilee tour. "I have been informed, said Mr. Askin, "that the Ancient and Honorable Artillery will send a guard of honor to accompany Mr. Sousa thru Massachusetts on that part of his itinerary. The overseers are opening the Harvard season with Sousa's Band at Sanders Theatre. Sousa's Band at Sanders Theatre, Sept. 22. The Maine towns to be vis-ited are Lewiston, Portland. Ban-gor, Rumford and Rockland. The Band plays for the Shriners in Rockland, in the new Shrine Hall.

"Mr. Sousa has been filling the longest history engagement in the history of the Band at Willow Grove Park, ,where they play every summer. Mr. Sousa spends much of his

leisure time at the Huntington Valley Hunting Club, Abington, Pa. It is about four miles from Willow Grove Park and the surrounding scenery reminds me of the Maine hills. Since his injury by falling from his horse three years ago Sousa does little riding but he makes up by walking. I should say he walks about ten miles a day.

"The Sousa concert tour this year is exceptionally short but Mr. Sousa has under consideration three invitations to go to England as guest conductor for three different military bands. Cannot tell yet whether he will accept but he sure enjoys

conducting in foreign countries.

"I don't wonder Sousa likes to come to Maine," remarked Mr. Askin. "I seldom see anything more beautiful than the ride over the Interurban from Portland to Lewiston. Say, do you know what I mean to do when I retire? I mean to buy one of those farms between Portland and Lewiston—one of those with big barns—and spend my summers there."

Sousa's band includes jazz fox-trot music in its concerts at Pub-lic Auditorium, starting Nov. 15. The old waltz and two-step music

were not more American than European. But the Sousa marches of the same period were distinctively American. Sousa recognizes that the new jazz music, which is syncopated melody set against a fox trot rhythm, is as distinctively American as were

his marches. The High School Cadets" and "Stars and Stripes." The excellence of the best modern dance bands depends on the expertness of individual musicians. It will be interesting to hear the effect of volume when similar arrangements are played by a large band directed by Sousa.

His programs there will include an arrangement of current fox-trots called "Music of the Minute," and a fox-trot of his own composition called "Peaches and Cream."

# SOUSA STARTS NEW CYCLE OF MARCHES

For First Time in Career Turns to Old Tunes for Inspiration of Annual Marches.

Lieutenant Commander John Philip and in a few minutes he had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then while the principal strain. new cycle of march music, and dur- mood was upon him, he similarly ing his thirty-second annual tour he made a series of notes in musical will present for the first time Sousa shorthand which were his idea of a marches which are not based upon Sousa marching arrangement of "Onoriginal themes, but which have their ward, Christian Soldiers. origin in other and older march "I-always have found a great insongs. "Ancient and Honorable Ar-spiration in these old songs which tillery," dedicated to the Ancient and have lived and which have been sung Honorable Artillery company, of Bos-ton, the oldest military organization Sousa. "Always I have felt that they in the United States, and based upon would be supremely beautiful in set-"Auld Lang Syne,' its marching song, tings which were suitable for the and "Power and Glory," inspired by modern band or orchestra. I have "Onward, Christian Soldiers," are the not tried to improve upon them. two new Sousa marches.

aside from his practice of providing which have been developed since they original themes for his marches came were new. For instance, the saxawhen Governor Channing H. Cox, of phone, with its beautiful tones, was Massachusetts, asked him to write a unknown when 'Auld Lang Syne' first march for the famous artillery com- was sung, and the marvellous brass pany, of which President Calvin Cool-instruments, such as the tuba, the idge was recently an honorary mem- modern French horn and the modern ber. Governor Cox casually told trombone all have developed since Sousa that the marching song of the 'Onward, Christian Soldiers' was Ancient and Honorables was "Auld written. We cannot improve the sim-Lang Syne," and a few days later in ple straight-forward melodies, but we a letter he again mentioned it. Sousa can give them a more adequate fullturned over the letter from Governor throated expression, and this is what Cox, took a pencil from his pocket, I have tried to do.

merely have tried to give them the The suggestion that Sousa turn melodic benefits of the instruments

Bandmaster Sousa and His Medals



Six medals, conferred by four governments, may be worn by Lieut. John Phillip Sousa, the famous bandmaster, who is now on his thirty-second annual tour with his band, visiting Lewiston and Rumford Sept. 25. The medals of which Sousa is most proud of course are his military medals, three in number. They ers of the World War Medal received during the World War, and the Spanish War Medal, of the Sixth

Upon the occasion of his world tour several years ago, Sousa was of course decorated by three foreign countries. in a vault.

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 Acad-

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 invaluable, are kept

# NOTED MARCH KING

Hartford to Hear Sousa and His Famous Band September 19.

FOOT GUARD HALL CONCERT SCENE

May Be the Last Opportunity to Hear Celebrated Musician.

Lieutenant Commander John Philip Sousa and his famous band will appear in Hartford at Foot Guard Hall on Friday evening, September 19. Tais may be the last opportunity for Hartford people to hear the famous march king as he is planning to retire after this tour.

The tour this year is for twenty weeks starting in Wilmington, Del. and ending with two concerts in Greater New York. This is the thirty-second consecutive season that Sousa has appeared at the head of his

Sousa's Band deserves to be classed as the most thoroughly American institution of music. ganization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's Band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he had responded by bringing to it the world's best music.

The Sousa programs this season

will be more varied than ever before. The soloists this year, for the most Always they have contained the two part, favorites of other seasons, will elements of substance and novelty, include Marjorie Moody and Nora TO PLAY HERE SOON from the Strauss tone-poem "Don Juan" to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes There will range brick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. Sousa foxtrot (the first foxtrot he has written) and the annual Sousa ber 19th. Tickets will go on sale at

> Sousa's Band this season, as for several years past, will consist of ter. Mail orders may be sent there more than 100 musicians and soloists. now. The prices are \$1 and \$1.50.

re a Sousa suite, a new Sousa marca. Hartford, an afternoon concert being scheduled for New Britain on Septem-Alfred & Gallup's, No. 201 Asylum street at a date to be announced la-

## PRISON MUS JANS COACHED BY SOUSA

PHILADELPHIA, Sept. 4.—Prisoner musicians of the Eastern penitentiary gave a concert yesterday in the insti- made of discs of paper tightly pressed tution, led by John Philip Sousa.

The band played four numbers, two of them compositions by Mr. Sousa. give just the expression he thought action, but no applause.

best he stopped and had them do it over.

At the end of the third number Alfred Fleisher, on behalf of the band, gave him a box of cigars and a cane made in the institution. The cane was together and bound with silver bands.

The windows and corridors were crowded by the inmates. But it was a He aided them, for when they did not silent audience. There was freedom of

#### Sousa Will Play Dawes' Melody

GEN. CHARLES G. DAWES' abilities as composer of music can be judged by Clevelanders on Nov. 15, when Sousa and his band play two con-

certs in the Public auditorium. "Melody in A Major," the recent contribution to music of the Republican vice presidential candidate, has been added to the Sousa repertoire "not only because its composer is in the public eye, but because of the composition's true musical worth," Sousa has advised Donald C. Dougherty, manager of the concerts here. Two years ago, when Sousa appeared at the Public auditorium, the receipts for the day were \$18,-Q00-the best record the march-king ever made in one day anywhere during the 32 years his band has been touring. An effort will be made to better this record on Nov. 15.

#### SOUSA PROGRAMS VARIED

Sousa has ever been an advocate of melody. Without it music has little or no appeal and so melody dominates in his programs. But a Sousa concert is never a cut and dried event. It sparkles, it entrances, it is filled with surprises. This season at Willow Grove Park one of the greatest surprises. prises is in the jazz band of twenty men who come forward to entertain and who set audiences in a whirl of excitement. These men are under the excitement. These men are under the immediate direction of Howard Goulden, of the band and he has been given a free hand to supply a novelty as an extra piece on the program of the afternoon concert. Weird effects are in the jazz offering "The Chinese Wedding Procession," of Hosmer, given syncopation and of such variety that it is certain that it will rival in popularity "The March of the Wooden Soldiers."

#### **Anniversary Concerts** Will Be Given Here By John Philip Sousa

Lieutenant Commander John Philip Sousa's tour this fall will be a series of anniversary concerts, for the celebrated march king is soon to celebrate his seventieth birthday. Sousa's band deserves to be classed as the most thoroughly American institution of music, and no American citizen can afford to miss the opportunity of hearing this organization, which is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 persons a year for the past 31 years have kept Sousa's band before the public, because Sousa has created programs which have interested and entertained the public. The Sousa programs this season will be more varied



John Philip Sousa.

than ever before, ranging from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa fox trot and the annual Sousa humoresque.

Sousa's band will open the Pittsburgh musical season on Saturday, October 4, when a matinee and night concert will be given at Syria Mosque. The soloists will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harplst; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Maine Composer on Sonsa Program "Haunting Rolfe's new concert waltz, is the composition chosen from the work of this young Rumford composer. for Sousa's Maine programs, An excellent band arrangement, suited to the instrumentation of this mam-moth band, has been made by E. B. Hildreth of Boston. Arthur Pettingill, who plays the waltz, says it is a truly beautiful melody and the Rumford and Lewiston audiences will be interested to hear it played ed by the famous band. Mr. Rolfe will be a guest at the Lewiston concert when his waltz is played.

Sousa is a friend of young and aspiring musicians and is glad to give their work a place on his programs when the quality of the composition justifies it. During the many years at the head of his famous band, he has brought numerous praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed and

many things original.

His fame of course rests upon his celebrated and world-widely known marches, but it also rests upon his versatility in all things original, as a composer and a conductor. These are the days of jazz, and therefore jazz now has a conspicuous place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orchestra consisting of a section comprising no less than twenty two members of his band. They are under the leader-ship of Mr. Howard Goulden, and they appear as one of the extra numbers on his programs, their opening number being the new and ultra sensational "Chinese Wedding Procession." This will be only one of the many features of the Sousa

#### Sousa's Music Must Thrill

Famous Bandmaster Carries Out Fritz Kreisler's Dictum. Here Sept. 24.

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music Bambrick, who is the harp soloist for with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both players and listeners, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-second tour, and perhaps one Sousa organization is interesting and of the great reasons for his success she is a figure of unusual interest has been that the Sousa music, both when she appears in a bright frock his own compositions and his rendi- against the background of the 100 tions of the works of others has been somber-clad musicians who make up music of thrills.

