

SOUSA'S ST. LOUIS VISIT TO BE A GALA OCCASION

John Philip Sousa is coming to St. Louis for two concerts at the CR (Civic Auditorium) the afternoon and evening of Tuesday, November 4. Only one was at first planned, but the occasion demands two concerts, as this will be Sousa's 70th birthday, and the veteran bandmaster who has been linked with musical history here over a period of forty years, will make a gala event of his visit, providing two stirring programs.

Election returns will be announced at each concert; a special wire to receive the returns at the Odeon having been arranged for this purpose.

Sousa's continued popularity rests not only on the standard of his programs, his individual self, but the fact that from year to year he keeps step, and is even one ahead of his contemporaries. This season he will include a group of jazz, his own arrangement of "Music of the Minute." The new Sousa suite will be heard, "Looking Upward," and the Sousa Humoresque, "What Do You Do on Sunday, Mary?"

Sousa's band this season will consist of 100 musicians and soloists, as in the past. The soloists will include Marjorie Moody and Nora Fauchald, soprano; Winifred Bambrick, harp; John Dolan, cornet; George Cary, xylophone, and John Carr, clarinet.

Music

Sousa's Band at Kenwood Armory.

The brace of concerts given Thursday at Kenwood armory by Sousa and his band added to the many pleasurable experiences we have enjoyed on these annual visits. The programs rendered were quite characteristic, leaning perhaps a little more positively to the more serious side than formerly, but thickly interspersed were plenty of the old-time Sousa favorites.

The band plays better than ever, if that is possible. There seemed to be a finer quality of tone and the unanimity was expressive. Then, too, there are the usual soloists, each of them quite capable of stirring up an audience to rapturous expressions of appreciation.

Aside from the marches, which every American school boy knows and it is a good thing for him to know them, Sousa's own contributions to the program were somewhat extensive, including a suite at each concert, the Symphonic Poem, "The Chariot Race," and a very attractive vocal solo: "Serenade of Seville," sung with great charm by Miss Nora Fauchald, a young singer, who should travel a long distance as a vocal artist; there was also a new Fantasia, "Music of the Minutes," which expresses the right idea; the music it imitated deserves to last, certainly not longer than 60 seconds.

There is not the slightest need of reiterating one's opinions about the Sousa methods of conducting a concert, to me it is nearly ideal; there is no lost motion, everybody is in his place, the baton swings and off they go, the soloists do their little bits without any frills and yet one never feels that the leader is in a hurry to finish his job. I personally hope Mr. Sousa will be as active teaching us things about the musical catering profession 20 years from now.

Among the other soloists, who are real leaders in their respective roles was that talented cornetist, John Dolan, whose playing is always an artistic pleasure. Even the saxophone rises in one's regard when played on by a performer like Robert Gooding and there were also two capital xylophone performers: Messrs. Carey and Goulden. In brief, these concerts deserve the kind of universal patronage they are receiving, for the music is good, honest, healthy and many times exhilarating.

JAMES DAVIES.

Noted Soloist Coming With Sousa's Band



MONA FAUCHOLD.

The name of Lieut.-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music, because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason, is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering nearly 100 players, will be here on Saturday, Oct. 25, at the Armory under the auspices of the Aad Temple Shrine band.

SOUSA TO PLAY COMPOSITION OF LOCAL MAN HERE

ADVANCE SEAT SALE FOR CONCERT AT ELKS' CLUB NOVEMBER 3 IS HEAVY.

Additional interest in the forthcoming concert of Sousa and his famous band at the Elks' auditorium on November 3 is stimulated by the announcement that the noted bandmaster will play one of the compositions of a Springfield musician.

Rudolph C. Hartleb, director of the Illinois Watch Company band, yesterday received word from C. J. Russell, librarian of the band, that one of his numbers would be used by Sousa here. Mr. Hartleb, while in Baltimore and other eastern cities, came in contact with most of the great band leaders of the country and his compositions are used by many of them in their regular programs.

The advance seat sale for this concert indicates that the Sousa organization will be greeted by a large and representative audience, not alone from Springfield, but from the surrounding cities and towns as well.

Mr. Sousa's program here will be versatile and well balanced, combining a judicious selection of both standard and popular music. During his many years at the head of this 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-wide 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 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.

SOUSA OPENS BIG AUDITORIUM

Over 25,000 People Attend Concerts in Huge Memphis Structure.

Memphis, Tenn., Oct. 18.—(Special.)—Two audiences of about 13,000 each heard Sousa's band at the new municipal auditorium here Friday afternoon and night. The concert was free and marked the formal opening of this giant structure. The matinee concert was especially for children and the one at night for the grown-ups and every seat was taken. Before the night concert formal dedicatory exercises were had, presided over by George Morris, editor of the News-Scimitar and president of the Chamber of Commerce. Mayor Payne in the afternoon accepted the auditorium, which cost the city and county about \$2,000,000, and exercises for the opening of the municipal market section were held Saturday.

Continuing the active use of the auditorium, which is one of the largest and finest in the United States, the San Carlos Opera Company will present five operas next week, coming from its New York engagement. The seating capacity is so large that the scale of prices is lower than ever known for grand opera in the South, varying from \$3 for box seats to as low as 50 cents.

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SOUSA TO HEAR BOY CORNETIST



BERNARD CONRAD

Loss of Hand Fails to Handicap Lincoln High Student.

Having but one hand is no handicap at all to Bernard Conrad, senior at Lincoln high school, if ability to play the cornet is taken as an example.

Witness his being chosen by Harry F. Clarke, director of band music in the public schools, to play with the "All-High" band at a matinee concert in public hall November 15. And for no less a personage than John Philip Sousa, famous bandmaster, who will conduct the all-high school organization on that occasion.

Conrad, who lives at 4818 Franklin ave., plans to attend college when he is graduated from Lincoln High. His cornet, he says, will help him pay the way.

John Philip Sousa and his band opened the concert season at the University of Iowa yesterday afternoon. The year's program includes concerts by Elly Ney, pianist; the Minneapolis Symphony orchestra; Errem Zimbalist, violinist, and Leonard Murphy, nor.

SOUSA MUSIC CAN STAND ACID TEST

John Phillip Sousa, who comes to the Duluth Armory Saturday night, Oct. 25, with his famous band, applies one test to all his music before he performs it: Will it thrill?

Just before sailing recently for Europe, Fritz Kreisler, the genius of the violin, struck the keynote of all concert music with the declaration that its test 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. That has been the lifetime test of music with Sousa, now on his thirty-second annual tour. Perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the work 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 a 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, and it has the primitive war appeal which stirs the imagination. With a liberal number of march selections on his program, 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."

Sousa's band will appear here under the auspices of the Aad Temple Shrine band.

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John Phillip Sousa has written, so we are informed, his first jazz fantasy, and this composition, which is called "Music of the Minute" will be a feature of the matinee and evening performances of his famous band in Public hall Nov. 15. The announcement is made that thirty minutes of each concert will be devoted to jazz. It is not likely that Mr. Sousa's own contribution to the modernist dance repertory is half an hour in duration, we shall probably hear music by various well known composers of jazz in addition to "Music of the Minute."

Edison Plays Jazz Backwards for Sousa

Interesting sidelights into the musical nature of Thomas A. Edison, were revealed recently to Lieut. Com. John Phillip Sousa, the famous bandmaster, who brings his band to the armory Saturday night.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values.

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music. He demonstrated in his laboratory a device by which it was possible to play a record backwards, and smilingly remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production.

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because with his sense of rhythm, it seemed natural that he would write rhythmic music."

SOUSA TO GIVE VARIETY.

Jazz and Classical Music on Program Tonight.

An essentially different program from the one Sousa's band played this afternoon at the Auditorium will be given there tonight by the March King and his famous musicians.

There is, however, to be a corresponding combination of serious and light music, jazz and the classics, and the soloists are the same. These include Winifred Bambrick, harpist; Nora Fauchald, soprano, Robert Gooding, saxophonist; John Dolan, cornetist; and George Carey and Howard Goulden, xylophonists.

The current tour is the thirty-second since Sousa left the Marine band at the age of 19 to head his own

Foreign Powers Confer Six Medals on Sousa

Six medals, conferred by four governments may be worn by Lieut. Com. John Phillip Sousa, the famous bandmaster, who is now on his 31st annual tour with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the World war, and the Spanish War medal, of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the academy. Because of the risks to 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 in a vault.

"SOUSA DAY" BY SHRINE

Plans for the observance by Toledo of Nov. 14 as "Sousa Day" are being formulated by Zenobia Shrine, which is sponsoring the Sousa Band concert to be given on that date in the Coliseum under the management of Grace E. Denton.

As the noted bandmaster will celebrate the seventieth anniversary of his birthday next month, his concert appearances this season are in the nature of a jubilee tour.

For Sousa's Toledo concert tickets at Miss Denton's box office, 1100 Nicholas Building lobby.

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IN ALL the years that John Phillip Sousa has been with his band before the public, he has played numberless brilliant and interesting programs, but never before has he adopted so varied a program as that which he is offering on his present tour. This season one of the greatest surprises in store for his audiences will be the jazz band of twenty pieces, which succeeds in setting every Sousa audience into a whirl of excitement. These men are under the direction of Howard Goulden of the band. "The Chinese Wedding Procession" of Hosmer, given synopsation of such variety that it promises a rival in popularity. "The March of the Wooden Soldiers," is a feature. Another feature of Sousa's programs this season which promises to be distinctive will be the saxophone double quartet, composed of eight of the most talented saxophonists in the country. They will devote themselves largely to the music of Victor Herbert as a tribute to his memory and his fine musicianship. Such gems as "Kiss Me Again" will be in the offerings.

All these new features of Sousa's will be introduced here when the march king and his band give afternoon and evening concerts at the Auditorium on Saturday and Sunday, Nov. 8 and 9.

Mayor Commends Sousa Concerts Oct. 23

Mayor George E. Leach, in a proclamation Saturday, commended to citizens of Minneapolis concerts to be given here October 23 by Sousa's band under direction of Lieutenant Commander John Phillip Sousa.

"This organization," the mayor said, "has played its way into the hearts of the people of the world, and has achieved a reputation and success which has not been surpassed by any other similar group of musicians. In War and

peace, the soul and spirit of the nation has been alternately fired and soothed by the commanding magic which Sousa has given to an acclamatory people."

The concerts will be given at Kenwood armory.

OCT 26 1924

Denishawn dancers will include in their program at the Pabst theater Saturday night, Nov. 15.

Wisconsin College of Music announces a piano recital by pupils of Victor Maves at MacDowell hall, 133 Second-st., at 8:15 p. m. Thursday. Taking part are: Gilbert Quast, Dorothy Steinbring, Lorraine Freitag, Mildred Kah, Kashmira Berzowski, Fern Hinstorff, George Moudry, Sibel Dreger, Gladys Kay and George Seefeld.

The Polish Opera club, which was awarded honors in a national chorus singing contest at Chicago on Oct. 13, will sing at the new Modjeska theater on Mitchell-st Friday night. The club will sing its winning song, en-

Syncope will take its place in the Sousa programs for the first time this season when the "march king" comes to the Auditorium for afternoon and evening concerts on Saturday and Sunday, Nov. 8 and 9. This is Sousa's thirty-second year at the head of the famous band which bears his name. A Sousa arrangement, Music of the Minute, will introduce sections now current.

Most jazz bands or orchestras consist of 10 or 12 pieces. Sousa has over 100. The result will be a more balanced rendition, better tonal qualities and heightened impression of melody and rhythm.

In addition, Mr. Sousa this season,



Sousa's First Jazz Orchestra

for the first time, will present a foxtrot of his own composition. The selection is entitled Peaches and Cream and is the famous conductor-composer's first modern dance selection. Although he has written numerous waltzes and twosteps,

Deloitte
OCT 26 1924
Soprano Returns With Sousa's Band

Somewhat different from previous years, Lieutenant Commander John Philip Sousa is carrying but one extra soloist with his famous band this season, depending for the bulk of the individual numbers on the solo artists of the band proper, of which there is a generous supply.

Miss Nora Fauchald, the charming young American soprano who toured with him last season, is the honored guest again this year and will be heard at both of the Detroit concerts in Orchestra hall Wednesday afternoon and evening, November 12.

Miss Fauchald was actually born in Norway, but of American parents, and spent the first portion of her life in the little town of Minot, N. D., where the foundations of her musical career were laid.

It was not until she was well into her teens that she went to the Institute of Musical Art in New York to develop the voice which had been discovered to be hers while she was still bending her attention to piano and violin.

Shortly after her graduation from the New York school Sousa heard her sing at a private entertainment and immediately signed her for a tour with his famous band, following his life-long principle of giving the preference to American musicians. This policy also extends to membership in the band proper, the bulk of whose players are either native or naturalized Americans.

This year marks the thirty-second season of the famous band, and incidentally the seventieth of its equally famous leader's life.

Waterloo Concert
OCT 21 1924
Sousa Will Direct Own Compositions in Waterloo Concert

Music lovers who attend the two concerts of John Philip Sousa's band Wednesday at the Dairy Cattle Congress hippodrome will hear many of the noted leader's own compositions, including a new Sousa suite, "Looking Upward," and his annual humoresque, this season based on "What Do You Do on Sunday, Mary?" from the New York musical comedy success, "Poppy."

Another bright spot of the concert is the solo number by Miss Winifred Bambrick, harpist. After studying with America's foremost instructors of the harp, Miss Bambrick made her debut in New York. Not satisfied at the time to go into concert work, tho her critics agreed she was amply prepared, she went on tour as harpist with Mitzi, musical comedy star, to gain confidence and improve her technique. She continued her studies with Sousa and has attained a wide familiarity with the classics as well as those simple melodies, so beautiful and appealing when played by so brilliant an artist as Miss Bambrick.

MUSIC

Auditorium.

Edmund A. Stein presents Sousa and his Band in two concert programs.

There is so much of genuine affection involved in the appraisal of a visit from John Philip Sousa and his band that it is sometimes difficult to avoid the implication that their music is an altogether secondary consideration, which is very far from being the case.

However, Americans must always think of the "March King" with a special kind of national pride, remembering that he has carried the Stars and Stripes several times around the world, each journey adding to its honor and dignity, and so has qualified as perhaps the most consistently successful emissary the country ever has sent abroad.

Nor does this generation need reminding that in 1917 a 62-year-old John Philip Sousa enlisted in the navy for the duration of the war.

It might be mentioned, too, as another factor in his thoroughly earned popularity, that never has he traveled on his reputation, as many another man in his place might have been doing these years past. In proof of that, the band which he brought Friday afternoon and evening to the Auditorium is probably the best he ever has assembled. It is a remarkably fine musical body.

The proverbial Sousa readiness to help along local interests here and there was well demonstrated in St. Paul. A pause in the evening program permitted him to present a beautiful flag to the St. Paul Police band, which was represented by a color guard consisting of Officers Tom Dahill, Bernard Munkholm and Edward Crayne. Commissioner J. M. Clancy formally accepted it on behalf of the department.

Furthermore, a feature of the matinee program was a performance by the Mechanic Arts High School orchestra under Mr. Sousa's baton. He directed the large and competent body of boys and girls through two of his own marches, "Nobles of the Mystic Shrine," and "The Thunderer." A third local touch to the proceedings was provided by inclusion on the evening program of "The Trumpeter," a spirited march composed by Bandmaster Carl Dillain of the Third United States Infantry at Fort Snelling.

The real splendor of such marches as "The Stars and Stripes Forever," and "Semper Fidelis," when played in the inimitable Sousa fashion, seems never to tarnish with time. Their composer wrote them with sound musical style in the first place, then gave them the benefit of a skill which is peculiarly his, a skill at casting the various instruments and distributing tonal weight until the music seems to be carried magnificently along by the sheer force of its own momentum. They are veritable masterpieces.

For those who remember—or admit remembering—the heyday of "El Capitan," "The Charlatan" and "The Bride-Elect," three Sousa comic operas, there was much enjoyment in the suite, which was made from bits of them all. Do you recall "Unloose the Dogs of War" or "The Typical Tune of Zanzibar"? They were present, as was, of course, the gorgeous "El Capitan" march, which, so Fritz Kreisler declares, is one of the most brilliant compositions ever written in America.

A surprisingly successful transcription of Strauss' symphonic poem, "Don Juan," displayed the band's fine resources in all its choirs. The flexibility of the woodwind section was an amazingly good substitute for strings, and the smooth sonority of the brasses was a steady delight. The conducting, moreover, was both authoritative and lucid.

There always is an important an-

thological aspect to the Sousa concerts. A detailed analysis of the popular song medleys which are presented so cleverly would be a valuable record of taste in this field, since only the high lights—the worthy high lights, at that—are chosen, and the most made of them. Friday's programs contributed their generous bit to this department of musical lore, being considerably aided by the new jazz ensemble, which is evoked at need from the ranks of the band, and by a really fine saxophone octet—one of those groups which makes the instrument a pleasure instead of the pest it too often is.

Of course there was a generous use of the perennially popular marches as encores, (those encores for which the public, thanks be, never has to tease and beg!) such as "High School Cadets," "Washington Post," "United States Field Artillery," and "Imperial, Edward," and there were numerous descriptive and formal compositions beside.

Equally, of course, the soloists were satisfactory, most of them a good deal more than that. Nora Fauchald has a lyric soprano voice of exquisite sweetness and uses it gracefully and intelligently in the singing of such things as "Dixie," and "Carry Me Back to Old Virginia," as well as in a song like Delibes' "Les Filles de Cadix." Winifred Bambrick, though she looks too small for the task, manages to make her hap obligat clear and effective, and John Dolan is unquestionably one of the most remarkable cornetists of his day. George Carey and Howard Goulden do spectacular and fascinating things with xylophones, and Robert Gooding is an accomplished saxophonist.

Altogether, both concerts were keenly enjoyable, regarded either as music or entertainment, and it was pleasant to see something approaching a capacity house for the evening program.

SOUSA'S FAREWELL COMING IN 1954

Famed Bandmaster in St. Paul — Coming for 30 More Years, He Says.

John Philip Sousa is to make his farewell tour of the country in 1954, in his 100th year, he informally announced in St. Paul today.

The famous bandmaster, undoubtedly the most genial and thoroughly American musician living, is celebrating his 70th birthday anniversary.

"It's a sort of Chinese birthday," Mr. Sousa explained. "The celebration runs for about a month, instead of a day. On Oct. 6, my managers announced the 'birthday anniversary' and the party is continuing. I will be 70 Nov. 6.

Mr. Sousa arrived in St. Paul this morning for two concerts today at the Auditorium, under the local auspices of Edmund A. Stein. One performance will be given in the afternoon and one at night.

"Yes, I'll have to retire when I'm 100," Mr. Sousa said, with a smile. "I'm sure that my family will insist whether I want to or not.

"In the final analysis, most Americans still attend concerts because they enjoy the music," he says. "My band has existed since its inception solely upon the revenue from its concerts, and I have never put a number on my programs unless I felt that it would be enjoyed by my audiences.

"There is enough really classical music which can be enjoyed by the general public—without forcing down the public's throat a lot of music which is over the head of the average concertgoer. Because enjoyment is my chief aim, my programs range from classical things to modern synopated music. If the public wants jazz, I will give it to them—as good jazz as I can find, played as well as it can be played.

Sousa has been conducting bands for 40 years. This is his 32d annual tour.

AMUSEMENTS.

Chicago

Lieutenant-Commander John Philip Sousa, who is now on his thirty-second annual tour with his band, has added "The Melody in A Major," written by Gen. Charles G. Dawes, republican vice-presidential candidate, to his programs. He will give two concerts here at the Auditorium on Nov. 2, at the same time celebrating his 70th birthday. For this occasion he has placed two new marches on the program—"Ancient and Honorable Artillery" and "Marquette University."

This Is Sousa Week.

Sousa Week is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Commander John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 3.

The special celebrations began yesterday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium. He was greeted by a color guard from the Great Lakes Naval Training Station, where Sousa was stationed during the World War, and where he organized its famous Battalion Band.

Today Sousa is being honored in the cities of Bloomington and Springfield, Ill. And in virtually every city he will visit this week he will be similarly honored. These cities, in addition to the ones named, include St. Louis, Decatur, and Urbana, Ill., Madison and Milwaukee, Wis.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip, Hip, Hurray," in 1915, is being featured.

The Sousa marches are also being played in all of the motion picture houses controlled by the Famous Players interests and in all of the legitimate houses under the direction of A. L. Erlanger. Sousa was born in Washington, D. C. He made his first New York appearance as the director of a choral society in 1878.

Sousa will make his annual New York appearance on Sunday, November 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

At this evening's concert, Mr. Sousa will personally present a large silk flag to the St. Paul Police band. Commissioner J. M. Clancy and a color guard of two members of the band will accept the flag.

At the matinee this afternoon, Sousa personally conducted the Mechanic Arts High School orchestra of 60 pieces, playing Sousa marches on the Auditorium stage during intermission. This afternoon also, Sousa's guests included members of the orchestra, members of the Police band

and all the patients from the Aberdeen hospital.

Tonight's concert will include saxophone solos by Robert Gooding, vocal solos by Miss Nora Fauchald, xylophone solos by George Carey, written by himself; a new Sousa suite "El Capitan and His Friends;" a jazz number, arranged by Sousa

"Music of the Minute," being played for the first time; a symphonic poem "Duan Juan" by Richard Strauss, and numbers by Massabet and Litol.

CLANCY TO ACCEPT COLORS FOR BAND

Police Musicians to Form an Escort for Sousa Tomorrow.

Commissioner J. M. Clancy will officially accept the colors to be presented by Lieutenant Commander John Philip Sousa to the St. Paul Police band at the Sousa concert to be given at the Auditorium Friday night.

A color guard of three members of the band will be present also for the flag presentation.

Sousa is presenting a large silk flag and standard to the band in recognition of the effort being made to popularize musical activity by municipal employes. Sousa has for years encouraged the idea of band organization by city employes everywhere as one means of stimulating musical education and activity among the public generally.

TO FORM ESCORT.

The police band will escort Sousa from the Saint Paul hotel to the Auditorium at 2:30 p. m. Friday for the matinee concert which begins at 3 p. m., and at which members of the band will be Sousa's guests. Sousa will also entertain at the matinee concert the patients of Aberdeen hospital, and members of the Mechanic Arts high school orchestra, the 60 players of which will play two Sousa marches under the baton of famous band master, on the Auditorium stage during the intermission of the matinee concert.

"SOUSA, DAY" TOMORROW.

Sousa and his 100 musicians will arrive in St. Paul Friday morning. He will speak at the Community Chest luncheon at the Athletic club at noon. Mayor Nelson has officially proclaimed tomorrow as "Sousa day" and asked the public of St. Paul to do honor of the famous band-

WORLD-FAMOUS XYLOPHONE SOLOIST WITH SOUSA BAND



GEORGE CAREY.

Coming with Lieut.-Commander John Philip Sousa and his band tomorrow are George Carey, known as the world's greatest xylophone player; Miss Winifred Bambrick, harpist, and other soloists of note. Sousa and his company will give a concert tomorrow night at the new Armory under the auspices of the Aad Temple Shrine band. A capacity audience is expected to greet the famous march king.

"We rather feel that Sousa is our institution," said Howard Munford Jones in the New Republic recently. "We invented him, and we propose to cling to him. He is our affirmation of life. While you people go on publishing all these dreadful things about sex and atheism and immorality, we go to Sousa and feel that things must be all right with the United States.

"We don't want any nonsense about our music. It isn't American to put on airs. Sousa knows that. He knows just how we feel. Why shouldn't he? We invented him. When he gives a program, it's a program. None of these long pauses between numbers that make you so afraid that the lady on your right is going to say something unintelligible about 'tonal color.' When Sousa plays, he plays. The amazing man—how does he write all these things! And four soloists—two men and two women. And later on, when everybody gets loosened up, then come the stunts. Sometimes the tuba section plays all by itself. Or the piccolos. Or the band wanders back after the intermission man by man, sort of tooting around, and first thing you know they're all there, playing a regular piece. Been playing it all the time. Sousa put something over on us that time. We adore it."

Waterloo Concert
OCT 20 1924
John Philip Sousa Will Be Banqueted in City Wednesday

Plans are being formed in local musical circles for a banquet Wednesday night at Hotel Russell-Lamson, complimentary to John Philip Sousa, whose band will give two concerts Wednesday in the Dairy Cattle Congress hippodrome.

Among the famous marches which will be included in the programs at the hippodrome will be "The Stars and Stripes Forever," "Nobles of the Mystic Shrine," "Fairest of the Fair," "Washington Post," "Invincible Eagle," "High School Cadets," "U. S. Field Artillery," "King Cotton," "Ancient and Honorable Artillery," "Power and Glory," and "Hands Across the Sea." Another exceptional number on the program will be "Melody in A Major," a composition by Gen. Charles G. Dawes.

In addition to the Sousa syncope and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque.

Sousa Week

Sousa Week, which begins on Sunday, November 2, will be celebrated throughout the United States by three of the largest chains of theatres in America. A "Sousa Day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from November 2 to November 8. Those cities are Chicago, Bloomington and Springfield, Ill.; St. Louis, Decatur and Urbana, Ill.; and Madison and Milwaukee, Wis.

SOUSA GIVES FLAG TO POLICE BAND

March King Offers Unusual Program—Mildred Langtry Meland Sings to Thursday Musical

By VICTOR NILSSON

The annual visits of Sousa and his band are becoming memorable not only in themselves, but also for the delightful intermezzi with which programs are marked. In past years local organizations have been introduced to play under the baton of the leader or in conjunction with his band. Last night, at Kenwood Armory, Lieutenant Commander John Philip Sousa presented a silk flag to the Minneapolis Police band. The genial composer and conductor let the gift speak for itself, while Mayor Leach accepted it with a brief address in which he said he knew our Minneapolis boys loved the flag because he had seen so many of them bravely die for it.

Program Unusual

The program was unusual in this respect, that the first half was reserved for music of more ambitious form and character, while the second was given over to humor and hilarity. Throughout Sousa was as generous as ever with his extra numbers, and a whole array of his inimitable marches was played, from "Washington Post" and "El Capitan," amid a steady crescendo of enthusiasm, to "Semper Fidelis" and "Stars and Stripes Forever," with several new ones, like "Marquette University."

The opening number was "Maximilien Robespierre," Litolf's standard program overture, winding up with the "Marseillaise." It was entirely within the scope of band performance, especially with an organization of such equipment and superexcellence of discipline. Although the most striking item in "Don Juan" is entrusted to the horns, this youthful tone poem, which remains one of the masterpieces of Richard Strauss, seems not to be an appropriate band number, at least it was not played with the superior excellence that marked the performance of all the rest.

Zazzing the Zazzers

In the second part of fun and ribaldry Sousa in a fantasia of his own, "Music of the Minute," quoted freely and others, jazzing the jazzers purloining from the purloiners with "Alert grandezza of merriment and fun. In one of the extra numbers within the band gave an up-

scarciously funny takeoff on the Main street jazz organization.

There was the usual array of soloists from the young promising soprano to the experts on cornet, saxophone and xylophone. Nora Fauchald, the young western singer, remembered from last year, in clear and bell like notes, sang Delibes' "Maid of Cadiz" to an alluring accompaniment, and "Carry Me Back to Old Virginia," where too strong dragging of the tempo made it impossible for the voice to carry throughout the first hall. John Dolan, Robert Gooding and George Carey are names familiar in connection with Sousa and his band and stand for the last cry in definition of their individual instruments.

SOUSA IN DULUTH SATURDAY



Lieut.-Com. John Philip Sousa, with his famous band appear at the Armory, Saturday, under the auspices of Aad Temple band.

OCT 25 1924

MUSIC

The names of Theodore Thomas and John Philip Sousa are indissolubly connected with music in America, although their activities lay along widely divergent lines. The former restricted his energies to work in the higher forms of music. Though Sousa's activities have been almost exclusively in the lighter fields, his influence has been of the most wholesome kind.

Going to a Sousa concert is in the nature of a rite, something like it used to be with the old Bostonians. Considering the fact that John Philip and his band have been coming to St. Paul for close to a quarter of a century—I'm not sure but longer—it is really surprising how fresh the appeal continues to be. But having once caught the public fancy, he has held it, and, to paraphrase a familiar quotation, "time cannot stale nor custom wither his infinite variety."

The long and varied program which opened with the singularly attractive but seldom played Maximilian Robespierre overture, by Litolf, was punctuated with many encores. All the old-time favorites, such as "The Washington Post," "High School Cadets" and the immortal "Stars and Stripes Forever," were heard again, and, judging from the enthusiasm, have lost none of their original popularity.

There is so much a band can do that it would seem a mistake to try to extend its activities beyond its own legitimate field. This criticism applies to the Strauss symphonic poem, "Don Juan." It was only partially successful and, as was to be expected, many of the subtleties of the original were entirely lost.

Mr. Sousa's assisting artists can always be depended upon to be thorough musicians. John Dolan makes his cornet almost as mellow as a French horn, and Robert Gooding was probably the envy of every embryo saxophone player in the audience. George Carey demonstrated extraordinary agility on the xylophone. As an encore he played one of his own compositions, in which speed was the keynote.

Too seldom are beauty and brains the inevitable concomitant of a beautiful voice, but the three are delightfully combined in Miss Nora

Fauchald, lyric soprano. This wholly charming young person leaves no doubt in your mind that she sings because she loves to. Her "Maid of Cadiz," by Delibes, was done with rare artistry, and it is sincerely to be hoped that not too long a time will elapse before we can hear her in recital, where her talents may be displayed to the much larger advantage they deserve.

To see the Auditorium, practically filled last night, when only 24 hours previously the "sold out" sign had been displayed for the Symphony concert, would indicate that St. Paul has more than a passing interest in music.

—N. B. ABBOTT,

Latest Portrait of Bandmaster



John Philip Sousa

The portrait of John Philip Sousa, reproduced above, is the work of Paul Stahr, the young American artist who painted the first poster issued by the United States government during the World war. The portrait was made for presentation to the Navy department, in which Sousa served as bandmaster during the war.

OCT 25 1924

SOUSA AT ODEON ON NOVEMBER 4

"Try to keep your feet still" is Sousa's slogan this year.

The great bandmaster will give two concerts at the Odeon, afternoon and evening, Nov. 4, and as much of the popular music of the present day will have a part in the programs to be rendered by musicians and soloists, as everywhere have been "keep time with their feet."

The classical feature offering will be the Strauss poem, "Don Juan," and Sousa presented "Parsifal" music American people before that merian opera had been heard at the Metropolitan Opera House, and who last year scored a sensational success with Schelling's "Victory Ball," is certain the public will welcome the combination of classical and popular.

PUBLIC DID NOT ENTHUSE OVER SOUSA'S FIRST MARCH

Piece, Written When Famous Bandmaster Was 13 Years Old, Soon Forgotten; Veteran Director Once Was Violinist in Theater Where Lincoln Was Shot.

It wasn't more than a year or two after Lincoln was shot that a boy violinist, John Philip Sousa, became a regular feature of the orchestral program at Ford's theater, Washington.

And, not so long after that, he was traveling as musical conductor with that veteran thriller, "The Phoenix," earlier known as "Bohemians and Detectives," a play whose most famous line, "and the villain still pursued her!" has long since found a safe berth in the vernacular. It was young Sousa's job (he was then 17 years old,) to provide suitably emotional accompaniment to all the sentiments expressed in the play, and to hear him describe some of the vicissitudes connected with a discharge of this duty is to be vastly entertained.

Began When 8 Years Old.

"When my musical education was inaugurated," he said Thursday at the Radisson hotel, Minneapolis, "the measure was referred to as a good way of keeping me off the streets. It was in Washington, where I was born, and when I was about 8 years old, Esputa, later director of the Marine band, opened the first conservatory of music in the city. He called it an academy.

"My parents weren't musical, and they saw no reason why I should

be, but they took Esputa's advice about keeping me occupied, and much to my delight I was entered.

"Three years later, in a general examination for which five medals were offered, I won them all, but fearing a change of favoritism, Esputa would give me only three of them. I have them still."

First March Was Failure.

"What," Mr. Sousa was asked, "was the first march you ever wrote?"

"The Review," he said, "It was composed when I was 13 years old, and, if you want to know how it was received, one critic said, 'Well, the name isn't bad!'

"I ought to add, in all truthfulness,

Continued from Page 1.

that public sentiment soon consigned it to an oblivion from which it never emerged. In 1878, after the resumption by the government of specie payment, I wrote a march that I called 'The Resumption.' That, too, the world seemed able to do without. 'But if you are skeaping of the ones that have been widely accepted and played, the first of them was 'The Gladiator,' and a long list with names that you know followed in rapid succession."

Predicts Fewer, Bigger Cities.

John Philip Sousa is one of the musicians (they don't grow on every platform,) who can talk about matters having nothing to do either with his specialty or with his personal success.