"I know a great deal about art, the technical side of it, as well as the interpretive, the mechanics, and the artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill an orchestra, is but one of the many down the length of the spinal column," Kreisler said. "It is the pri-mitive registering of impressions, due to the fact that she is one of the umn," Kreisler said. "It is the priand when I get such a thrill, I know best harpists in America of either sex, what I am listening to or playing is and Miss Bambrick's solos are one of there is something wrong."

For a third of a century, Sousa has asked himself the question, "Will Miss this selection thrill an audience?" soloist with the Sousa organization and unless he was satisfied that the who maintains her place on the platselection contained thrill, it has been exclusive from his programs. Perhaps one of the reasons for the Sousa describes as maintaining liaison great popularity of the Sousa march- between the reed sections and the es has been that the march form brass. of which Sousa is the world's great-derstood either by Sousa or by sound of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the principle of the sousa presentation which is readily noticeable if Miss Bambrick finds mitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa and like all of the Sousa solviers reprogram comes when the band plays and, like all of the Sousa soloists, re-

programs, for the March King has gagement abroad. added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men-the largest organization which ever played jazz music in America-will be a feature of his concerts.

Sousa and his band will furnish musical thrills to Bangor people in a grand concert in The Auditorium on Wednesday night, Sept. 24.

SOUSA'S BAND NOW ON

ITS 32D ANNUAL TOUR

Lieut. Com. John Philip Sousa and

his famous band will tour again this

season for more than 20 weeks in a

journey which began in Wilmington,

Delaware, on June 21, and which

ends with two concerts in Greater

New York on Nov. 16. This is the

32nd consecutive season that Sousa

has appeared at the head of his band,

and during this tour he will cele-

brate his 70th birthday. The Ban-

Sousa's band deserves to be classed

as the most thoroughly American in-

stitution of music. The Sousa or-

ganization is the only instrumental

musical aggregation, either band or

orchestra, which has been able to

maintain itself without subsidy. An

average of two millions of people a

year for the past 31 years have kept

Sousa's band before the public be-

cause Sousa has created programs

which have interested and enter-

tained the public. The public has

been generous to Sousa and he has

responded by bringing to it the

will be more varied than ever before.

Always they have contained the two

elements of substance and novelty.

This year the musical fare will range

from the Strauss tone-poem, Don

Juan, to a characteristic Sousa inter-

pretation of the latest syncopation.

In between the two extremes are a

Sousa suite, a new Sousa march, a

Sousa foxtrot (the first foxtrot he

has written), and the annual Sousa

several years past, will consist of

more than 100 musicians and solo-

ists. The soloists this year, for the

most part, favorites of other seasons,

will include Marjorie Moody and

Nora Fauchauld, sopranos; Winifred

Bambrick, harpist; John Dolan, cor-

netist; George Carey, xylophonist,

and John Carr, clarinetist.

Sousa's band this season, as for

The Sousa programs this season

gor date is Sept. 24.

world's best music.

humoresque.

#### TALENTED HARPIST WITH SOUSA'S BAND

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upward of two millions of Ameri-

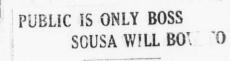
cans each season for the past several years have heard its 20th century equivalent, played by Miss Winifred Lieut-Comdr John Philip Sousa, who is now on his 32d annual tour at the head of the great band which bears his name and who comes to fringfield Saturday, September 20. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with novelties which Sousa has welded into his programs. Her appearance with all right. If I don't get it, I know the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere

Miss Bambrick is the only woman For some reason not well un-

his glorious 'Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa chival and the trianing entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an en-



Famous Conductor Will Include Syncopation in Program Here.

The concern of the average director of a band or orchestra is two-fold. The director, when he makes up his programs, must not only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters—a certain public and a single man ex a small group of men, perhaps with musical tastes which are not repre-

sentative. But Lieut. Com. John Fhilit Sousa has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not under written or guaranteed against loss. For thirty-one seasons Sousa's Band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay nominal admission fees which have made it possible for an organization of at highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States.

This season, Sousa will defer to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa has decided to introduce syncopation with a Sousa arrangement entitled 'Music of the Minute' which will present a dozen or more popular dance selections combined into one number, played by the largest ensemble which ever has interpreted the new musical form. Sousa and his band of nearly 100 players will give two concerts at the Ryman Auditorium on October 18, ushering in the musical season.



LIEUT.-COM. JOHN PHILIP SOUSA. His Latest Portrait Painted by Paul Stahr for Presentation to the U. S. Navy Department.

# SOUSA'S FAMOUS BAND COMING TO THE ALBEE THEATRE

The first big event in the coming musical season will be the concert Lieutenant-Commander John Philip Sousa and his great band at the Albee Theatre Sunday evening, Sept. 28, under the management of Albert Steinert. The band will also give a concert at the Strand Theatre, Pawtucket, Sunday afternoon, Sept. 28th, and will be heard in Woonsocket and Fall River Monday, Sept. 29th.

This is the 32nd consecutive season that Sousa has appeared at the head of his band and during this coming tour he will celebrate his 70th birthday.

Sousa's band deserves to be classed as the most thoroughly. American institution of music. The Sousa organization is the only instrumental institution, either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 people a year, for the past 31 years, have kept Sousa's band before the public. Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

The Sousa program this season will be more varied than ever be-Always they have contained fore. the two elements of substance and novelty. This year the musical fare will range from the Strauss tone-poem "Don Juan" to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa foxtrot (the first foxtrot he has ever written), and the annual Sousa Humoresque. ul h

# Musical Score By "Hell, Maria" Dawes On Sousa Program

Knoxvillians will have a chance to hear a musical composition by "Hell and Maria" Charles G. Dawes, republican vice-presidential candidate, when Lieut, Com. John Philip Sousa brings his world-famous band to Knoxville for matinee and night performances on October 14.

The composition is the "Melody in

A Major" recently written by Gen. Dawes and will be presented as al-band arrangement. The work of preparing the composition for the big band of more than 100 pieces

was done 'y Sousa himself.
Sousa has decided to add the
Dawes composition to his repertoire
for this sousan not only become for this season not only because of its musical worth but as a sly way impressing upon the American people that a man whose chief fame has been as a financier and business man also may have real musical ability. As for as Sousa has been able to ascertain, General Dawes is the first presidential or vice-presidential candidate who has achieved any recognition as a composer, or for that matter as more than an

amateur musician.
"I think one of the finest ways to adanve music in this country is to impress upon the people generally that music should not belong only to the class whom we commonly call musicians, but to all the people," Sousa says. "If the Dawes com-Sousa says. "If the Dawes composition had been much less worthy than it actually is. I believe I would have added it to my programs for this reason alone.'

# **SOUSA AT SEVENTY** STILL COMPOSING **MUSCAL HITS**

new Hirland (registery 3)31

Does anybody ever think of John Philip Sousa who comes to Woolsey hall Sept. 18, as being so many years old? The rhetorical question is in-spired by the fact that his manager, Harry Askin, reports that the March-King will be 70 in November, and that he is undertaking his 32nd tour with his band as if he were 30 or

It seems that there has never been

a time when there wasn't a Sousathis special Sousa-and it is not easy to believe that there ever will come a time when there will not be a Sousa. Certainly, the beloved composer does his part to keep the world from such contemplation, for here he is with a bunch of new hings from his own pen for the programmes of the tour, although this season that tour will be only 11 weeks long.

And there he was, a few weeks ago, leading his fellow composers on to Washington to take up again the eternal fight for the preservation of musical and literary copyright, and fighting as if a long future of happiness depended on his having his own way with the law

makers. And certainly it isn't easy to believe that the man to whose "Washington Post" we have been marching since the mid- '80s can age into 70 or anything like it! Certainly his music doesn't age!

## Utican to Play Here With Sousa's Band

Souse's Band comes to the Colonial Theater October 1, and with it comes the Schueler brothers. John and William, Uticans. John Schueler will appear as a trombone soloist upon the occasion of this concert. Announcement of the coming of Sousa and his hand with coming of Sousa and his hand with the Utican as a soloist, has been made by Manager Barney Lumberg

of the Colonial Theater.
The band is on its 32nd tour. It has never failed to receive a cor-dial reception here. Mr. Schueler has been a member of the organization for sveral years and his younger brother has been a Sousa clarinetist for the past few years.

# JOHN PHILLIP SOUSA AND HIS BAND TO GIVE MUSIC LOVERS TREAT HERE

new of star perallips



JOHN PHILIP SOUSA.

Presenting a program ranging composer does his part to keep the from the band classics to popular world from such contemplation, for jazz, John Philip Sousa and his here he is with a bunch of new world famous band of 100 musicians things from his own pen for the will give a matinee concert at the program of the tour, although this Lyceum here on September 19.

Does anybody ever think of John weeks long. Philip Sousa as being so many years And there he was, a few weeks if he were 30 or under.

It seems that there has never been a time when there wasn't a Sousa—lieve that the man to whose "Washthis especial Sousa-and it is not ington Post" we have been marcheasy to believe that there ever will ing since the mid-'80's can age into come a time when there will not be seventy or anything like it! Certain-Sousa. Certainly, the beloved by his music doesn't age!

season that tour will be only eleven

old? The rhetorical question is in- ago, leading his fellow-composers spired by the fact that his manager, on to Washington to take up again Harry Askin, reports that the the eternal fight for the preservation March King will be 70 in Novem- of musical and literary copyright, ber, and that he is undertaking his and fighting as if a long, long future thirty-second tour with his band as of happiness depended on his having his own way with the law makers.

# **Special Thrill** in Test of Music

Before he sailed on a recent trip to Europe, Eritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut, Comdr. John Philip Sousa, the famous bandmaster, who is now on his 32d annual tour which brings him to Springfield, Sept. 20, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal cloumn," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it. I know there is something wrong.'

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. / The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes For-

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jezz to his presentations for the first time, and "Music of the Minute," a fantasy of jazz tunes played by 100 men-the largest organization which ever played jazz music in Americawill be a feature of his concerts.

# Fought in Foreign Wars and Now Is in Sousa's Band

Robert Gooding Has Led a Dramatic Life, But That Didn't Interfere With His Eminence as a Player of the Saxaphone.

HEY were sorry down at Richmond, Va., when Robert Gooding decided that he would relinquish Punjab Infantry. his position as leader of the orchestra at the Bijou Theatre, for that meant service, Robert began looking about a that the Newsboys' Band he had organized would likely disintegrate. But Gooding felt that he had to go, and so the fear that was aroused proved to be well founded. The boys—there were 40 of them—without Gooding to take an interest in them, drifted away and that meant he would go further. Honolulu attracted him, and there he an interest in them, drifted away and the band was no more.

Gooding is the solo saxophonist in John Philip Sousa's Band, and it is said that there is no better saxophonist any-A natural aptitude for music, first of all, is responsible, but more than that there is behind all Gooding's achievements a varied career that is most romantic. For Gooding has been playing or conducting since he was 12 years of age, and when he wasn't playing he was fighting in wars and was

getting wounded every now and then.

It was way back in 1896 that Robert,
as a boy of 12, was sent out to India from a public institution in England at Surrey to be taken into a regiment. Four years of service are required from all such 'prentice lads, and each company has two boys attached. Robert, having a good voice, was quickly taken up and given thorough musical instruc-tion, and he was provided with a clarinet which he soon learned to play. Along in 1897-98 there was trouble on the Indian frontier, and away he was sent to be with his regiment as bugle boy. Then came the Boer war. At first he was not concerned, but in 1900 experiences, and, moreover, his thorough he was transferred to South Africa, and his instrument was taken from him. He has ability as a comedian, and in when a gun was placed in his hands. Twice during the war he was wounded, but he didn't seem to mind a great deal. He "carried on," and when the army

Honolulu attracted him, and there he became principal musician of the Fifth United States Cavalry. He was de-lighted with his experience, determining to become an American citizen as soon as possible. Then he was out on the Mexican border during the unpleasantnesses there, and later at San Rosa, Calif., he became bandmaster of the Municipal Band. The Portland Symphony Orchestra gave him a good post. and following that he took up the oboe as instrument and was with the orches-

tra of the Sheehan Opera Company.

The world war saw him again in service. He joined the 21st Princess Pat Regiment, and soon he was so badly wounded that he was sent to Cliveden, the home of Lady Astor, to recuperate. That estate was used as a hospital for invalided soldiers, and in 1917 he was made bandmaster there of the Canadian Forestry Corps. Lady Astor took much interest in him, and he frequently played by Royal command

for the English nobility. Gooding is one of the most popular members of the Sousa organization. He has a fund of reminiscences of his war musicianship makes him invaluable. He has ability as a comedian, and in pantomime when he is playing the saxophone he makes a great hit. He is a handsome man, but he can make He "carried on," and when the army of occupation went into Egypt Robert was among those present. There he had opportunity again to take up his music, and during five years at Cairo and at Alexandria he was in the reginary of the can make is a mansome man, but he can make is a mansome man, but he is a mansome man,

# SOUSA'S BAND HERE SEPT. 19

#### Annual Visit of Nted Organization to Foot Guard.

Hartford music lovers will welcome the announcement that Lieutenant-Commander John Philip Sousa and his noted band are to make their annual visit to this city. The Sousa Band will be here Friday evening, September 19, at Foot Guard hall. In the afternoon there will be a matinee concert in New

The Sousa Band last season enjoyed its greatest pear and the indication this season is that the success of 1923-1924 will be eclipsed. Playing at famous shore resorts this summer the Sousa organization has drawn out ca-pacity flouses.

A novelty this year is a jazz band, which Mr. Sousa has added in deference to the great popularity jazz is now enjoying. There is a strong probability that

this may be the last time Hartford will bear Sousa and his band. The noted composer-conductor has just rounded out the three score and ten allotted to man-having celebrated his birthday only last week-and though his health is excellent, thanks to a life lived in the open, he feels the strain of touring more than he did a few years back and may decide at the close of the current tour to retire to a life of less strenuous measure. He is an ardent horseman and is very fond shooting and fishing; also he is a voluminous reader and a student of nature, so that with this diversity of interests he would not find it difficult to pass, in keen enjoyment, a period of life removed from the demands of a public career.

Shriners in many of the cities where Mr. Sousa is to appear this season are making plans to do him honor. He is a Shriner and one of his best known selections is known as "Nobles of the Mystic Shrine."

The Sousa Band is one of the music offerings to which Hartford annually looks forward and it is expected that this season a capacity audience will Lieutenant-Commander Sousa and his noted organization.

Tickets will go on sale at a date

to be announced later, at Gallup & Alfred's, No. 201 Asylum street, and The prices are \$1 and \$1.50.

# Sousa's Band

The big event in the coming musica eason will be the concert given by Lieut. Com. John Phillip Sousa and his great band at the Strand Theatre. Pawtucket Sunday afternoon. September 28, under the management of Albert Steinert. The band will also give a concert at the Albee Theatre, Providence, that evening. This is the 32d consecutive season that Sousa has appeared at the head of his band and during this tour he will celebrate his during this tour he will celebrate his seventieth birthday.

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 people a year for the past 31 years has kept Sousa's Band before the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

The Sousa programme this season will be more varied than ever before. Always it had contained the two elements of substance and novelty. This year the musical fare will range from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In be-opera was Sousa, with his work tween the two extremes are a Sousa called "Desiree," staged in Philadeltween the two extremes are a Sousa phia in 1884. DeKoven came along suite, a new Sousa march, a Sousa phia in 1884. DeKoven came along suite, the first fox-trot he three years later with "The Begum," the first

The band this season, as more than none of them is remembered for his years past, will consist of more than none of them is remembered for his 100 musicians and soloists. The solo- first operetta. DeKoven made his 100 musicians and soloists. The solo- first operetta. DeKoven made his ists this year, for the most part fa- big success with "Robin Hood," vorites of other seasons, will include Sousa with "El Capitan," Herbert Marjorie Moody and Nora Fauchauid with "The Serenade." All three sopranos; Winifred Bambrich, harp-ist; John Dolan, cornetist: George Carey, xylophonist, and John Carr, clar-

SAW A PICTURE of John Phili Sousa in the Eastern Penitentiary a Funadelphia the other day, but the will in no way interfere with he coming to Portland. The Marc King was shown leading a band prisoners in an impromptu concer He seemed to enjoy the music a much as the men under his bato He was in uniform, and so were th convict musicians. The bandmaste was not a prisoner. He had not eve stolen a march. He was an invite

#### SOUSA AND LIGHT OPERA

Herbert's Death Last May Leaves 

who first gave to the United States a native schol of operetta, John Philip Sousa alone survives. The fact suggests itself for mention in view of Sousa's approaching seventieth birthday, in November, and his going on his thirty-second tour of the country at the head of what ong been the most famous band in the world. He will be seen at Woolsey Hall, September 18. The "Big Three" of comic opera in this country in the productive decade from 1890 to 1900 were Sousa, Victor Herbert, and Reginald De Koven. Koven died suddenly in Chicago early in 1919, between the first and second performances of his opera called "Rip Van Winkle." Herbert, too, died suddenly-last Mayter having spent the preceding night at a rehearsal of the Ziegfeld Follies, for which he composed some ballet music.

The first of the big three to win recognition as composer of light was Sousa, with his work fox-trot, the first fox-trot he three years act of Philadelphia. Her-has ever written, and the annual Sousa also staged in Philadelphia. Her-bert's first offering was "Prince The band this season, as for several Annanias," staged in 1894.

# Demporer news All SOUSA NEXT WEDNESDAY.

# Famous Band Gives Afternoon Concert in This City.

John Philip Sousa and his world-famous band of 100 pieces will give a concert in the Empress theatre next Wednesday afternoon and are expected to draw a large audience of music lovers of this city and the

neighboring towns. Sousa's own contributions to his program this season will include, in addition to his new march, his new foxtrot and his arrangement of syncopated music, a new Sousa suite, band will doubtless boast for many day that they once played under Sousa's direction.

Looking Opward, and his annual humoresque, this time based upon "What Do You Do On Sunday, Mary?" from the New York musical success, "Poppy." "Looking Upward,"

#### SOUSA TO APPEAR HERE SOON.

During the many years at the head of his famous Band, Sousa has brought numerous praiseworthy and popular ideals and among them has been the desire to give the pubic a taste of everything in the musi-cal line, something old, something new, something borrowed and many things original. His fame rests opon his celebrated and world-widely known marches, but it last rests upon his versality in all things original, as a composer and a conductor. These are the days of jazz, and therefore jazz now has a conspicu-ous place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orches-tra consisting of a section comprising no less than twenty-two members of his band. They are under the leadership of Mr. Howard the leadership of Mr. Howard Goulden, and they appear as one of the extra numbers on his programs, their opening number being the new and extra sensational "Chinese Wed-ding Procession." This will be only one of the many features of the Sousa Tour.

SOUSA TO APPEAR HERE SOON. During the many years at the head of his famous Band, Sousa has brought numerous praiseworthy and popular ideals and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed and many things original. His fame rests opon his celebrated and world-widely known marches, but it alsi rests upon his versality in all things original, as a composer and a conductor. These are the days of jazz, and therefore jazz now has a conspicu-ous place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orchestra consisting of a section comprising no less than twenty-two members of his bers of his band. They are under leadership of Mr. Howard Goulden, and they appear as one of the extra numbers on his programs, their opening number being the new and extra sensational "Chinese Wedding Procession." This will be only one of the many features of the Sousa Tour.

THE PROPERTY OF ACTE

Sousa's Gift Proposal.

The announcement that Lieutenant Commander John Philip Sousa intends to leave his collection of music, autographs, and manuscript scores to libraries, and that the Library of Congress, at Washington, will be chief beneficiary, is of interest in music circles. If general interest is lacking, it its probably because contemporaries, in music, literature or art, invariably ignore true values in appraising their fellows. When the time comes to assign a place to the creator of marches which seem entitled to a permanent position in music, another generation will be grateful that Sousa dedicated his treasures to the public, instead of permitting them to be scattered among a large group of owners through auction, as was the case with the Victor Herbert collection.



JOHN PHILIP SOUSA Noted Bandmaster, Who Will Appear Here With His Famous Organization, September 19.

# CUSA ADDS JAZZ TO BAND PROGRAM

#### FAMOUS ORGANIZATION HERE IN SEPTEMBER ON 32D ANNUAL TOUR

Harry Askin, manager for Sousa and his band, was in Bangor over the week-end and while here made arrangements for the annual appearance of this unrivalled aggregation of bandsmen at the Auditorium, Wednesday evening, Sept. 24. As in the past few years the New England tour will be under the auspices of M. Steinert & Sons Co., whose local branch is managed by Samuel A. Hill, with whom Mr. Askin was in conference Saturday and Sunday.

Mr. Askin states that Sousa's program is radically different this year from any previous one, and that the music loving people of this section are to be given a wonderful concert, better, he believes, than any the great band master has ever given



Mr. Sousa and his band are now playing at Willow Grove park, Philadelphia, where they have been since June 28, filling an 11 weeks' engagement. This is Sousa's 28th year at this famous park.