"A trip across the country," he said, "always provokes an amazing lot of ideas and conjectures. Each time I take it I am more convinced that the future will see far fewer cities than there are at present, although probably much larger ones. That is because farm land is going to be the priceless asset of society, and instead of covering it with insignificant scattered hamlets, the inhabitants will congregate in huge communities, freeing more miles of tillable land."

Within a few days Mr. Sousa will celebrate his seventieth birthday, although close scrutiny fails to note over a period of several years, any of the changes of bearing, voice or physiognomy which seem to be the common lot of humanity as it grows older.

He and his band will appear in concert at the Auditorium this afternoon and evening, under the local management of Edmund A. Stein.

OCT 25 1924

Big "Sousa Day" Is Planned Here

In view of the fact that America's most famous bandmaster, John Philip Sousa, is making a jubilee tour of his thirty-second annual swing around the concert circuit, plans are being made to observe his visit here, Nov. 14, as Sousa day.

Zenobia Shrine is sponsoring the Toledo concert of Sousa and his band, which will be held in the Coliseum under the management of Grace E. Denton. Every effort will be put forward to make of the occasion the biggest Sousa concert ever held in Toledo.

A program replete with novelties and ballasted with the standard Sousa marches is promised by the noted leader and his organization of 100 musicians.

Tickets are obtainable at the office of Miss Denton in the Nicholas Building lobby.

OCT 23 1924

SOUSA WILL PRESENT SILK COLORS TO ST. PAUL'S POLICE MUSICIANS

Commissioner J. M. Clancy will accept officially the colors to be presented by Lieutenant Commander John Philip Sousa to the St. Paul Police band at the Sousa concert at the Auditorium Friday night, under the direction of R. A. Stein. A color guard of three members of the band will be present also for the flag presentation.

Sousa will present a large silk flag and standard to the Police band in recognition of the effort being made to popularize musical activities by municipal employes. For years Sousa has encouraged band organization by city employes as a means of stimulating musical education.

The police band will escort Sousa from The Saint Paul to the Auditorium at 2:30 P. M. Friday for the matinee concert which begins at 3 P. M. and at which members of the band will be Sousa's guests. Sousa also will entertain at the matinee concert the patients of Aberdeen hospital and members of the Mechanic Arts high school orchestra, the sixty players of which will play two Sousa marches under the baton of the famous bandmaster on the Auditorium stage at the intermission of the matinee concert.

Sousa and his 100 musicians will arrive Friday morning. He will speak at the Community Chest luncheon at the Athletic club at noon. Mayor Nelson has proclaimed Friday "Sousa day" and asked St. Paul to do honor to the famous band master who is celebrating his seventieth birthday on this tour.

Soloists with the band include Nora Fauchald, soprano; Winifred Fambrecht, harpist; John Dolan, cornetist; George Carey, xylophonist; John Carr, clarinetist and Robert Gooding, saxophonist.

The program for St. Paul ranges from a Don Juan tone poem by Richard Strauss to a Sousa interpretation

of a fox trot and thirty minutes of syncopation by a special group of Sousa players, including eight saxophonists.

Sousa has a collection of music valued at \$250,000. He keeps 300 selections ready for performance at all times.

OCT 20 1924

SOUSA AND BEST BAND IN HISTORY ARRIVE IN CITY

There is only one John Philip Sousa and there is only one Sousa's band, and they will both be heard tonight in the Masonic auditorium. This is the jubilee year for the band, and in recognition of that fact Mr Sousa has enlarged the organization to nearly 100 members. He will play a special program, and according to all indications he will have a packed auditorium, large as the Masonic room is.

Davenport is one of the smallest towns Sousa plays, but the March King always comes here whenever possible. He realizes that this is a musical center as shown in a practical way by attendance.

The band contains the finest list of soloists it has ever had.

NEW SOUSA MARCH FOR PROGRAM HERE

A tour by Lieut. Com. John Philip Sousa and his famous band, which will be at the Duluth Armory Saturday night, Oct. 25, would not be complete without a new march, and for this thirty-second annual season at the head of the organization which bears his name, Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America. The march was publicly presented to the Ancient and Honorable Artillery company at a great public ceremonial in Boston on Sept. 21.

"The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrangements which Sousa has prepared for his Duluth program, which will be given under the auspices of the Aad temple Shrine band. Probably 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 introduces in the Sousa style the song hits of the New York musical comedies of the past season.

OCT 22 1924

of Mrs. Mary Carlson.

Music

Sousa's Band at Kenwood Armory.

The brace of concerts given Thursday at Kenwood armory by Sousa and his band added to the many pleasurable experiences we have enjoyed on these annual visits. The programs rendered were quite characteristic, leaning perhaps a little more positively to the more serious side than formerly, but thickly interspersed were plenty of the old-time Sousa favorites.

The band plays better than ever, if that is possible. There seemed to be a finer quality of tone and the unanimity was expressive. Then, too, there are the usual soloists, each of them quite capable of stirring up an audience to rapturous expressions of appreciation.

Aside from the marches, which every American school boy knows and it is a good thing for him to know them, Sousa's own contributions to the program were somewhat extensive, including a suite at each concert, the Symphonic Poem, "The Chariot Race," and a very attractive vocal solo: "Serenade of Seville," sung with great charm by Miss Nora Fauchald, a young singer, who should travel a long distance as a vocal artist; there was also a new Fantasia, "Music of the Minutes," which expresses the right idea; the music it imitated deserves to last, certainly not longer than 60 seconds.

There is not the slightest need of reiterating one's opinions about the Sousa methods of conducting a concert, to me it is nearly ideal; there is no lost motion, everybody is in his place, the baton swings and off they go, the

soloists do their little bits without any frills and yet one never feels that the leader is in a hurry to finish his job. I personally hope Mr. Sousa will be as active teaching us things about the musical catering profession 20 years from now.

Among the other soloists, who are real leaders in their respective roles was that talented cornetist, John Dolan, whose playing is always an artistic pleasure. Even the saxophone rises in one's regard when played on by a performer like Robert Gooding and there were also two capital xylophone performers: Messrs. Carey and Goulden. In brief, these concerts deserve the kind of universal patronage they are receiving, for the music is good, honest, healthy and many times exhilarating.

JAMES DAVIES.

MATZENAUER AND SOUSA ARRIVE; MEET FIRST TIME; PRAISE JAZZ!



MME. MATZENAUER AND SOUSA MEET AT STATION

Two famous artists came into Minneapolis today, were introduced to each other for the first time, despite their years as leaders of musical development, and joined in a tribute to jazz, although both are known as classicists and exponents of classical music.

They were John Philip Sousa, America's "march king," whose greatest sorrow was the fact that he slept until Rear Admiral W. A. Moffett's train had pulled out on an adjoining track, and MME. Margaret Matzenauer, eager to begin rehearsals with the Minneapolis Symphony Orchestra because "it is a very great orchestra."

Sousa had heard about Matzenauer, of course, he said. Matzenauer had listened to Sousa's marches a hundred times, but never to Sousa's band.

Minneapolis sponsors of their respective concerts—Sousa's band today

and tonight at the Armory, Matzenauer tonight in St. Paul and tomorrow night in Minneapolis at opening concerts of the symphony season—helped them out of two automobiles in front of the Radisson hotel, simultaneously. They shook hands.

Agree on Fine Weather

"Wonderful weather, isn't it?" Sousa said.

"Yes, wonderful," Matzenauer agreed. And both breathed deeply, looked at the sun and shook hands again, and headed earnestly for breakfast.

Sousa told the waiter, "You know I never have more than a couple of butterfly's wings for my breakfast," then ate everything in sight, and set a five-minute record—for visiting artists—in bathing and preparing to meet reporters.

"Jazz? Of course jazz is perfectly respectable, now," he said. "Don't I include it in my programs? And if that doesn't make it respectable, I don't know what would."

"It's wonderful weather, isn't it? I won't have to do a thing to my program. If the weather is dull and I notice the audience looking sleepy—somebody's leg dropping to the floor with a thump, or something like that—I cut down the heaviest number on the program. Cut a slice off its stomach, so to speak. Reduce it to 'a perfect 36'." "So, if it turns foggy or rainy to-night, probably 'Don Juan' will be reduced in length—or size."

Matzenauer Wants to Vote

He was sorry he had been made a doctor of music, for it is "far too dignified, needing heavy goggles and not allowing me ever to joke again." He recalled an early romance when "her father turned me down because I was a musician and never would make money enough to support a wife!"

Tomorrow night's symphony concert will end just in time to permit Madame Matzenauer to catch a train back to New York, arriving Monday. There's a reason for the hurry.

"I want to vote," she said. "And I know who I'm going to vote for, too, but I have been in Europe all summer."

He sang American songs before the Spaniards last summer and before the "queen mother." I like American music. I like jazz. Mexican, Spanish, American folk songs are in my blood. Jazz grows very respectable. Each made it unanimous.

BELOW: John Philip Sousa, famous band master, at work in his country home, Sands Point, L. I.



Police Band Will Escort Sousa to Auditorium for Concert Friday

Mechanic Arts School Orchestra Also Will Play—Bandmaster Will Talk at Community Fund Luncheon During Noon Hour.

The program was announced today for the Sousa band concerts, matinee and evening, Friday, at the Auditorium.

Sousa and his band of 100 men are appearing under the direction of E. A. Stein. Mayor Nelson has declared by proclamation that Friday is "Sousa day," as the famous bandmaster is celebrating his 70th anniversary on this, his 32d annual tour, and 32d appearance in St. Paul.

The St. Paul police band will honor Sousa by escorting him from the Saint Paul hotel at 2:30 p. m. Friday to the Auditorium, playing Sousa marches. At the evening performance, Sousa will personally present the police band with a silk flag and standard.

The Mechanic Arts high school orchestra of 60 students will participate in the "Sousa day" celebration. They will play one of his own marches for him during the intermission of the matinee Friday.

Sousa himself will conduct the Mechanic Arts musicians.

High school classes will all be dismissed in time for the concert, which has been postponed to 3 p. m.

The patients of Aberdeen hospital will all be Sousa's guests at the matinee, as will also the members of the St. Paul police band.

In observing "Sousa day," the leaders of the orchestras in St. Paul motion picture theaters are arranging to play Sousa compositions during the week.

Sousa will give a "community fund" talk at the community fund luncheon at the Athletic club Friday noon. He arrives in St. Paul Friday morning.

The matinee and evening programs are as follows:

- MATINEE.**
1. Rhapsody—"The Ethiopian" (new)—Hommer
2. Cornet Solo—"Carnival of Venice"—Atban
John Dolan.

3. Suite—"Looking Upwards".....Sousa
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
4. Vocal Solo—"Serenade of Seville"—Sousa
Miss Nora Fauchald.
5. Finale—"Andre Chenier".....Giordano
6. Symphonic Poem—"The Chariot Race".....Sousa
7. (a) Saxophone Solo—"Maritana"—Sousa
Robert Gooding.
(b) March—"Ancient and Honorable Artillery" (new).....Sousa
8. Xylophone Duet—"The March Wind"—George Carey
Messrs. George Carey and Howard Goulden.
9. Tunes—"Songs and Dances of the Cumberland Mountains of Kentucky"—Orem
EVENING.
1. Overture—"Maximilian Robespierre"—Litolf
2. Cornet Solo—"Our Maud"—Short
John Dolan.
3. Suite—"El Capitan and His Friends"—Sousa
(a) "El Capitan."
(b) "The Chariot."
(c) "The Bride-Elect."
4. Vocal Solo—"Maid of Cadiz"—Delibes
Miss Nora Fauchald.
5. Symphonic Poem—"Don Juan"—Strauss
6. Fantasia—"Music of the Minute" (new).....Sousa
7. (a) Saxophone Solo—"Faise Fantasia"—Gurewich
Robert Gooding.
(b) March—"Marquette University" (new).....Sousa
8. Xylophone Solo—"The Pin Wheel"—George Carey
George Carey.
9. Finale—"Carnival Night in Naples"—Massenet

Sousa week will be observed throughout the country next week by the Keith, Erlanger and Famous Player theatres in honor of the march king's seventieth birthday anniversary. Sousa's music will be played at all performances.

THEATRES HONOR SOUSA ON HIS 70TH BIRTHDAY

John Philip Sousa's seventieth birthday will be celebrated this week in all Keith, Moss, Proctor and Orpheum circuit theatres. Sousa music will be featured.



Princess White Deer, daughter of the last hereditary chief of the Mohawks and a prominent survivor of the Six Nations, is preparing an Indian revue for Keith vaudeville in which she will show the influence of the native American upon art, music, dancing and the theatre since the days of Pocahontas to the present time.

Rae Samuels

Sousa Week is being observed in many cities throughout America in honor of Lieut. Com. John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6. The special celebrations began in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa will make his annual New York appearance on Sunday, November 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

Honor Sousa

John Philip Sousa, march composer, will be 70 years old Nov. 15. Because of his contributions to American music, E. F. Albee, president of the Keith circuit, has directed all Keith managers to hold a brief celebration in honor of Sousa on that date.

The festivities will be part of the regular shows and will include playing of several of Sousa's best-known compositions.

John Philip Sousa, who was heard here recently, will celebrate his seventieth birthday on November 6. Sousa has written two new marches this year, one named "Marquette University," and the other named after Boston's most famous military organization, the Ancient and Honorable Artillery.

THE CIVIC MUSIC ASSOCIATION will give a dinner in honor of Lieutenant Commander John Philip Sousa on the occasion of his seventieth birthday, Sunday, Nov. 2, in the Florentine room of the Congress hotel.

SOUSA AND BAND TO BE IN GRAND FORKS TO PLAY WEDNESDAY



JOHN PHILLIP SOUSA
Band Director



MISS NORA FAUCHALD
Soprano

Two Concerts Are Scheduled; Director Sousa To Be Honor Guest of Lunch Clubs; Miss Nora Fauchald of Minot, Is Soloist.

Preparations are complete for the reception in Grand Forks on Wednesday of John Phillip Sousa and his band, who will give two concerts here on that date, at the city auditorium under the auspices of the Grand Forks Municipal band.

Lieut. Com. Sousa and his 100-piece band is scheduled to arrive at noon Wednesday on a special train from Bemidji. Director Sousa will be the honor guest of the Grand Forks luncheon clubs at noon on that date.

Miss Nora Fauchald, of Minot, soloist with the band, whose meteoric rise in the music world is well known to North Dakota Rotarians, will also be honored in some special manner, to be decided upon later. Miss Fauchald made her first appearance of prominence before Rotarians in state convention at Bismarck. They liked her work so well that they sent her to the national Rotarian convention at Toronto, Canada. There, before thousands of Rotarians of the world, Miss Fauchald astonished the aggregation by not using the loudspeakers needed by other singers, and her voice filled the entire auditorium displaying an astonishing quality. Lieut. Com. Sousa heard her and immediately took her under his wing and has starred her since then.

Sousa and his band appeared in Grand Forks a few years ago.

Following is the program of both the afternoon matinee and the evening concert:

Matinee Program.

1. Rhapsody, "The Ethiopian" (new) Hosmer
 2. Cornet Solo, "Carnival of Venice" Arban
Mr. John Dolan
 3. Suite, "Looking Upwards", Sousa
(a) "By the Light of the Polar Star"
(b) "Under the Southern Cross"
(c) "Mars and Venus"
 4. Vocal Solo, "Serenade of Seville" Sousa
Miss Nora Fauchald
 5. Finale, "Andre Chenier" Giordano
- Interval
6. Symphonic Poem, "The Chariot Race" Sousa
 7. (a) Saxophone Solo, "Maritana" Wallace-Henton
Mr. Robert Gooding
(b) March, "Ancient and Honorable Artillery Co." (new) Sousa
 8. Xylophone Duet, "The March Wind" Geo. Carey
Messrs. Carey and Goulden
 9. Tunes, "Song and Dances of the Cumberland Mountains of Kentucky" Orem

Evening Program.

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolf
2. Cornet Solo, "Our Maud" Short
Mr. John Dolan
3. Suite, "El Capitan and His Friends" Sousa

- (a) "El Capitan".....
 - (b) "The Chariot Race".....
 - (c) "The Bride-Elect".....
 4. Vocal Solo, "Maids of Cadiz".....
Delibes
Miss Nora Fauchald
 5. Symphonic Poem, "Don Juan".....
Strauss
- Interval.
6. Fantasia, "Music of the Minute" (new) Sousa
 7. a. Saxophone Solo, "Valse Fantastique" Guerewich
b. March, "Marquette University" (new) Sousa
Mr. Robert Gooding
 8. Xylophone Solo, "The Pin-Wheel" Geo. Carey
Mr. George Carey
 9. Finale, "Carnival Night in Naples" Massenet

TWO CONCERTS BY SOUSA AND HIS BAND
John Phillip Sousa and his famous Band gave two concerts at Emery Auditorium on October 12 which were enjoyed by the usual audience that always gathers to listen to Sousa. While a number of the well-known bandmaster's compositions were played at both concerts, there were likewise other selections that added charm to these musical events. Some of the special numbers included The Ethiopian Rhapsody by Hosmer; finale, Andre Chenier, by Giordano, at the matinee; and overture, Maximilian Robespierre, by Litolf; symphonic poem, Don Juan, by Strauss, and Night in Naples by Massenet. The soloists were Nora Fauchald, soprano; John Dolan, cornet, and Robert Gooding, saxophone.

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MUSICAL COURIER
OCT 30 1924



LIEUT. COM. JOHN PHILLIP SOUSA, famous bandmaster, who will celebrate his seventieth birthday on November 6. The vaudeville, movie houses and legitimate theaters, as well as numerous cities throughout the country, will hold celebrations during the week in Sousa's honor. The great bandmaster himself will celebrate the occasion in advance on November 2, by directing two concerts of his famous band in the Auditorium, Chicago. Incidentally, there will be several special soloists of prominence who have volunteered for the occasion to do honor to the youngest bandmaster of them all. At the left is a photograph of Paul Stahr's painting of Sousa. (White Photo.)

BANDSMEN RECEIVE SOUSA'S M. U. MARCH

Stirring melody emanating from the band headquarters Tuesday night, gave notice that the new John Phillip Sousa march dedicated to Marquette university had arrived. The bandmen immediately started on the music and expect to have the work well in hand for the homecoming.

Spurred by the knowledge that they would soon play the march for the composer, and under his direction, the bandmen are working overtime on the new selection. All who heard the first rehearsal stated that it was "real" music and worthy of the great name of Sousa.

A new bandstand will be erected at the stadium in time for the homecoming game as a result of difficulties experienced with echoes on the day the athletic field was dedicated. The band was seated about ten feet below the first tier of the west stand, where the running track is being built up.

As a result of the seating arrangement the band was almost completely blocked away from the student section, and an echo was noticeable in the west stands, although the music was heard clearly and distinctly in the east stands.

Student Manager Urban A. Pilon learned something about, echoes after the game when he received high praise from the people occupying the east stand for the work of the band, while those in the west stand complained of "discords." An acoustic engineer soon explained the circumstances and arrangements were made for a new band stand.

Practically every large stadium, according to the engineer, where a complete bowl or horseshoe is formed by the stands, experiences the same difficulty.

The band will have its new uniforms for the homecoming. The uniforms will be of blue, with gold braid trimming, and a new style hat. A great deal of credit is due the bandmen for their enterprise, as the individual members are financing the improvements in order that the band may be of greater merit to the university.

SOUSA TO HAVE FOUR SOLOISTS

Miss Nora Fauchald, soprano; John Dolan, cornet player; Robert Gooding and George Carey, saxophone and xylophone players will be the soloists for the John Phillip Sousa band, which will give a concert in the Auditorium the evening of November 5.

A program including overtures, marches, solos and some popular numbers will be included on the program. Following is the program as arranged at present for the local concert:

- Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror", (Litolf);
Cornet solo, "Our Maud", (Short), John Dolan.
Suite, "El Capitan and His Friends", (Sousa), (a) "El Capitan", (b) "The Chariot Race", (c) "The Bride-Elect".
Vocal solo, "Maids of Cadiz", (Delibes), Miss Nora Fauchald.
Symphonic Poem, "Don Juan", (Strauss).
Interval.
Fantasia, "Music of the Minute" (new), (Sousa), (a) Saxophone Solo, "Valse Fantastique", (Guerewich), Robert Gooding; (b) March, "Marquette University" (new), (Sousa).
Xylophone Solo, "The Pin-Wheel", (Geo. Carey), George Carey.
Finale, "Carnival Night in Na..."

Sousa Week Being Observed Throughout Nation

SOUSA WEEK is being observed in many widely scattered cities and towns throughout America in honor of Lieut.-Com. John Phillip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6. The special celebrations began yesterday in



Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip Hooray," in 1915, is being featured.

LEGITIMATE, VAUDEVILLE AND MOVIE HOUSES TO OBSERVE SOUSA WEEK.

Sousa Week, which begins on Sunday, November 2, will be celebrated throughout the United States by three of the largest chains of theaters in America. E. F. Albee sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theaters during the week out of compliment to Lieut. Com. John Phillip Sousa, who celebrates his seventieth birthday on November 6. Similar action has been taken by A. L. Erlanger for his legitimate theaters throughout the country, and for all motion picture houses under the direction of the Famous Players. Mark A. Luoscher, of the New York Hippodrome, also directed that Sousa's New York Hippodrome March be played at every performance in that big playhouse during the week.

A "Sousa Day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from November 2 to November 8. These cities are Chicago, Bloomington and Springfield, Ill.; St. Louis; Decatur and Urbana, Ill., and Madison and Milwaukee, Wis.

The "March King," who is now on his thirty-second annual tour, will conclude his season in Greater New York on Sunday, November 16, when he will give a matinee performance at the Brooklyn Academy of Music, and an evening performance at the Manhattan Opera House.

NOTES OF THE THEATER

Enrico Bossi, Italian organist and composer, will concertize in the United States in December and January. John Phillip Sousa will celebrate his seventieth birthday on November 6. The Chicago Civic Opera will open on Wednesday evening, November 5, with a revival of La Gioconda. Chopin was buried in the Cemetery of Fere la Chaise, Paris, France.

PER. NOVEMBER 3, 1924

FLAG WHICH SOUSA GAVE TO POLICE BAND



Above is shown the beautiful flag presented to the St. Paul Police band by John Philip Sousa, famous bandmaster, at the Auditorium Friday. The flag was formally accepted by Commissioner of Public Safety James Clancy. The color guard is shown in the picture. On the left is Edward Crayne and Thomas Dahill. On the right is Bernard Munkholm. All are members of the Police band.

Sousa at 70 Still World's Best Bandman

Gives Inspiring Concerts on His Anniversary.

BY EDWARD MOORE.

With two big audiences at the Auditorium and a birthday dinner in between, Lieut. Commander John Philip Sousa put in a reasonably busy seventieth birthday yesterday. Whatever were his reactions at having, according to his own statement, just signed a contract to conduct for twenty years longer, they must have been of an inspiring nature and of a kind to affect his men and his audiences. For of all the good band music that he has offered the public in many years he has been coming to Chicago never was there any better than in yesterday's concert, nor was his band ever quite so fine. All of which means that Sousa's band is a unique organization, with a mellowness, a flexibility, and a facility that other bands may envy but not attain.

His performance of Richard Strauss' "Don Juan" was something to astonish the orchestral followers. The tone of his clarinets rivaled the string section of a carefully drilled symphony orchestra; the other woodwinds were of a completely symphonic character; his brasses are in a class by themselves.

But Mr. Sousa plays for all, always with unerring taste and with a manner of fine breeding toward his audiences, his soloists, and his band. He revived the music of some of his own operettas; he played jazz, with the band instruments making their own witty comments on the proceeding; he presented Miss Nora Fauchald, who has much more than the average share of good looks and good soprano voice. And if you do not believe that the tone of a cornet can be as persuasive and as thrilling as the voice of any opera singer on earth, you should have heard John Dolan play his solos.

Of course there were the Sousa marches, plenty of them. They are unique, too, just like the band and Mr. Sousa himself. They are also the best on earth.

Chicago Friends of Sousa Pay Tribute on His Birthday

Lieut. Commander John Philip Sousa, trap shooter, horseman, globe trotter, author, composer of 102 marches, and the conductor of the greatest band in the world, has many friends here in Chicago. A group of them, including representatives of the Civic Music association, the Chicago Symphony orchestra, the Chicago Civic Opera company, and numerous personal acquaintances, had the famous bandmaster as their dinner guest at the Congress hotel last night as an expression of good will on his seventieth birthday anniversary.

A loving cup in pewter, modeled after a sixteenth century ship, was presented to him, Frederick A. Stock, conductor of the Chicago Symphony orchestra, making the presentation speech, with Mr. Sousa in doubt as to whether the gift was because of his former association with the Marine band in Washington, or his connection with the Great Lakes Naval Training station during the war, or from the fact that in his earlier career he was once the conductor of a "Pinafore" company.

William H. Rehm, president of the Civic Music association, and the toastmaster of the evening, referred to having heard many years ago a German band play "The Washington Post" in Unter den Linden, Berlin. Mr. Sousa, in his return spoke of his first visit to Chicago in 1893 at the world's fair, having brought his band here at the invitation of Theodore Thomas. For Mr. Sousa began coming here over thirty years ago and has been coming ever since. His visit here yesterday was a professional one, the birthday dinner taking place between two concerts at the Auditorium.

Beat the Drums! Blow the Bugle! Sousa Is Seventy!

SOUSA WEEK is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Com. John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6th.

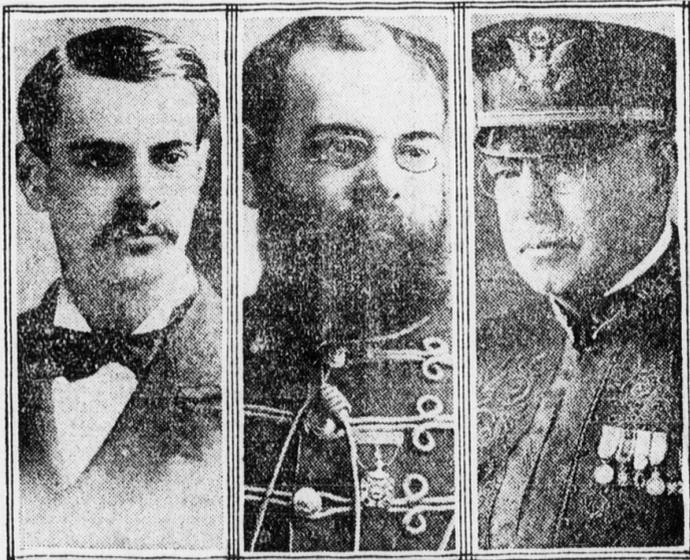
The special celebrations began yesterday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band.

To-day Sousa is being honored in the cities of Bloomington and Springfield, Ill., and in virtually every city which he will visit this week, he will be similarly honored.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip Hooray," in 1915, is being featured.

Sousa will make his annual New York appearance on Sunday, November 16th, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

Miss Nora Fauchald, top, the pretty soprano who is one of the assisting artists with Sousa's band, and Lieut. Col. John Philip Sousa, who will be at the Auditorium Nov. 8-9.



JOHN PHILIP SOUSA. [White Photo.]

Here are views of the famous bandmaster at three different periods of his career—at twenty-one, at thirty-five, and at the present. When he brings his band to the Auditorium next Sunday he will be seventy. If you do not believe he is still young, no matter what the records may say, just listen to his marches.

Sousa to Bring 100-Piece Band

John Philip Sousa, famous march king who will conduct his band in Public Auditorium Nov. 15, will celebrate his seventieth birthday this season, but it is apparent that Mr. Sousa keeps abreast of the times as well as any of his younger conferees. His programs are full of variety, exploiting classical music and jazz, and are up to the minute regarding musical novelties of all kinds.

Two million people hear Sousa's band every year. The name "Sousa" has become almost a legend in the annals of popular music. Someone has classed the band as a "thoroughly American musical institution." Certainly the band of 100 musicians has never suffered from lack of enthusiasm from the American people.

Sousa week, which begins to-morrow, will be celebrated throughout the United States by three of the biggest chains of theaters in America. E. F. Albee, head of the B. F. Keith system of theaters, yesterday sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theaters during the week out of compliment to Lieutenant-Commander John Philip Sousa, who celebrates his 70th birthday on November 6. Similar action has been taken by A. L. Erlanger for all Erlanger legitimate theaters throughout the country, and for all motion picture houses under the direction of the Famous Players. Mark A. Luescher, director-general of the new York Hippodrome, also directed that Sousa's "New Hippodrome March" be played at every performance in that big playhouse during the week.

SOUSA TO PLAY FINE PROGRAM

Famous Director Has One of Best Programs of Career

The program which Sousa's band is playing on its tour this year has met with unusual praise wherever given. The band will come to Fargo on Thursday, Oct. 30, for a matinee and evening concert at the Auditorium. It will appear under the auspices of the Fargo Concert association, which has been permitted to offer tickets to its season ticket holders at a 10 percent reduction.

Harvey W. Southgate, writing of the Rochester, N. Y., concert, said in The Herald:

"All those Rochester folks to whom a Sousa concert means primarily an opportunity to hear the Sousa marches played by the man who wrote them, were out in numbers at the Eastman theater yesterday afternoon and last night when the famous conductor made his annual appearance with his band, incidentally opening the Eastman musical season. They applauded politely after the solid meat of the programs, such as the Strauss symphonic poem, 'Don Juan,' and Giordano's 'Andre Chenier,' but they woke up and cheered after all the familiar favorites, 'Manhattan Beach,' 'Stars and Stripes,' 'El Capitan,' and the others. The strength of a Sousa concert is still in its encores, and Mr. Sousa went all through the list last night.

"In their anxiety to hear the marches that have made the Sousa name famous, many may have overlooked the fact that the Sousa band is really a singularly fine musical body, a collection of instruments expertly blended, capable of getting effects, as in the 'Don Juan' number, that are very difficult to get except with a sympathy orchestra and mellowed by constant association and tireless training. The Sousa band is the New York Symphony orchestra of its class. Wherever there is opportunity for individual display or wherever one section is given a chance to sing a little louder than the

others, it becomes apparent that technical excellence in the playing of wind instruments extends all the way through the band. The remarkably rich and varied clarinet section is probably unmatched anywhere, and the cornets are likewise finely toned, pliable and in admirable unison.

"Many of the programmed numbers and virtually all of the encores at both concerts yesterday were Sousa's own. A new fantasia, 'Music of the Minute,' was especially well liked last night, and may be regarded as Sousa's contribution to the jazz spirit of the hour, treated with characteristic dignity and yet unmistakable in favor. Sousa is a master in embellishing ordinary tunes, in throwing the theme back and forth among his instruments, in ornamenting and recreating contrapuntal effects. All this he has done in 'Music of the Minute.' Another suite of his writing, 'El Capitan and His Friends,' is in more serious style, with three themes ending with a variation of the 'El Capitan' march. Two of his new marches, 'Marquette University' and 'The Ancient and Honorable Artillery Company,' have the true Sousa swing, although giving no evidence that they will displace any of the old favorites.

JOHN PHILIP SOUSA AND BAND.

The Eastman Theater opened its concert season October 2, when John Philip Sousa appeared with his famous band for two concerts, afternoon and evening. The evening audience was of capacity size and the conductor rewarded the enthusiasm by playing as encores the favorite Sousa marches the crowd had come to hear. The solid meat of the programs included the Strauss symphonic poem, Don Juan, and Giordano's Andre Chenier. A new fantasia, Music of the Minute, was especially well liked and may be regarded as Sousa's contribution to the jazz spirit of the hour, treated with characteristic dignity and yet unmistakable in flavor. Soloists shared in the success of both concerts—John Dolan with his cornet; Marjorie Moody, soprano; Robert Gooding, chief of the saxophone family, and George Carey.

Dawes Composes Selection Which Sousa Will Play

"Melody in A Major," recently written by Gen. Charles G. Dawes, will be one of the numbers to be played by the John Philip Sousa band, in its concert here, November 5. This number will be presented as a band arrangement, and the work of preparing the composition for the band of more than 100 pieces has been done by Sousa himself.

A number of popular numbers have been arranged for the concert this season, and will be played here by this band. Admissions for the event are being distributed at the usual places in Champaign and at the University.

Sousa and His Band

Lieut. Commander John Philip Sousa and his famous band continue to hold popular favor of the kind that has always characterized Sousa's position in the world of band music. Last week, in Memphis, thirty thousand people heard his two concerts dedicating the city's new auditorium. Police estimate that seventy thousand were turned away.

Sousa has a varied program this season. Besides his marches, without which Sousa would not be Sousa, the versatile band master is offering a program of great range of musical fare. "Music of the Minute," the first jazz fantasy ever presented by Sousa, was written after long study of the popular music of today. Sousa says he is playing this fantasy to inform, not to influence his hearers. He has always been an ardent champion of music with American origin and in this season's program he has developed what he considers the best that jazz has to give to the cause. Other numbers indicate the variety of his program: "Peaches and Cream," a fox-trot; "Looking Upward," new Sousa suite.