Sousa is making this year his 32nd annual tour, during the progress of which he will celebrate his 70th birthday. His record is without parallel in the United States. Never has a musical organization continued under a single director for that period of time.

Sousa will come here with all the popular features that have served to make Sousa concerts the outstanding events of their type in the musical history of this country, but he has likewise promised a number o. novelties this year.

These include a jazz band, a double quartet of saxophones, xylophone duet, hitherto unheard of in the history of band music in this country, and other similarly unusual numbers.

No Sousa tour would be complete without a new Sousa march, and fo his 32nd annual season at the head of his own band Sousa has written the Ancient and Honorable Artillery Company March, dedicated to that most famous of Massachusetts military organizations.

He will also offer a new suite entitled Looking Upward, a new Soushumoresque based on the popular novelty, What Do You Do On Sunday, Mary, the first fox trot to which the composer has ever turned his magic pen, and last, but by no means least, his distinctive Sousa interpretation of jazz and syncopa-

The band will consist of 100 musicians and soloists, as in the past the soloists including Marhoric Moody, soprano, who has appeared with Sousa here in previous years and is a distinct favorite; Nora ,soprano; Winifred Fauchauld Bambrick, harpist; John Doian, cornetist; George Carey, xylophonist; and John Carr, clarinetist.

The program will be brimful of novelties and of the inspiring music which is identified in the mind of every lover of band music with Sousa concert, and City Hall should

# SOUSA AND HIS BAND **COMING NEXT MONTH**

Lieutenant-Commander John Philip Sousa, greatest bandmaster of all time and one of America's two leading composers, will open the music season in New Haven on Friday, September 19, with two concerts at Woolsey Hall, according to an anannouncement made yesterday by Rudolph Steinert, under whose local direction he will appear. His great band of 100 pieces, whose concerts have become a regular feature with local music lovers, will be present again this year and several new number are promised, as well as the old favorites, which are always demanded.

Sousa's career is both unique and inspiring. Born in Washington 70 years ago next November, Sousa showed marked musical ability in earliest youth and by the time he was 15 had already established a reputation as a teacher, most of his pupils being older than himself. At

17 he began conducting an orchestra most primeval thrill, the thrill down of his own and left it only to take a the length of the spinal column, first violin chair with Jasques Offenbach's orchestra when the latter registering of impressions and when the latter registering of the spinal column, when the latter registering of impressions and when the latter registering of the spinal column, when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column, which is the primitive registering of impressions and when the length of the spinal column is the spinal column.

first violin chair with Jasques Offenbach's orchestra when the latter toured the United States.

In 1882 he entered the United States Marine Corps as bandmaster, remaining there for 12 years. Since that time he has conducted Suso's band, which is known wherever music is appreciated. During the war he was appointed lieutenant-commander of the naval reserve forces and served as musical director at the Great Lakes training station.

During the recent Music Week in Philadelphia one day was designat-

Philadelphia one day was designated as Sousa Day, and was the occa-sion for one of the greatest ova-tions ever tendered a musician in America.

The ovation that was given Sousa at the concert had an introductory at a dinner in his honor, held in the tea-room preceding the concert. Rod-man Wanamaker was the host, but he was unavoidably absent and to Mary Vogt was delegated the duty of presiding. She was an able toast-mistress and as principal speaker she presented Leopold Sto-kowski, conductor of the Pheladelphia Orchestre phia Orchestra.

Stokowski devottd himself to sin-cere praise of Sousa. When Stokowski came to this country for the first time he wandered about the streets of New York, glorying in the mag-nificent sunshine of hot summer

#### Kreisler's Test of Music-Spinal Thrill

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Aus-trian violinist, in a newspaper interview struck the keynote of all music with the declaration that the test for all music is in the spine and unless a tune causes the thrills to run up and down the spine of both player and listener something is

wrong with the tune.

That has been the lifetime test of music with Lieutenant Commander John Philip Sova, the famous band-master, who is now at Willow Grove Park, and who comes to Lewiston and other Maine towns in Sentember; and perhaps one of the September; and perhaps one of the greatest reasons for his success has been that the Sousa mustc, both his own compositions and his renditions of the works of others, has been music of thrills.

"I know a great deal about art, the technical side of it as well as the interpretative, the mechanics and the artifices, but in the last analysis we must all fall back on the

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asked himself the question. "Will this selection thrill an audience," and unless he was satisfied that the selection contained thrills, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations and with a liber-al number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever.'

This year there are different thrills and new thrills in the Sousa programs, for the march king has added jazz to his presentations for the first time and "Music of the Minute", a fantasy of jazz tunes, is a feature

of his concerts.

#### **SOUSA**

Famous Conductor to Bring Band to Hartford September 19.

Lieutenant-Commander John Philip Sousa, who comes to Foot Guard hall Friday evening, September 19, with his noted band, last week had the novel experience of conducting the prisoners' band in the Eastern Penitentiary, Pennsylvania. Mr. Sousa not only conducted the band, but after the playing of two selections, went among the men and gave some of them suggestions for improving their playing. The prisoner-musicians were delighted at the interest the famous musician took in their work and before he left presented him a cane made of paper.

Thought 70 years old now, Mr. Sousa is showing all his old-time fire and vigor in this season's concerts. He has welded together the largest and best band of his long career and his conerts this year have been great personal There will be but one contriumphs. cert here this year—Friday evening, September 19—and it may be Hart-ford's last chance to hear the Sousa band, the eminent conductor-composer contemplating retirement at the close of this tour. Tickets will go on sale Monday, September 15, at Gallup & Alfred's, Inc., No. 201 Asylum street. Mail orders are now being received there. The prices are \$1 and \$1.50.

# Music of the Minute New Sousa Feature

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Philip Sousa during his 32d annual tour at the head of his great band of 100 musicians and soloists, who will be seen at the Shubert next week Thursday afternoon and evening.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute" in which the strains of about a dozen widely known syncopated composi-tions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa, observations—in terms of music of course—upon jazz music and the world in general. With 100 musicians, instead of the usual 10 or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its de luxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies," and the previous season in "Look For the Silver Lining," from "Sally,"

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the the song hits of the past New York

have stepped to the strains of the

1. 99 .. L Alumnia

#### John Philip Sousa Here Next Wee Sousa marches.

The concern of the average direc-1 tor of a band or orchestra is two-The director, when he makes up his programs, must not only attempt to provide music which will attract and please a large and cos-

mopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters—a certain public and a single man or a small group of men perhaps with musical tastes which are not representative.

But Lieut, Com. John Philip Sousa who comes to Woolsey Hall next Thursday matinee and night has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For thirty-one seasons Sousa's Band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least one hundred highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United

# SOUSA SOLE SURVIVOR Herbert's Death Last May Leaves March-King Last of the "Big Three" of the Melodic Nineties

Has it occurred to his many local admirers that there cannot be so very many more Sousa concerts in Lewiston. The "last Sousa concert" must come and the time of Sousa's retirement inevitably draws

Of the three American composers who first gave to the United States a native school of operetta, John Philip Sousa alone survives. The fact suggests itself for mention in view of Sousa's approaching seven-tieth birthday, in November, and his going on his thirty-second tour of the country at the head of what has long been the most famous band in

the world.

The "Big Three" of comic opera
In this country in the productive
decade from 1890 to 1900 were Sousa, Victor Herbert, and Reginald De Koven. De Koven died suddenly in Chicago early in 1919, between the first and second performance of his opera called "Rip Van Winkle." Herbert, too, died süddenly—last May—after having spent the pre-ceding night at a rehearsal of the Ziegfeld Follies, for which he composed some ballet-music.

The first of the big three to win recognition as a composer of light opera was Sousa, with his work called "Desiree," staged in Philadelphia in 1884. De Koven came along three years later with "The Begum," also staged in Philadelphia. Herbert's first offering was "Prince Annaias," staged in 1894. But none of the later the semembered for his first of them is remembered for his first operetta. De Koven made his big success with "Robin Hood;" Sousa with "El Capitan;" Herbert with All three works "The Serenade." are still "alive."

# JOHN PHILIP SOUSA AT WOOLSEY HALL NEXT WEEK

The concern of the average director of a band or orchestra is two-fold. The director, when he makes up his programs, must not

only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters-a certain public and a single man or a small group of men, perhaps with musical tastes which are not representative.

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## **NOVELTY AND VARIETY** FEATURE PROGRAM OF PRESENT SOUSA'S BAND

Novelty and variety are the two outstanding characteristics of the programs which Lieut. Com. John Philip Sousa offers the American music-lovpublic during the twenty-odd weeks of his thirty-second annual tour, which began in Wilmington, Del., June 21 and which ends in New York City on November 16. This announcement does not mean that Sousa, after thirty years during which he has presented only the best of music, will in any way

let down the bars-musical or otherwise. It merely means that Sousa will pack into his programs a greater range

of musical fare.
Sousa's band this season will consist of 100 musicians and soloists as it has in the past. The soloists will inhas in the past. The soloists will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist and John Carr.

# SOUSA'S BAND TO BE HERE OCT. 14

#### Celebrated Bandmaster Will Direct Two Performances In City.

Lieut.-Com. John Phillip (Sousa and his famous band of 100 musi cians and soloists will appear in Knoxville, matinee and night, Oc tober 14 on his 32nd annual tour

of the United States. Offering a variety of musics never before given in any of his programs, ranging from a tone poem to jazz, Commander Sousa is certain the vast public he serves will welcome the high qualities of the program he is offering. One of the special features this year will be a Sousa arrangement of modern jazz tunes. A Strauss selection, "Don Juan," A Strauss selection, "Don Juan." is another offering which will be appreciated by the music-loving

Included in the famous soloists who will entertain this year are Marjorle Moody and Nora Fauch auld, sopranoes; Winfired Bambrick harpist; John Dolan, cornetist; George Carey, xylophonist and John Carr, clarinetist.

The Sousa tour will begin in Wil mington, Delaware, on June 21, and will continue for more than 20 weeks, coming to an end in New York City on November 16.

John Philip Sousa, whose thirtysecond tour will begin September 15th, will be seventy years old in November; and his birthday will find him near the end of his thirtysecond tour—a record without par-allel in the musical history of the United States for the continuous-ness of one organization under a single director. This 1914-25 tour will be what Sousa calls the "short alternate:" the preceding tour was transcontinental in scope, and one of the longest he has ever made. He will put in but eleven weeks in travel this season. Despite the brevity of the tour, Sousa's creative urge will have its usual full and free expression in the programmes to be played by his band under his magic baton; and his manager, Harry Askin, says that each pro-gramme of the tour will include not fewer than five new works of Sousa's own. Sousa and his band will appear at the Stamford Theatre Tuesday evening.