Sousa's band, which is to play two concerts in Public Hall, Nov. 15, matinee and evening, consists of 100 musicians and soloists as it has in the past. The soloists will include Marjorie Moody, and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist; and John Carr, clarinetist.

SOUSA WEEK

To Be Celebrated in Many Cities

Throughout the United States the week of November 2 will be known as "Sousa Week" and the noted bandmaster's compositions will be played by many bands and orchestras. Through the courtesy of the officials of the Keith Vaudeville Circuit at least one composition by Sousa will be included in the musical program in all the theaters of that circuit, and other theaters, including motion picture theaters, have indicated the same plan will be followed in these houses. The movement is in honor of John Philip Sousa's 70th birthday anniversary, which occurs November 6.

SOUSA AND BAND TO PLAY DR. STRAUSS' "DON JUAN."

Dr. Richard Strauss' tone poem, "Don Juan," will be the classical feature of the Sousa programs to be given at the Odeon the afternoon and evening of November 4 (election day) by Sousa and his band.

Sousa, who 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.

Sousa is also certain that his audiences are waiting for the new Sousa suite, "Looking Upward"; the new Sousa humoresque, "What Do You Do on Sunday, Mary?"; the first Sousa Fox Trot, "Peaches and Cream," and another Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's Band will consist of 100 musicians and soloists, as in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. Up to the minute, as always, election returns will be read from the platform during the evening program, a special wire having been arranged to get the latest returns.

Sousa and His Bandsmen Given Welcome at Armory

Popular Selections of March King Win Duluth Approval.

By CLARA STOCKER.

An eager throng assembled last evening at the Armory, to welcome the appearance of John Philip Sousa and his famous band.

If America has never developed a national style in art music, this is because we were an old people when our nation was born.

With popular music, the case is different, and the Sousa March, typically American, can trace its descent (even if not via the Mayflower) to the inspiration of our bluff island ancestors who, in the 15th century, set political verses to the tune of "Greensleeves," and who delighted in songs like "Have at Thy Coat, Old Woman," or "Stand Thy Ground, Old Harry."

Waltzes, two-steps, fox-trots, marches, come and go, but the music of Sousa, like that of Johann Strauss, has something durable about it. There were people at the concert last night who, a generation ago, filled daily out of the grade school to the rhythms of Sousa marches,

and for whom these old tunes have lost none of their zest.

The program last night contained many of the old favorites, strains which are associated in the mind with thrilling political campaigns of long ago, and some of Sousa's latest effusions; among others, a fantasia entitled "Music of the Minute." There also was a concert overture, "Robespierre," by Litolf, Richard Strauss' wild symphonic poem, "Don Juan," and "Carnival Night in Venice," by Massenet. Mr. John Dolan did some surprising coloratura frills on the cornet; Robert Gooding played a saxophone solo, and George Carey a xylophone number.

Within the band numbers were several short but effective solos done by the woodwind instruments. Nora Fauchald has a soprano voice which seems to have taken on some of the qualities of the instruments she hears nightly, so clear and silvery. She sang Delibes charming "Maids of Cadiz," with flexibility and finish, and "Take Me Back to Ole Virginny," and "Dixie," as encores.

Sousa is the same commanding figure he always has been, conducting with great economy of gesture, yet every movement effective. The concert was given under the auspices of the Aad Temple Shrine band.

'Sousa Week'

SOUSA WEEK, which begins next Sunday, Nov. 2, will be celebrated throughout the United States by three of the largest chains of theaters in America.

E. F. Albee, head of the B. F. Keith system of theaters, has sent a letter to the managers of the Keith houses requesting that Sousa marches be played in the theaters during the week out of compliment to Lieut. Com. John Philip Sousa, who celebrates his seventieth birthday anniversary on Nov. 6.

Similar action is being taken by A. L. Erlanger for all Erlanger theaters, and for all motion picture houses under the direction of Famous Players. Mark A. Luescher, director general of the New York Hippodrome, has arranged for Sousa's New Hippodrome march being played at every performance in that big playhouse during the week.

A "Sousa day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from Nov. 2 to Nov. 8. These cities are Chicago, Bloomington, Springfield, Ill., St. Louis, Decatur and Urbana, Ill., and Madison and Milwaukee, Wis.

The "March King," who is now on his thirty-second annual tour, will conclude his season in New York, Nov. 16. He will appear in the Public hall here, for matinee and evening performances, on Nov. 15.

Elaborate plans are being made for the celebration of Lieut.-Commander John Philip Sousa's seventieth birthday in Chicago, Nov. 2. The great band master's birthday is actually four days later, but as he will be in the city that day for his two concerts at the Auditorium, his admirers are making the most of the opportunity. Frederick Stock, conductor of the Chicago Symphony Orchestra, is in charge of the plans, which include a dinner at the Auditorium Hotel, between the afternoon and evening concerts.

The Uniontown (Pa.) Triangle Club was recently the host at a dinner given to John Philip Sousa and 31 other Masonic members of his band in the dining room of the Masonic Temple. A special poem, dedicated to Sousa and written by D. M. Hope, tuba player of the local band, was read on the occasion. Many old troupers were present.

THEATRICAL POLITICS

Sousa Entertained at Luncheon.

Lieut. Commander John Philip Sousa, nationally known musician, was the guest of honor at the meeting of the Shrine luncheon club at the Chamber of Commerce Saturday noon. Mr. Sousa told of cities throughout the world he had visited. The Shrine quartet and orchestra gave several selections in honor of the band leader.

SOUSA TO BE GUEST OF LUNCHEON CLUBS

There will be no meeting of the Grand Forks Rotary club Tuesday noon, it was announced last evening by Robert Hughes, secretary. The Rotary club will join with other luncheon clubs of the city in a luncheon to be held Wednesday noon at the Hotel Dacotah when John Philip Sousa will be the guest of honor.

ONLY ONE SOUSA; ONE SOUSA BAND

Concert at Hippodrome Attracts Over 15,000 Persons; Words of Praise Exhausted.

There are many, many thousands of band leaders in the world for the many, many thousands of bands, but there is just one John Philip Sousa and just one Sousa's band.

And because of this more than 15,000 persons of Waterloo, Black Hawk county and surrounding counties gathered in the hippodrome at the Dairy Cattle Congress grounds for the afternoon and evening concerts Wednesday. Many in the vast crowd had heard the march king at previous visits, while for others the 1924 concert marked their first opportunity to hear the famous musician.

Praise Is Exhausted.

The audience evidently felt that a great deal was to be said, and proceeded to say it with applause that was vigorous. A chronicle of the performance of the great march king and his musicians can only repeat the praise recorded at the conclusion of every concert.

A word of praise, however, should be given Miss Nora Fauchald, soprano soloist. It must be granted that her triumph was deserved. Her voice was one of the freshest, warmest and most sympathetic of sopranos heard in Waterloo. Its phenomenal flexibility is unimpaired and its youthful quality of tone pure and clear. Miss Fauchald has charm, beauty, modesty and a grace of manner evidently native.

'Special Request' Answered.

Gerald Holton, Waterloo, wrote to Mr. Sousa in Philadelphia last summer, asking him to play "Marche Slave" (Tschaiakowsky) when he made his visit here this fall. Altho Mr. Holton received no answer to his letter, the selection was played at the evening concert "by special request."

Mrs. Herbert Marshall, also of Waterloo, was at one time soloist for Mr. Sousa and greeted him during his stay in the city.

Program is Varied.

The first half of the evening concert was devoted to the heavier and more classical type of band music, while the second part included many of the lighter and popular pieces of the day. Many of the band master's own compositions were played as encores besides the several on the regular program.

POPULAR interest has been attached to the great bass drum tooted by Sousa's drummer on the band's thirty-second tour which comes to Cleveland for two concerts in public hall, November 15, matinee and evening. The drum head is made from Zebra skin. The manufacturers said, upon presenting Sousa a bill for \$5,500 when the drum was delivered,

that the drum will withstand all kinds of weather conditions. The drum has stood twelve tours and the drummer, in his fifteenth year with Sousa's band, is said to have had equal success in Vancouver and Palm Beach, in rain and sunshine.



SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

70th Anniversary Jubilee Concerts Two Brand New Programs

SOUSA'S NEW MARCHES, "Ancient and Honorable Artillery" and "Power and Glory"; SOUSA'S CLASSICAL INTERPRETATION of Johann 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".

Public Hall, Nov. 15. Mat. and Eve.

Mail Orders now. Tickets on sale Nov. 10.

at Dreher's and Buescher's.

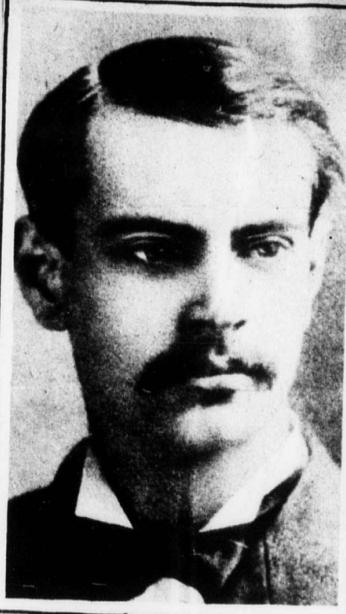
Prices Mat. 75c, \$1.00, \$1.50. Eve. \$1.00, \$1.50, \$2.00 plus 10% tax.

Leader 11-2-24

Cleveland 11-2-24

AND P

Musical course



PORTRAIT STUDIES OF A GREAT BANDMASTER
John Philip Sousa, America's great music master, is seen here in his teens, thirties and seventies. When beards and heavy braidings were worn Sousa was 35. Today he is seventy and hasn't seemed to add lines or wrinkles to his face. The portrait at the left was taken when he was nineteen.

John Philip Sousa, you will be seventy years old on November 6. An army of admiring well wishers will shower you with congratulations and we join the ranks herewith.

You hold a unique position in the affections of the American people. Not as a musician only but also as a man who typifies something that is essentially characteristic of our land.

Your music was adopted by your countrymen as expressing them in rhythm and spirit. Your popularity became immense and gradually extended all over the world. You are associated unforgettably with our war days through your music and your patriotic activities.

You are a creator, for you devised a new style of march, a new dance rhythm, and a new system of instrumentation for band instruments. Your melodic strain is original. Your compositions are unlike anyone's else, and nobody's else are like yours.

As a band leader you never have had a superior and possibly no equal.

Your vogue never has died. You still are a prime favorite.

Your Stars and Stripes have achieved an abiding place in the roster of American patriotic music.

At seventy years of age, John Philip Sousa, you stand supreme in the field which you made your own.

You are honored and loved for your fifty years of music making, of pleasure-giving, of clean, normal, fine, gentlemanly living.

You have had enormous rewards in popularity, affection, wealth.

It is the ardent wish of everyone, John Philip Sousa, that you may live long to enjoy what you have won.

We salute you with pride and love.

It is one of the chief glories of this country that it can produce such men as you.

NOVEMBER 14 IS SOUSA DAY HERE

Coming of March King to Be Made Much of by Toledo.

November 14 will be Sousa Day in Toledo. Plans are afoot to make the noted bandmaster's visit here this season a memorable occasion in honor of Sousa's jubilee tour, his thirty-second, during the course of which he will celebrate the seventieth anniversary of his birthday. The concert to be given by Sousa and his famous band in the Coliseum, Nov. 14, is sponsored by Zenobia Shrine and will be managed by Grace E. Denton.

"Try to Keep Your Feet Still," has been adopted by Sousa and his own hundred musicians as the official slogan of this year's tour. Audiences have been experiencing difficulty in making their feet behave at Sousa concerts ever since the organization of this world renowned band, for the stirring Sousa marches have in them a swing and thrill not easily resisted.

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 his new fantasy of syncopation, entitled "Music of the Minute," in which he gives a Sousa interpretation of modern dance music—as Sousesque in its arrangement and effect as the Sousa marches, humoresque and novelty suites for which he is famous.

These novelties, however, 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 in a band arrangement. The "Tannhauser" overture is another of the "heavy" numbers Sousa is offering this season.

Tickets for the concert are obtainable at the box office maintained by Miss Denton in the Nicholas building lobby.

King of Bandmasters Here Tonight



JOHN PHILLIP SOUSA.

John Phillip Sousa, the king of bandmasters, will direct his famous band in a concert at the Armory tonight, under sponsorship of the Aad Temple band.

Sousa always will be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth. His latest march has been written for the oldest American military organization, the Ancient and Honorable Artillery company of Massachusetts. Tonight's program will consist of

a variety of selections certain to please Sousa's many admirers.

SOUSA COMING HERE

Will Conduct Band of 137 Pieces at Public Hall.

Lieut. Commander John Philip Sousa will conduct a band of 137 pieces, picked from the high schools of Cleveland, at the matinee concert in Public hall on Nov. 15.

The players were chosen from all musicians in the high schools by Harry F. Clarke, director of band music in the public schools, and by Russel Morgan, head of the music department. The band will be one of the largest ever assembled here for a public concert. In the clarinet section alone there will be 37 clarinet players. Sousa will speak to the members of the band before the concert, on their musical aspirations.

THEATERS

Local managers of the Keith and Orpheum theaters throughout the country have been instructed to give heed to the circumstance that November 6 will be the seventieth anniversary of John Philip Sousa's birth. The data are to be set forth on the informative inserts of the films; the Sousa marches are to be played by the orchestras; and the clientele of each house is to be instructed (or reminded) of how busy a musician and how good an American the March-King has been these many years. . . . The Civic Music Association has taken over the conduct of next Sunday's dinner, in the Congress, in honor of the beloved composer, who has done his fair share through five decades to spread a knowledge and a love of music. The dinner will be put between his afternoon and evening concerts in the Auditorium; and the expectation is that the somebodies of music in Chicago will be at table.

Roland Robbins Prepares Big Birthday Celebration

Roland Robbins, manager of Keith's theater, is planning a birthday celebration that will be acclaimed by Washingtonians. No, it is not his own; but that, too, would be a popular party.

This time, when the candles are placed in the birthday cake there will be 70 in number. The occasion is the 70th birthday anniversary of John Philip Sousa, the noted march king, a native of this city.

John Philip Sousa will reach his 70th milestone on November 6. On that day there will be a special performance at Keith's theater, and the musical program for both matinee and night performances will be dotted with marches composed by one of America's greatest musical geniuses.

Sousa's picture will be thrown on the screen. Mr. Robbins (ahem) will make a speech, and general all round festivities will be held in the theater, with Johnny Chevalier, the popular assistant manager, rendering a violin solo. Other attractions are to be announced later.

NOVELTY and never ending variety, outstanding characteristics of all his programs, will be offered by John Philip Sousa, march king, who will appear here with his band on Saturday and Sunday, Nov. 8 and 9, giving afternoon and evening concerts at the Auditorium each day.

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 public 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 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 marches, "Ancient and Honorable Artillery," and "Marquette University"; the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another Sousa feature, "Music of the Minute," a Sousa interpretation of jazz and syncopation.

Sousa's band this season is composed of more than 100 musicians and soloists. The soloists include Nora Fauchald, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; John Scheuler, trombonist; George Carey, xylophonist, and John Carr, clarinetist.



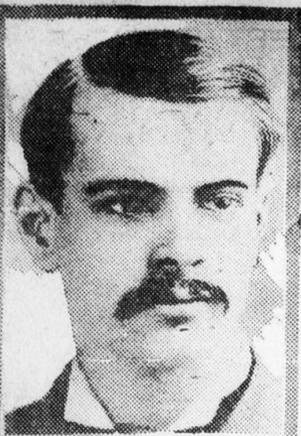
NORA FAUCHALD, SOPRANO SOUSA AND HIS BAND

TO LOOK WIDELY

Sousa's Band, and Another. Lieutenant Commander John Philip Sousa is traveling in this general vicinity preparatory to coming here for his seventieth birthday anniversary next Sunday, and would seem to be having a royal time confronting audiences everywhere. One of his latest experiences was to dedicate the new \$2,000,000 Auditorium at Memphis with a pair of concerts attended by over 30,000 residents of Tennessee, Louisiana, Mississippi, and Arkansas.

While Mr. Sousa is adding to his already great aura of fame and honor, the Chicago band, conducted by William Well, is out on a drive to raise \$50,000 for its own preservation. It has been in existence for thirteen years, and in this, its most recent cam-

aign for funds, it proposes an elaborate scheme, a few of its items being the playing on all public holidays and civic occasions, giving concerts in small parks, playgrounds, school yards and auditoriums, settlements, hospitals, and the like, playing for conventions and spring and fall music festivals, and heading civic and military parades and the funeral cortege of every policeman and fireman killed in the discharge of duty. The Chicago Band association has headquarters at 21 North La Salle street and the chairman of the executive committee is Frederick P. Vose.



March King

Here are pictures of John Philip Sousa, the nation's best known band leader, taken at various stages of his career. The top shows him at 23, when he composed his first march, The International Congress. The middle picture shows Sousa at 40 and the other pictures him at 70, as he is today. He will celebrate his seventieth birthday anniversary in Milwaukee Saturday, Nov. 8.

Sousa to Have Birthday Here

March King Will Be The Journal's Guest on 70th Anniversary

John Philip Sousa, the march king, will observe his seventieth birthday anniversary Saturday in Milwaukee. Throughout the nation the week will be observed as Sousa week. His marches will be featured by the orchestras of theaters all over the United States. His own band will give concerts at the Auditorium Saturday and Sunday.

Foremost on the program of the birthday observance will be a reception to be given for him as guest of The Journal.

The Marquette university band will meet him at the station when he arrives at 10:40 a. m., and immediately afterward he will go to inspect the new \$2,000,000 Journal plant. He will compose a new march which he will dedicate to The Journal and it will be played at the formal housewarming of The Journal-bldg later in the month.

Journal Prepares Cake

A large birthday cake, decorated with 70 American flags, will be presented the march king by The Journal. It will grace the table at the Athletic club Saturday night where representative Milwaukee business men will be hosts at Mr. Sousa's birthday party.

Saturday morning, the march king will press the button that starts The Journal's Saturday editions on the way through the press to the reader.

Sousa will formally dedicate to Marquette university Saturday night his newest march, written especially for the institution and named in its honor The Marquette March. The original manuscript, handsomely bound in leather and inscribed in honor of the occasion, will be presented by Sousa to the Rev. Albert C. Fox, president of the university. The Marquette band will play the piece on the stage with Sousa's band.

Tour Is Thirty-second

This is Sousa's thirty-second tour with his band. He served 12 years in the Marine corps, and in 1917, when war was declared, he gave up his own organization and enlisted. He became lieutenant commander and leader of the Jackie band at Great Lakes, which became famous under his direction.

Sousa was born in 1854 in Washington, D. C., in the quarter of the city which in his youth was known as Pipetown. His musical education began at eight when he was sent to take lessons from a friend of his father, largely to keep the boy out of mischief. He had his first experience as a conductor at 19, when in 1873 the conductor of the Opera Comique in Washington, in which Sousa was a first violinist, became ill. At 23, he wrote his first march, The Review. He received only the proceeds of the sale of the first 100 copies.

Sousa was made conductor of the United States Marine corps band in 1880, when he was only 26. He organized his own band in 1892. In 1917, at the outbreak of the war, he disbanded his organization to enlist in the navy, although he was 62.

SOUSA TO SPEND BIRTHDAY HERE

Special Plans Made for Observance While in Milwaukee.

Lieut. Commander John Philip Sousa and his band will appear at the Auditorium on Saturday and Sunday, Nov. 8 and 9, when afternoon and evening concerts will be given.



Urban Pilon.

of Marquette university also plans to honor Sousa on this day. The Marquette band and students will greet him on his arrival in the city and escort him to the Hotel Pfister, where a reception is to be held.

On the Auditorium stage Saturday night, Nov. 8, Sousa will play for the first time his newest march, "Marquette University," dedicated to the local institution. The original manuscript of the march, beautifully bound in leather and inscribed in honor of the occasion, will be presented by Sousa to the Rev. A. C. Fox, president of Marquette, for the school's library. Last year Marquette conferred the degree of doctor of music on Sousa.

Following the rendition of the march by Sousa's band, the Marquette band will play the piece un-

der Sousa's direction. The student band has begun a program of intensive practice in preparation for the event. The members of the band will appear in new uniforms which will be worn for the first time during homecoming week.

The week preceding this concert will be a busy one for the Marquette band, as it is scheduled to march in the homecoming parade Thursday night and play at the Marquette-Creighton game Saturday.

Urban Pilon, Fond du Lac, was elected president of the band at a recent meeting, and the Rev. Joseph McLaughlin S. J., was chosen as faculty moderator.

Other officers are: Virgil Muench, Algoma, Wis., vice president and librarian; Carl Haight, Burlington, Kas., secretary; Joseph Herzog, Cresco, Ia., treasurer.

The advisory council consists of Samuel Shakman, Milwaukee; Elmer Hartman, Fort Atkinson, Wis.; Harold Homan, Milwaukee, and Ben Koehler, Pulaski, Wis. Prof. William Jaffe is director.

Miss Nora Fauchald, Sousa Band Soprano, a Far West Songbird

All-America's Bandmaster's Faith in Our Musical Future.

One of the great matters of pride with Lieutenant Commander John Philip Sousa, the famous bandmaster, always has been that he has never been compelled to go outside America to seek musicians and soloists of sufficient artistic attainments to serve with his famous organization.

During the thirty-two years that he has directed his own band, the Sousa bandmen and soloists almost without exception have been Americans by birth and have received their entire musical educations in America. This condition is true again this year, and, while Miss Nora Fauchald, soprano soloist with the great organization, was born in Norway, she is of American parentage, and her musical education has been acquired exclusively in America.

The presence of Miss Fauchald with the Sousa organization is interesting, because she is not from the Atlantic seaboard, which to date has given America the greatest numbers of its vocalists, but from the Dakota prairies. Miss Fauchald was reared in the little town of Manot, N. D., and it was not until she was somewhat advanced in her musical career that she came for the first time to New York. She had secured her preliminary musical training near her home, and her grounding not only was in vocal music, but also in violin and piano. She was discovered by Mr. Sousa shortly after she had finished her training at the Institute of Musical Art in New York City, and about a year later she was invited to accompany the band on its tour. Her appearances were so successful that she was re-engaged.

Our West in Music.

Sousa once declared that, in addition to her great value to the band as a soloist, Miss Fauchald was of immense value for propaganda purposes. Perhaps the chief hobby of Mr. Sousa throughout most of his career has been to develop a taste for good music in all sections of America, and one of his keenest delights has been to observe competent departments of music growing up not only in New York, but even in the smallest of colleges and secondary schools throughout the country. When he began his career, Sousa hoped to see the day when the prairie states, for instance, might produce as good musicians as the Atlantic seaboard. Now it appears that, within a few years, the best musical talent in the country will not come from the cities, but from the sparsely-settled districts.

"I fear that the East is likely to fall behind the rest of the country in producing new musicians because life is so strained and nerve-racking. Our Eastern boys and girls, and particularly our girls, are jaded by the time they are 20, and it seems that we have an enormous number of mere children who are suffering from nervous breakdowns. Music requires great repose, must be studied deliberately and not on the gallop. So I think our best musical talent for a generation, at least, is going to come from 'out where the West begins'—which is where I got Miss Fauchald."

Sousa, 70, on New Road To Fame

John Philip Sousa will be 70 Thursday, Nov. 6. On the Saturday and Sunday following the famous bandmaster and his equally famous organization will be in Milwaukee for an afternoon and an evening concert in the Auditorium. Undoubtedly, Milwaukeeans will make the concerts jubilee events, especially as the programs to be offered are of unusual character.

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 public 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 marches, Ancient and Honorable Artillery, and Marquette university; 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 jazz and syncopation.

Sousa's band this season is composed of more than 100 musicians and soloists. The soloists include Nora Fauchald, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; John Scheuler, trombonist; George Carey, xylophonist, and John Carr, clarinetist.

Honor Sousa

John Philip Sousa, march composer, will be 70 years old Nov. 15. Because of his contributions to American music, E. F. Albee, president of the Keith circuit, has directed all Keith managers to hold a brief celebration in honor of Sousa on that date.

The festivities will be part of the regular shows and will include playing of several of Sousa's best-known compositions.

Concerts and Recitals.

With the opening of the Chicago Civic opera on Wednesday evening, the first concert of the Apollo Musical club on Monday evening and recitals and concerts scattered through the week, we have the audience before us of the beginning of one of the biggest musical seasons Chicago has ever had.

John Philip Sousa and his band will give two concerts at the Auditorium tomorrow afternoon and evening, incidentally celebrating his seventieth birthday. The program will be made up of interesting orchestral, symphonic and band numbers, and will also contain two new marches by Sousa.

Margaret Welland, pianist, in recital at the Playhouse tomorrow afternoon at 3:30. To move Sousa's band. The Chicago & Alton will handle Sousa's band from Chicago to Bloomington next Monday noon. The special car for the organization will be on No. 3.

NEW YORK, Nov. 1.—One must be up rather early in the morning and remain awake till a late hour at night to hear all the music that is being given hereabouts. The number of concerts and recitals resembles, in quantity, a deck of playing cards fluttering from one's hand to the floor. All these affairs are not of the first order; but they are enough worth hearing to make people rush a bit from Carnegie to Aeolian and thence to Town hall and to wonder at the same time what is going to happen to the increased traffic congestion. A recent Sunday, for example, brought in the afternoon the season's first Society of the Friends of Music program; the opening of the Wolfsohn popular-priced series, with Louise Homer and her daughter, Louise Homer Stires, and a young pianist, Rose Raymond. That same evening reintroduced John McCormack (who has gone back again to Carnegie hall), and in the ever popular Aeolian auditorium appeared a soprano named Dora Rose.

There had been some good music preceding all this, ranging from recitals by Ossip Gabrilowitsch, Vladimir Rosing and the Philadelphia Orchestra concert to the debut of a splendid young violinist, Ruth Breton. The State Symphony had made its autumnal bow under Josef Stransky's baton, and set some minds to speculating—for this organization is not having an easy time of it financially. And then, atop of it all, came the news sent considerably and exclusively to the writer for the readers of this column; that beginning November 1 John Philip Sousa is to have given for him a "music week" in honor of his 70th birthday.

The public has taken more than kindly to the Wolfsohn series, and Carnegie was filled with an audience which paid real money to be there. The distinguished contralto still retains her old-time tones, and some of her singing was of an impressive order. Mrs. Homer-Stires won applause, too, though it may have been more for the sympathy felt for mother and daughter than the soprano's voice or art.

Friendly Music Folks

My Bulletin 7/20

Sousa Week "Sousa Week" which began yesterday in several chains of theaters throughout the United States has been arranged out of compliment to Lieut. Commander John Philip Sousa, who celebrates his 70th birthday next Thursday, Nov. 6. The Sousa marches will be played in all Keith theatres by order of E. F. Albee, as well as in the A. L. Erlanger theatres, the motion picture houses of the Famous Players and Mark Luescher's local program at the Hippodrome. The bandmaster himself plays this week in Chicago; Bloomington, Springfield, St. Louis, Decatur, Urbana, Madison and Milwaukee. He will conclude his tour in New York Nov. 15, at both the Brooklyn Academy of Music and Manhattan Opera house.

My Sun note

John Philip Sousa is 70 years old this month. Somehow it seems his birthday should come in March.

Produce Document 7/22

There had been some good music preceding all this, ranging from recitals by Ossip Gabrilowitsch, Vladimir Rosing and the Philadelphia Orchestra concert to the debut of a splendid young violinist, Ruth Breton. The State Symphony had made its autumnal bow under Josef Stransky's baton, and set some minds to speculating for this organization is not having an easy time of it financially. And then, atop of it all, came the news sent considerably and exclusively to the writer for the readers of this column; that beginning November 1st John Philip Sousa is to have given for him a "music week" in honor of his seventieth birthday.

Commailed Nov 27

Lt. Commander John Philip Sousa has just closed his annual tour of New England. This is his thirty-second season. He will be on the campus for a concert Nov. 5.

SOUSA AND HIS BAND GIVE A DELIGHTFUL CONCERT AT ARMORY

John Phillip Sousa and his band, assisted by a group of excellent soloists, gave a delightful concert at the New Army Saturday night before a large audience. Many were of the opinion that this was the most pleasing program ever given here by the march king.

The wide variety of selections was a fine feature of the program. Sousa compositions were prominent but not too much so. Of course everybody wanted to hear "The Stars and Stripes Forever," "The Washington Post," "Semper Fideles," Sousa's new march, "Marquette University," was enjoyed by all.

This year Sousa introduced a jazz number which added variety and touch of humor to the program. A composition by Gen. Dawes was given as an encore. The piece is tuneful and is interesting as a composition as well as for the fact that it was written by the Republican vice presidential candidate.

John Dolan, cornetist; Nora Fauchald, soprano; Robert Gooding, saxophonist, and George Carey, xylophonist, won honors in solo numbers. The concert was given under the local management of the Aad Temple Shrine band.

To Move Sousa's Band. The Chicago & Alton will handle Sousa's band from Chicago to Bloomington next Monday noon. The special car for the organization will be on No. 3.

**Sousa and Band
Coming to Odeon
on Election Day**

Two concerts, a matinee at 3:15 and an evening at 8:15, are scheduled for Tuesday by John Philip Sousa and his band of 100 at the Odeon.

Sousa does not differentiate between the youth of 7 and 70 and for both concerts has prepared a stirring program, ranging from the classical "Don Juan" of Strauss to popular marches by Sousa himself, the first Sousa fox trot, "Peaches and Cream"; humoresque, "What Do You Do on Sunday, Mary," and another feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa has never been caught napping, and every year returns to the city with a new element in all he does. Special stress is placed by Sousa on the students hearing mu-

sic, and this being his seventieth anniversary tour, all students of public, parochial and private schools will be admitted to the matinee at 3:15 at a nominal price.

For the evening concert, the doors will be opened at 7, and from that hour on through the evening the election returns will be announced from the stage.

Sousa has been coming to St. Louis for more than 30 years. He was connected with the famous Gilmore Band of Exposition days, and succeeded Gilmore as conductor on the occasion of the latter's sudden demise during the Exposition season. For many years Sousa headed the Marine Band at Washington, and gave brilliant service as director of our navy's musical activities

at the Great Lakes Training School during the World War.



Old Friends to Honor 70th Birthday of Great Bandmaster Here To-Morrow. Right—A Recent Picture of John Philip Sousa, Who Will Be the Guest of Honor at Testimonial Dinner Between Concerts. Above—The March King of World's Fair Days.



**SOUSA BAND TO
PLAY CONCERTS
IN CITY TODAY**

To Arrive At Noon; Club Luncheon; Matinee and Evening Performances.

The Sousa band, led by John Philip Sousa, internationally known director and composer will play two concerts at the Grand Forks city auditorium today; a matinee at 3 o'clock this afternoon and an evening performance at 8 o'clock to-night.

Sousa and his band are expected to arrive here via special train from Bemidji at noon today. Soon after their arrival in the city Mr. Sousa and Miss Nora Fauchald, a soprano soloist with the band, will be guests of honor at a joint luncheon of the Rotary, Kiwanis and Lions club to be held in the Hotel Dacotah. Miss Fauchald is a Minot girl and is known as the "Sweetheart of Rotary." She is a protegee of the Minot Rotary club and gained prominence at the state Rotary convention at Bismarck a year ago. She was sent to the Rotary convention at Toronto, Canada where she gained added fame as a singer.

The Grand Forks high school band will be led by Sousa in two selections during the intermissions of the concert, it was announced Tuesday. The school people will take their places on the stage following the completion of the first section of the concert.

The city schools will be dismissed

early this afternoon in order that all children of the city may have an opportunity to hear this famous band. A special price of 50 cents per seat has been instituted for the pupils.

The ticket sale for the concert which is being held at the Poppler Piano company store has been very satisfactory, it is announced. One or two classes of seats have been sold out. A large number of tickets have been sold outside of the city.

Sousa Soloist



MISS NORA FAUCHALD

Miss Nora Fauchald, who will appear in Decatur Nov. 5 at the matinee performance of John Philip Sousa's band, as soprano soloist with that organization, is a North Dakota woman, and in introducing her Lieut. Com. Sousa predicts that this country's future singers will come from the prairie regions.

Miss Fauchald was born in Norway while her mother was on a visit to relatives there, but came to America when six months of age. In addition to being an excellent soloist and an instrumental musician of no mean ability, she is a young woman of considerable personal beauty.

Seat sale for the Sousa performance here, which will be given in the afternoon only, in Decatur High school auditorium, has been excellent. Tickets may be obtained from the Emerson Piano House. Special prices are being offered for both adults and children.

Lieut. Com. Sousa is introducing an innovation in his programs this year by giving a 30 minute jazz feature, when the Sousa Syncopaters make their appearance. In the jazz program will be a fox trot which the great band master composed, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter. The presence of the jazz music, however, will not prevent the playing of the always popular Sousa marches.

**Sousa Will Offer Peppy
Program Here Thursday**

Famous Band Leader Has Unique Reputation Among His Kind

With the addition of 30 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 32nd, by the way—or for any other is "Sousa, Himself, in Person." Sousa and his band will appear at the auditorium tomorrow, matinee and night, under the auspices of the Fargo Concert association.

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 winner.

When Sousa first organized his band, he made it a rule never to turn his hand 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 2 hours and 30 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 the end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly



George Carey, called the world's great xylophone player, with Sousa's band at the auditorium tomorrow.

term him, rests himself during the ten-minute intermission by taking a brisk walk!

Honor for Sousa

Frederick Stock believes that a great pioneer in American music is John Philip Sousa. At the suggestion of the conductor of the Chicago Symphony Orchestra the Civic Music Association will tender Mr. Sousa a dinner today at 5 o'clock in the Auditorium Hotel.

Mr. Sousa will be engaged at the Auditorium Theater both before and after the dinner, since his band may play twice if all its admirers resident in Chicago are to have opportunity to hear it.



VERA POPPE

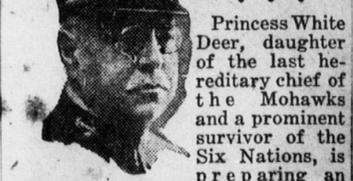
**WORLD'S FAIR DIRECTORS TO
HONOR SOUSA HERE TUESDAY**

Dinner to Be Given Bandmaster in Recognition of His Services at Louisiana Purchase Exposition.

John Philip Sousa will be honored by directors of the Louisiana Purchase Exposition at a dinner in the Daniel Boone Room at Hotel Statler next Tuesday, when Sousa comes to St. Louis to play two concerts at the Odeon. The dinner is in recognition of Sousa's service in music during the World's Fair of 20 years ago. Nathan Frank, former Governor Francis, W. K. Bixby, Breckenridge Jones, Alfred Shapleigh, Murray Carleton and Fred W. Lehmann are the directors joining in the dinner, to which invitations have been issued to several other well-known St. Louisans.

**THEATRES HONOR
SOUSA ON HIS
70TH BIRTHDAY**

John Philip Sousa's seventieth birthday will be celebrated this week in all Keith, Moss, Proctor and Orpheum circuit theatres. Sousa music will be featured.



Princess White Deer, daughter of the last hereditary chief of the Mohawks and a prominent survivor of the Six Nations, is preparing an Indian revue for Keith vaudeville in which she will show the influence of the native American upon art, music, dancing and the theatre since the days of Pocahontas to the present time.

HONORING SOUSA.

The week from November 1st to the 8th will be celebrated (as we stated earlier in this article) by fitting music affairs . . . to honor the seventieth birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Philip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift for melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known . . . since the Sousa Band has appeared in many parts of the world.

To-day at the Congress Hotel in Chicago Frederick Stock is giving Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, will be present, and the septuagenarian will be presented with a loving cup. Mr. Stock has also invited the genial Lieutenant Commander to appear at the next Chicago Orchestra concert and conduct his Stars and Stripes Forever. The familiar strains of Sousa's marches will no doubt be much heard in theaters and motion picture houses throughout the country this week with the usual stimulating reactions.

**Sousa to Aid Lake
Drive Campaign**

John Philip Sousa, whose 70th birthday occurs during his two-day engagement in the Auditorium, Nov. 8 and 9, will celebrate it in a novel way. During former visits to Milwaukee he was interested in the reclaiming of park land on the lake front. He has authorized his manager to offer a prize of \$1 a load for the first 25 loads of dirt brought to the lake front on Saturday, Nov. 8. A birthday banquet will be held in the Milwaukee Athletic club in his honor to be attended by Milwaukee business men.

The Week's Concerts

TODAY AT NOON—Organ recital by Mr. and Mrs. Jesse Crawford. Chicago Theater; Rosetta and Vivian Duncan, soloists. At 3. Mischa Elman, opening Uptown Civic Concert series in Arcadia Auditorium. At 3:30, Margaret Welland, pianist, Playhouse. At 8 and at 8:15, John Philip Sousa and his band, Auditorium.
MONDAY AT 3—Vera Poppe, cellist, McVicker's. (Miss Poppe will be a feature of McVicker's program this week.) At 2:30, Musicians' Club of Women, Fine Arts Recital Hall. At 8:15, Apollo Musical Club, presenting Haydn's "The Creation"; soloists, Olive June Lucy, Fred Wise, Herbert Could; conductor, Harrison Wild, Chicago Symphony Orchestra.
TUESDAY AT 8:15—Guy Maler and Lee Pattison in recital of two-piano music, Kimball Hall.
THURSDAY AT 8:15—Edna Beach Webb, pianist, Fine Arts Recital Hall.
FRIDAY AT 2:15—Chicago Symphony Orchestra, Frederick Stock, conductor. Mme. Marie Leschetzky, pianist-soloist, Orchestra Hall.
SATURDAY AT 8:15—Chicago Symphony Orchestra, repeating Friday's program.

SO LONG, customers. We want to thank you for your kind attention, and hope that the four readers who followed us during the past two weeks will recover at any early date. We know what a terrible ordeal it has been for you four. Words would not begin to express our appreciation for your faithfulness in sticking to the last line. When Sousa gets here we shall ask him for a few of his medals and see that you are honored with a breast decoration. But we hope you will not say as George Jean Nathan once did, that you would rather look at Ann Pennington's knees than all the medals on Sousa's chest.

Sousa's Tour Short but Busy.

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 travels 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. Bloomington music lovers will be privileged to hear this famous organization at the Illini, Monday, Nov. 3, matinee only.—Adv.

Sousa's New Yacht Is Not Designed for Too Much Water

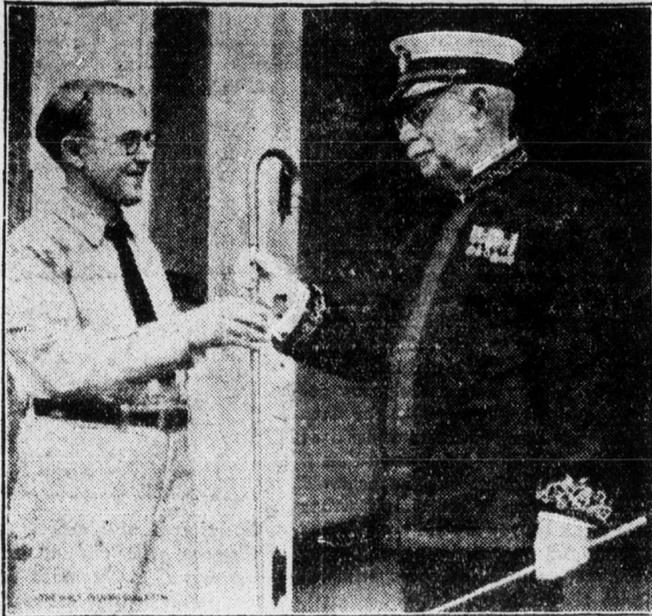
(Picture on back page.)

John Phillip Sousa, in a career that has carried him around the world as bandmaster and sportsman, has accumulated more than one man's fair share of loving-cups; but it is safe to assert that his collection includes nothing like what will be added to it at tomorrow's banquet in the Congress Hotel. The dinner is in celebration of his seventieth birthday anniversary, and will be held between the afternoon and evening concerts by Sousa and his band in the Auditorium.

The Civic Music Association, in direction of the dinner, has paid heed in its choice of a trophy for the March-King to his two periods of service in naval units of the United States: first, as a member of the Marines, and then, in the world war, at the Great Lakes Naval Training station.

At the same time, the committee has been careful to avoid stressing too deeply the element of water; for Lieut. Sousa, while a temperate and law-abiding musician, has been at open war with Wayne B. Wheeler in the matter of the Eighteenth Amendment. The trophy is illustrated on the back page; and attention is specially called to the design of the rudder. A suggestion is that the yacht be named the Spigoty.

Sousa Conducted Convicts' Band



JOHN PHILIP SOUSA, famous band director, receiving a cane made of paper by convicts at the Eastern Penitentiary, Philadelphia. The gift was on the occasion of the noted conductor's leading the band of convicts at this penal institution.

THIS IS SOUSA WEEK.

Compositions by March King to be Played All Over the Country.

Sousa Week is being observed in many widely scattered cities and towns throughout America in honor of Lieutenant Commander John Phillip Sousa, the famous bandmaster, who will reach his 70th birthday on Thursday, November 6th. The special celebrations began yesterday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, Great Lakes, Ill., where Sousa was stationed during the World War, and where he organized his famous Battalion Band. To-day Sousa is being honored in the cities of Bloomington and Springfield, Ill., and in virtually every city which he will visit this week, he will be similarly honored. These cities, in addition to the ones named, include St. Louis, Decatur, Ill., Urbana, Ill., Madison, Wis. and Milwaukee, Wis.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip

Hooray," in 1915, is being featured. The Sousa marches are also being played in all of the motion picture houses controlled by the Famous Players interests, and in all of the legitimate houses under the direction of A. L. Erlanger. Sousa was born in Washington, D. C. He made his first New York appearance as the director of a choral society in 1878.

Sousa will make his annual New York appearance on Sunday, November 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

Beat the Drums! Blow the Bugle! Sousa Is Seventy!

SOUSA WEEK is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Com. John Phillip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6th.

The special celebrations began yesterday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band.



JOHN PHILIP SOUSA

To-day Sousa is being honored in the cities of Bloomington and Springfield, Ill., and in virtually every city which he will visit this week, he will be similarly honored.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip Hooray," in 1915, is being featured.

Sousa will make his annual New York appearance on Sunday, November 16th, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

Keith Circuit to Honor Sousa

THE seventieth birthday anniversary of John Phillip Sousa will be observed Nov. 6 in all Keith and Orpheum circuit theaters, special instructions to that end having been issued to the various managers from the office of E. F. Albee.

The observance will include the playing of Sousa selections by the theater orchestras, flashing of the famous bandmaster's portrait on the cinema screens and other demonstrations in which audiences will be invited to participate.

The veteran musician's thirty-second annual tour at the head of his noted band will bring him to Toledo on Nov. 14 for a jubilee concert in the Coliseum, sponsored by Zenobia Shrine and managed by Grace E. Denton. It is planned to observe that date as Sousa day in Toledo in recognition of Sousa's long and brilliant service on the American concert platform. The concert is expected to be the biggest of its kind ever staged in Toledo.

Tickets for the event are obtainable at the box office maintained by Grace E. Denton in the Nicholas building lobby.

Sousa Week Being Observed Throughout Nation

SOUSA WEEK is being observed in many widely scattered cities and towns throughout America in honor of Lieut.-Com. John Phillip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6. The special celebrations began yesterday in



J. P. Sousa



E. F. Albee

Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band.

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HONORING SOUSA.

The week from November 1 to the 8th will be celebrated (as we stated earlier in this article) by fitting music affairs . . . to honor the seventieth birthday of the distinguished bandmaster and composer.

Today at the Congress hotel in Chicago Frederick Stock is giving Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, will be present, and the septuagenarian will be presented with a loving cup. Mr. Stock has also invited the genial lieutenant commander to appear at the next Chicago orchestra concert and conduct his "Stars and Stripes Forever." The familiar strains of Sousa's marches will no doubt be much heard in theaters and motion picture houses throughout the country this week, with the usual stimulating reactions.

(Copyright, 1924, by Pierre V. R. Key.)

Theaters

"TRY TO KEEP YOUR FEET STILL" NEW SOUSA SLOGAN.

Sousa Dares Audiences to Refrain From Patting Floor When He Presents Syncopated Music in New Programs at Hipp, Monday, Nov. 3, Matinee Only.

"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-



JOHN PHILIP SOUSA.

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.

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 to his programs 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 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.

Sousa To Lead Cass Tech Band.

THE Cass Technical High School band, consisting of 50 students, has added another to its several distinctions by being invited by Lieutenant-Commander John Phillip Sousa to appear under his baton for two numbers in Orchestra Hall Wednesday afternoon, Nov. 12. Clarence Byrne, head of the music department of Cass Tech, says the boys have not yet decided which compositions they will play, but it is likely that one of them will be a Sousa march.

Next week has been designated as Sousa week in all of the Keith houses, and the Keith Temple here will take cognizance of the fact that the march king's seventieth birthday falls on Thursday, Nov. 6.

Incidentally the commemoration of the week in Detroit is especially appropriate because Sousa will pay this city his annual visit the week following, appearing in Orchestra Hall with his band Nov. 12, afternoon and evening.

SOUSA TO DIRECT DETROIT HIGH SCHOOL BAND NOV. 12

Unusual honor will be accorded the Cass Technical High School band Nov. 12, when John Phillip Sousa, noted bandmaster, will devote the intermission of his afternoon concert in Orchestra Hall to directing the student musicians. Under his baton the Cass band will play two selections. Sousa is issuing similar invitations in other cities as part of his program for celebrating his seventieth year. His band will also play the evening of Nov. 12.

In case one might think all the flutter going on is merely over the election, announcement is made that this is Sousa week. Lieutenant Commander John Phillip Sousa, noted bandmaster, reaches his seventieth birthday on November 6, and the event has come near being a national holiday.

PAY HOMAGE TO MARCH KING

Managers of Keith and Orpheum vaudeville theaters throuout the country have been instructed to take note of the fact that Nov. 6 will be the seventieth anniversary of John Phillip Sousa's birth.

The portrait of the march king is to be flashed on the cinema screens together with sentiments suitable to the occasion, the orchestras are to play Sousa pieces and audiences asked to join in other congratulatory demonstrations.

The Toledo concert of Sousa and his famous band will come very soon after the bandmaster's birthday being scheduled for Nov. 14 in the Coliseum, the event being sponsored by Zenobia Shrine and managed by Grace E. Denton.

It is planned to set aside that date as Sousa Day in Toledo in honor of the noted musician's long and brilliant career before the public.

Tickets for the Toledo concert may be reserved at the box office in the Nicholas building lobby.

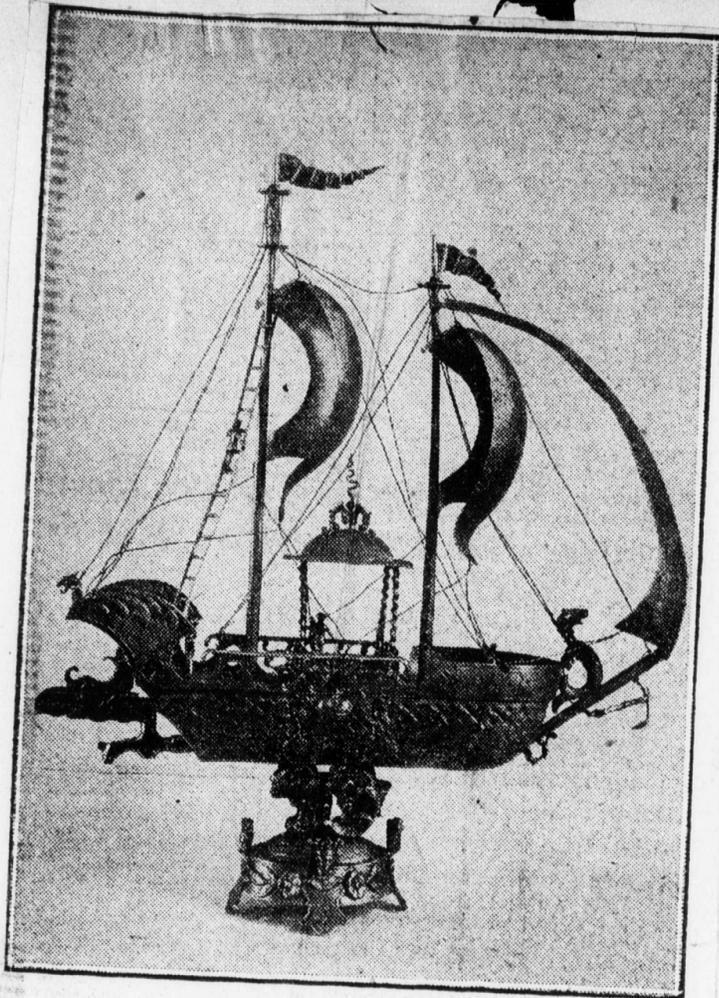
Honoring Sousa.

The week from November 1 to 8 will be celebrated (as we stated earlier in this article) by fitting music affairs . . . to honor the seventieth birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Phillip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift for melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known . . . since the Sousa Band has appeared in many parts of the world.

Today at the Congress Hotel in Chicago Frederick Stock is giving Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, will be present, and the septuagenarian will be presented with a loving cup. Mr. Stock has also invited the genial lieutenant commander to appear at the next Chicago Orchestra concert and conduct his "Stars and Stripes Forever." The familiar strains of Sousa's marches will no doubt be much heard in theaters and motion picture houses throughout the country this week, with the usual stimulating reactions.

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IT SAILS FOR SOUSA. Trophy with loving cup implications (note rudder) to be given March King at tomorrow's birthday banquet by Civic Music association.
(Story on page seventeen.)

BRINGING FAMOUS BAND TO FULLER NOV. 10



JOHN PHILIP SOUSA.



John Philip Sousa
AUDITORIUM SUNDAY

Journal Chicago Nov 1

Sousa Celebrates
John Philip Sousa, who brings his band to the Auditorium tomorrow afternoon and night will celebrate his 70th birthday Thursday. He has chosen Sunday's performances as an agreeable occasion for the observance of an event seventy years past, which could not by any means, at its happening, have seemed so auspicious as it does today.

The Civic Music association is giving a dinner tomorrow at 5:30, between his two appearances, for a guest of honor known and respected as leader of the world's most famous band, composer of the world's most famous marches, as novelist, librettist, public speaker, soldier, sportsman, horseman, as a personage in practically every decorative and active line of human endeavor.

Lieutenant Commander Sousa has been for many of his seventy years one of the striking figures in America. The positive and propulsive personality of the man is amply illustrated by the excitement and sweep of his marches, without a tingling of the blood and a quickened beating of the heart. Fortunately it falls to his friends and admirers in Chicago to pay at dinner respects to a great and solitary figure in American music.

Mayor to Give Party for Sousa

John Philip Sousa, appearing here with his band Nov. 15, is slated to have a second birthday party, Thursday, the famous conductor will celebrate his seventieth birthday.

His second celebration will occur here when Mayor Clayton C. Townes will play host at a luncheon given in Sousa's honor in Hotel Statler. City officials, business men, school children and music devotees will be in attendance to greet Sousa.

In the forenoon an all high school band of 137 pieces will play for the march king. In the afternoon and evening, Sousa and his band will play in Public Hall.

Russell M. Keith, manager of the Hotel Statler, has asked his pastry chef to prepare the largest birthday cake possible. When Mayor Townes cuts it, the following persons have been invited to assist in the eating:

City Manager W. R. Hopkins, J. H. Harris, Judge John J. Sullivan, Superintendent of Schools R. G. Jones, Russell V. Morgan, director of music, public schools; Harry Clarke, director of band music, public schools; Nikolai Sokoloff, conductor of the Cleveland orchestra; J. Van Dyke Miller, director of the Singers' club; Lincoln G. Dickey, manager of Public Hall; Philip Miner, Cleveland Concert company; Howard F. Shurtle, Cleveland Talking Machine Co.; E. S. Buescher, the Buescher Co.; Henry F. Dreher, Dreher's; Archie Bell, Cleveland News; James H. Rogers, the Plain Dealer; Miss Eleanor Clarage, The Cleveland Times; Mrs. Alice Bradley, Cleveland Topics; George Davis, Cleveland Press; Wilson G. Smith, Cleveland Press; Arthur Seibig, United Banking & Savings Co.; Charles Gentsch, Finley-Smith-Gentsch Co.; William Spang, Spang's Baking Co., and Donald C. Daugherty, local publicity manager of Sousa.

-VOTE EARLY TOMORROW-

MUSIC---DRAMA

John Philip Sousa Honored by Nation The Elders Come Back News of the Guild

By CATHERINE PANNILL MEAD.

In honor of the seventieth birthday of John Philip Sousa, which occurs on Nov. 6, the Orpheum and Keith vaudeville circuits have given notice to their theaters all over the country, that they are to take cognizance of this important event in the life of the beloved composer, by playing his compositions; inserts in the film announcements, also call attention to the splendid contributions to music which this celebrated leader has made.

Chicago is to give, by way of the Civic Music association, a big dinner in his honor, next Sunday, between the afternoon and evening concerts, at which most of the noted musicians of Chicago will be present.

In Milwaukee, the Milwaukee Auditorium company will entertain him at a dinner Saturday afternoon, Nov. 8, at 5:40 at the Milwaukee Athletic club. During his stay in Milwaukee, (he is to appear in concert both Saturday and Sunday) Mr. Sousa will be presented with a token of appreciation by the Marquette University band, which will also play one of his marches Saturday night at his concert in the Auditorium.

The hold that the great conductor has upon the affections and imagination of the people of this country, has placed him in a position unique in the annals of music. His geniality, his genius and his splendid musicianship have made him a national figure.

Sousa Will Celebrate 70th Birthday in City

For the last five years that Lieutenant Commander John Philip Sousa, the march king, has been visiting Milwaukee, he has noted with interest the efforts of the city to fill in the strip of land along the lake at the foot of Wisconsin street. Sousa will celebrate his seventieth birthday anniversary here Saturday, Nov. 8, when he will open a two day engagement at the Auditorium, giving afternoon and evening concerts both days.

Harry Askin, Sousa's manager who was in the city yesterday, said the march king planned to offer a prize of \$1 a load for the first twenty-five loads of earth delivered on this strip on the day of his birthday.

This will be the march king's gift to the city, on this day which will be observed throughout the city as Sousa day, when he will be the recipient of many tributes. A birthday banquet will be given in his honor at the Milwaukee Athletic club by Milwaukee business men. Marquette band will meet him at the depot and escort him to the Auditorium.

STEAMSHIP MOVEMENTS

Recitals, Ensembles and Concerts Completely Fill Time of New York Critics

Musical Affairs Take Place from Morning to Evening Throughout Week and Programs Claim Every Moment of Sunday to Point of Congestion.

By PIERRE V. R. KEY.

NEW YORK, Nov. 1.—One must be up rather early in the morning and remain awake till a late hour at night to hear all the music that is being given hereabouts. The number of concerts and recitals resemble, in quantity, a deck of playing cards fluttering from one's hand to the floor.

All these affairs are not of the first order; but they are enough worth hearing to make people rush a bit from Carnegie to Aeolian and thence to Town Hall and to wonder at the same time what is going to happen to the increased traffic congestion.

A recent Sunday, for example, brought in the afternoon the season's first Society of the Friends of Music program; the opening of the Wolfsohn popular-priced series, with Louise Homer and her daughter, Louise Homer Stires, and a young pianist, Rose Raymond. That same evening reintroduced John McCormick (who has gone back again to Carnegie hall), and in the ever popular Aeolian auditorium appeared a soprano named Dora Rose.

There had been some good music preceding all this, ranging from recitals by Ossip Gabrilowitch, Vladimir Rosing and the Philadelphia Orchestra concert to the debut of a splendid young violinist, Ruth Breton. The State symphony had made its autumnal bow under Josef Stransky's baton, and set some minds to speculating—for this organization is not having an easy time of it financially. And then, atop of it all, came the news sent considerably and exclusively to the writer for the readers of this column: that beginning November 1, John Philip Sousa is to have given for him a "music week" in honor of his seventieth birthday.

The public has taken more than kindly to the Wolfsohn series, and Carnegie was filled with an audience which paid real money to be there. The distinguished contralto still retains her old-time tones, and some of her singing was of an impressive order. Mrs. Homer-Stires won applause, too, though it may have been more for the sympathy felt for mother and daughter than the soprano's voice or art.

This Is Sousa Week.

Sousa Week is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Commander John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 3.

The special celebrations began yesterday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium. He was greeted by a color guard from the Great Lakes Naval Training Station, where Sousa was stationed during the World War, and where he organized its famous Battalion Band.

To-day Sousa is being honored in the cities of Bloomington and Springfield, Ill. And in virtually every city he will visit this week he will be similarly honored. These cities, in addition to the ones named, include St. Louis, Decatur, and Urbana, Ill., Madison and Milwaukee, Wis.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip, Hip, Hurrah," in 1915, is being featured.

The Sousa marches are also being played in all of the motion picture houses controlled by the Famous Players interests and in all of the legitimate houses under the direction of A. L. Erlanger. Sousa was born in Washington, D. C. He made his first New York appearance as the director of a choral society in 1878.

Sousa will make his annual New York appearance on Sunday, November 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

A "music week" starting this Sunday has been inaugurated by the admirers of John Philip Sousa to pay honor to this veteran band leader's seventieth anniversary. Throughout the theaters and movie houses of the country his stirring marches will be played.

He started his career as conductor at the age of 17. For a number of years he headed the United States Marine corps band. But he is known to the world as the leader of the band by his name. For the past 32 years Sousa's band has meant the epitome of excellence and achievement to all admirers of this type of music.

Sousa with his band has toured Europe and the world. He is the wearer of many decorations accorded to him by monarchs who delighted in his martial strains.

AUDITORIUM SAT. Nov. 8-9

Matinees Each Day at 2:30

Nights at 8:15

Anniversary Concerts in Honor of the 79th Birthday of America's Most Beloved Composer and Conductor.

Lieut. Commander

JOHN PHILIP SOUSA



AND

HIS FAMOUS BAND

**An American Institution
The Greatest Programmes Ever Offered. Complete Change in Style and Structure. Everything New.**

Hear the Jazz Band. The Double Quartette of Saxophones. The Xylophone Duet. Every Style and Novelty in the Music World. Sousa's Greatest Tour.

SOUSA'S NOVELTIES of 1924

**SOUSA'S JAZZ FANTASY
"Music of the Minute"**

SOUSA'S NEW MARCHES, "Ancient and Honorable Artillery," "Marquette University," and "Power and Glory." SOUSA'S CLASSICAL INTERPRETATION of Richard Strauss' 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 TUNE, "Peaches and Cream."

SATURDAY MATINEE—SCHOOL CHILDREN SPECIAL FEATURES. Talks by Lt. Commander John Philip Sousa and Clarence Russell, and the greatest musical number ever written, "SHOWING OFF BEFORE COMPANY," introducing the famous SOUSA JAZZ BAND and many surprises. A Musical Vaudeville.

SATURDAY EVENING—MARQUETTE UNIVERSITY NIGHT. First public presentation of the "MARQUETTE UNIVERSITY MARCH," in which the Marquette Band will play in connection with Sousa's Band and other special features. Nearly 200 Musicians.

SUNDAY MATINEE—VOCATIONAL SCHOOL and SUBURBAN DAY—the crack Milwaukee Vocational School Band will play a number on the stage with SOUSA'S BAND. The best known bands from surrounding towns will attend this concert to extend birthday greetings to the "March King." Other surprising novelties.

SUNDAY NIGHT—MILWAUKEE, NAVY and MILITARY NIGHT. An evening of surprises. Famous American Legion Drum Corps of Racine, Wis., prize winners for four consecutive years in special selection with SOUSA'S BAND. Spectacular flag presentation by U. S. Navy Detail. Also some unique surprises.

SEATS NOW SELLING

Kaun Music Co., 93 Wis. St. Auditorium, 500 Cedar St.

Prices—50c, 85c, \$1.10, \$1.65. Few Boxes \$2.20.

Sousa Whispers Dark Jazz Secret

MARCH KING ALLOWS BAND TO HIT 'ER UP

Wrote Best Music When Homesick

"Jazz on the wane? That's the funniest to date. Whisper, I'm even playing it myself!" Thus did John Philip Sousa, "March King," who is in Minneapolis today with his famous band for two concerts at Kenwood armory, stifle any idea that he was going to hop into popular tendencies in music. "My good sir," he said, "jazz is like the poor, we will always have it," and there was a plain note of decisiveness in the master's tone. "The only number its exponents have not played is 'What a Friend We Have in Jesus.' They fear this sacrilege might lose it." "Well then how about this rumored farewell trip?" he was asked. "Two weeks ago I signed a 20-year contract with the Askin people," was the coy response. "I've made no plans beyond that." Then an extraordinary hunch! His romance that inspired the "Stars and Stripes Forever!" "Will you tell us about that?" "Everything I've put on paper was inspired by the religious instinct within me," and a trace of sentiment rang in the master's voice. "Lonesomeness for America put 'Stars and Stripes' on paper for me while en route from Europe in '96. I had a mental brass band with me on the cruise, and when I landed it was composed without a single alteration."

Sousa Week

Sousa week, which begins on Sunday, Nov. 2d, will be celebrated throughout the United States by three of the largest chains of theatres in America. E. F. Albee, head of the B. F. Keith system of theatres, yesterday sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theatres during the week out of compliment to Lieut. Com. John Philip Sousa, who celebrates his 70th birthday on Nov. 6th.

Sousa Week begins Sunday, November 2, and will be celebrated in the Keith theatres throughout the country with a special celebration on his seventieth birthday, November 6.

Soloist With Sousa



Miss Nora Fauchald.

On the program of the Sousa band concert Wednesday evening will be a solo number by Miss Nora Fauchald, soprano soloist. Miss Fauchald is a native of North Dakota and received her training in the East. She has also studied piano and violin in addition to voice. John Philip Sousa prides himself in obtaining soloists for his company who are Americans and who have received their training in America.

John Philip Sousa—Noted American bandmaster, best known as a composer of marches, was born on Nov. 6, 1854. He was director of the United States Marine Band, and later organized the famous Sousa's Band. Among his marches are "The Stars and Stripes Forever," "The Washington Post," and "Manhattan." He also wrote the score for "El Capitan," "The Queen of Hearts," and other comic operas.

George Gordon Meade

Dinner for Sousa.

Several hundred Chicagoans will gather at the Congress Hotel to-morrow at 5:30 o'clock or thereabouts to do honor to John Philip Sousa, who will celebrate his seventieth birthday next Thursday. The dinner, given under the auspices of the Civic Music Association of Chicago, will come between Sousa's matinee and night concerts at the Auditorium. All the Orpheum Circuit theatres in Chicago will observe Sousa's birthday by playing his marches.

Sousa Week, which begins on Sunday, November 2, will be celebrated throughout the United States by three of the

largest chains of theatres in America. E. F. Albee, head of the Keith chain, has sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played during the week out of compliment to Lieut. Com. John Philip Sousa, who celebrates his seventieth birthday on November 6. Similar action has been taken by A. L. Erlanger for all Erlanger legitimate theatres, and for all motion picture houses under the direction of the Famous Players.

Jazz a la Sousa

John Phillips Sousa plays a half hour of jazz, interpreted in his own style, as a feature of concerts in his present tour. He calls it "Music of the Minute." Sousa plays two concerts in Cleveland, Nov. 15.

Lieut.-Com. John Philip Sousa and his famous band will appear at the Academy of Music on Sunday afternoon, Nov. 16. This is the thirty-second season that Sousa has appeared at the head of his band and given to the public programmes which have interested and entertained them. The soloist for the evening concert will be Nora Fauchald, soprano, a favorite of other seasons.

THE B. F. Keith Circuit is making special preparations to observe in a fitting manner the seventieth birthday anniversary of Lieutenant Commander John Philip Sousa, the march king, which occurs on November 6.

Each theatre will have its own celebration, which will include the playing of a Sousa march, and tributes will be paid the composer, both as a musical genius and as a great American.

Sousa To Direct Cass Tech. Band

John Philip Sousa has invited the Cass Technical High School band to appear for a pair of numbers under his direction in Orchestra hall, Wednesday, November 12, and the invitation has been accepted.

Sousa has done this in several cities this year, as part of his own celebration of his seventieth birthday, which falls on November 6. They are by no means perfunctory affairs, for Sousa frequently stops the youngsters when he thinks a bit of explanation may be of value to them.

Cass Tech Band to Play at Sousa Concert

Cass Technical High School band, consisting of 50 students has added another to its several distinctions by being invited by Lieutenant Commander John Philip Sousa to appear under his baton for two numbers in Orchestra hall, Wednesday afternoon, Nov. 12.

Clarence Byrne, head of the music department of Cass Tech, says the boys have not yet decided which compositions they will

play, but it is likely that one of them will be a Sousa march, partly out of compliment to Sousa and partly to get some incontrovertible instruction on its fine points.

Sousa has used these invitations in various cities of his tour as a means of celebrating his seventieth year.

Sousa's Birthday, Nov. 6.

The B. F. Keith Circuit is making special preparations to observe in a fitting manner the seventieth birthday anniversary of Lieut. Commander John Philip Sousa, the march king, which occurs on November 6.

Each theatre will have its own celebration, which will include the playing of a Sousa march, and tributes will be paid the composer, both as a musical genius and as a great American.

Pierre Key's Music Article

By PIERRE V. R. KEY.