# DAWES LOVER OF MUSIC AS WELL AS OF BUSINESS

#### Sousa to Feature One of Candidate's Pieces

Most people who are newspaper readers nowadays realize the range of achievements in the world of business and finance of General Charles G. Dawes, vice presidential candidate on the Republican ticket. Probably comparatively few, however, realize that he combined with business shrewdness a decided strain of artistic talent, and that he is a composer of by no means inferior ability

In fact one of the featured numbers on the program which Lieut. Comon the program which Elect. Com-mander John Philip Sousa and his band will give on their concert ap-pearance at the City Hall in this City Sept. 23 will be Melody in A composition of General Dawes, which was featured as a violin solo by Fritz Kreisler, world famous violinist, in his recital programs of last Winter.

It has been arranged for the band Commander Sousa, and Lieut. makes a delightful number. General Dawes wrote not only the melody, but also the lyric which will be sung by Miss Marjorie Moody, soloist with the band, who has made herself a conspicuous favorite during previ-ous appearance in Portland with Sousa.

General Dawes' Melody in A Major is only one of many attractive and inspiring numbers which Sousa has to offer in a program that promises to supercede in interest any he has ever presented in Portland. The charm of the Sousa program this year will be its variety. It touches the realm of fine classical music with the real than the Strawer to be strawer to be strawer. its rendition of the Strauss tone poem, Don Juan, familiar to Portland through its rendition here by the Boston Spmphony Orchestra. It will include the latest and most up-to-date jazz music. It will feature the first fox trot Sousa ever wrote—a fox trot that proves he is as much the maser of syncopated melody as of the famous martial march strains which spell Sousa to lovers of band music the world over.

Sousa has registered the intention of making this, his 32d annual tour, the most brilliant in all his long and distinguished history as a band leader, and neither money nor expense have been spared in the arrangement of his programs.

# SOUSA IS LAST OF THREE KINGS OF MELODY OF NINETIES

Of the three American composers who first gave to the United States a native school of operetta, John Phil ip Sousa alone survives. The fact suggests itself for mention in view of Sousa's approaching seventieth birthday, in November and his going on his thirty second tour of the country at the head of what has long been the most famus band in the

The "Big Three' 'of comic opera in this country in the productive decade from 1890 and 1900 were Sousa, Victor Herbert, and Reginald De Koven died suddenly in Chicago early in 1919, between the first and second performance of his opera call ed "Rip Van Winkle." Herbert, too, died suddenly-last May-after having spent the preceding night at a rehearsal of the Ziegfeld Follies. for which he composed some ballet-

The first of the big three to win recognition as a composer of light opera was Sousa, with his work called "Desiree," staged in Philadelphia in 1884. De Koven came along three years later with "The Begum," also staged in Philadelphia. Herbert's first offering was "Prince Annanias," staged in 1894. But none of them is remembered for his first operetta. De Koven made his big success with "Robin Hood;" Sousa with "El Capitan;" Herbert with "The Serenade." | ning.



John Phillip Sousa.

All three works are still "alive." Sousa and his band will appear at the Stamford Theatre, Tuesday eve-

# Flashlights of Famous People

Face to Face John Philip Sousa

America's Famous Band Leader and Composer

Few people who revel in moderu dancing known that the two-step evolved from John Philip Sousa's "Washington Post March," When the veteran conductor and musician led the band at the national convention in Cleveland in 1924 he was given an evation. Whenever the erashing trempones thunder and the yncopated drums rat-a-tap-tap and the tuba tolls deep bass, Sousa's music lives and tingles the toes.

John Philip Sousa was born in Washington, D. C., in 1851, and is proud that his first famous march bears the same name as his birthplace. He was the son of Antonio Sousa, who was attached Spanish Legation in Washington. After the grand review, when the Union Army passed down Pennsylvenue, young Sousa, at an early age, was leading a band up Capitol Hill. True, there was a col-lection of dented horns and abandoned bugles that had been discarded at the War Department as junk. but the boys in Sousa's first band were proud of their instruments. He was teaching music at the age of 16 and was a conductor at 17. As the leader of the famous scarlet-coated Marine Band for twelve eventful years he achieved an international reputation. Sousa's Band since 1892 has toured in Europe and all parts of the world and has become an institution, for Sousa's music is recognized the world over as distinctly American music.

Sousa the band leader is a very methodical, dignfied personage, with mannerisms in directing that have been imitated by boys all over the country who aspire to be band leaders. In the old days he wore a full black beard and glasses. His face was then like a mask, but since removing the beard the musical temperament is revealed.

There is something individualistic and American in every refrain of a

Sousa march. "Yes, I do like to hear my own music now and then from a dishe said, with his usual modesty, "but I cannot tell you how the marches are written. They seem to write themselves. If a certain movement comes to my mind, a little girl dancing around the room or en the sidewalk jumping rope, it may give me the suggestion of accenting. Out of the syncopation in the 'Washington Post March' came the demand for jazz music in dancing, but I have always felt that first of all musie must have rhythm."

Sousa writes music as he would

indite a letter. "Every note in that band-from piping piecole to the bleating tuba and the rattling oymbals and drums -are to me as if they were keys on a plane,"

The slightest discord, even of onetheusandth of a tone even out of the chromatic scale brings the look of the leader in that direction.

Think of what it would mean if all the parties, processions and gala days were without band music. Foreigners call Americans the "brass band country," but despite the sneer, when Sousa was playing, even in their ewn countries where



JOHN PHILIP SOUSA SAYS!

"My thought has been that every TICKETS ON SALE American community should have a brass band. I believe in amateur organizations.

music is part of the daily life of the people the shappy and stirring in or Sousa's marches seemed be another kind of music-American to the core.
"My thought has been that ever

American community should have a brass band. Where is there a boy who in his early days has not had a fling in a brass band? I believe in amateur organizations. From them have been recruited some of the best professional players. The story of an American boy of the generation is not without reference to the time when der the auspices of the lousal without reference to the band. It is Rotary Club. Colonel Sousal than the longer to the band. they 'belonged to the band.' looked back upon as one of the special privileges of American youth." Copyright, 1924, by Joe Mitchell Chapple.

#### BRILLIANT SEASON

en interest, wherever a Rotary Announced for Steinert Concert Series ib is located. The school children's matinee in Boston

The Steinert concert series, which for so gins at three o'clock. This promany years has been an important factor in m is entirely different from the music appears of leaves and the concert series. the music annals of Boston, will this year again one in the evening. Pupils bring to that city the world's most noted ar- m the high school, the gramtists and a brilliant season is assured. As r schools, all the public usual, the programs will all be given on Sun-ools, St. Mary's School, and day afternoons in Symphony Hall, and the initial program is listed for October 26, when an orchestral concert will be presented by the New York Philharmonic Orchestra, with Willem attend. Grammar school tick-Van Hoogstraten as director, and Yolando 25 cents; high school tickets Mero, pianist, as soloist. The second concert 7 cents. These tickets must does not take place until January 25, when purchased in advance, at the Rosa Ponsella, noted American soprano of the il Music Store. Metropolitan Opera Company, will be the solo- f parents or others desire to the concert stage today, will be heard in a concert the afternoon of March 22, and the fourth program will serve to bring to Boston the evening price of admissions. ist. Mme. Schumann-Heink, veteran artist of mpany the pupils and sit Alma Gluck, soprano, and her concert company, also Efrem Zimbalist, distinguished Russian m the Plainfield High School The series will be brought to a hestra will play a selection close the afternoon of April 26 with a sont by Mr. Sousa himself, as direcrecital by Feodor Chaliapin, conceded by many One of the members of

In addition to the series there will be two extra concerts, as Sousa and his celebrated band are to present a program on the afternoon and various instruments, and how evening of Sunday, September 21.

# UP AND DOWN MONTGOMERY

Sousa, Keeping Young Himself, Helps Humanity to Stay Young

Montgomery county.

gomery county country clubs—the swifter. Whitemarsh Valley and the Huntingdon Valley. The present sum-Valley Club, on York road, north sprightly. of Jenkintown.

Horseback riding and trap shoothe has given up riding. He now does much walking. Notwith-standing he is in his 70th yearhe will be 70 years old on Nov-name, John Phillips, U. S. A. So ember 6, next—his stride is quick when he became famous he put in and his physique splendid.

shooting of late. Some years ago, while at the Whitemarsh Valley Club, he carried off most of the have written "U. S. A." after his tests held there.

But, of course, it is as a musiaudiences of his career are those Lutheran pastor in Washington that assemble to hear his band John Philip Sousa. and to see him conduct it at Willow Grove Park. These Sousa Montgomery county history. For a skilled bandmaster—he is a

passing all too rapidly to see and are arranged, two concerts being Sousa" that he was, oh, so many receipts range from \$2500 to \$20,years go. It was back in 1880 000 a concert. that he became leader of the

FOR SOUSA CONCERT

The sale of tickets for the concert in the Plainfield High School,

next Monday, September 15, at-

ternoon and evening, by John

Philip Sousa's famous band began

today at the Ideal Music Store,

227 West Front street, opposite

the old Proctor Theatre. All the

house is reserved, and it is neces-

sary to apply for a selection of

seats. The band comes here un-

der the auspices of the Plainfield

being a Rotarian, but no favor-

itism in choice of seats is shown

the local Rotary members, for

they have to take their turn buy-

ing seats at the Ideal Music Store

the same as anyone else. The pur-

pose of inviting the band here is

to provide a musical entertain-

ment, not only for the grown-up

people, but for the children, in

are played.

iose welfare Rotary takes a

United States Marine Band, in Washington, and since 1892 he has For nearly a quarter of a cen-tury John Philip Sousa has been ly tours, sometimes visiting fora resident of Montgomery county eign lands. So to see him as he part of each year. This year he gently sways his white-gloved is spending nearly three months in hands and leads his band through Montgomery county. So he has be- his stirring marches is a rejuvenacome fairly well acquainted with tion. It brings back the joy and Montgomery county institutions. brightness of an earlier day when This interest on his part has just the buoyant spirit marched along been shown in his promise to dedi- to the time of a Sousa quick-step. cate the next march that he com- Every year there are marches with poses to the volunteer firemen of new names, but they have the same Sousa is a member of two Mont- lethargy and make the blood flow

So Sousa and his band, here in Montgomery county, are helping to mer he is living at the Huntingdon keep mankind young and fresh and

With regard to Sousa probably ing used to be his favorite recre- no question comes up oftener than ations while sojourning in Mont- that involving his name-Is it gomery county. But since his fall really his name, or was it assumed from a horse, two years ago, when according to the manner of stage he was disabled for several months folk and writers? The story usually told is that he was born John Notwith- Phillips, and when he enlisted in the marines, he would write his He has not been doing much Philip Sousa. Unfortunately this honors in the trap shooting con-tests held there. name. The unadorned facts are that his father was a Portugese named Sousa who married a woman of German descent, and their cian that Montgomery county son, one of ten children born in knows Sousa best. The largest Washington, was baptized by a

music, and in the seventies he concerts are something notable in played in concert and theatre orchestras in Philadelphia. Besides this man Sousa is much more than the half-hundred marches, upon a skilled bandmaster—he is a which his fame chiefly rests, he genius. His marches constitute a has composed nine comic operas unique kind of musical composi- and also has written two novels. He and his band are the best-pay-Then, too, it is cheering to those ing amusement attraction of the over whose heads the years are times. Year after year long tours hear Sousa. He is still "the same usually given daily, and the gross

# old thrill and swing that banish

an "o" and the name became John

As a boy he developed talent in

NORRIS.