NEW YORK, Nov. 1.—One must be up rather early in the morning and remain awake till a late hour at night to hear all the music that is being given hereabouts. The number of concerts and recitals resembles, in quantity, a deck of playing cards fluttering from one's hand to the floor. All these affairs are not of the first order; but they are enough worth hearing to make people rush a bit from Carnegie to Aeolian and thence to Town Hall and to wonder at the same time what is going to happen to the increased traffic congestion. A recent Sunday, for example, brought in the afternoon the season's first Society of the Friends of Music program; the opening of the Wolfsohn popular-priced series, with Louise Homer and her daughter, Louise Homer Stires, and a young pianist, Rose Raymond. That same evening reintroduced John

McCormack (who has gone back again to Carnegie Hall), and in the ever popular Aeolian auditorium appeared a soprano named Dora Rose.

There had been some good music preceding all this, ranging from recitals by Ossip Gabrilowitch, Vladimir Rosing and the Philadelphia Orchestra concert to the debut of a splendid young violinist, Ruth Breton. The State Symphony had made its autumnal bow under Josef Stransky's baton, and set some minds to speculating—for this organization is not having an easy time of it financially. And then, atop of it all, came the news sent considerably and exclusively to the writer for the readers of this column; that beginning Nov. 1 John Philip Sousa is to have given for him a "music week" in honor of his 70th birthday.

The public has taken more than kindly to the Wolfsohn series, and Carnegie was filled with an audience which paid real money to be there. The distinguished contralto still retains her old-time tones, and some of singing was of an impressive or Mrs. Homer-Stires won applause,

too, though it may have been more for the sympathy felt for mother and daughter than the soprano's voice of art.

Mayor to Give Party for Sousa

John Philip Sousa, appearing here with his band Nov. 15, is slated to have a second birthday party. Thursday, the famous conductor will celebrate his seventieth birthday.

His second celebration will occur here when Mayor Clayton C. Townes will play host at a luncheon given in Sousa's honor in Hotel Statler. City officials, business men, school children and music devotees will be in attendance to greet Sousa.

In the forenoon an all high school band of 137 pieces will play for the march king. In the afternoon and evening, Sousa and his band will play in Public Hall.

Russell M. Keith, manager of the Hotel Statler, has asked his pastry chef to prepare the largest birthday cake possible. When Mayor Townes cuts it, the following persons have been invited to assist in the eating:

City Manager W. R. Hopkins, J. H. Harris, Judge John J. Sullivan, Superintendent of Schools R. G. Jones, Russell V. Morgan, director of music, public schools; Harry Clarke, director of band music, public schools; Nikolai Sokoloff, conductor of the Cleveland orchestra; J. Van Dyke Miller, director of the Singers' club; Lincoln G. Dickey, manager of Public Hall; Philip Miner, Cleveland Concert company; Howard F. Shurtle, Cleveland Talking Machine Co.; E. S. Buescher, the Buescher Co.; Henry F. Dreher, Dreher's; Archie Bell, Cleveland News; James H. Rogers, the Plain Dealer; Miss Eleanor Clarage, The Cleveland Limes; Mrs. Alice Bradley, Cleveland Topics; George Davis, Cleveland Press; Wilson G. Smith, Cleveland Press; Arthur Seibig, United Banking & Savings Co.; Charles Gentsch, Finley-Smith-Gentsch Co.; William Spang, Spang's Baking Co.; and Donald C. Daugherty, local publicity manager of Sousa.

Sousa Coming Here with His Band Nov. 10

FAMOUS COMPOSER WILL GIVE CONCERT IN FULLER; USING JAZZ NOW.

When John Philip Sousa, the veteran bandmaster, appears in this city on the evening of Nov. 10 to give his concert before the music lovers of the city at the Fuller theatre, he will bring with him as soloist Marjory Moody, a very talented young soprano who has won considerable fame for herself throughout the concert tours of this distinguished band during the last five years.

Sousa's program this year is one of unusual interest, featuring as it does a number of his compositions, which include some jazz. This is the first season that this band leader has ever included jazz on his concert program, but this season finds it there with its appeal to the lovers of the more modern American music.

While Sousa is thought of perhaps most frequently as a composer of marches, he has lately given himself to various other forms. His latest fox trot is called "Peaches and Cream." "The Last Crusade" is one of his latest compositions for organ, orchestra and choir, and recently it was sung in Philadelphia by the great Wanamaker choir of 200 voices. "Ancient and Modern Artillery Company" is among his latest march compositions though to his list of productions are added marches, suites, dance music and numerous transcriptions.

Sousa never fails to please the lovers of band music, and it is expected that he will be greeted this season by a large audience.

Theaters to Honor Sousa Next Week

Sousa Week, which begins tomorrow, will be celebrated throughout the United States by three of the largest chains of theaters in America.

E. F. Albee, head of the B. F. Keith system of theaters, yesterday sent a letter to the managers of the Keith and Proctor houses throughout the country requesting that Sousa marches be played in the theaters during the week out of compliment to Lieutenant-Commander John Philip Sousa, who celebrates his seventieth birthday November 6.

During the week Proctor's Palace theater orchestra, under the direction of Joseph Fecher, will play some of Sousa's famous marches.

All unwittingly a company of

American Beauties For Sousa Birthday

A bouquet of 70 American beauty roses will be presented to John Philip Sousa, the march king, in honor of his 70th birthday anniversary, which he will celebrate when he appears here Nov. 8.

A beautiful Milwaukee girl will be chosen to present the city's congratulations. The bouquet will be the gift of Milwaukee business men who will also entertain Sousa at a banquet at the Milwaukee Athletic club.

Sousa's band will give afternoon and evening concerts at the Auditorium on Saturday and Sunday, Nov. 8 and 9.

Recitals and Concerts

A week of varied musical events will be offered in with the Sunday concert. John Philip Sousa is scheduled for afternoon and evening performances at the Auditorium, with soloists at each concert, and programmes of diverse contents. Some of his own new music as well as band arrangement of Richard Strauss' symphonic poem, "Don Juan" are near

"MARCH KING" PLAYS CONCERT IN CITY TODAY

Iowa City Welcomes Distinguished Musician and Bandmaster, Who Has Praise for Iowa City

Iowa City welcomes today the "march king" of the world—Lieutenant Commander John Philip Sousa, the greatest bandmaster, also, in the world.

Lieut. Commander Sousa, hale and hearty, and as magnificently soldierly in his bearing; and as good to look upon, in face and figure as at any time, during the long years he has devoted to the joy and inspiration of the American public, is the honored guest of the University City of Iowa, the city, of which he says: "It is a great city; it has a great University; and its people are splendid men and women, whom I delight to meet, whenever I come here."

This afternoon, at the old armory, "Sousa and His Band" are giving one of their wonderful recitals. Thunders of applause are filling the air with appreciative music—not so remarkable as that of the master, but certainly not without harmony to his ear.

May one not pardon Mr. Clyde B. Wilson's tribute to this leader of the modern era, in the realm of music, and reproduce it here, in honor of the noble soldier-citizen-genius, to whom Iowa City is proud to say: "Welcome, today? Here it is as Mr. Wilson penned it for the Indianapolis Star:

We call him the King, but no royal wand Had ever the sway of his magic baton.

A cunning artificer working in brass To harmonize souls into one loyal mass.

With patriotism his purpose and plan, He models our songs, this American man.

The brave inspirations a nation requires, Burst forth at his touch on his loyal lyres.

He spurs to achievement the sons of the land, And courage springs new at the wave of his hand.

We call him the King, but no dynastic clan May claim him, for he's an American man.

His musical staff was the national stripes, And the notes which he played on his wonderful pipes

Were made of the stars, and the music which came Made an immortal march and an immortal name.

His honor and homage may great oceans span, But he's first and he's last an American man.

He waited no call when the war cloud's hung low, But the guns of his genius he turned on the foe.

His countrymen love him, this King of his art, For his countrymen know he's a King with a heart

That beats with the heart of his own native land Which steps to his march, this American man.

MILWAUKEE PLANS RADICAL CHANGE IN MUSIC INSTRUCTION

Plans for a radical improvement in music instruction in Milwaukee schools is indicated by the tour of

PHILLIP SOUSA TO LEAD BAND IN PUBLIC HALL NOVEMBER 15

All-High Organization to have 13 Representatives From East Technical High School

Thirteen members of the East Technical band are on the list of available players for the "all-high" band which is to play under the leadership of Lieutenant-Commander John Philip Sousa in the public hall at the matinee performance November 15.

The players from East Technical are: Charles Mason, Hyman Nadel, Jerome Nowak, cornets; Steve Kalinsky, cymbals; George Loughner, baritone; Oliver Loughner, clarinet.

Guy Boswell, trombone; George Male, tuba; Milton Koehn, Elmer Payne, alto saxophones; Windsor Atwater, tenor saxophone; Arthur Reed, baritone saxophone; and Lawrence Liggett, French horn and drum major.

Sousa will meet the members of the "all-high" band before the matinee performance and will address them on his experience as a bandmaster.

During intermission the "all-high" band, led by Sousa, will play the following numbers:

"El Capitan," "The Thunderer," by Sousa; "Military Escort," by Bennett; and "The New Colonial," by R. B. Hall.

SOUSA WEEK, which begins on Sunday, November 2, will be celebrated throughout the United States by three of the largest chains of theaters in America.

E. F. Albee, head of the B. F. Keith system of theaters, yesterday sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theaters during the week out of compliment to Lieut. Commander John Philip Sousa, who celebrates his seventieth birthday on November 6.

Similar action has been taken by A. L. Erlanger for all Erlanger legitimate theaters throughout the country, and for all motion picture houses under the direction of the Famous Players.

John Philip Sousa, now on his thirty-second annual tour of the country, will reach Cleveland and its Public Hall Nov. 15, and as is his custom, will give both matinee and evening performances. He will bring his hundred able players of reeds and brasses, and, as always, will have new program features to set before his patrons. This time they will be, in part, a march of recent vintage, called the "Hippodrome," and a half hour of jazz.

Jazz Defended by John Philip Sousa

Jazz has taught Americans the essentials of music and created a taste for music of a higher standard, John Philip Sousa, famous band leader, declared on his arrival in Minneapolis Thursday for two concerts at the Armory. Minneapolis greeted the veteran musician with

a medley of his compositions, played on the Courthouse chimes. At noon Mr. Sousa was the luncheon guest of the Minneapolis Traffic club.

Com. Sousa Attends Two Functions; Gives Two Fine Concerts

Bandmaster Welcomed by World's Fair Board Members.

John Philip Sousa and his band of 100 prime players made two appearances at the Odeon yesterday, the matinee being a young people's affair well attended and an evening concert at which the attendance was near capacity.

The Sousa Band once more proved to be a most melodious body of instrumentalists and the two programs, liberally augmented by many encore numbers, offered the expected treat to the music-eager audiences.

All the soloists, ten in number, took part in the concerts, among them Miss Winifred Bambrick, harp; Miss Nora Fauchald, soprano; John Dolan, first cornet; George J. Carey and G. Howard Goulden, xylophone; John W. Bell, piccolo; Paul O. Gerhardt, oboe; S. C. Thompson, bassoon; Joseph de Lucca, euphonium; and J. P. Schueler, trombone. Not all of these came to the footlights, but in the solo passages, assigned to them, their instruments were impressively heard, and best among them playing from her place was the beautiful harp of Miss Winifred Bambrick.

Cornetist Dolan outdid himself in the Arban "Carnival of Venice" transcription and Short's song, "Ode Maud," in which the soloist reached the highest attainable note with little or no apparent effort.

Sousa's new suite "By the Light of the Polar Star" had curious combinations as, for instance, an oboe and harp duet and the longest, snappiest and altogether most exhilarating roll of the snare drum ever heard here.

The finale to Giordano's grand opera "Andre, Chenier" encoired with the bandmaster's "United States Field Artillery" (octet of trombones, gunshots and all) was most effective. Sousa's symphonic poem, "The Chariot Race" descriptive of the famous contest related by General Wallace in his novel "Ben Hur," brought all the traps and percussion of the band into play and with blood-tingling reaction of the audience.

Another dramatic composition, Litolf's "Maximilien Robespierre" overture with its dismal thud on the tympani when the fatal angular life descends of the neck of the French revolutionist, created a profound impression.

Excerpts from Sousa's operas, "El Capitan," "The Charlatan" and "The Bride-elect" were well received. The evening program's piece de resistance, Richard Strauss' symphonic poem, "Don Juan" lacked the contrasting phrases a symphony orchestra might impart to it. Some compositions written for symphony orchestra cannot well be performed by a military concert band in which reeds take the place of stringed instruments, and this colossal composition of Dr. Richard Strauss is one of them.

In Sousa's quasi-jazz essay, "Music of the Minute," a new arrangement, there was much good music and nothing approaching the Paul Whiteman banalities.

Bandmaster Sousa was the honored guest at two functions yesterday; the luncheon at the City Club under the auspices of the Advertising Club and the dinner in the Daniel Boone room at Hotel Statler, tendered by members of the Executive Board of the St. Louis World's Fair.

At the latter Nathan Frank, Frederick W. Lehmann, Goodman King, Ernest R. Kroeger, George S. Johns, Dr. Richard Bartholdt, H. J. Pettigill, James E. Smith, Frank P. Glass, Rudolph Ganz, Cyrus F. Blanke, Max Koehnberg and John H. Gundlach made brief talks, congratulating Lieutenant Commander Sousa on his 70th birthday and twentieth anniversary of his connection with the world's fair. Richard Spamer acted as toastmaster.

SOUSA HERE AS PRINCE OF ENTERTAINERS

Encores and Extras More Than Double Monday Night's Program.

CONCERT OPENS SEASON

Great Band Master Given Ovation by Audience of 2,542 People.

Old friends and admirers to the number of over 2,000 welcomed John Philip Sousa and his band of 84 artists at Davenport Masonic Temple Monday night, and so keen and insistent was the expression of delight at each succeeding number, and so generous and warmly appreciative were this Prince of Entertainers and his musicians, that extras and encores—before the evening was over—far outnumbered the original program.

The concert was really one ovation after another for the distinguished conductor and composer.

One is always assured of the superlative in tuneful and pleasing music when holding a ticket to a Sousa concert. For not only is the program made up of certain selections which represent the genius of world famous musicians, but there are always the favorites which Lieut. Commander Sousa himself has contributed to the joy of concert goers.

The audience last night was in perfect and tuneful sympathy with the spirit of the hour and spontaneous applause kept bursting forth as the first notes of old favorites were heard. In response to encores there were played some of Mr. Sousa's famous marches: "Stars and Stripes Forever"; "Washington Post"; "Semper Paratum"; and "U. S. Field Artillery". "Peaches and Cream", and "Music of the Minute" were among the new marches heard for the first time here.

"Fantasia". The Music of the Minute a program number by Mr. Sousa was also new, and perhaps was as distinctly typical of the work of this great master of rhythm as any of his compositions. With all the illustrative emotionalism of jazz, richly ornate instrumentation, and working out of the passionate savagery of brasses and drums, there is always felt a sense of harmony with the strong symmetry of movement which Mr. Sousa understands so well is the background of musical expression. He never lets the individual instru-

ment dominate his musical intuition. He makes instrumentation subjective to the strong artistic sense of colorful rhythm in the thought he wishes to express and he is a past master at balancing and welding tones, as his great band illustrates to a well nigh perfect degree.

And he just can't help being tuneful. It is a safe guess that every person in that vast audience last night had to put a restraining thought to an inspired foot or a would-be-wagging head, at some time during the performance.

This quiet, dignified figure in the short-jacket, band suit at the conductor's desk seemed to radiate a personal magnetism and possess the faculty of not only stirring his musicians by simply swinging his arms, but of making every one who looked at him want to beat time and get into the game of the swaying music.

Soloists Feature Program.
Miss Nora Fauchild, soprano, John Dolan, cornet, Robert Gooding, saxophone, and George Carey, xylophone, were soloists. Miss

Fauchild has a pleasing voice and a delightful stage presence. She sang "Maid of Cadiz" with grace and easy charm. Her two encores were "Carry Me Back to Ol' Virginia" and "Dixie". One regretted her voice did not come out as well as it should have, while there was a tendency to sacrifice rhythm and time to sentiment, in her first extra.

Mr. Dolan in his cornet solo, "Our Maud", showed himself the master of his instrument to a superlative degree, and in "The Lost Chord"—which had organ as well as orchestra accompaniment—he gave further splendid evidence of his gifts as a cornetist. Daniel Webster of Davenport was at the organ, assisting in this number.

Robert Gooding in his saxophone solos "Valse Fantaisie", was equally acceptable. For the encore he gathered with him the eight other sax-

Sousa to Offer March Composed by Cardinal

Michigan Catholics will be especially interested in one of the numbers promised by Lieutenant-Commander John Philip Sousa when he brings his famous band to Orchestra hall for afternoon and evening concerts next Wednesday, for it is the work of His Eminence William Cardinal O'Connell, of Boston.

It bears the title, "Hymn to the Holy Name," and is dedicated to the Society of the Holy Name, in which his eminence has always

had an especial interest. Sousa, incidentally, regards it as one of the finest marches he has encountered in a long time, and is pleased to play it for its musical worth quite aside from its religious and sentimental appeal.

Orchestras to Honor Sousa Sunday

Both the Detroit Symphony orchestra and the Capitol Theater orchestra will pay tribute to Lieutenant-Commander John Philip Sousa, the famous composer-conductor, at their Sunday concerts by playing one of his selections. Sousa celebrated his seventieth birthday last Thursday, and next Wednesday pays his annual visit to Detroit, playing afternoon and evening concerts in Orchestra hall.

SOUSA TO PLAY MARCH BY CARDINAL O'CONNELL

A new march by His Eminence William Cardinal O'Connell of Boston will have its first Detroit performance when John Philip Sousa includes it in his programs at Orchestra Hall the afternoon and evening of Nov. 12.

Cardinal O'Connell's march is entitled "Hymn to the Holy Name" and is dedicated to the Holy Name Society in which His Eminence has always taken a special interest.

SOUSA, 70, IN TWO CONCERTS

John Philip Sousa, "the march king," will celebrate his seventieth birthday today. The famous bandmaster, now on his thirty-second annual tour at the head of the organization which bears his name, will pass the day in Madison, Wis., giving two concerts.

Sousa was born in Washington, the son of Antonio Sousa, a Portuguese, and Elizabeth Triphanz Sousa of Bavarian birth. His father was a translator for the State Department and served with the United States forces in the Mexican and Civil Wars.

Mayor Hoan Proclaims Tomorrow Sousa Holiday

Mayor Hoan yesterday issued a proclamation designating tomorrow as Sousa day and calling on Milwaukeeans to join in extending to America's march king a genuine reception in honor of his 70th birthday anniversary, which he will observe here on that day. In his proclamation the mayor urges everyone to participate in the demonstration planned for Saturday, which will reflect the city's appreciation of Sousa's interest in the Milwaukee Police band and Marquette university, as well as his general popularity here.

What will probably be Milwaukee's most enthusiastic demonstration is planned as a greeting for John Philip Sousa on his arrival at the Northwestern station tomorrow morning. A large reception committee, Marquette students and the Marquette band will be at the station.

Sousa will be welcomed by Agnes Hoan, daughter of Mayor Hoan, who will present the march king with a floral tribute. Mayor Hoan will extend the official greetings. A motor parade will escort Sousa from the depot to the Auditorium, where he is to give afternoon and evening concerts tomorrow and Sunday. Sousa will be tendered a birthday banquet at the Milwaukee Athletic club tomorrow night, previous to his evening concert, at which he will dedicate his newest march, "Marquette University," written for the Milwaukee institution.

A Word To the Wise is Sufficient

When you spend money for amusement, be sure you get value. Read and Think!

Ed. C. Moore in Chicago Tribune, Monday, Nov. 3, 1924.

SOUSA at 70 STILL WORLD'S BEST BANDMAN

Gives Inspiring Concerts

With two big audiences at the Auditorium and a birthday dinner in between, Lieut.-Commander John Philip Sousa put in a reasonably busy seventieth birthday yesterday. Whatever were his reactions at having, according to his own statement, just signed a contract to conduct for twenty years longer, they must have been of an inspiring nature and of a kind to affect his men and his audiences. For of all the good band music that he has offered the public in many years he has been coming to Chicago, never was there any better than yesterday's concerts, nor was his band ever quite so fine. All of which means that Sousa's Band is a unique organization, with a mellowness, a flexibility, and a facility that other bands may envy but not attain.

SOUSA AND HIS BAND
Will Be At
ORCHESTRA HALL
WED., NOV. 12
3 and 8:30 o'clock.
Tickets at hall and Grinnell's.

Sousa Band Promises Many Novelties Wednesday

Bristling with new works and novelties are the programmes which Lieutenant-Commander John Philip Sousa has arranged for the two concerts which his famous band will give in Orchestra hall this Wednesday afternoon and evening, celebrating Sousa's seventieth year, and the thirty-second of his band.

So that every possible taste may be satisfied at his concerts, Sousa has invaded the field of symphonic music on one hand and made a band arrangement of Richard Strauss' "Don Juan," while at the other extreme he has had a part of his band especially trained in the arts of jazz, 10 minutes of which will be one of the novelty encores.

There will also be two new Sousa marches, one dedicated to Boston's famous patriotic-social "Ancient and Honorable Artillery" and the other to "Marquette University." Other of the old favorite Sousa marches, including "The Stars and Stripes Forever" will, of course, be among the encores.

Also among the encores will be included two works by Americans who enjoy world-wide distinction, but not in the field of music, which claims their interest only as a recreation. One is a "Melodie" written by General Dawes long before he was elected to the vice presidency with Calvin Coolidge, and the other a march entitled "Hymn to the Holy Name," by Cardinal O'Connell of Boston, a work which Sousa regards as one of the finest marches he has encountered in a long time. The Dawes number was recently played by the Philadelphia Symphony orchestra.

Miss Nora Fauchild, the young American soprano who was with the band last year, will be present again, the only extra soloist carried, most of the individual numbers being provided by the members of the band.

Several special features have been added to the afternoon concert for school children, foremost being the appearance of the Cass Tech concert band for a pair of numbers under Sousa's direction. Another will be "Showing Off Before Company," a series of stunts by the various choirs of the band which Sousa audiences enjoyed several years ago.

Tickets are on sale at Orchestra hall and Grinnell's.



Sousa and His Band

Sousa and his band will appear in Public Hall November 15 for a matinee and evening engagement. It will be his last appearance except one this season, which is his thirty-second at the head of the one hundred piece band which bears his name. The final performance will be given in New York city the following day.

It is Sousa's 70th Anniversary Jubilee tour. But a few days before his appearance in Cleveland he will have passed his 70th birthday, an event which has occasioned the adoption of the week just passing as "Sousa Week" by theaters all over the country. Sousa marches have been played by Keith orchestras, in all theaters under the Erlanger management and in movie houses under the control of the Famous Players.

His arrival in Cleveland will permit the march king to enjoy an anti-climax to his otherwise eventful anniversary week when he will be the honor guest at a luncheon in Hotel Statler. Mayor Clayton C. Townes has invited local music critics, city and school officials and others to be guests at the luncheon.

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, more characteristic of him than all else, something original. Although Sousa's fame rests for the most part upon his well-known marches, it also rests upon his versatility as a composer and a conductor.

SOUSA'S BAND AT ODEON

John Philip Sousa and His Band will give two stirring programs at the Odeon the afternoon and evening of Election Day—Tuesday, November 4th. Sousa's organization numbers an even 100 with band personnel, soloists, and necessary men to accompany the show, and every one is kept stepping in putting over the Sousa tour which extends from coast to coast. Sousa will celebrate his 70th birthday, on November 6th and the November 4th date will be a preliminary celebration, as he is an institution in St. Louis, having been in the Gilmore Band in the old Exposition days and succeed-

ing the beloved leader on the occasion of his sudden demise. Sousa had a popularity then which has steadily grown and which now extends round the world. The Sousa marches, the pep of a Sousa program in its entirety will be still further augmented this year with a group of "Jazz" in Sousa's best style. A dinner will be a feature of his stay with old-time friends as guests. The election returns will be announced from the stage of the Odeon during the evening program, a special wire to receive messages from the various points being installed for the purpose.

PUBLIC DID NOT ENTHUSE OVER SOUSA'S FIRST MARCH

Piece, Written When Famous Bandmaster Was 13 Years Old, Soon Forgotten; Veteran Director Once Was Violinist in Theater Where Lincoln Was Shot.

It wasn't more than a year or two after Lincoln was shot that a boy violinist, John Philip Sousa, became a regular feature of the orchestral program at Ford's theater, Washington. And, not so long after that, he was traveling as musical conductor with that veteran thriller, "The Phoenix," earlier known as "Bohemians and Detectives," a play whose most famous line, "and the villain still pursued her!" has long since found a safe berth in the vernacular. It was young Sousa's job (he was then 17 years old,) to provide suitably emotional accompaniment to all the sentiments expressed in the play, and to hear him describe some of the vicissitudes connected with a discharge of this duty is to be vastly entertained.

Began When 8 Years Old.

"When my musical education was inaugurated," he said Thursday at the Radisson hotel, Minneapolis, "the measure was referred to as a good way of keeping me off the streets. It was in Washington, where I was born, and when I was about 8 years old, Esputa, later director of the Marine band, opened the first conservatory of music in the city. He called it an academy. 'My parents weren't musical, and they saw no reason why I should

be, but they took Esputa's advice about keeping me occupied, and much to my delight I was entered. "Three years later, in a general examination for which five medals were offered, I won them all, but fearing a change of favoritism, Esputa would give me only three of them. I have them still."

First March Was Failure.

"What," Mr. Sousa was asked, "was the first march you ever wrote?" "The Review," he said, "It was composed when I was 13 years old, and, if you want to know how it was received, one critic said, 'Well, the name isn't bad!' "I ought to add, in all truthfulness,

Continued on Page 4, Column 2.

FIRST MARCH BY SOUSA RIDICULED

Continued From Page 1.

that public sentiment soon consigned it to an oblivion from which it never emerged. In 1878, after the resumption by the government of specie payment, I wrote a march that I called 'The Resumption.' That, too, the world seemed able to do without. "But if you are speaking of the ones that have been widely accepted and played, the first of them was 'The Gladiator,' and a long list with names that you know followed in rapid succession."

Predicts Fewer, Bigger Cities.

John Philip Sousa is one of the musicians (they don't grow on every platform,) who can talk about matters having nothing to do either with his specialty or with his personal success.

"A trip across the country," he said, "always provokes an amazing lot of ideas and conjectures. Each time I take it I am more convinced that the future will see far fewer cities than there are at present, although probably much larger ones. That is because farm land is going to be the priceless asset of society, and instead of covering it with insignificant scattered hamlets, the inhabitants will congregate in huge communities, freeing more miles of tillable land."

Within a few days Mr. Sousa will celebrate his seventieth birthday, although close scrutiny fails to note over a period of several years, any of the changes of bearing, voice or physiognomy which seem to be the common lot of humanity as it grows older.

He and his band will appear in concert at the Auditorium this afternoon and evening, under the local management of Edmund A. Stein.

MUSIC

The names of Theodore Thomas and John Philip Sousa are indissolubly connected with music in America, although their activities lay along widely divergent lines. The former restricted his energies to work in the higher forms of music. Though Sousa's activities have been almost exclusively in the lighter fields, his influence has been of the most wholesome kind.

Going to a Sousa concert is in the nature of a rite, something like it used to be with the old Bostonians. Considering the fact that John Philip and his band have been coming to St. Paul for close to a quarter of a century—I'm not sure but longer—it is really surprising how fresh the appeal continues to be. But having once caught the public fancy, he has held it, and, to paraphrase a familiar quotation, "time cannot stale nor custom wither his infinite variety."

The long and varied program which opened with the singularly attractive but seldom played Maximilian Robespierre overture, by Litolf, was punctuated with many encores. All the old-time favorites, such as "The Washington Post," "High School Cadets" and the immortal "Stars and Stripes Forever," were heard again, and, judging from the enthusiasm, have lost none of their original popularity.

There is so much a band can do that it would seem a mistake to try to extend its activities beyond its own legitimate field. This criticism applies to the Strauss symphonic poem, "Don Juan." It was only partially successful and, as was to be expected, many of the subtleties of the original were entirely lost.

Mr. Sousa's assisting artists can always be depended upon to be thorough musicians. John Dolan makes his cornet almost as mellow as a French horn, and Robert Gooding was probably the envy of every embryo saxophone player in the audience. George Carey demonstrated extraordinary agility on the xylophone. As an encore he played one of his own compositions, in which speed was the keynote.

Too seldom are beauty and brains the inevitable concomitant of a beautiful voice, but the three are delightfully combined in Miss Nora

SOUSA AND HIS BAND PLAYS BEFORE CAPACITY AUDIENCE AT AUDITORIUM

The second number of the All-Star course of the Y. W. C. A. at the auditorium last night proved another triumph. Sousa and his band, the famous director of an organization known in every country in the world, was the magnet which attracted an audience representative of every locality on the Mesaba Range.

Sousa and his band were great as ever, and better, if that is possible. Don't let it be misconstrued that the writer infers the band itself was better than in former years. All Sousa's bands are great but it was better to this extent—the program was one that called for variety, particularly the second half which brought the great composed and director into the modern touch of popular music. The fantasia "Music of the Minute" gave the audience dainty morsels of the modern craze in a way which brought one ovation after another for the band.

From the opening number of "Maximilien Robespierre" to the final, "Carnival Night in Naples," the au-

diences sat enchanted. It was a generous audience, appreciative of the fine program being given and in turn Sousa was equally as generous in his encores.

The old favorites, "Washington Post," Sempo Fidelis "Stars and Stripes Forever" were played with the same fire which has thrilled men's souls for years all over the nation. The March King offered "Melody" by Brigadier General Charles Dawes, a beautiful selection played consistently.

"Peaches and Cream," Sousa's fox-trot was a delightful rendition of a popular favorite of the band this year.

Soloists Please

Miss Nora Dauchald, soloist, was captivating. George Carey, and his xylophone solo, "The Pin Wheel," was another popular number. Robert Gooding and his saxophone solos made a big hit as did the saxophone octette. The "jazz band" lent light comedy to a program which pleased everyone.

Sousa at Seventy.

In accordance with the habit of the times, JOHN PHILIP SOUSA passed his 70th birthday on Wednesday by giving two concerts in Madison. The Wisconsin town was a halting place on a tour of the country undertaken in honor of his acquisition of the Biblical threescore and ten. How different is this manner of facing an anniversary from the routine of another day! SOUSA did not remain at home, discreetly avoiding all extra exertion, receiving in the midst of his family the undemonstrative congratulations of his friends. He called out his band instead and gave an afternoon and evening concert before hurrying on to the next town.

So one greets the fleeing years today. The more he has gained in worldly eminence the more likely is the celebrant to fill every hour of the day with work. Over what a stretch of years the work of SOUSA has spread. He wrote in 1876 his first march, to be played by JACQUES OFFENBACH, in whose orchestra he was a violinist. For that same Centennial Exposition JOHANN STRAUSS sent here "The Beautiful Blue Danube," not then a waltz for orchestra to be sure, but an irresistibly melodious chorus for men.

It was the mature SOUSA who prepared the way for the invasion of jazz which has engulfed every cabaret in the European capitals. His three tours in Europe made that continent conscious of the United States as a land of music, a characteristic and masterful kind of music, moreover, which was certain to make its way.

Whatever Europe may have thought of Sousa, his own country began to know him first when "The High School Cadets" started it to inquire after this new composer, then director of the United States Marine

Band. Then came "The Washington Post," and it was followed by "Stars and Stripes Forever," which the country liked so much better than any other Sousa march that it has bought more than ten million copies in the last twenty-eight years. Then there was the towering DE WOLF HOPPER in "El Capitan," most successful of the operettas. Surely he is a memory in any celebration of this birthday. Sousa is said to have composed more than one hundred marches. Few persons know the names of them all. But at the first notes there is not a patriotic American who would not be able to whisper "SOUSA."

Town Gossip

IT is a pleasant combination of circumstances that John Philip Sousa is one of the people about whom there seems always plenty to say, and about whom the public does not seem tired of hearing.

So what could be fairer than a few paragraphs of ex-officio chat about him, and without a suspicion of press-agentry, his concerts having come and gone?

THERE was an agreeable little exchange of formalities when he entered the dining room of The Saint Paul on Friday evening, between concerts.

With one eye on the doorway to mark his arrival, and his bow ready to start things at the proper moment, Jan Bily, conductor of the orchestra, led it through "The Stars and Stripes Forever," as the composer came in. Meantime, though he said nothing about it directly, Mr. Sousa did not miss his cue.

"Get cigars for each member of the orchestra," he bade the waiter, "and present them with my compliments."

A LITTLE later, having made detailed inquiry into the previous evening's symphony program, and after commenting on the Wagner numbers played, he recounted a sort of Wagnerian experience of his own.

"We were playing in Leipzig once numerous years ago," he said, "and it so happened there were four Wagner compositions on my program. They were most cordially received and applauded except by one man who sat near the front, and who, after each of the four performances, waited until the applause died down, and then hissed vigorously."

IT BECAME so annoying that I decided to investigate as soon as the concert was over, and in my dressing room I asked the German manager if he could find this man and bring him in to see me.

"Before long they arrived, and I asked the hisser if I had been right in thinking that he had reserved his contempt for the Wagner compositions exclusively. He said he had."

"I asked him if they had not been played to his satisfaction, but he said that part of it was all right."

"Then would you mind," I said, "telling me why you felt obliged to hiss so consistently?"

"I did it," he answered, "because I do not like Wagner's family!"

"I've played many concerts since then, but I've never again been confronted with any such situation."

APROPOS of much that has been said on the subject, and considerable difference of opinion, Mr. Sousa expressed his views on the seating of a band or orchestra with reference not to grouping, but to elevation.

"I know that many symphony orchestra conductors," he said, "not only approve of, but insist upon the terraced, amphitheater arrangement, but I am committed to the belief that the ensemble sounds best when seated on a level floor."

"The other system is pretty sure to result in the submerging of lighter tones by the brasses, which, being at the back, are elevated above the rest and blare over and across them."

Well, he at least speaks with the authority of forty years' continuous experience.

WHY don't you say something about the untidy streets, and suggest that the city get busy with some cleaning?" queries a correspondent.

Well—for two reasons.

One of them is that there seem to be plenty of other people to fuss about it; and the other is that, personally, we have a lot of sympathy for any department confronted with the job, and are not so sure that it doesn't do pretty well, all things considered.

When you think what an undertaking it is to get one house thoroughly cleaned, and to keep it that way, the thought of having to tidy up streets and parks and buildings is all but insupportable!

FRANCES BOARDMAN.

SOUSA DAY IS SET FOR OCTOBER 24

Mayor Urges All Residents Pay Tribute to Famed Bandmaster.

Mayor Nelson has declared Oct. 24 "Sousa day" in St. Paul.

John Philip Sousa and his band will arrive next Friday morning and play two concerts at the Auditorium under the auspices of E. A. Stein.

This 32d annual tour of the famous bandmaster marks his 70th birthday, also, and every city which he visits is giving some sort of official recognition to him. Mayor Nelson's proclamation follows:

MAYOR'S PROCLAMATION.

To the people of St. Paul: The coming of John Philip Sousa to St. Paul Oct. 24 will release in the memory of many St. Paul people thoughts of the time when this incomparable bandmaster paid his first visit here 35 years ago as leader of the United States Marine Corps band.

Keen interest in the young leader was created and through the years this interest has grown to genuine admiration. His many visits have made more secure the bonds of friendship with St. Paul folks and today we welcome him back with affection.

Lieutenant Commander Sousa has by diligent work and able effort built up an inimitable organization that for more than a third of a century has stirred the hearts of the American people. Sousa's band is an American institution and every American citizen is proud to own it.

IS 70 YEARS YOUNG.

We welcome you, John Philip Sousa—our friend. You are returning to the 70th year of a life that has been crowned with success, measured by the esteem with which you are held by your fellow citizens.

Your place in American music is fixed. We trust you never cease to carry on. I know the people of St. Paul will wholeheartedly demonstrate their appreciation of your visit at this time when you have turned 70 years young.

Subway News Oct 20 '25

Sousa and His Famous Band Delights Capacity Audience at High School Auditorium Last Night

Playing to one of the most appreciative audiences that has gathered at the high school auditorium, Sousa and his famous band delighted the gathering with one of the finest programs that has ever been presented here, and responded most generously to the repeated encores.

Especially gratifying to local people was the splendid tribute he paid a local composer, Irvin Kleffman, when the band played "Radio Static March" by Kleffman, as one of the encore numbers.

The soloists, too, were exceptionally well received, each one better than the last one, although all showed ability that would be hard to beat.

Miss Nora Fauchald, the vocal soloist, possessing a voice of rare sweetness, completely captivated her hearers, when she sang, "Carry me back to Ole Virginny" and "Dixie" as encores to "Maid of Cadiz." The audience was loathe to let her go. Professor Walter Thompson presented Miss Fauchald with a lovely bouquet of roses from the Rotary club, who had heard her sing last spring at Bismarck, North Dakota, and were very enthusiastic over her lovely voice.

John Dolan, in his cornet solo, proved to the audience that a cornet is more than a band instrument. He played "Our Maud" as the first number and "The Milk Maid," by Sousa as an encore.

Robert Gooding delighted the audience with a saxophone solo, "Valse Fantasie." The encore proved to be "Hula Lou," by eight saxophones. "Combination Salad" was another number played by them.

"The Pin Wheel," a Xylophone solo, with "Chopin's Valtz in D flat major, and "When He Who Adores Thee Has Left But the Name" as encores, was one of the prettiest numbers of the evening.

Encores to the band numbers included "Washington Post," by Sousa; "Melody Brigadier General Charles G Dawes;" "Peaches and Cream," by Sousa; "What Do You Do Sundays Mary?" and "Stars and Stripes Forever." This last number was especially well received. Five piccolos were featured in this number, then cornets and trombones were added.

The "U. S. Field Artillery," by Sousa was another encore, that simply "brought the house down."

Great artist that he is, Sousa showed his versatility in the rendition of a "Chinese Wedding Procession" and "It Had to Be You" both of which were played in true jazz style by a jazz band selected from his group of players.

Every number was a decided success and when "Carnival Night in Naples" was played as a grand finale, the audience seemed loathe to let Sousa and his famous band go.

This band appeared here as the second attraction of the All-Star Course sponsored by the ladies of the Y.W.C.A. and scored a decided hit with every individual present.

During the afternoon, Sousa and his band delighted the students of the district, who were given an opportunity to hear him at a matinee, and this splendid organization will long be remembered in Hibbing by old, and young, as one of the finest attractions ever presented here.

The next number of the All-Star course will be given January 23, 1925, when Pawlowa and her company of Russian dancers will appear at the auditorium.

Nashville Tennessee Oct 18

Sousa and His Band.

All Nashville falls in step when Sousa comes to town.

The swing and throb of martial melodies that have gone round the world will find a gathering place for Nashville people in two great concerts at the Auditorium today with music that has timed the marching feet of two wars and of countless demonstrations in times of peace as moving parts of programs, each of which outdoes the other.

Sousa holds the hearts of his people with a record that goes back to the early days that he directed the Marine band in Washington, that remembers him as head of an organization of his own which gained him fame in many lands, and that takes into account his indelible and brilliant service as director of our navy's musical activities at the Great Lakes Training School during the World War.

He is being received this season with an enthusiasm that has accumulated in interest through a long record of vivid and stirring composition as well of the actual making of music.

The affection and honor rendered him on this special occasion finds further cause for interest also in the fact that this year celebrates the seventieth year of the great bandmaster's life with all honor due to one who has spent a full measure of time and talent in the creation of such things as lift and cheer the hearts of all who hear them.

Veteran though he is, Sousa has not, however, lagged behind his day. His programs cover a varied list of old favorites, but a no less full number of the new, with a generous rendering of that modern-wise and contagious syncopation which he himself accepts as the color our new day has added to the lights and hues of time's long garnering of treasures.

All music, thinks Sousa, produces a sense of changing color to sensitive listeners, but it has been left to modern syncopation actually to produce colored music so that now we have all the hues of the rainbow.

"When syncopation was jazz and had just begun to develop three or four years ago," he says, "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 purples and the violets. In the past year or two a great deal of pastel coloring has crept into modern music, and in the arrangement of popular dance tunes which I have made, these pastel and somewhat neutral colors are predominant."

The addition brings new anticipations to a program already filled with the promise of many pleasures. Nashville may well look forward with eagerness to the coming concerts of Lieutenant-Commander Sousa and his world-famous band.

at his place Nov 1

Two Sousa Concerts.

THE two concerts which John Philip Sousa and his band will give at the Odeon on his seventieth birthday, Nov. 4, will feature compositions by the leader, such as his "What Do You Do on Sunday, Mary?" "Looking Upward," and a march, "Ancient and Honorable Artillery." Another number will be his "Music of the Minute," an interpretation of current jazz.

Musical Leader Nov 6

SOUSA WEEK

Sousa Week is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Com. John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday Nov. 6. The special celebrations began Sunday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium where he was greeted by a color guard from the Great Lakes Naval Training Station at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band. Monday Sousa was honored in the cities of Bloomington and Springfield, Ill., and in virtually every city which he will visit this week he will be similarly honored. These cities, in addition to the ones named, include St. Louis, Decatur, Ill., Urbana, Ill., Madison, Wis., and Milwaukee, Wis.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip Hooray" in 1915, is being featured. The Sousa marches are also being played in all of the motion picture houses controlled by the Famous Players interests, and in all of the legitimate houses under the direction of A. L. Erlanger. Sousa was born in Washington, D. C. He made his first New York appearance as the director of a choral society in 1878.

Sousa will make his annual New York appearance on Sunday, Nov. 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.



St. Louis place Oct 30

SOUSA'S ST. LOUIS VISIT TO BE A GALA OCCASION

John Philip Sousa is coming to St. Louis for two concerts at the Odeon the afternoon and evening of Tuesday, November 4. Only one was at first planned, but the occasion demands two concerts, as this will be Sousa's 70th birthday, and the veteran bandmaster who has been linked with musical history here over a period of forty years, will make a gala event of his visit, providing two stirring programs.

Election returns will be announced at each concert; a special wire to receive the returns at the Odeon having been arranged for this purpose.

Sousa's continued popularity rests not only on the standard of his programs, his individual self, but the fact that from year to year he keeps step; and is even one ahead of his contemporaries. This season he will include a group of jazz, his own arrangement of "Music of the Minute." The new Sousa suite will be heard, "Looking Upward," and the Sousa Humoresque, "What Do You Do on Sunday, Mary?"

Sousa's band this season will consist of 100 musicians and soloists, as in the past. The soloists will include Marjorie Moody and Nora Fauchald, soprano; Winifred Bambrick, harp; John Dolan, cornet; George Cary, xylophone, and Joe Carr, clarinet.

Sousa's Birthday Party

Lieutenant Commander John Philip Sousa will be seventy years young in a few days and invites you to a birthday party on Tuesday, November 4th, (Election Day), at the Odeon. On this day Sousa has arranged an afternoon concert at 3:15 and an evening concert at 8:15 at the Odeon; two typical Sousa programs are promised, ranging from the classical Strauss tone-poem "Don Juan" to Sousa marches and the first Sousa interpretation of modern jazz and syncopation titled "Music of the Minute." Sousa is a prince of entertainers and not satisfied with his Band and soloists of one-hundred as the great feature of his birthday party, has arranged to have announced from the stage the election returns as received from the important centers of the country. A special Western Union wire with operator will be installed on the Odeon stage and announcements will be made from 7 o'clock and throughout the evening. Sousa is an institution in St. Louis; he has been coming here for upwards of thirty years; he succeeded the beloved Patrick Gilmore when the latter passed away during his season at the old Exposition Building. In all these years Sousa has never disappointed his audiences but has gone steadily on to greater and finer accomplishment. Tuesday Evening, November 4th and Tuesday afternoon will be big events. COME!

Prices for Evening \$1.10 to \$2.75
For Matinee \$1.10 to \$2.20

ALL SCHOOL CHILDREN ADMITTED TO MATINEE FOR 50c

Ticket Office Aeolian Co., 1004 Olive Street

Olive 9103

WORLD'S FAIR DIRECTORS TO HONOR SOUSA HERE TUESDAY

Dinner to Be Given Bandmaster in Recognition of His Services at Louisiana Purchase Exposition.

John Philip Sousa will be honored by directors of the Louisiana Purchase Exposition at a dinner in the Daniel Boone Room at Hotel Statler next Tuesday, when Sousa comes to St. Louis to play two concerts at the Odeon. The dinner is in recognition of Sousa's service in music during the World's Fair of 20 years ago. Nathan Frank, former Governor Francis, W. K. Bixby, Breckenridge Jones, Alfred Shapleigh, Murray Carleton and Fred W. Lehmann are the directors joining in the dinner, to which invitations have been issued to several other well-known St. Louisans.

WORLD'S FAIR DIRECTORS TO BANQUET SOUSA

Under the auspices of several members of the Board of Directors of the St. Louis World's Fair a dinner will be arranged in honor of John Philip Sousa when he comes to the city next Tuesday to play two concerts at the Odeon.

In recognition of his services in the local cause of music during the St. Louis Exposition, Nathan Frank has prevailed on his World's Fair associates, D. R. Francis, W. K. Bixby, Breckenridge Jones, Alfred Shapleigh, Murray Carleton and Fred W. Lehmann, to join him in the festivities that are to take place in the Daniel Boone room of Hotel Statler at 5:30 p. m. on Tuesday next. Invitations have also been sent to Paul Brown, Nicholas M. Bell, Goodman King, Colin Thompson, E. Lansing Ray, Richard Bartholdt, J. J. McAuliffe, John H. Gundlach, Homer Bassford, Hans Hackel, George S. Johns, O. K. Bover and George L. MacFarlane.

at his place Nov 1

SOUSA IS TO CELEBRATE 70th BIRTHDAY IN ST. LOUIS

An event now announced and to be pleasurably anticipated is the visit to St. Louis on November 2 at the Odeon of John Philip Sousa and his band, who are soon to start 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 the 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 his disposition, according to New York advices just at hand, seems to be to make the occasion of more social gaiety than has obtained elsewhere on his natal anniversary.

In this relation comes the news 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 directorate of the United States Marine Band, as whose leader he began his career.

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 he organized and directed a band of 1800 pieces.

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

at his place Nov 1

Two Concerts Nov. 4 By Sousa's Band on Its Triumphant Tour

In two concerts to be given at the Odeon Nov. 4, Sousa and his band will feature "What Do You Do on Sunday, Mary?" "Looking Upward," "Ancient and Honorable Artillery Company," the new Sousa march, and "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Only one concert was planned originally, but this is a triumphal tour for Sousa, who, two days after his concerts here, will celebrate his 70th birthday anniversary, and the second concert will be the forerunner of the celebration planned for his natal day.

St. Louis has known Sousa for 40 days of the old Exposition when he years and remembers him from the played in the band under Pat Gilmore and later conducted the same band.

CLEVELAND TOPICS

Editorials · Investments · Wit · Music · Art · Society



Lieut. Commander John Philip Sousa who, with his band, visits Cleveland November 15 on his 70th Anniversary Jubilee Tour

NOVEMBER 8, 1924

TEN CENTS A COPY

My Star

KEITH THEATRES TO OBSERVE SOUSA'S BIRTHDAY

The B. F. Keith Circuit is making special preparations to observe in a fitting manner the seventieth birthday anniversary of Lieut. Com. John Philip Sousa, the march king, which occurs on November 6. Each theatre will have its own celebration which will include the playing of a Sousa march, and tributes will be paid the composer both as a musical genius and as a great American.

My Telegram
no 3

Sousa Week is being observed in many cities throughout America in honor of Lieut. Com. John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6. The special celebrations began in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa will make his annual New York appearance on Sunday, November 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

My Eye Journal
no 6

SOUSA IS 70 YEARS OLD TO-DAY

Lieutenant - Commander John Philip Sousa, known the world over as the "March King," to-day celebrates his seventieth birthday anniversary. The bandmaster will spend the day in Madison, Wis., giving two concerts.

Sousa was born in Washington, D. C., the son of Antonio, Sousa, Portuguese by birth, and Elizabeth Trinkhaus Sousa, who was born in

Bavaria. His father was a translator for the State Department, and served with the United States forces during the Mexican and Civil wars.

He has written more than one hundred marches, a dozen comic operas and countless suites, transcriptions and arrangements. He included excerpts from "Parsifal" in his band programme ten years before that work was produced at the Metropolitan Opera House in New York.

Sousa will make his only New York appearance of the season on November 16, with an afternoon programme at the Academy of Music, Brooklyn, and an evening performance—the last of his tour—at the Manhattan Opera House.

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(Continued)



John Philip Sousa

Sousa Day in Chicago

Lieut. Commander Gives Exciting Program—Voted Better Than Ever—Friends Celebrate for Seventieth Anniversary

For five hours last Sunday John Philip Sousa kept audiences at the Auditorium in a continuous state of excitement and delight. This writer never thinks of him as a march king for such a title seems to belittle a man of such great musicianship, originality and general attainment. No one thinks of "The Stars and Stripes" as a march, but as a great National anthem and one that will live through the centuries. It will weld the many peoples of this country into one marvelous nation much quicker than anything else will do, and the man who wrote it is seventy years young. When he came before his audience last Sunday afternoon it was to receive a welcome that only John Phillip Sousa knows. There is a legion of band masters, but there is just one whose name is a household word, and it is that of the man who kept thousands of people enthralled with two programs when as is customary, he interwove the classic with the popular. He has kept abreast of the times and added syncopation to his other achievement. The programs were different to Mr. Sousa's usual offerings for they included several novelty features. He gave each group of men distinct opportunity, not the least being the saxophone players. This much abused and once upon a time hated instrument, had its innings, for there was a remarkable demonstration of what can be produced by skillful manipulation. A xylophone soloist was also pressed into service to show what astonishing things can be accomplished in the way of technique and rapidity. He was so successful that three encores were demanded. Popular songs arranged by Mr. Sousa showed his audience that he was quite willing to admit that others besides himself could "put over" some good stunts. And so he arranged "What'll I Do" and "Limehouse Blues" with many variations. These added another thrill to a concert that was a succession of thrills, and so the cheering audiences went home satisfied and happy.

Mr. Sousa knows the value of variety and therefore includes in all his concerts some clever singer. This time it was Nora Fauchald, whose beautiful, clear, youthful voice was a delight. She sang artistically with a poise that commended her at once to her audience. Each one of the concerts was of two hours and a half duration, but which on the Sousa wings of time literally flew.

Sunday was Sousa Day in Chicago. The king of band masters, who today celebrates his seventieth birthday, was guest at a dinner arranged in his honor by the Civic Music Association at the Congress Hotel between the afternoon and evening performances. It was an informal dinner and Lieut. Commander Sousa was as sorry as his friends when the time came for departure.

William Rehm, president of the Civic Music Association was toastmaster. In a very few words he greeted the honored guest and the assemblage, told in a delightful manner the reason for the gathering, commented on Mr. Sousa's popularity abroad as well as here in the States, saying that while in Berlin he had heard the German Military Band playing the Sousa Marches. Then Mr. Rehm introduced Frederick Stock.

There is always something so "intime" about an address given by the great orchestral conductor and Mr. Stock's speech on this occasion was one that will long be remembered. He told Mr. Sousa that while he believed there are some small defects in every orchestra, that when he heard the exquisite playing of certain instruments in the band he realized what a welcome addition these instruments would be to an orchestra. He said he had known the band leader for many years, told him of his personal respect and love for him, and that he expressed his country's love for the man who had done so much for making band music known and understood all over the world, for the man who did so much during the war in inspiring "Our Boys," for the man who had given up his private affairs to lead the greatest band in the world and for the man who was known as the March King and who rightfully deserved the title since he was the greatest composer of marches the world has ever known, that he was as rightfully the King of Marches as Strauss is the Waltz King. He talked about Sousa's career from the age of thirteen when he wrote his first march, and said that at sixteen he had been an instructor in theory and composition; a few years later he became a member of an orchestra, then wanting to be his own "boss" had formed his own band, and that since he had started the band he had traveled with his organization over seven hundred and fifty thousand miles. He told in his quiet way of Mr. Sousa's appoint-

(Continued on page 443)

ment at the Great Lakes Station, and turning to Mr. Sousa said, "I have one favor to ask of you; I have never been in favor of a national conservatory at Washington, but we do need a National School or Conservatory for Bands, a conservatory where the young blood can learn to play the various instruments and learn the music." Mr. Stock then presented Mr. Sousa with a beautifully made pewter ship, a token of esteem from those present. The ship was chosen rather than a loving cup, knowing that already Mr. Sousa must have a rare collection of cups and the ship signified Mr. Sousa's service in the navy, and with the marine band.

Mr. Sousa was then called upon and he responded with about as witty a speech as has been heard. He is a wonderful man with a smile that is infectious and a voice that rings with sincerity. He spoke of his association with Theodore Thomas, and of his gratitude and pleasure when, as a young man, the founder of the Chicago Symphony Orchestra thanked him for helping in the presentation of a work by lending some of the men from his band. He said that Homer was credited after his death with having been born in at least seven places and that he felt while living that he loved at least seven cities as a birth-place and that Chicago was one of them. He talked of his tours and ended by saying that though he had been before the public for fifty years he had just signed another contract for the next twenty years so that he and his friends would all be together many, many times. After thanking Mr. Stock, Mr. Rehm, and all who had arranged the dinner and celebrated with him the band master departed for the Auditorium for the evening concert. Those present left unwillingly for they all would have enjoyed hearing Mr. Sousa give one of his inimitable talks.

DAILY REMINDER.

In the Day's News.

John Phillip Sousa, who is in line for congratulations today on his seventieth birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes and light operas, from all of which he has received large royalties.

Today's Anniversaries.

- 1756—Richard Dale, famous naval officer, who commanded a vessel at 19, born near Norfolk, Va. Died in Philadelphia, Feb. 24, 1826.
- 1796—The Otter, first United States vessel in a California port, secretly landed ten stowaways at Monterey and sailed away.
- 1843—Job A. Cooper, governor of Colorado 1889-91, born near Greenville, Ill. Died in Denver, Jan. 20, 1899.
- 1854—Miss Nightingale and a band of English nurses arrived at Scutari for service in the Crimean war.
- 1861—Jefferson Davis of Mississippi was elected President of the Confederate States of America.
- 1899—Admiral Schley was given a public welcome in Birmingham, Ala.
- 1915—Berlin reported the capture of Nish by the Bulgarians, opening through rail route for Austro-Germans to Turkey.
- 1922—Seventy-seven coal miners met death in a mine explosion near Spangler, Pa.

One Year Ago Today.

Parliament of soviet Russia convened at Moscow. Twenty-six died in coal mine explosion near Beckley, W. Va.

Today's Birthdays.

- Sir Herbert Samuel, who is about to retire from the post of high commissioner of Palestine, born in Liverpool, 54 years ago today.
- Thomas Watt Gregory, attorney-general in the Wilson cabinet, born at Crawfordsville, Ind., 63 years ago today.
- Sir Henry Thornton, general manager of the Canadian National railways, born 53 years ago today.
- Ignace Jan Paderewski, the most famous of pianists, born in Russian Poland, 64 years ago today.
- Frederick D. Gardner, former governor of Missouri, born at Hickman, Ky., 55 years ago today.
- Walter Johnson, the celebrated pitcher of the Washington American League baseball team, born at Humboldt, Kan., 37 years ago today.

Today's Events.

Christmas comes only seven weeks from today. Greetings to John Phillip Sousa, "the march king," who reaches his seventieth milestone today.

SOUSAs and his band come to public hall for two concerts, next Saturday afternoon and evening. The featured soloists are: Nora Fauchald, soprano; John Dolan, coronet; Robert Gooding, saxophone; and George Carey and Howard Goulden, xylophone. The afternoon program will offer several shorter numbers and Sousa's symphonic poem, "The Chariot Race." The big number in the evening will be "Don Juan," by Richard Strauss.

Sousa's Two Concerts.

John Phillip Sousa, making his thirty-second tour of the country with his justly famed band:



JOHN PHILIP SOUSA

He is not only as well supplied with gingers as ever, he is just as full of march themes. This year he has two new marches to play for us. A short time ago he

discovered that the Ancient and Honorable Artillery Company of Boston had no official march. So he wrote one for them; an event duly recognized at a dinner presided over by the governor of Massachusetts, a feature of which was the presentation of a huge silver loving cup to the composer. Then, in New York, gazing upon the facade of the Hippodrome, Mr. Sousa reflected that within the walls he had won many notable successes. So he hid him home and put on paper the "Hippodrome" march. We shall hear both these pieces, and, as another novelty, "Music of the Minute," in which, we understand, Mr. Sousa makes some experiments in jazz. Nora Fauchald, soprano, will be the assisting artist in this week's concerts.

The afternoon program will be as follows:

- Rhapsody—"The Ethiopian".....Hosmer
- Cornet solo—"Carnival of Venice".....Arban
- John Dolan
- Suite—"Looking Upwards".....Sousa
- "Serenade of Seville".....Sousa
- Miss Fauchald
- Finale from "Andre Chenier".....Giordano
- "The Chariot Race".....Sousa
- Saxophone solo—"Mariana".....Wallace-Henton
- Robert Gooding
- Xylophone duet—"The March Wind".....Carey
- Messrs. Carey and Goulden
- Songs and dances of the Cumberland mountains.....Oram
- The composers named on the evening program are Litloff, Short, Sousa, Delibes, Strauss, Gurewitsch, Carey and Massenet.

MAKE ELABORATE PLANS TO GREET SOUSA IN CITY

Mayor Townes Will Meet Band Leader at Depot. 11-9-24

Elaborate plans for the reception of Lieut. John Phillip Sousa in a manner befitting his musical reputation and popularity in Cleveland have been completed, it was announced yesterday, and await only his appearance here Saturday, November 15.

Mayor Clayton C. Townes is to meet the Sousa party at the depot to extend the city's welcome and is to preside at a luncheon at Hotel Statler in honor of the band leader's seventieth birthday anniversary. Just before the luncheon, a band of 140 pieces selected from high school players will serenade him.

Sousa also is scheduled to give a brief address before members of the Fortnightly club and is to be a guest of honor at a dinner in the Union club, to be given by present and former officers of Troop A.

At the matinee concert details from the army and navy recruiting service will salute the colors. At the evening performance, a detail from Troop A will march to the stage in full dress uniform and salute the flag when the band plays Sousa's march, "The Stars and Stripes Forever." The troop members will attend in a body.

Pupils from twenty-eight sight-seeing classes of Cleveland will hear the concert, under the direction

TROOP A TO HEAR SOUSA Guard, in Full Dress, Going to Public Hall.

Troop A of the 107th cavalry of the Ohio National Guard, in full dress uniform, will attend the evening concert in Public hall Saturday when John Phillip Sousa with his band celebrates his seventieth anniversary.

A detail of the troop will salute the colors as the creator of musical organizations that have been the pride of two generations directs "The Stars and Stripes Forever."

At the concert in the afternoon details from the army and marine recruiting services will perform the salute with Lieutenants A. E. Dewey of the army and George W. Hamilton of the marines in command.

Mayor Clayton C. Townes and a citizens' committee will entertain Sousa at noon at Hotel Statler. The all high school band will play for him in the forenoon and will hear a brief address.

The bandmaster is to appear at the Fortnightly Club at noon and has been invited by Troop A to a banquet in the evening. This will be his last public appearance outside of New York, where he will conclude his thirty-second annual tour.



John Phillip Sousa

Sousa and His Band

Sousa's engagement at Public Hall, as you may have heard, is Nov. 15.

He introduces jazz to give variety to the marches of which he is master. Of more novel interest is his presentation of the new Strauss' "Peaches and Cream." 11-9-24

Sousa and Band Coming to Odeon on Election Day

Two concerts, a matinee at 3:15 and an evening at 8:15, are scheduled for Tuesday by John Phillip Sousa and his band of 100 at the Odeon.

Sousa does not differentiate between the youth of 7 and 70 and for both concerts has prepared a stirring program, ranging from the classical "Don Juan" of Strauss to popular marches by Sousa himself, the first Sousa fox trot, "Peaches and Cream"; humoresque, "What Do You Do on Sunday, Mary," and another feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa has never been caught napping, and every year returns to the city with a new element in all he does. Special stress is placed by Sousa on the students hearing music, and this being his seventieth anniversary tour, all students of public, parochial and private schools will be admitted to the matinee at 3:15 at a nominal price.

For the evening concert the doors will be opened at 7, and from that hour on through the evening the election returns will be announced from the stage.

Sousa has been coming to St. Louis for more than 30 years. He was connected with the famous Gilmore Band of Exposition days, and succeeded Gilmore as conductor on the occasion of the latter's sudden demise during the Exposition season. For many years Sousa headed the Marine Band at Washington, and gave brilliant service as director of our navy's musical activities.

Artists to Be Heard in Concerts This Week

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 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 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.

Sousa Will Offer Election Day Concerts

TWO concerts, at 3:15 and 8:15 p. m., will be given on election day by John Philip Sousa and his band of 100, at the Odeon. By a coincidence, the bandmaster's seventieth birthday falls on Tuesday, and by way of gala programs, he will conduct a band arrangement of the Richard Strauss tone poem, "Don Juan," together with his own first foxtrot, "Peaches and Cream"; his humoresque, "What Do You Do on Sunday, Mary?" and his usual "Music of the Minute," potpourri of popular airs. Election returns will be announced at the evening concert.

William Theodore Diebels will begin his series of free organ recitals at the New Cathedral at 3 o'clock this afternoon. His program will include numbers of Mozart, Mendelssohn, Malling, Costa and Napravnik. George E. Muskens, tenor, will assist.

E. R. Kroeger will lecture on "Nature and Music" before the Washington University Students' Association tomorrow evening in the auditorium of the law school, on Euclid avenue. He will illustrate his discourse with examples of nature-music by Godard, Mendelssohn, Schubert, MacDowell, Jensen, Nicode, Grieg, Wagner, Liszt, Debussy, Chopin and others. One number will be the lecturer's "March of the Indian Phantoms."



SOUSA AND HIS BAND - ODEON, NOV. 4

AT 21

LIEUT-COMMANDER JOHN PHILIP SOUSA

AT 35

AT 70

SOUSA AND HIS BAND

AT ODEON ELECTION DAY

Lieutenant Commander John Philip Sousa and his great band of 100 musicians, "swinging around the circle" on their thirty-second annual tonal pilgrimage, will be in St. Louis, at the Odeon, on Tuesday next (election day), for two concerts, afternoon at 2:15 and evening at 8:15 o'clock. The tour of Sousa and his band so far this season has been of truly phenomenal proportions. At the Eastman Auditorium, Rochester, N. Y., in the vast new Convention Hall at Cleveland, Ohio, and the similar new structure at Memphis, Tenn., the attendance and enthusiasm were of circus and convention day proportions, and encores demanded and granted, stretched the programs fully an hour beyond the usual time. For his concerts in the Ryman Auditorium at Nashville, Tenn., Mayor Hilary E. Howse proclaimed "Sousa Day." All accounts agree that the Sousa Band this year is better than ever, and the marching king's marches are everywhere hailed with greater delight. His programs are known to be marvels of good taste and true popularity. Like many other bandmasters and orchestra conductors, Sousa is studying the present jazz craze, and while not indorsing it outright, has told in splendid phrase what he thinks of it in his superb moreau concert, entitled "Music of the Minute." Regarding this composition the eminent bandmaster must be heard in his own "defense":

"When syncopation was jazz and had just begun to develop three or four years ago," he says, "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 purples and the violets. In the past year or two a great deal of pastel coloring has crept into modern music, and in the arrangement of popular dance tunes which I have made, these pastel and somewhat neutral colors are predominant."

Believing that election day is a good time to do something for the children on our grand quadrennial holiday, Mr. Sousa has arranged a special popular-priced matinee program. He will begin at 3:15 because at that hour students in the public, parochial and private schools are through with their duties and in accordance with his desire to entertain the young folks of whom he is very fond, he will present a really popular program which he hopes to finish at 4:45. The evening attraction is a first-time reed band arrangement of Richard Strauss' classical tone-poem, "Don Juan." Before and after this rendition there will be high-class numbers by the band and solo selections by Miss Nora Fauchald, soprano, Miss Winnie Bambrick, harp, and the leading members of the brass and reed sections.

Of perhaps greater moment to St. Louis' older citizens, is the fact that while in St. Louis, Mr. Sousa will take occasion to celebrate his seventieth birthday anniversary. It is also the twentieth anniversary of his art-relation to the World's Fair of 1904 where in Forest Park the Sousa Band was the most prominent and the most popular in that great assembly of military concert bands that came hither from all parts of Europe and all sections of the United States.

Bandmaster Sousa's friends of World's Fair and St. Louis Exposition days which preceded the international exposition, will not allow this dual anniversary to go unnoticed in a social way. A number of prominent citizens have arranged a dinner to Mr. Sousa to take place in the Daniel Boone room at Hotel Statler on Tuesday afternoon at 5:30 sharp. This hour has been fixed because Sousa has to play his evening concert at the Odeon beginning at 8:15 and to give particular zest to the concert, he has announced that complete election returns will be received at the Odeon to be read as received to the audience from the stage.



WINNIE BAMBRICK HARDISTE

Among the guests at the Sousa birthday dinner will be: World's Fair president, D. R. Francis, Nathan Frank, W. K. Bixby, Breckinridge Jones, Alfred Shapleigh, George D. Markham, Thomas D. Francis, Murray Carleton, Fred W. Lehmann, Paul Brown, Nicholas M. Bell, Goodman King, Collins Thompson, E. Lansing Ray, Richard Bartholdt, J. J. McAuliffe, John H. Gundlach, Homer Bassford, R. L. Stokes, Hans Hackel, George S. Johns, O. K. Board and George L. McFarlane.