# Sousa Syncopaters Here Next Thursday

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut, Com. John Philip Sousa, and his estimable one hundred bandsmen who come to the Shubert next Thusrday. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, be-cause of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music. syncopated music, until it gradually merges itself into the general body of music, will prosper side eral body of music, will prosper side by side, and it is because of this be-ef that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying to-gether of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa pro-

Incidentally the Sousa organization will be the first musical organization of size to present syncopated Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation have its first deluxe presentation.

# SOUSA WILL PLAY JAZZ FANTASY AT CITY HALL CONCERT

A march, a suite, a humoresque, a fox trot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the programs for his 32nd annual tour at the head of the band which

tour at the nead of the band which bears his name. These will be heard when he plays at City Hall, Sept. 23.

The March King, who will celebrate his 70th birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever be-

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried over the wires by the news associations. This year the march is Ancient and Honorable Artillery Company March, and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a contury earlier.

Looking Upward is the new Sousa

suite, and its three movements are entitled By the Light of the Polar Star, Under the Southern Cross, and Mars and Venus. The inspiration Mars and Venus. The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be What Do You Do on Sunday, Mary, from the musical comedy,

Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled Peaches and Cream and was inspired and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, Music of the Min-

**SOUSA COMING** TO CITY SOON

Lieut, Com. John Philip Sousa and his famous band will tour again this season for more than twenty weeks in a journey which begins in Wilmington, Delaware, on June 21st., and which ends with two concerts in Greater New York on November 16. This is the thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birthday.

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

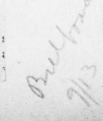
The Sousa programs this season will be more varied than ever be-

fore. Always they have contained the two elements of substance and novelty. This year the musical fare will range from the Strauss tonepoem "Don Juan" to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Squsa march, a Sousa foxtrot (the first foxtrot he has written) and the annual Sousa humoresque.

Sousa's Band this season, as for several years past, will consist of more than 100 musicians and soloists. The soloists this year, for the most part, favorites of other seasons, will include Marjorie Moody and Nora Fauchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. Sauso and his band will appear at the Satmofrd Theatre Tutsday evening.

SOUSA LEADS PRISONERS

Philadelphia, Sept. 6.-John Philip Sousa gave a concert Wednesday at the Eastern Penitentiary where he led the prison musicians. The band played four numbers, two of them being compositions by Sousa. The famous band leader was insistent upon having just the right expression at every point and on two occasions stopped the band and had them do it over. A box of cigars and a cane made by the institution were presented to the bandmaster.



A march, a suite, a humoresque, a fox trot and a jazz fantasy-perhaps day this season has a larger part the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the programs for his 32nd annual tour at the head of the band which bears his name. He comes to the New Lyric nert week. The March King, who will Wednesday afternoon. colebrate his 70th birthday during the tour, apparently becomes more versatile with each passing year, and the sic to be entitled "Music of the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march and the announcement each season of the annual march, is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March." and it is dedicated to the famous Boston military company, established in America in 1688, and active in England a century earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation, and "Auld Lang Syne," the old, old song of the Ancient and Honorsble Artillerymen will sing through the new march tune.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The Inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Daktoa prairie while on tour. For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary?" from the musical comedy "Poppy." It will be remembered that the Sousa humoresque ust season was based upon the popular song "Mr. Gallagher-Mr. Shean" and the previous season on 'Look For the Silver Lining" from "Sally."

Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspir- sic. Sousa will present his usual reed and wrtten for a dancing grand- view of the song hits of the past daughter. The other Sousa novelty New York season in his annual will be what is perhaps the first jazz humoresone. This season the humfantasy, "Music of the Minute" in oresone will find its principal theme fantasy, "Music of the Minute in "What Do You Do On Sunday, which Sousa will present his musical Mary?" from "Poppy" as it did last comment upon the modern syncopa-

in a lesser place for the classical mu-ing," from "Sally." sic which always has been a part of As an additional challenge to the his programs. The Strauss "Don pattering feet which for three de-Juan" tone-poem will be presented for cides have stepped to the strains of the first time by a band, from a special the Sousa marches, Mr. Sousa has

# "MUSIC OF THE MINUTE." In Jail

# Part on Sousa Program.

Popular music of the present han ever before in the program of Lisut, Com. John Philip Sousa during his thirty-second annual tour at the head of his great band of one hundred musicians and soloists. Sousa and his band come to the Empress theatre in this city next



John Philip Sousa, who comes to the Empress theatre, next Wednesday afternoon, at the head of his world-famous band of 100 pieces.

Minute' in which the strains of rbout a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations-in terms of music of course -upon jazz music and the world in With one hundred musiians, instead of the usual ten or a dozen of the syncopated orchestra. Sousa has felt so certain that he an give jazz its deluxe presentation that he has consented to use "Try to keep your feet still" as the slogan for the season's tour.

In addition to his syncopated mufrom the "Follies." The Sousa novelties will not result season in "Look For the Silver Lin-

the first time by a band, from a special the Sousa marches. Mr. Sousa has arrangement made in order to give the most musicianly expression to this great composition. The "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences.

The sousa marches, Mr. Sousa has a written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time. "Ancient and Honorable Artillery Company," dedicated to the oldest military comdicated to the oldest military company in America—the Ancient and Honorable Artillery company, of Boston, Mass., which has maintained a continua, existence since 1638 when it was chartered by Governor Winthrop, and which has existed in

John Philip Sousa, dean of brass Composition Or Arrangement In Popular Airs to Have Large hand leaders, lent his services as conductor to the inmate-musicians at the Eastern Penitentiary, Philadelphia. The audience also consisted almost

> exclusively of inmates. They looked at the performance through barred and crowded windows; they listened in corridors through the burly backs of uniformed guards drawn up in rigid files and phalanxes. Applause



JOHN PHILIP SOUSA Applause was prohibited

was prohibited; the close of each number was thus received in stolid

Four pieces were played; two of them composed by John Philip himself. At times, the dashing martial strains were suspended in mid-air, while the leader gave the performers the benefit of his own personal interpretation of exacting passages.

At the close of the third number, Sousa was presented with a cane, manufactured in the institution out of bits of paper tightly rolled together and held together by silver bands, the product of hours and hours of patient toil. Also a box of cigarsbut whether these were made in the came fashion was not stated.

# SOUSA'S 70TH YEAR

John hilip Sousa, Pwhose 82d tour will begin Sept. 15, will be 70 years old in November; and his birthday will find him near the end of his 32d tour a record without parallel in the musical history of the United States for the continuousness of one

organization under a single director. This 1924-25 tour will be what Sousa calls the "short alternate": the preceeding tour was transcontinental in scope, and one of the longest he has ever made. He will put in but eleven weeks in travel this sea-

son. He comes to Bangor Sept 24. Despite the brevity of the tour, Sousa's creative urge will have its usual full and free expression in the programs to be played by his band under his magic baton; and his maneger, Harry Askin, says that each programme of the tour will include not fewer than five new works of Sousa's own.

In addition to the evening concert originally planned, Sousa's band, which comes to Bangor, Sept. 21 on its annual tour, is to give a matinee performance, arrangements being completed Thursday for the after-neon appearance. The hour will be 2.30 o'clock, the place the auditorium and the prices will be the same as in the evening. Seats are now on sale t M. Steinert & Sons Co. Central street, and the demand for so early a time before the concerts indicates that the famous bandmaster will be greeted by the usual large Sousa

# SOUSA TO TOUCH **ONLY HIGH SPOTS** IN SEASON TOU

A short tour but a busy one ha been arranged for Lieutenant Com mander John Philip Sousa, wh this season will make he 52d an nual trip around the country at th head of the famous organization which bears his name.

Sousa's season this year will run for 22 weeks, 11 of which will be



JOHN PHILIP SOUSA.

spent on tour and 11 of which are being spent in Philadelphia, where he has played an annual engage-ment for the last 30 years. That Sousa will hit only the high spots this season is indicated by the fact that the total distance which he will travel in the 11 weeks on tour is in excess of 33,000 miles, wherehe traveled 40,000 miles last season in a coast-to-coast tour of about 35 weeks.

Sousa's tour this year began in Wilmington, Del. He will reach his point farthest East at Bangor, Me., his farthest North at Hibbing, Minn., his farthest West at Valley City, N. D., and his farthest South at Albany, Ala. He and his band will give two concerts in the Eastmon Theater on Thursday, Octo-

SOUSA BAND PROGRAM

CONTAINS ALL KINDS

A march, a suite, a humoresque, a fox

trot, and a jazz fantasy - perhaps the

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"Music of the Minute" in which Sousa will present his musical comment up-

The Sousa novelties will not result in a lesser place for the classical music

which always has been a part of his programs. The Strauss "Don Juan" tone-poem will be presented the first

tone-poem will be presented the first time by a band, from a special arrangement made in order to give the most musicianly expression to this composition. The "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences.

Sousa and his organization of 100

Sept. 26th, for one concert only.

on the modern syncopation.

"Looking Upward," is the new Sousa

OF OLD. NEW MUSIC

# SOUSA A VERY VERSATILE COMPOSER

A march, a suite, a humoresque, foxtrot and a jazz fantasy-perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Phillip Sousa's own contribution to the programs for for his 32nd annual tour at the head of the band which bears his name. The March King, who will cele-brate his 70th birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before. The noted leader and his band comes here next Thursday at Woolsey Hall.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news association. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the fam-



JOHN DOLAN, Cornet soloist with Sousa and his Band at Woolsey hall, Sept. 18.

ous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time Sousa will incorporate into a march a strain not of his own creation, and "Auld Lang Syne.,, the old, old song of the Ancient and Honorable Artillerymen will sing through the new march tune,

"Looking Uuward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star". 'Under the Southern Cross' and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour, For the Sousa's own contributions to the program for this 32nd annual tour at the head of the band which bears his name.