ORIGIN OF "BLUES"

St. Louis Globe-Democrat

All Sousa's Soloists Appear at Concerts in the Odeon Today

Luncheon and Banquet to Be Tendered to Great Bandmaster.

For his two concerts today at the Odeon, Bandmaster Sousa, with his now famous hundred musicians, is offering a light program at the matinee and more serious works for the evening performance.

The matinee is for young people and pupils of the public, parochial and private schools and is timed for 3:15, so as to enable all to be present immediately after school hours. Marches, excerpts from operas, humoresques and a wealth of musical brevities, calculated to exhibit the skill of the band's various choirs, are the characteristics of the matinee offering.

The centerpiece of the evening is the bandmaster's arrangement of Richard Strauss' "Don Juan" fantasia, in which the score of the great composer's masterpiece is carefully followed, although a complete transcription and instrumentation of the composition was necessary. For instance, the violin voices had to be transcribed for clarinets and other woodwinds and so on throughout the partiture.

Sousa has become at least a partial convert to jazz, but only to the



NORA FAUCHALD SOPRANO

extent that, while he pursues its syncopations and temp, he does not permit such abuse of instruments as saxophones and clarinets after the manner of the wild jazz bands. Just what he means thereby will develop when Sousa's new composition, "Music of the Minute," is played.

As an instance of the quality of today's programs, all the principal instruments will appear in the solo division. Among these are: Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey and Howard Goulden, xylophone; John W. Bell, piccolo; Paul O. Gerhardt, oboe; S. C. Thompson, bassoon; Joseph de Lucca, euphonium; J. P. Schueler, trombone, and last, but not least, Miss Nora Fauchald, soprano.

Honored in Chicago.

One of the finest tributes ever bestowed on Lieutenant Commander John Philip Sousa was tendered at Chicago on Sunday night when the city's social leaders, naval officials and attaches and numerous leading musicians celebrated the bandmaster's 70th birthday anniversary. At a banquet Frederick A. Stock, conductor of the Chicago, formerly the Theodore Thomas Orchestra, was toastmaster; Giorgio Polacco, conductor of the Chicago Civic Opera, Herbert Hyde, conductor of the Chicago Civic Music Association, John Alden Carpenter, composer of symphonies, ballets, and songs, were among the distinguished musicians present. The Musicians' Trophy for the guest of honor was a miniature battleship of silver and pewter, signifying Sousa's connection with the United States Navy, as a member of the Marines in his younger days and of the Naval Reserves during the world war.

The special-honors to be tendered to St. Louis' famous visitor is the Advertising Club's luncheon at noon today at the City Club and the informal dinner by the Executive Board of the World's Fair, at 5:30 this evening at Hotel Statler.

At the latter function covers will be laid for forty and there are to be brief speeches by several prominent citizens who recall the great days in 1893, during the St. Louis Exposition when Patrick Sarsfield Gilmore and his Twenty-second Regiment Band, Victor Herbert, his successor and John Philip Sousa gave their wonderful concerts in the building at Thirteenth and Olive streets, where the Public Library now stands.

Later, in 1904, during the World's Fair, in Forest Park, Sousa and his Band competed successfully with the great European military bands and since that time annually or biennially, this great organization has visited St. Louis and always has met with a hearty response.

SOUSA TELLS HOW HE ENDED WORLD WAR

"Shaved My Beard and Cabled the Kaiser," He Says, at Dinner in His Honor.

After other speakers had told of how each and severally they had started the world's fair, Lieutenant-Commander John Philip Sousa told of how, individually, he had ended the World War and in a gale of merriment brought to a close a dinner given in his honor at Hotel Statler last evening by the directors of the Louisiana Purchase Exposition of 1904.

"I had visited Germany often," Sousa said, "with my band and my black Van Dyke beard, and had played long engagements in Berlin. I had met the Kaiser on the street. At first he smiled graciously. Being a military man I saluted. Being a military man he returned the salute. He would have been a yellow pup if he hadn't."

"Began to Grow Colder." "But after a few times he began to grow colder. I noticed a distant and chilly attitude. He refused to catch my eye. At last it got so when he saw me he would take down a side street."

"I am somewhat of a telepathist. I stole up behind him and got near enough to read his mind. The Kaiser was envious. He was jealous of my handsome Van Dyke beard. He had tried his best and all he could do was raise a couple of spikes as a moustache."

"Then I left Germany. The war came on. Like many others I enlisted. In 1918 you remember the English had their backs to the wall. Dispatches said they were 'bled white.' We had to do something to save our allies."

"Some of the best minds in the army were devoted to that problem one night at our mess table. What should be done?"

"I'll stop this war," I said. "That very night I shaved my beard and cabled the Kaiser, informing him."

"I might tell you with what joy greeted that news. But it is high. You know the war is ended. I stopped it then and there."

His Seventieth Birthday.

The dinner celebrated the great bandmaster's seventieth birthday— which is tomorrow—and the twentieth anniversary of his engagement by the directors of the Louisiana Purchase Exposition to provide music for the St. Louis World's Fair. Another sentimental interest attached to the fact that Sousa first came into national prominence as a bandmaster at the old St. Louis Exposition Hall in 1893, where he gave a series of concerts.

Among the speakers at the dinner were Nathan Frank, James E. Smith, Cyrus F. Blanke, Frederick W. Lehmann, former Congressman Richard Barthold, Rudolph Ganz, Dr. Arthur E. Bostwick, John H. Gundlach, Ernest R. Kroeger, George S. Johns, Frank P. Glass, H. J. Pettingill, Goodman King and Max Koenigsberg.

Sousa with his band was in St. Louis yesterday and gave concerts in the afternoon and evening at the Odeon. In honor of his birthday tomorrow, the Orpheum, Rialto and Grand Opera House will offer his marches on their musical programs as part of a nation-wide observance of the anniversary by the Orpheum Circuit.

BIRTHDAY DINNER FOR SOUSA

In honor of the seventieth birthday of John Philip Sousa, and of his connection with the Louisiana Purchase Exposition 20 years ago, a dinner will be given to the bandmaster at 5:30 o'clock tomorrow evening at Hotel Statler. He will direct matinee and evening concerts tomorrow at the Odeon.

Among the guests invited to the dinner are: David R. Francis, Nathan Frank, W. K. Bixby, Breckinridge Jones, Alfred Shapleigh, George D. Markham, Thomas D. Francis, Murray Carleton, Fred W. Lehmann, Paul Brown, Nicholas M. Bell, Goodman King, Collins Thompson and Richard Bartholdt.

SOUSA DIRECTS TWO CONCERTS AND GIVES OWN COMPOSITIONS

Noted Bandmaster Presents Several Marches in Afternoon and Evening Performances.

John Philip Sousa directed his band in two concerts at the Odeon, yesterday afternoon and evening. The matinee performance was for students. Both were well attended. The bandmaster presented several compositions of his own, including a suite, "Looking Upwards;" a vocal solo, "Serenade of Seville;" a symphonic poem, "The Chariot Race;" a suite, "El Capitan and His Friends;" and several marches. More pretentious numbers were the finale of Giordano's "Andre Chenier," the overture to Litolff's "Maximilien Robespierre," and the famous tone-poem, "Don Juan," by Richard Strauss.

This last work, at the evening concert, was cannily insulated between "Dixie" and a Sousa march. The band arrangement, lacking string instruments, was in itself monotonous and ineffective, and it suffered still more by a direction strident and lacking in gradients of power and tempo. It pictured the amours not of a nobleman but of a boiler-maker.

The inferiority of the Sousa band to Paul Whiteman's orchestra in the interpretation of jazz was blatantly shown in "Music of the Minute," at potpourri of pieces, several of which were played at the recent Whiteman concert. The organization was most at home in the bandmaster's engagingly vulgar marches.

Four soloists assisted—John Dolan, who plays a cornet with something of the speed of a violin; Miss Nora Fauchald, soprano; Robert Gooding, saxophonist; and George Carey, xylophone player.

Bandmaster Sousa to Have Strenuous Time in St. Louis Tuesday

Two Birthday Parties and Two Concerts at the Odeon.

Friends, and there be hosts of them, of Lieutenant Commander John Philip Sousa, have mapped out a strenuous day for the famous musician and his band when they arrive from Springfield, Ill., at 11 a. m. tomorrow morning. A delegation from the Advertising Club, whose luncheon guest he is, will rush him from the train to the City Club, where a reception will be held lasting until 2. At 3 Sousa and his band give a young people's matinee at the Odeon, where students from the public parochial and private schools of the city and vicinity to the number of over 2000 are to hear a choice program of music beloved by children and standard compositions specially transcribed for them.

At 5:30, in the Daniel Boone room of Hotel Statler, the members of the Executive Committee of the World's Fair board will tender Mr. Sousa an informal dinner, at which no set speeches are to be made, but there will be lots of time to tender congratulations to the guest of honor on his 70th birthday, which, by chance, he celebrates in a city that in the St. Louis Exposition in the 80s and 90s and later in the great World's Fair of 1904 counted John Philip Sousa among the greatest visiting musicians.

His annual or biennial concerts here since have always been regarded as prime musical events, and of late the bandmaster has turned his attention to jazz, which he believes he has "tamed" by adding the howling saxophone, the screeching clarinet and the squeaking violins. Just what he has been able to accomplish in this toning-down process will be shown in his new composition, "Music of the Minute," which is to have prominent place in his Tuesday night program at the Odeon. A special wire for the prompt reception of election returns has been installed and messages to be read as received.

Among the guests at the Sousa birthday dinner Tuesday evening at 5:30 will be: D. R. Francis, Nathan Frank, W. K. Bixby, Breckinridge Jones, Alfred Shapleigh, George D. Markham, Thomas D. Francis, Murray Carleton, Fred W. Lehmann, Paul Brown, Nicholas M. Bell, Goodman King, Collins Thompson and Richard Bartholdt.

Com. Sousa Attends Two Functions; Gives Two Fine Concerts

Bandmaster Welcomed by World's Fair Board Members.

John Philip Sousa and his band of 100 prime players made two appearances at the Odeon yesterday, the matinee being a young people's affair well attended and an evening concert at which the attendance was near capacity.

The Sousa Band once more proved to be a most melodious body of instrumentalists and the two programs, liberally augmented by many encore numbers, offered the expected treat to the music-eager audiences.

All the soloists, ten in number, took part in the concerts, among them Miss Winifred Bambrick, harp; Miss Nora Fauchald, soprano; John Dolan, first cornet; George J. Carey and G. Howard Goulden, xylophone; John W. Bell, piccolo; Paul O. Gerhardt, oboe; S. C. Thompson, bassoon; Joseph de Luca, euphonium, and J. P. Schueller, trombone. Not all of these came to the footlights, but in the solo passages, assigned to them, their instruments were impressively heard, and best among them playing from her place was the beautiful harp of Miss Winifred Bambrick.

Cornetist Dolan outdid himself in the Arban "Carnival of Venice" transcription and Short's song, "Our Maud," in which the soloist reached the highest attainable note with little or no apparent effort.

Sousa's new suite "By the Light of the Polar Star" had curious combinations as, for instance, an oboe and harp duet and the longest, snappiest and altogether most exhilarating roll on the snare drum ever heard here.

The finale to Giordano's grand opera "Andre Chenier" encoored with the bandmaster's "United States Field Artillery" (octet of trombones, gunshots and all) was most effective. Sousa's symphonic poem, "The Chariot Race" descriptive of the famous contest related by Gen. Lew Wallace in his novel "Ben Hur," brought all the traps and percussion of the band into play and with blood-tinkling reaction to the audience.

Another dramatic composition, Litolff's "Maximilien Robespierre" overture with its dismal thud on the tympani when the fatal triangular life descends of the neck of the French revolutionist, created a profound impression.

Excerpts from Sousa's operas, "El Capitan," "The Chariot Race" and "The Bride-elect" were well received. The evening program's piece de resistance, Richard Strauss' symphonic poem, "Don Juan" lacked the contrasting phrases a symphony orchestra might impart to it. Some compositions written for symphony orchestra cannot well be performed by a military concert band in which reeds take the place of stringed instruments, and this colossal composition of Dr. Richard Strauss is one of them.

In Sousa's quasi-jazz essay, "Music of the Minute," a new arrangement, there was much good music and nothing approaching the Paul Whiteman banalities.

Bandmaster Sousa was the honor guest at two functions yesterday: a luncheon at the City Club under the auspices of the Advertising Club and the dinner in the Daniel Boone room at Hotel Statler, tendered by members of the Executive Board of the St. Louis World's Fair.

At the latter Nathan Frank, Frederick W. Lehmann, Goodman King, Ernest R. Kroeger, George S. Johns, Dr. Richard Bartholdt, H. J. Pettingill, James E. Smith, Frank P. Glass, Rudolph Ganz, Cyrus F. Blanke, Max Koenigsberg and John H. Gundlach made brief talks, congratulating Lieutenant Commander Sousa on his 70th birthday and twentieth anniversary of his connection with the world's fair. Richard Spamer acted as toastmaster.

Thursday next will be the seventieth birthday of John Philip Sousa, the march king, and E. F. Albee, President of the Keith Circuit, has directed that Sousa music be featured on that day in all Keith theatres. The Moss, Proctor and Orpheum Circuits will also honor the bandmaster.

In case one might think all the flutter going on is merely over the election, announcement is made that this is Sousa week. Lieutenant Commander John Philip Sousa, noted bandmaster, reaches his seventieth birthday on November 6, and the event has come near being a national holiday.

PROCLAMATION

To the people of the City of Davenport and Vicinity:—
"SOUSA AND THE BAND" are coming.

This should be welcomed news to the music lovers of the City. Lieutenant Commander John Philip Sousa, known to all as America's March King, will be 70 years of age on November 6th, and he is now on his 32nd annual triumphant tour. His marches and compositions are familiar and popular the world over. Music has been defined as the science of combining tones in melodic, rhythmic and harmonic order so as to excite the emotions or appeal to the intellect. Sousa's compositions have always appealed to both mind and emotion. His marches encouraged our soldiers in the late war with unlimited patriotism and in time of peace his melodies have inspired all who have had occasion to hear him.

It is with great delight and pride that Davenport welcomes Lieutenant Commander John Philip Sousa on Monday, October 20, 1924, and I therefore commend its observance to all Davenporters on the above mentioned date, and have designated it as "SOUSA NIGHT" and ask our good people to hope and pray that he may be spared many more years of useful service in his chosen profession.

Sincerely yours,
LOUIS E. ROTDEWIG, Mayor.

He's 70 Today



VAUDEVILLE THEATERS everywhere are observing 70th birthday of John Philip Sousa, march king, today. The veteran leader is on tour with his band. (Photo Graphic.)

THEATRES HONOR SOUSA ON HIS 70TH BIRTHDAY

John Philip Sousa's seventieth birthday will be celebrated this week in all Keith, Moss, Proctor and Orpheum circuit theatres. Sousa music will be featured.



John Philip Sousa Princess White Deer, daughter of the last hereditary chief of the Mohawks and a prominent survivor of the Six Nations, is preparing an Indian revue for Keith vaudeville in which she will show the influence of the native American upon art, music, dancing and the theatre since the days of Pocahontas to the present time.

Country Rings With His Music On March King's Birthday

John Philip Sousa, Seventy Years Old, Directs Famous Band in Madison, Wis., While Hippodrome and Other Keith Houses Give Sousa Programs.

The seventieth anniversary of the birth of John Philip Sousa was celebrated yesterday in 300 B. F. Keith and allied theatres throughout the country, with the leading observance taking place at the Hippodrome, where the march king introduced nearly twenty of his most popular marches and where he always liked to give his annual New York concert.

Motion pictures showing the high spots in Lieutenant Commander Sousa's career as a bandmaster were shown, with a special accompaniment of his greatest marches, culminating with a grand finale of "The Stars and Stripes Forever." A special Sousa film and his most popular marches were on the program at the Palace, Riverside, Eighty-first Street, Orpheum, Alhambra, Royal and other New York Keith houses, as well as in all of them throughout the country.

Sousa himself celebrated the anniversary while on tour with his band in Madison, Wis. He received hundreds of congratulatory telegrams from prominent men in all walks of life, felicitating him on his anniversary.

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Sousa Week Being Observed Throughout Nation

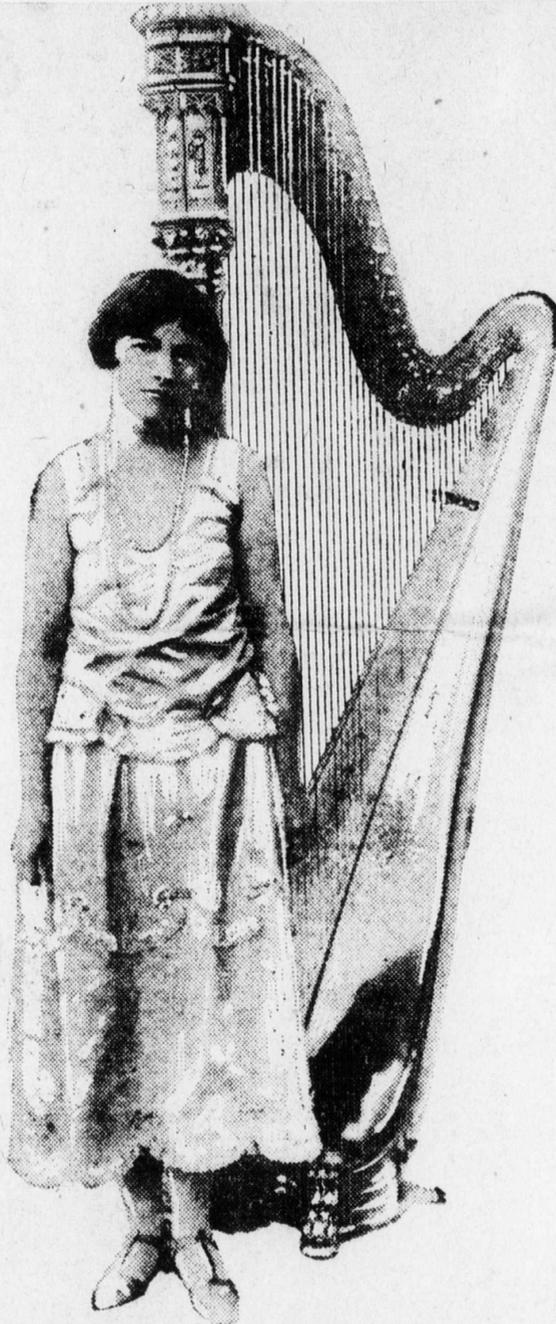
SOSA WEEK is being observed in many widely scattered cities and towns throughout America in honor of Lieut.-Com. John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6. The special celebrations began yesterday in



J. P. Sousa E. F. Albee

Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip Hooray," in 1915, is being featured.



The Baby of the Band

Miss Winifred Bambrick, harp soloist with Sousa's band, here at the Auditorium Saturday and Sunday, is the only woman harp soloist playing in a brass band and one of the smallest members of the ensemble as well. Miss Bambrick has signed a contract with an English impresario for a concert tour abroad.



Sousa's Cake

Little Jane Laubenheimer, daughter of Jacob Laubenheimer, chief of police, will cut the big birthday cake on Saturday when Lieut. Com. John Phillip Sousa comes here to celebrate his seventieth birthday anniversary.

The cake has 70 small American flags on it in place of the customary birthday candles. The cake will be presented to Sousa at The Journal office, where he is to be the guest of The Journal Saturday morning, following his arrival in the city.

Sousa will be welcomed at the North Western station at 10:50 a. m. by little Agnes Hoan, daughter of the mayor. She will present him with a large bouquet on behalf of the people of Milwaukee. The Marquette band, the university student body, and a big reception committee will escort Sousa to the Auditorium

and then to The Journal's new building.

The march king will write an original theme which he will dedicate to The Journal's new home. He will press the button that will start the presses for one of Saturday's editions.

Sousa and his band will give afternoon and evening concerts at the Auditorium Saturday and Sunday.

Mayor Hoan issued a proclamation Thursday making Saturday Sousa day in Milwaukee and asking Milwaukee to make their greeting to the march king on his seventieth birthday a notable one.

"Because of the great interest Sousa has taken in Milwaukee by his encouragement of the work of the police band and his tribute to Marquette university, it seems fitting and proper to designate Saturday as Sousa day," said the mayor.



'Age Does Not Wither or Custom Stale' Great Sousa

Seventy years of eventful life have done little to John Philip Sousa by way of wearing down his vitality. Most popular figures in the drama, art and music worlds have their declining years, their climaxes and their farewell engagements. But at 70, Sousa is still Sousa; versatile, vigorous, original and picturesque.

It must be variety of experience that has permitted the great composer and conductor to go on without contemplation of his "farewell tour." One looks for this variety in everything Sousa does or says. Sousa evolved the saying, "Sell an intermezzo and buy industrials," from which we catch a glimpse of his ability to adjust himself to business as well as music. His playing and band leading have carried him to the far corners of the earth and introduced him into phases of life seldom touched by musicians concerned only with the production of music.

At 70 Sousa's eyes seem brighter and his characteristically good humor seems more strikingly reflected in the lines of his face. He continues to keep the pulse of his public and when Sousa chooses to put on his program this or that new idea, his admirers know that the band master is taking little chance on his choice being received unfavorably. The public looks to his concerts for marches—new marches and old ones—and Sousa does not make the mistake of attempting to change that situation by substituting something else. So each year there is a new march. This season, his thirty-second at the head of his famous band, it is "The Ancient and Honorable Artillery Company."

A glimpse of Sousa's life story may be had by attending one of his concerts. His actions speak louder than words of his boyhood days in Washington, D. C., or his later years spent in orchestras and bands as player and director. His compositions tell the story of the great "Passing in Review" of the Union armies before President Johnson and Gen. Grant, a spectacle which was witnessed by Sousa as a boy and which impressed him thoroughly. A Sousa concert is the picture of a man of unusual personal magnetism, born of talented parents and reared in an atmosphere of music, with a keen appreciation for the



JOHN PHILIP SOUSA.

human interest element in everything he does.

Sousa's life has been crammed with spectacular events and thrilling episodes, and he has enjoyed tremendous popular favor. The world has thought of him for more than 30 years as a picturesque band master, marching at the head of a huge band playing stirring martial airs. It has heard him in concert, in camp and on parade. Wherever he has performed, Sousa has been master of the situation, always pleasing, always springing a surprise. To the most minute detail, a Sousa concert reflects the guiding hand of the march king.

His thirty-second tour is nearing its close. When he steps in Cleveland Saturday he will be the guest of Mayor Clayton C. Townes, who has invited about 25 citizens to do the bandmaster honor. After the luncheon, Sousa will talk to the all-high school band boys and then go on with his two concerts, matinee and evening, in Public hall. Those who have heard him many times will hear him again Saturday and they will note, particularly, that Sousa is still the Sousa of 1892—the year he started his tours—the peerless leader who does not wear out.

SOUSA TO GIVE VARIED CONCERT

Sousa and His Band, who appear at the University Auditorium Wednesday night, will be the playing numbers which would seem to suit almost every musical taste. For those who enjoy music which stimulates the imagination, there are the descriptive numbers which are first and last on the program—"Maximilian Robespierre" or "The Last Days of the Reign of Terror" and "Carnival Night in Naples."

Those of classic taste will find pleasure in the symphonic tune poem of Strauss, "Don Juan." This is conceded to be one of the masterpieces of this famous composer, and was inspired by the dramatic lines of the poem by the same name, from the pen of the Austrian poet, Lenau.

In contrast to this number with its strictly classical theme is the new jazz fantasy of Mr. Sousa's own composition, entitled, "Music of the Minute."

Those who think of the old days will enjoy the suite, "El Capitan and His Friends," which is a collection of songs from the three light operas which first brought fame to Sousa—"El Capitan," "The Charlatan," and "The Bride Elect."

Novelty numbers will be provided by the cornet solo, "Our Maud," by John Dolan, and the xylophone solo, "The Pinwheel," by George Carey.

Youthful strugglers with the saxophone will appreciate the work of Robert Gooding, in playing "Valse Fantaste," by Gurewlich. And of course there will be a number of the famous Sousa marches.

SOUSA, 70, IN TWO CONCERTS.

John Philip Sousa, "the march king," will celebrate his seventieth birthday today. The famous bandmaster, now on his thirty-second annual tour at the head of the organization which bears his name, will pass the day in Madison, Wis., giving two concerts.

Sousa was born in Washington, the son of Antonio Sousa, a Portuguese, and Elizabeth Trinkhaus Sousa of Bavarian birth. His father was a translator for the State Department and served with the United States forces in the Mexican and Civil Wars.

Theaters to Honor Sousa.

John Philip Sousa's seventieth birthday will be celebrated in Orpheum circuit vaudeville theaters throughout the country Thursday, when the orchestras in the theaters will play the bandmaster's best known compositions.

On top of the grand opening of the Memphis municipal auditorium by Sousa's band, there followed a week of opera by the San Carlo Opera Company. Birmingham also had a full week of municipal celebration on the occasion of its auditorium "house-warming." In addition to the contributions of the local festival chorus and orchestra, many visiting artists were heard. Among these were Louise Homer, Marie Sundelius, Arthur Middleton, Mabel Garrison, Devora Nadworney, Allen McQuahae and Clarence Whitehill.

Sousa Takes Interest In North Dakota; Gives Twenty-five Dollars

Valley City, N. D., Nov. 1.—Believing that The Greater North Dakota association movement will be of great benefit not only to North Dakota but to the world as a whole, a donation of \$25 was presented to the fund now being raised to "Tell the Truth About North Dakota," by Lt. Com. John Philip Sousa, when his band arrived here to give two concerts at the college auditorium.

PARKWAY

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 give to interested syncopation to the

Nashville was proud of JOHN PHILIP SOUSA



EDITORIAL

Nashville Tennessean Sousa and His Band

All Nashville falls in step when Sousa comes to town.

The swing and throb of martial melodies that have gone round the world will find a gathering place for Nashville people in two great concerts at the Auditorium today with music that has timed the marching feet of two wars and of countless demonstrations in times of peace as moving parts of programs, each of which outdoes the other.

Sousa holds the hearts of his people with a record that goes back to the early days that he directed the Marine band in Washington, that remembers him as head of an organization of his own which gained him fame in many lands, and that takes into account his indefatigable and brilliant service as director of our navy's musical activities at the Great Lakes Training School during the World War.

He is being received this season with an enthusiasm that has accumulated in interest through a long record of vivid and stirring composition as well of the actual making of music.

The affection and honor rendered him on this special occasion finds further cause for interest also in the fact that this tour celebrates the seventieth year of the great bandmaster's life with all honor due to one who has spent a full measure of time and talent in the creation of such things as lift and cheer the hearts of all who hear them.

Veteran though he is, Sousa has not, however, lagged behind his day. His programs cover a varied list of old favorites, but a no less full number of the new, with a generous rendering of that modern-wise and contagious syncopation which he himself accepts as the color our new day has added to the lights and hues of time's long garnering of treasures.

All music, thinks Sousa, produces a sense of changing color to sensitive listeners, but it has been left to modern syncopation actually to produce colored music so that now we have all the hues of the rainbow.

"When syncopation was jazz and had just begun to develop three or four years ago," he says, "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 purples and the violets. In the past year or two, a great deal of pastel coloring has crept into modern music, and in the arrangement of popular dance tunes which I have made, these pastel and somewhat neutral colors are predominant."

The addition brings new anticipations to a program already filled with the promise of many pleasures. Nashville may well look forward with eagerness to the coming concerts of Lieutenant-Commander Sousa and his world-famous band.

"Sousa Day" Proclaimed by Mayor Howse

Mayor Hilary E. Howse this morning paid a tribute to John Philip Sousa and congratulated the people of Nashville upon their good fortune in having an opportunity to hear his band next Saturday. He made the following public statement:

"To the people of Nashville: There are many Nashvillians here who remember quite well the first visit of John Philip Sousa, and it is with great pleasure that we look forward to another visit from this man who has touched the lives of countless millions. Today Sousa is the proud leader of an organization that has no peer in the musical world, not only in the musical history of our country alone, but abroad as well.

"During the war times he inspired our American people, and fired their souls with patriotism, and this patriotism has known no defeat.

"Saturday, Oct. 18, is the date of his engagement at Ryman auditorium, and the news that Sousa is coming to the city on this date cannot fail to arouse the people of Nashville to the happiest of anticipations.

"Therefore, let this Saturday, Oct. 18, be known as and called 'Sousa Day,' and I commend its observance to all citizens of Nashville and ask the people to let it be an occasion for rejoicing throughout the city.

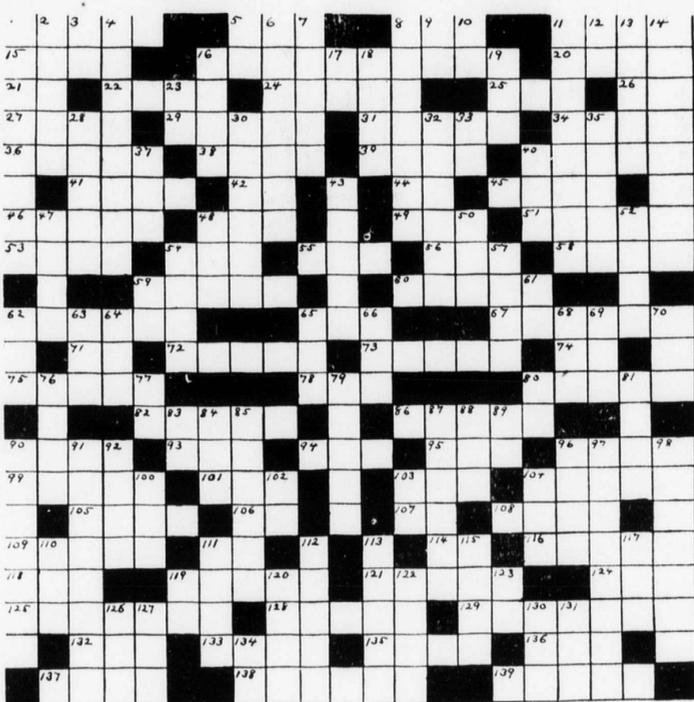
"HILARY E. HOWSE, Mayor."

EDITORIAL

Nashville Banner Oct. 16, 1924 SOUSA'S BAND

There is probably nothing in the way of music which has so great a hold on the American people as a band. By the same token, there is likely no band which is so widely and favorably known as that conducted by John Philip Sousa. Nearing his seventieth birthday, Sousa has to his credit a long career devoted to the betterment of band music, and he has played a conspicuous part in demonstrating to the public the possibilities along such lines. He is a unique figure and his band, almost if not entirely, deserves to be classed as an American institution. He has composed so many inspiring marches, however, so many tunes that are whistled, which is likely the final test of the public's approval, that there is really small necessity for explanatory words.

Sousa and his band are coming to Nashville next Saturday for two performances, and they will doubtless be received by large and enthusiastic audiences. They should be, at any rate, for they deserve it. It may be recalled, too, that proceeds from the Sousa concert will go toward the maintenance and improvement of the auditorium, and that is a cause to which Nashville should contribute. This city needs the auditorium and the auditorium needs care and improvement. It would be difficult to imagine a more delightful way of helping a good cause along than by hearing Sousa's band play Sousa's tunes.

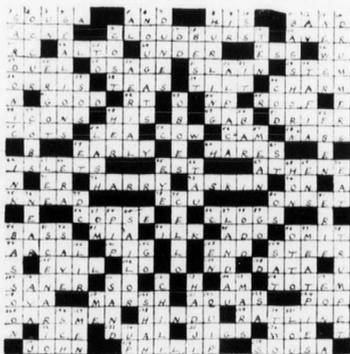


VERTICAL

- 1—Bitter.
- 2—To happen or take place.
- 3—Negative prefix.
- 4—Carnivorous mammal.
- 5—Everybody knows him.
- 6—French confections.
- 7—Sand heaps.
- 8—Throwing with violence.
- 9—Irish Republic (ab.).
- 10—Baseball position (ab.).
- 11—A musical instrument.
- 12—Average (ab.).
- 13—Modern.
- 14—Necessary players in a large band.
- 15—Expense.
- 16—Doctor of Divinity (ab.).
- 17—Most desirable.
- 18—A number.
- 19—Preposition.
- 20—Black horn-like fungus.
- 21—Belonging to the air.
- 22—A fabric.
- 23—Personal pronoun, third person.
- 24—Rim distilled from molasses.
- 25—Wireless danger call.
- 26—The narrow part of a trawl-net.
- 27—Past tense of get.
- 28—Reed instruments.
- 29—Strong thick-set pony.
- 30—Possessive case of the personal pronoun she.
- 31—Any tribunal.
- 32—A man's name.
- 33—Whip.
- 34—Average.
- 35—French for and.
- 36—Abbreviation for street.
- 37—Writing fluid.
- 38—Sheltered side.
- 39—Period.
- 40—Scrummage.
- 41—A cross resembling the Greek letter T.
- 42—Abbreviation for Honorable.
- 43—Half of the square measure of type (pl.).
- 44—Penetrate.
- 45—Intimate.
- 46—Da capo.
- 47—A string instrument.
- 48—Mouth.
- 49—One of the Great Lakes.
- 50—Sacred word of India.
- 51—The seed of a lemon.
- 52—Mariner.
- 53—Kind of carriage.
- 54—Unusual.
- 55—Depart.
- 56—Wind instrument.
- 57—Chief incidence of a libretto.
- 58—To be economical.
- 59—Attar.
- 60—A kind of pie (pl.).
- 61—A bugle-like instrument.
- 62—Abbreviation for Long Island Railroad.
- 63—Frosted.
- 64—French for in.
- 65—Past tense of sit.
- 66—American Volunteer Army (ab.).
- 67—Fine particles of crushed rock.
- 68—Country in South America.
- 69—A Mohammedan who has made his pilgrimage to Mecca, and is regarded as a very holy man.
- 70—A planet.
- 71—An age.
- 72—A personal pronoun.
- 73—The sovereign of Persia.
- 74—Jeer.
- 75—Abbreviation for a continent.
- 76—Abbreviation for scholium (A note).
- 77—Male sex.
- 78—Dual.
- 79—A girl's name.