The March March 1911 Dakota prairie white on tour 1911 the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday," The March King, who will celebrate Mary," from the musical comedy its 70th birthday anniversary during "Poppy." It will be remembered that his 70th birthday anniversary during "Poppy." It will be fast season was the Sousa humoresque last season was the tour, apparently becomes more the Sousa humoresque last season was based upon the popular song "Mr. Gal-h

the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a "Sally."

Two new expressions of the Sousa.

Two new expressions of the Sousa Sousa tour without a new Sousa Two new expressions of the Sousa march, and the announcement each way this season The first is a Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company march," and it is dedand written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazzy fantasy, "Music of the Minute" in which Sousa will present his musical comment upon

the modern sycopation.

The Sousa novelties will not result in a lesser place for the classical music which always has been a part of his program. The Strauss "Don Juan" tone poem will be presented for the first time by a band, from a special arrangement made in order to give the most musicianly expression great composition. The "Tanhauser" overture will be another of the overture will be another of the "heavy" numbers offered the Sousa

"The Chantyman's March" and "Anclent and Honorable Artillery company March," composed by the great march king—John Philip Sousa, and played as only Sousa's Band can play his stiras only Sousa's Bane can play his stirring compositions are heard this week. Two additional march records, made by the Victor Band especially for promenades or "get-together" marches at community gatherings, are included in this week's list. Known as "Popular this week's list. Known as "Popularity March—Part 1" and "Part 2" they include such familiar airs as "Washington Post March," 'Up the Street March," "American Patrol," "When the Guards Go By," "The Assembly" and "Wale Bools." 'Yale Boola.'

talented musicians come to the Practi-cal Arts auditorium Friday evening, "Yale Boola,"
The Shannon Quartet will win new popularity with "I Wonder What's Become of Sally?" On the other side of this record is another, the popular Henry Burr's appealing solos, "I'd Love You All Over Again."

# SOUSA TO CONDUCT SCHOOL ORCHESTRA

#### Feature of a Special Matinee Concert to Be Given for Local Children.

John Phillip Sousa, world famous band leader, will conduct the High School orchestra as a feature of a special matinee concert which he and his band will give, next Tuesday, in the Stamford Theatre for the benefit of local school children

In addition to the special concert program which will be given at this time, C. C. Russell, librarian of the band, will talk to the students on interesting phases of band work and will describe the workings and history of some of the more unusual instruments in the band.

The famous march king is on his 32 concert tour and, although he will be 70 years old in November, is conducting his work as though he were 30, according to reports. The High School orchestra, which he will lead through one or two selections, will number about 35 pieces.

#### SOUSA

World-Famed Band to Appear Here

September 19.

The visit of John Philip Sousa and his world-famed band to Hartford has become an anual event to which local music lovers look forward. The Sousa band will be at Foot Guard hall Fri-cay evening, September 19, for a concert which may be the last Sousa concert in this city, Mr. Sousa contemplating retirement at the close of the current season and turning away from public life to the rest and retirement due a man of seventy years who has been fifty years before the public,

Mr. Sousa this season has deferred to the increasing popularity of jazz and has created a special jazz section in his band of one hundred pieces. In addition to the big band he has as-sembled, Mr. Sousa has on this current tour some soloists of great talent, amonw them Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, artists who bring rare charm to the Sousa program.

The ticket sale opens next Monday at Gallup & Alfred's, inc., No. 201 Asylum street. The prices are \$1 and \$1.50.

There will be no matinee here.

11 0

# SOUSA TO GIVE MATINEE

# SOUSA AND BAND PLAY HERE FRIDAY

Famous March King in Concert at Foot Guard Hall.

## MAY BE HIS LAST VISIT TO HARTFORD

Provides Setting for First Offering of Syncopated Music.

Hartford music lovers on Friday of

Mr. Sousa has just rounded out three score and ten and he is inclin-ed to make his farewell tour and to turn to a life of greater leisure and fewer exactions.

Popular music of the present day this season has a larger part than ever before in the Sousa program. Mr. Sousa has bowed before the onward march of jazz and there is a special jazz section in the big band which he has on tour this season.

Sousa has provided a setting for this first offering of syncopated mu-sic to be entitled "Music of the Min-ute" in which the strains of about a dozen widely known syncopated com-positions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated or-chestra, Sousa has felt so certain that he can give jazz its deluxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour,

Hartford music lovers on Friday of his week will get what may be their last chance to hear John Philip Sousa and his band when the noted conductor-composer brings his organization of picked musicians to Foot Guard Hall for an evening concert.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque will find its principal theme in "What Do You Do On Sunday, Mary?", from "Poppy" as it did last year in "Mr. In addition to his syncopated mu-

Gallager-Mr. Shean" from the "Follies", and the previous season in "Look for the Silver Lining," from

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America-the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII charter from King Henry VIII.

Sousa's decision to include syncopated music this season came as result of the many requests which he received last season for a representation in his program of the new, modern music, translated into the Sousa language.

The ticket sale for the Sousa concert will open Monday at Gallup & Alfred, Inc., 201 Asylum street. The prices are \$1 to \$1.50.

# SOUSA'S FAMOUS BAND COMING TO ALBEE THEATRE

Lieutenant Commander John Philip Sousa who is coming to the Albee Theatre with his great band, under the management of Albert Steinert, Sunday evening, September 28th, will always be remembered as the man who has written march tunes for the armed forces of virtually every nation. This year Mr. Sousa has dedicated his new march to America's oldest military organization, The Ancient and Honorable Artillery Company of Massachusetts, ompany which has maintained an uninterrupted existence almost from the first days of the colonies, has



been without an official march since its foundation and at the recent request of Governor Cox, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston, during the

can authors, and the newspapers e Wagnerian opera had ever been carry an amazing amount of American ard at the Metropolitan, and who st season scored a sensational suc-"When it comes to music, it is a case sich had been performed previously A Sousa arrangement, "Music

the Minute," which introduces pop-

ew music form. in India. One of the actors, John P. supplied with little else than Sousa and he made it a rule never to turn marches, and in Sydney the other ver his band to the direction of an-"Before we came to Australia, we night I heard a distinguished singer ther person, and while he was told were told that the sentiment was use Sousa's lovely setting of 'In Flan- y older and presumably wiser conr rkedly anti-American. We were ders Field.' Coming here, the Japan- uctors that the strain of conductprepared to find it so. But, believe ese band on shipboard played the Sou- ng constantly would wear him out in

ert now in his seventieth year as

he was at the outset of his career.

# Famous Band Leader Celebrates Birthday During Tour.

A march, a suite, a humorésque, a foxtret and a jazz fantasy-perhaps the first fantasy of syncopation ever written-are John Philip Sousa's own contributions to the programm of his thirty-second annual tour at the head of the band which bears his name. Sousa and his band come to the Empress theatre next Wednesday afternoon. The March King, who will celebrate his seventieth birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is nevel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time Sousa will incorporate into a march a strain not of his own creation, and "Aula Lang Syne," the old. old song of the Ancient and Honor able Artillerymen, will sing through

the new march tune.
"Looking Upward" is the new
Sousa suite, and its three movements are entitled "By the Light of the Po-lar Star," "Under the Southern lar Star." 'ross." and "Mars and Venus."

# **Music of Minute New Sousa Feature**

#### Famous Bandmaster Presents First Jazz Pieces in His Programs.

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Comdr. John Philip Sousa during his 32d annual tour at the head of his great band of 100 musicians and soloists, who will come to the Auditorium next Saturday afternoon and

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute" in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations-in terms of music of course-upon jazz music and the world in general. With 100 musicians, instead of the usual 10 or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its deluxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the sea-

son's tour. In addition to his syncopated music. Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humcresque will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher-Mr. Shean" from the "Follies," and the previous season in "Look for the Silver Lining," from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox-trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa March, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America-the Ancient and Honorable Artillery Company of Boston, which has maintained a continual existence since 1638 when it was chartered by Gov. Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII.

Sousa's decision to include syncopated music this season came as a result of the many requests which he received last season for a representation in his programs of the new, modern music, translated into the Sousa language.

# SOUSA IS SEVENTY.

# John Philip Sousa and Celebrated Organization to Give Concert.

WORLD-FAMED BAND

TO APPEAR HERE

Lieutenant-Commander John Philip Sousa and his world-famed band come to Foot Guard hall Friday evening of next week in what may be the farewell Sousa concert in Hartford. Mr. Sousa has just turned the three score and ten and, after some fifty years be-

and ten and, after some fitty years before the public, is contemplating a turning away from the rigors of concert touring to a life of less exactions. His career is one of the most remarkable in the world of music. It has carried him into all parts of the civilized world, has won him many decorations and has endeared him to millions of music lovers the world over.

millions of music lovers the world over.
This season he has assembled the largest and, he says, the best organization of his history as a bandmaster. There are 100 men in the band now on there are 100 men in the band how on tour and in addition several soloists, among them Miss Marjorie Moody, so-prano, and Miss Winifred Bambrick, harpist, both well known to Hartford andiences.

The Sousa marches, unparalleled in the realm of music, are, of course, on the Sousa program this season and the band is playing them with all the fire and dash with which Mr. Sousa has always invested them.

With the addition of thirty minutes of jazz to his programs, the slogan for the

annual tour of Lieutenant-Commander Sousa and his band has officially been made "Try to Kcep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)."

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by o'der and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at

the outset of his career.

A Sousa concert lasts about two and one-half hours, but into that space of time Sousa puts considerably more than three hours of music. Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert.

Tickets go on sale Monday at Gallun & Alfred, Inc., No. 201 Asylum street. The prices are \$1 and \$1.50. There will be but one concert here, Friday evening, no matinee being slated.

# Sousa's Band.

is coming to the Strand Theatre, Paw tucket, with his great-band under the management of Albert Steinert, Sunday afternoon, Sept. 28, will always be remembered as the man who has written march tunes for the armed forces of virtually every nation. This year Mr. Sousa has dedicated his new

march to America's oldest military organization, the Ancient and Honorable Artillery Company of Massachusetts. This company has been without an official march since its foundation in colonial days, and at the recent request of Governor Cox, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston soon.

The Strauss tone-poem, "Don Juan" will be the classical feature of the Sousa programme this season, and Sousa, who presented "Parsifal" music to the American people before the Wagnerian opera had ever been heard at the Metropolitan and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast publie which he claims will welcome a number of the high musicianly qualities of this number

Modern music, otherwise syncopation, will take its place in the Sousa reper-toire for the first time this season. A Sousa arrangement, "Music of the Minute," which introduces popular selec-tions now current, will be used by Sousa for presenting this new music

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the strain of a concert now in his 70th year as he was at the outset of his

Sousa's Band this season will con-Sousa's Band this season sits as it sist of 100 musicians and soloists as it has in the past. The soloists will in-clude Marjorie Moody, Nora Fauchauld, Winifred Bambrick, John Dolan, George Carey and John Carr.

# SOUSA CONCERT SOLOIST



MARJORIE MOODY

Soprano with Sousa's Band at Foot Guard Hall, Friday eve ning, September 19.

# SOUSA AND THE WIDE, WIDE WORLD

# Wherever You Go, by Land or Sea, You'll Hear the March King's Melodies

on their way back via some of the O'Hara, said, in part:

me, Australia is taking from the sa marches at lunch and dinner every few years, Sousa apparently is as United States more than she is taking 'day." United States more than she is taking 'day."

from England. Nine in every ten rty-second annual tour of the plays are American in make; while de-The Strauss tone-poem, "Don Juan," voted to actors from London, they Il be the classical feature of the seem to prefer the American way of usa programme this season, and "pepping up" a performance; the book usa, who presented "Parsifal" stores are filled with books by Ameri- isic to the American people before news.

of 'nothing but', with John Philip but one orchestra, is certain that Sousa as a sort of musical idol. I do e vast public which he claims will The booking of Sousa and his band not assert that the Australian is o'er sleome a number of the high for this city on Tuesday, matinee only, fond of The Stars and Stripes, but I usicianly qualities of this number. Sept. 23, when they will make merry in do assert that he seems unable to get Modern music, otherwise syncopathe Portsmouth Theatre, brings to enough of 'The Stars and Stripes For- on, will take its place in the Sousa mind some published correspondence ever.' When first I heard it, as an pertoire for the first time this seafrom a party of well-known American entra-acts in the theatre in Melbourne, In. actors who went out to Australia little I supposed it was an easy tribute of on their way back via some of the but I hear it is the pet type of type of type of type of the but I hear it is the pet type of ty but I hear it is the pet tune of the cities in the Straits Settlements and land. The phonographs seem to be When Sousa first organized his

> Sousa-A box of cigars and a walking-stick made of pressed paper were presented to John Philip Sousa when he visited the Eastern Penitentiary at Philadelphia and conducted several numbers played by the prison band. Two pieces on the program were compositions of his; and in the performance of these Mr. Sousa repeatedly stopped the performers, asking them to play certain passages again in order to give the music its best expression.



A Photographic Reproduction of An Oil Painting by Paul Stahr Which Was Presented to Lieut. Com. John Philip Sousa by Veterans of Foreign Wars. Sousa Comes to Woolsey Hall Thursday

# Sousa With His Band Here Thursday

Famous Musical Aggregation to Appear At Woolsey Hall-Visit of Famous Band Master Awaited With Much Interest

the past few years have discovered in its way, and that is his ability the past few years have discovered that people of average intellect and educational capacities are visual-minded as compared to aural-minded apople in a proportion of almost 100,000 to 1. In other words, to a given idea, is a mental image of that idea. But Person No. 100,001 is likely to be aural-minded, instead of visual-minded, and his mental reaction to a given idea is not a mental picture but a mental sound. Lieut Com. John Philip Sousa, the famous bandmaster, who comes to Woolsey hall next Thursday, is aural-minded and it is perhaps this facility for transcribing ideas into sounds which has made him so prolific, not only as a composer, but as an arranger and orchestrator of all classes of music.

To the average person, perhaps one of the most unfathomable menously. But Sousa has a mental facu'ty, not widely known, which is a manufacture of the cornets and clarinets. His pen races up and down the big sheet filling in a note or a bar at a time for each class of instruments, and the idea is growing from nothing at all except his memory of the half a the past few years have discovered that people of average intellect and educational capacities are visual-minded as compared to aural-minded people in a proportion of almost 100,000 to 1. In other words, to 100,000 people the first reaction to a given idea, is a mental image of a given idea, is a give

By actual tests psychologists in perhaps as baffling and marvelous

# **BOUSA'S BAND** WILL GIVE TWO **CONCERTS HERE**

Miss Marjorie Moody Again Soloist of Well-Known Musical Organization Which Will Be Heard Here October 2.

It is expected that a composerconductor as thoroughly American as Lieutenant-Commander John Philip Sousa would select a vocalist of American birth and training for solo appearances with the Sousa organization now on its 32nd annual tour. When the famous bandmaster brings his band of 100 musicians to the Eastman Theater for two concerts on the afternoon and evening of Thursday, October 2, the vocal soloist will be Miss Marjorie Moody, who is appearing for her fifth consecutive season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccioli, who has trained many singers for the operatic and concert stages, and who in her turn had been prima donna with many opera oragnizations in Europe and South America. Miss Moody first attracted the attention of Mr. Sousa after he heard her sing with the Apollo Club, a Boston organization. During her first season with the band, under the careful tutelage of Mr. Sousa, she attracted marked interest and finally met the biggest test of her life

when she sang in the spacious Auditorlum in Chicago, where she was heard by Herman DeVries, Chicago critic, who said of her:

colde / jude- h

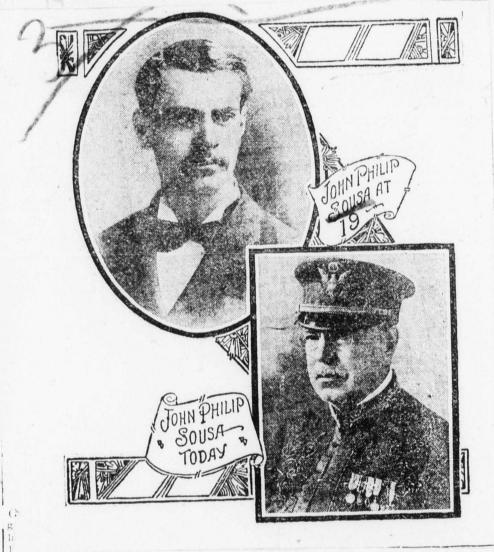
"The genuine surprise of the evening, however, was the singing of ar unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from 'La Traviata' surpassed by a league the performance of many a coloraura soprano heard in these regions except that of the incomparable



MARJORIE MOODY

Galli Curci. Miss Moody's voice has efreshing youth and purity; she ings with charming naturalness and efinement, and her training seems o have been of the best, for she repected Verdi's score, singing the ria as it is written, minus interpolaions, and in absolute pitch and larity of tone.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as ap-



#### NEW SOUSA MARCH.

Lieut.-Com. John Phillip Sousa, who always will be remembered as the man who has written march tunes for the armed forces of virtunes for the armed forces of virtually every nation on earth, has written his new march for the season of 1924 for the oldest American military organization. The Ancient and Honorable Artillery Company of Massachusetts. This pany, of Massachusetts. This company which has maintained an un-interrupted existence almost from the first days of the colonies, has been without an official march since its foundation, and at the recent request of Governor Channing H. Cox of Massachusetts, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston, during the thirty-second annual tour of

the Sousa organization. The Ancient and Honorable Artillery Company, of Massachusetts, was chartered in 1638, the original members being, in the main, colonists who had belonged to the older Ancient and Honorable Artillery Company of London which has been chartered by King Henry VIII., a full century earlier, in 1537. The com-pany, therefore, has a continued existence of 387 years in England and America, and 286 years in

The names of some of the greatest men in American history ap-pear in the muster rolls of the Ancient and Honorable Artillery Ancient and Honorable Artillery Company, and for almost 200 years the Company has maintained its headquarters in historic Faneuil Hall, in Boston.

# WITH SOUSA'S BAND FOURTEEN YEARS

#### Stage Manager C. J. Russell Only One of the Veterans

Sousa's Band, with Lieut Com. John Philip Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it not a year-to-year organization but a continuing thing, which constantly a continuing thing, which constantly Since approximately 100 parts, not is growing in popularity merely from counting reserve parts, are carried its own momentum, and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions

One of the veterans of the Sousa organization who carries a great measure of responsibility for the day-by-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the past fourteen years, serving as librarian and stage manager. He came to the band after twelve years as assistant principal of a high school in Massachusetts, and that he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between the Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of Music. Mr. Russell will be with the band when it plays at City Hall in

Portland, Sept. 23.

It is he who is directly responsible for the presence of the band upon the concert platform at the sched-uled time, and has direct supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. But his great and important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practieal value of about \$250,000 and a collectors' value of considerably more because of the great numbers of manuscripts and rare arrangements which Sousa has accumulated durng his forty years as a director either at the head of his own organization or of the United States Marine Band.

Not all of this music is carried on tour, of course, but enough music is carried to fill many trunks, and it is Mr. Russell's duty to see that up-wards of 300 selections ranging from operatic and symphonic music to the latest jazz are immediately at hand. for each selection, it will be seen that the Sousa music really assumes library proportions. In addition to the mere preservation of the music, it is Mr. Russell's duty to adapt the music of foreign publications for American rendition. The various European compositions offer peculiarities of instrumentation which must be adapted for Sousa's Band. The adaptation embodies that which is best in European orchestration, together with Mr. Sousa's own ideas. In addition, the great majority of foreign selections are written for orchestra, which means that parts must be written for the sousaphones and the other has and read instruments used with brass and reed instruments used with the band in place of stringed instru-

Not a small portion of Mr. Russell's work is of a theatrical nature, and involves the "staging" of concerts in which local organizations take part in the concert. For instance year ago in Madison Square Garden, in New York, where Sousa ap-



SOUSA'S LATEST PORTRAIT

Paul Stahr, the young American artist, who painted the first poster issued by the U. S. government during the World War, has painted the portrait of Lieut. Comdr. John Philip Sousa, the famous bandmaster, for presentation to the U.S. Navy department. Sousa's Band plays at the Portsmouth Theatre on Sept. 23, matinee only.

# SOUSA'S BAND HERE SEPT. 22

Sousa's band will appear at the Waldorf theatre Sept. 22, instead of next Monday afternoon as previously announced.

Miss Marjorie Moody will be the soprano soloist, this being her first s appearance here since the Lynn Press club ball last spring.