HORIZONTAL

- 1, 5, 8 and 11—World-famed musicians.
- 15—Eruption of the face.
- 16—Violent downpour of rain.
- 20—To affirm positively.
- 21—Red Cross (ab.).
- 22—The tenor violin or viola.
- 24—During the time of.
- 25—Suffix denoting female.
- 26—Ex-Commander-in-Chief of Chinese Army.
- 27—Combat between two.
- 29—Member of an Indian tribe.
- 31—Killed.
- 34—Upright or downright line joined to body of a note (Music).
- 36—Iris.
- 38—Afternoon repairs.
- 39—Thrust.
- 40—Allurement.
- 41—Beneficial.
- 42—Right (ab.).
- 44—Notary Public (ab.).
- 45—Canopy.
- 46—Greek sacred images.
- 48—Pronoun.
- 49—Lille charter.
- 51—A substance added to paint causing it to dry quickly.
- 53—Cottages.
- 54—Meadow.
- 55—Domestic animal.
- 56—Projecting part of a wheel.
- 58—Grass.
- 59—Soon.
- 60—Rodent with long ears.
- 62—Small island.
- 65—Established (ab.).
- 67—Greek goddess.
- 71—Suffix.
- 72 and 73—Genial manager for numbers 1, 5, 8 and 11.
- 74—Preposition.
- 75—Mold.
- 76—Medieval shield.
- 80—Attack.
- 82—Thicket.
- 86—Hindrances.
- 90—Lowest part in harmony of music.
- 93—Spanish for mine.
- 94—Kind.
- 95—Bustle.
- 96—Fail to mention.
- 99—Pertaining to an arc.
- 101—Oblong mass of unforged metal.
- 103—Termite.
- 104—Gusle.
- 105—Wicked.
- 106—Behold.
- 107—Northwestern state (ab.).
- 108—Things assumed or conceded for the basis of an argument.
- 109—More sane.
- 111—Therefore.
- 114—Part of the verb to be.
- 116—Indian symbol.
- 118—Egg-shaped ornaments.
- 119—Swamp.
- 121—Waters (Latin).
- 124—Dart.
- 125—Rowers.
- 128—Brahman.
- 129—Small horizontal rope forming ladder-like step.
- 132—Frozen confection.
- 133—Compound of the number two.
- 135—Certain fish-hooks.
- 136—Javelin.
- 137, 138 and 139—The March King and greatest bandmaster of them all.



All Keith theaters the country over will offer a brief salute to the name of John Philip Sousa November 6 when the "March King" will be 70 years old. The tribute will include playing several of Sousa's better known successes. The suggestion was made by E. F. Albee, President of the Keith circuit, who is a close friend of the famous composer.

Party Held in Honor Of John Phillip Sousa

CHICAGO, Nov. 2.(P)—John Phillip Sousa, nationally prominent as a bandmaster, was honored here tonight with a dinner party given by friends, the Chicago Symphony orchestra, and the Civic Music association, to commemorate his seventieth birthday anniversary. He was presented with a loving cup carved the shape of a sixteenth century

Entertain Sousa.
John Phillip Sousa, Miss Nora Fauchald, Miss Winifred Bambrick, and Mr. Schneider, will be entertained at dinner at the Alpha Sigma Phi fraternity house Wednesday evening. The visitors will give a concert in Decatur during the afternoon and come directly to the campus from there.

THEATERS TO HONOR SOUSA
Recognizing the bandmaster's services to vaudeville, Marcus Helman, president of the Orpheum vaudeville circuit, last night ordered celebration of John Phillip Sousa's seventieth birthday, Thursday, in all theaters of the circuit. In both the Hennepin and Seventh Street theaters of Minneapolis, Sousa's best known compositions will be played and a screen tribute shown. The Keith and Proctor vaudeville circuits, in the east, are to conduct similar observances.

Times Toledo Nov 2 *93*

MARCH KING, WHO HAS SEVENTIETH BIRTHDAY NOV. 6, AND HIS GRANDCHILDREN



Left to right: John Phillip Sousa, the Third, Nancy, Lieut. Com. John Phillip Sousa the "March King," Priscilla, Tommy, Ailine.

Vaudeville theaters on the Keith and Orpheum circuits throuout the country will take cognizance of the fact that Nov. 6 will be the seventieth anniversary of John Phillip Sousa's birth, the day to be observed by the inclusion of Sousa works in orchestra programs, the flashing of the noted bandmaster's portrait on movie screens and participation by theater audiences in a demonstration honoring the veteran musician. The entire week, Nov. 1 to 8, will be known as Sousa week.

The date of Sousa's appearance in Toledo this season, Nov. 14 in the Coliseum—coming as it does very soon after his birthday, will be observed as Sousa Day here. The con-

cert, sponsored by Zenobia Shrine and managed by Grace E. Denton, is expected to be the biggest Sousa concert ever given here, every effort being made to make the affair a gala occasion in tribute to Sousa's lengthy and brilliant career.

His current tour is Sousa's 32nd consecutive swing around the circuit and his appearances everywhere are being celebrated as jubilee events. Upwards of fifty millions of people have heard the Sousa concerts since 1892, when he resigned the leadership of the United States Marine Band to establish an organization of his own. Of late years the Sousa audience has grown to three millions of people annually.

At the conclusion of this season's

tour the famous March King will be given a monster birthday party in New York, with many of the nation's notables participating in the festivities.

One hundred musicians and a dozen soloists will be brought here by Sousa for his concert in the Coliseum, a program replete with novelities and including Sousa's latest march, to be presented. In addition to this work, "The Ancient and Honorable Artillery," there will be "Music of the Minute," a typically Sousa-esque tying together of half a dozen jazz hits, a new Sousa foxtrot and the annual Sousa humoresque.

Reservations for the concert are obtainable at the box office in the Nicholas building lobby.

Chicago Post Nov 3

TWO SOUSA CONCERTS PLEASE BIG CROWDS

March King's Birthday Is Celebrated with Banquet; Three Recitals.

BY MAURICE ROSENFELD.

Two concerts and a banquet in between made up the day and evening for John Phillip Sousa and his band yesterday. The concerts were given at the Auditorium theater. Although most of the thousands who packed the theater, both afternoon and evening, may not have given thought to the fact that the "March King" was celebrating his birthday, their enthusiasm was none the less hearty.

A still more nearly perfect musical organization than Sousa ever brought to this city, a program calculated to please the vast music-loving public as well as the professional musicians, and a performance of the many schools and kinds of music that left little to be caviled at, were features of the concerts.

The afternoon was given over to a setting for the band of Lito's overture, "Mixerillien Robespierre," a martial symphonic piece, in which the "Marsellaise" is interwoven with other themes that have stirring character.

A cornet solo, with several encores, by John Dolan proved that this instrument has virtuoso possibilities of wide range, and when played with the complete command of its scope as Mr. Dolan exhibited proved to be well worth the hearing.

Three selections from Sousa's own pen—"El Capitan," "The Charlatan" and "The Bride-Elect"—arranged into a suite of much charm and interest, brought much applause.

Responses to Many Encores.

Innumerable encores, including many of the famous marches, a vocal solo sung by Nora Fauchald, soprano, to which extra selections were added, and Richard Strauss' tone poem, "Don Juan," set for the band by Sousa, made up the first part of the afternoon's concert. Strauss' tone poem lends itself readily to a setting for such an instrumental combination as this band. The wood winds are pliable and reedy, so that the themes can be played with rich tone colors. The horns and other

brasses, as in the original score, come in for their share with good effect. It was a fine performance under Sousa's direction.

There was a fantasia, a saxophone solo, a new march, "Marquette University," by Sousa, a xylophone solo and Massenet's "Carnival Night in Naples," though the encores easily represented at least twice as many selections as the printed program. The most popular were Sousa's own marches.

A banquet in honor of Sousa followed immediately after the day's concert. It was given in the Florentine room of the Congress hotel under the auspices of the Chicago Civic Music association. A large number of friends and many of the representative musicians of the city were present. Frederick Stock, who was among those at the speaker's table, made the presentation speech and presented Sousa with a birthday gift.

The evening's concert attracted another capacity audience to the Auditorium theater, when a repetition of the afternoon's program, with many encores, made entertainment for the big audience.

Chicago Bee Nov 2

John Philip Sousa, Three Score and Ten, Honored at Orpheum

On Thursday, November 6, the Orpheum theater will observe the 70th birthday anniversary of John Phillip Sousa, eminent bandmaster and march composer. In all the major vaudeville houses throughout the country each theater orchestra will play Sousa's best known compositions and announcements of the anniversary will be flashed on the picture screen.

In paying this homage to Mr. Sousa, vaudeville is endeavoring to express its gratitude to this famous man, who has always been its loyal friend. On countless occasions he has given his time and the services of his organization to assist at benefit performances for the National Vaudeville Artists.

Sousa has had a long and remarkable career as a premier musical director. In 1880 he was appointed bandmaster for the United States marine corps, which position he held for 12 years, during which time he attained world-wide fame, both as a composer and conductor. During the world war he directed a band of 1,200 pieces at the Great Lakes Naval Training station. Very few seasons pass that he does not make an extended tour with one of his fine musical aggregations, and this has made him personally well known throughout the United States.

Among the most popular of his compositions are "Stars and Stripes Forever," acknowledged to be the greatest military march ever written; "National Emblem," "Semper Fidelis," "Washington Post," "El Capitan" and "Sabers and Spurs."

Chicago Tribune Nov 3

Chicago Friends of Sousa Pay Tribute on His Birthday

Lieut. Commander John Phillip Sousa, trap shooter, horseman, globe trotter, author, composer of 102 marches, and the conductor of the greatest band in the world, has many friends here in Chicago. A group of them, including representatives of the Civic Music association, the Chicago Symphony orchestra, the Chicago Civic Opera company, and numerous personal acquaintances, had the famous bandmaster as their dinner guest at the Congress hotel last night as an expression of good will on his seventieth birthday anniversary.

A loving cup in pewter, modeled after a sixteenth century ship, was presented to him, Frederick A. Stock, conductor of the Chicago Symphony orchestra, making the presentation speech, with Mr. Sousa in doubt as to whether the gift was because of his former association with the Marine band in Washington, or his connection with the Great Lakes Naval Training station during the war, or from the fact that in his earlier career he was once the conductor of a "Pinafore" company.

William H. Rehm, president of the Civic Music association, and the toastmaster of the evening, referred to having heard many years ago a German band play "The Washington Post" in Unter den Linden, Berlin. Mr. Sousa in his return spoke of his first visit to Chicago in 1893 at the world's fair, having brought his band here at the invitation of Theodore Thomas. For Mr. Sousa began coming here over thirty years ago and has been coming ever since. His visit here yesterday was a professional one, the birthday dinner taking place between two concerts at the Auditorium.

Birmingham News Nov 4

Honoring Sousa

The week from Nov. 1 to 8 will be celebrated (as we stated earlier in this article) by fitting music affairs to honor the seventieth birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Phillip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift for melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known, since the Sousa Band has appeared in many parts of the world.

Today at the Congress Hotel in Chicago Frederick Stock is giving Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, will be present, and the septuagenarian will be presented with a loving cup. Mr. Stock has also invited the genial Lieut. Commander to appear at the next Chicago Orchestra concert and conduct his Stars and Stripes Forever. The familiar strains of Sousa's marches will no doubt be much heard in theatres and motion picture houses throughout the country this week, with the usual stimulating reactions.

(Copyright 1924, for The Birmingham News by Pierre V. R. Key)

Free Press Toledo Nov 7

Sousa Week to Be Celebrated Here

This week has been designated at Sousa week in all of the Keith and Orpheum houses, and the Keith Temple here, along with the rest of the country, will take cognizance of the fact that the march king's seventieth birthday falls on Thursday, November 6.

Manager Luther E. Goble has received instructions from New York to use his picture screen and his orchestra to remind the public of the long and distinguished career of the March King, who ranks today as probably the world's most famous band master. Incidentally the commemoration of the week in Detroit is especially appropriate because Sousa pays this city his annual visit the week following, appearing in Orchestra hall with his band November 12, afternoon and evening.

Journal Chicago Nov 5

MUSIC

By EUGENE STINSON

John Phillip Sousa and his band, Mischa Elman and his violin, and the pianists, Sidney Silber and Margaret Weiland, were Sunday's music makers. They were heard respectively at the Auditorium, Arcadia, Studebaker and The Playhouse by audiences of complimentary size and on a day when music was perhaps the best reason of any for staying indoors.

Sousa Leads His Band

Sousa's band is the best of its kind wherever it goes, but its music is better still when leader becomes composer as well. Mindful of this, as many persons as could, attended his functions at the Auditorium yesterday afternoon and evening. The rest either stayed away or consoled themselves by attending a dinner given in festival acknowledgment of the seventy years the greatest of bandmasters has passed upon a planet unquestionably the richer for his birth.



EDNA BEACH WEBB
This pianist from Toledo, Ohio, will be heard Thursday night at Fine Arts recital hall.

Perhaps there has been no better inclusive picture of the America that can fight and does, that can win and will, that will be great and must, than what Sousa says of it in sound.

The fact the Spanish-American war is now far gone does not make old-fashioned tunes which gained vitality from it. Nor did his brilliant part in the war of the 1890s prevent Sousa from taking during the world war a place no one else in America could have filled.

The blood-tinger was in his usual excellent form yesterday afternoon and everybody who heard him was probably 50 per cent more American after doing so than he had been since Armistice day.

A notable item on the list was a new band arrangement of Strauss' symphonic poem, "Don Juan." In it the woodwinds and the brasses romped over the grassy lea a clever composer has seeded for any band of players with enough spirit to enjoy kicking up musical heels. The translation did the composition scarcely any good, but it may be questioned if it any longer be in need of, or deserve, that.

Chicago Post Nov 3

Sousa and His Bandsmen Give Birthday Concert

By Karleton Hackett.

SOUSA AND HIS BAND were at the Auditorium yesterday in all their glory and it was Sousa's day. He celebrated his seventieth birthday in our midst with two concerts and a banquet and looked as sprightly the while as though he had just got going strong and felt good for years to come.

Now he can do as he chooses since at 70 the old rules no longer obtain. Not that he ever did otherwise than as he saw fit and the course of life has suited him so well that he sees no reason for change.

There ought to be some special tribute to a man who has served his country and his art so well and doubtless there will be. But he has had the joy of erecting his own monument while he was yet in full vigor to take satisfaction in it. The whole world over, wherever a military band is to be found there his name is honored. In our generation he has been the man to set the tune for the marching feet.

A Sousa concert is something special. There is not only stirring music to set your blood a-tingling, but an order and precision in the whole thing which satisfy your notion of how matters ought to be run. Everything provided for and every man knowing exactly what he is to do. No waits, no hesitation, no awkwardness, but trained men performing their appointed tasks.

Just to show what sort of a band he has one of the Strauss tone poems was placed on the program. The variety of tone colors and the rhythmic elasticity were remarkable and they played the music effectively.

Nevertheless it was Sousa and his music that the people had come to hear, and he gave them good measure. Brand-new stuff, since the well of his inspiration still flows freely, and the old favorites without number.

Brilliant soloists from the band and an attractive soprano, Miss Nora Fauchald, who quite caught the fancy of the audience. She sang with grace, her voice was lovely in quality and the people insisted on several encores.

Sousa and his band are national institutions and it was a great pleasure to have the practical demonstration that both of them are in such fit condition. Long may he and his men continue.

Massachusetts Herald Nov 2

Observe Sousa's Birthday.

On Thursday, November 6, the Orpheum theater will observe the 70th birthday anniversary of John Phillip Sousa, eminent bandmaster and march composer. In all the major vaudeville houses throughout the country each theater orchestra will play Sousa's best known compositions and announcements of the anniversary will be flashed on the picture screen. In paying this homage to Mr. Sousa, vaudeville is endeavoring to express its gratitude to this famous man, who has always been its loyal friend. On countless occasions he has given his time and the services of his organization to assist at benefit performances for the National Vaudeville Artists.

Detroit News Nov 2

Sousa Week to Be Observed at Temple

B. F. KEITH'S DETROIT TEMPLE THEATER will participate along with the rest of the Keith, Orpheum and Moss theaters in the celebration of Sousa Week, starting today.

Manager Goble has received instructions to that effect from the office of A. F. Albee in New York, so there will be pictures on the screen and selections by the Temple orchestra calling attention to the fact that on Nov. 6 the famous march king will celebrate his seventieth birthday.

The celebration is especially timely as far as Detroit is concerned because John Phillip himself brings his band to Orchestra Hall Nov. 12, for his annual matinee and evening concerts.

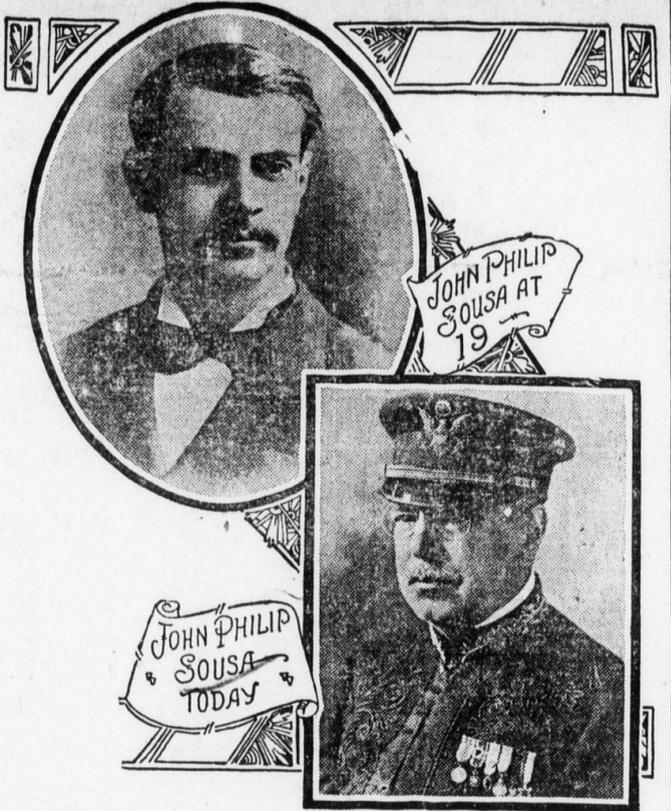
Pay Honor to Sousa on Birthday

WILLIAM H. REHM, John Philip Sousa and Frederick Stock, pictured at the Congress Hotel, where Lieut. Commander Sousa's friends gathered to congratulate him on his 70th birthday Sunday. He gave two concerts in the Auditorium before enthusiastic audiences that day.

Herald and Examiner photo.



GREATEST BAND LEADER COMING



John Philip Sousa, who brings his band to the University Auditorium on Wednesday, November 5th, will be 70 years old on November 6th, the day after he appears here. His birthday will find him near the close of his 32 tour—a record without parallel in the musical history of the United States for the continuousness of one organization under a single director. Twelve years before he formed his own band, he was known all over the country as the director of the United States Marine Band, of which he was the organizer.

Sousa was born in Washington, D. C., almost under the shadow of the capitol, in 1854. His musical career began early, as he started the study of violin at the age of seven. He made his first public appearance at the age of 11; at 15 he was teaching; at 20 he was directing an orchestra for an operatic company; at 26 he became the director of the Marine Band, the "President's Own"; at 38 he organized his own world famous band; during the World War, at the age of 60, he organized the Jackies Band at the Great Lakes Naval Training Station, and today, at the age of 70, a young man yet, he is on tour with his band, directing two concerts a day.

Famous Bandmaster Here.

With honors heaped high, and with years resting lightly on his shoulder, Lieut. Commander John Philip Sousa, most famous of the bandmasters, is bringing his organization to the Auditorium for a concert this afternoon and another tonight. He will acknowledge being 70 years young within a day or so; consequently, it will be something of a birthday celebration for him. Among other events, a dinner in his honor is planned by the directors of the Civic Music association, to take place between concerts, wherein the Chicago Symphony orchestra will be represented. The Great Lakes naval station and the various orders of which he is a member will have a hand in the day's proceedings.

Mr. Sousa is remembered here as the chief bandmaster at Great Lakes during the war. Probably more bandmen received their training there from him than were ever put together in any similar time. The war ended, he went back to his own band, and discoursed music more vivaciously than ever. He is the living embodiment of his own "Stars and Stripes Forever."

His music appeals more than that of any other person in the world. He plays the "Robespierre" Overture and the "Don Juan" tone poem, and does it well. He touches on jazz, he plays excerpts from his own operettas, he makes his own witty comments on music of the minute, and he conducts his own marches, forty or fifty of them, as no one else ever did or ever will. In his concerts he is the friend of all the world, and all the world is his. By being just what he is, he has been an incalculable force in music.

Recitals and Concerts

Today—At 11:15: Mr. and Mrs. Jesse Crawford, twin organ recital; Duncan sisters, assisting artists; Chicago theater. . . . At 3: Mischa Elman, violin recital; Arcadia auditorium. . . . At 3 and 4:15: Art Institute ensemble, Fritz Itte, conducting; Fullerton hall. . . . At 8:30: Sousa and his band; Auditorium. . . . Margaret Weiland, piano recital; Playhouse. . . . At 8:30: Sousa and his band; Auditorium.

Monday—At 8:15, Apollo Musical club, Haydn's "Creation" and Brahms' "Requiem"; Olive June Lacey, Fred Wise, Herbert Gould, soloists; Harrison M. Wild, conductor; Orchestra Hall.

Tuesday—At 11: Chicago string quartet, chamber music; Fortnightly club. . . . At 4:15: Chicago Symphony orchestra, Frederick Stock, conductor; Mandel hall. . . . At 8:15: Guy Maier and Lee Pattison, two piano recitals; Kimball hall.

Thursday—At 3:45: Chicago Symphony orchestra, children's concert, Frederick Stock, conductor; Orchestra hall. . . . At 8:15: Edna Beach Webb, piano recital; Fine Arts Recital hall. . . . Edison Symphony orchestra, popular concert, Bestie Marie Scott, pianist, soloist; Morgan L. Eastman, conductor; Orchestra hall.

Friday—At 2:15: Chicago Symphony orchestra, subscription concert, Marie Leschetizky, pianist, soloist; Frederick Stock, conductor; program repeated Saturday at 8:15; Orchestra hall.

Honoring Sousa.

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A BREFAN BENEFIT

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulations today on his seventieth birthday anniversary, is one of the best known musicians of the United States. He was a teacher of music at fifteen and a conductor at seventeen. He played first viola in Jacques Offenbach's orchestra when that musician was in America. From 1889 to 1892 he was a resident of Washington and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has been decorated by foreign governments. In addition to the popular marches for which he is famous, he has composed orchestral suites, "Te Deums," songs, waltzes and light operas, from all of which he has received large royalties.

A BILL

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(Copyright, 1924, By Pierre V. R. Key)

SOUSA'S GROSSES

\$30,000 On Week of Western One-Nighters

Sousa's Band played Cincinnati, Knoxville, Asheville, Chattanooga, Memphis, Nashville, Vincennes and Terre Haute in a series of night stands to a gross exceeding \$30,000. Chattanooga was a big spot at the Auditorium, with a gross of \$7,500 on the day.

A VERSATILE GENIUS

John Philip Sousa has achieved distinction in several ways. He has played several musical instruments with more than usual ability. He is known as one of the world's ablest band directors. As a composer he stands in the front rank. To these accomplishments he adds that of being a positive genius as an after-dinner speaker.

An example of his quality in this latter direction was given to the joint club luncheon in his honor in Grand Forks on Wednesday. Nobody had the slightest idea of what direction his remarks would take. His speech was undoubtedly a surprise to everyone. He did not deliver a lecture. He did not exhort. He did not thrill the audience with sentences of learned length and thundering sound. He just finished up the luncheon with twenty minutes of wit and humor, delivered in the most casual and unaffected manner, without a suspicion of horseplay, but with the spirit of fun underlying every syllable.

Mr. Sousa has a world of experience upon which to draw, but experience in such a case is merely the raw material with which the speaker works. Sousa has the ability to take the most commonplace experience and breath into it the breath of life so that it will glow and palpitate with good humor. Perhaps this same quality, expressed in a different direction, has had no small influence in placing him at the top of his profession.

SOUSA CELEBRATES.

Lieut.-Com. John Philip Sousa, known the world over as "the March King," today will celebrate his seventieth birthday. The famous bandmaster, who is now on his thirty-second annual tour at the head of the organization which bears his name, will spend the day in Madison, Wis., giving two concerts.

Grand Forks Herald Oct 30

SOUSA AND BAND HERE IN TWO PROGRAMS

Audience Held Spell Bound As Director Carries Musicians Through Varied Program.

It was not a band of individual members; it was welded into one composite whole, one hundred instruments blended into one, with the commanding personality of one man calling it forth into crashing crescendos and then having it die away into just the faint suggestion of sound. That man was John Philip Sousa, master band director, whose band appeared in concert at a matinee and evening program in the city auditorium Wednesday.

As Sousa stepped to the director's stand there was a burst of applause followed by a sudden hush as he raised his baton to hold an audience of over two thousand persons spell bound during a two hour program while he slipped the band out of one rhythm into another. Truly his classical selections were preferred by many but it was the martial air of his marches that perhaps appealed to the majority and when "The Stars and Stripes Forever" was played as only Sousa's band can play it the satisfaction of his audience was complete.

Program of Contrasts.

It was a program of contrasts. One was stirred to the depths of feeling by Litoff's tremendous Robespierre overture only to be captivated by the irresistible swing of one of Sousa's well known marches and then find himself in a lighter mood as "Peaches and Cream," a dance composed by Sousa was played.

Sousa's symphonic poem, "The Chariot Race," and the overture were the heavier numbers on the programs, the first given in the afternoon and the latter in the evening. Such intense feeling was brought out through the mastery of the director that there was scarcely a person that did not thrill at the excitement of the chariot race or was not impressed by the confusion of the last day of the "Reign of Terror" with the stirring strains of the "Marseillaise" interwoven into the composition near the end.

With the exception of "The Stars and Stripes Forever" perhaps the outstanding march was the "U. S. Field Artillery," which was played in the afternoon. As the movement of that white cloud right hand of the director carried the band into the martial air of this selection the response of the audience was immediately apparent. The swing of the march was captivating and the measured cadence of marching feet beat in the minds of many long after the piece was ended.

Popular Music, Too.

And then there was Sousa's "Music of the Minute," a tying together of several popular syncopated hits blending into a Sousaesque merriment of classical and syncopated music. Another variation was furnished by the jazz band which played several current "hits" and the octette of saxophone players in three numbers made up of popular music.

Little can be said of the band that has not already been said by others. Little more could be said of the soloists than that their performance was entirely in keeping with the excellence of the organization.

Soloists Excellent.

Mr. John Dolan, cornet soloist, was called back for an encore at both the afternoon and evening performance. His difficult work on the cornet was appreciated by musicians present and realized by those not trained in music.

Miss Nora Fauchald, a Minot, N. D. girl, captivated her audience with her voice and her charming personality. Her opening numbers, selections from operas, were well received but when she sang "Carry Me Back to Old Virginia" as an encore at both concerts her listeners sat motionless while the strains of that old southern melody floated through the auditorium.

Gooding's saxophone solos were a delightful contrast to some of the heavier selections of the band and held that popular appeal that lends variation to any program. Carey and Goulden, xylophonists, displayed their artistry upon that instrument in a duet in the afternoon and in the evening Mr. Carey was called back twice after he played "The Pin Wheel," a selection of his own composition. Even then his audience was loath to let him go until Mr. Sousa swung the band into the last number "Carnival Night in Naples," by Massenet.

The Grand Forks high school band played two numbers during the intermission in the afternoon program under the direction of Sousa.

Gazette Campaign Nov 3 95

SOUSA COMING WEDNESDAY



John Philip Sousa.

For 40 years, John Philip Sousa has been a conductor and is now heading his organization of 100 bandmen for his 32nd annual tour. He is known as the most popular and the best-known of American band masters. His band has been heard by upwards of fifty millions of Americans, and there is scarcely a town or city of more than 25,000 population in all America in which he has not appeared during his career.

Many musicians confine themselves to the cities, or if they venture outside a few of the larger communities it is with an air of

condescension, but this is not true of Sousa.

Sousa is striving to give the American audiences the music they best enjoy, and that is the reason that the Sousa programs will include jazz. The jazz arrangements have been made by himself, and are melodies which will be programmed as "Music of the Minute."

The program for Wednesday evening will include some of his newest arranged marches, as well as a number of other well known selections.

Admissions for the event may be obtained at the University business office, and at the Auditorium Wednesday evening.

Officer Peterson Nov 4

Sousa Week—Bandmaster Is Three Score and Ten

Sousa Week is being observed in many widely scattered cities and towns throughout America in honor of Lieutenant Commander John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, Nov. 6.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all the Keith houses. Sousa marches are also being played in all of the motion-picture houses controlled by the Famous Players interests, and in all of the legitimate houses under the direction of A. L. Erlanger. Sousa will make his annual New York appearance on Sunday, Nov. 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

New Haven Courier Nov 6

In the Day's News

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

Springfield Register Nov 5

SOUSA REACHES 70 TODAY



JOHN PHILIP SOUSA

John Philip Sousa, who reaches his seventieth birthday today, featured in the program he gave in Chicago last Sunday, a suite made up of the salient tunes in three of his operettas—"El Capitán," "The Charlatan," and "The Bride-Elect." He has composed two new marches for this season; one named "Marquette University," and the other dedicated to and named for Boston's famous regiment, the Ancient and Honorable Artillery.

"Sousa Week," which began last Sunday in several chains of theaters throughout the United States, has been arranged out of compliment to Lieutenant Commander John Philip Sousa, who celebrates his seventieth birthday today. The bandmaster himself plays this week in Chicago, Bloomington, Springfield, St. Louis, Decatur, Urbana, Madison and Milwaukee. He will conclude his tour in New York November 16, at both the Brooklyn Academy and Manhattan Opera House.

Cleveland Press Nov 5

SOUSA BIRTHDAY WILL BE HONORED

March King to Be Mayor's Guest at Luncheon.

John Philip Sousa will be the guest of Mayor Clayton C. Townes at a luncheon to commemorate the seventieth birthday anniversary of the march king, which is but a few days before November 16, the date of the Cleveland appearance of Sousa's band. City and county officials, school officials, music critics and prominent citizens will attend the luncheon to pay honor to Sousa.

The luncheon will be at Hotel Statler at noon. During the matinee concert at public auditorium a 137-piece high school band will be led in two numbers by Sousa's baton.

Graphic Nov 20 6

Stars and Stripes Forever.

To THE EDITOR OF THE SUN—Sir: During Sousa Week, which is being celebrated throughout the country in honor of the seventieth birthday of Lieut.-Commander John Philip Sousa, the famous bandmaster, the original manuscript of his most famous composition, "Stars and Stripes Forever," is being displayed in the show window of the Victor company at 473 Fifth avenue.

"Stars and Stripes Forever" was written on Christmas Day, 1896, while Sousa, who was returning from a trip to Europe, was held aboard ship at Quarantine waiting for a snowstorm to abate so that his liner might proceed up the bay. It was first performed in Philadelphia during the following summer.

That "Stars and Stripes Forever" is the most popular march in the world is indicated by the fact that the total sales of the music to date have reached 10,000,000 copies, while the total number of records sold is in excess of 20,000,000. The sale of the record had passed the 5,000,000 mark in Germany before the world war. The sale of the music in the British Empire has been as great as in America.

Sousa was in St. Louis on Wednesday, where an official Sousa Day has been proclaimed by Mayor H. W. Kiel.

New York, November 5.

Graphic Nov 20 6

He's 70 Today



VAUDEVILLE THEATERS everywhere are observing 70th birthday of John Philip Sousa, march king, today. The veteran leader is on tour with his band. (Photo Graphic.)

My Journal Nov 6

SOUSA IS 70 YEARS OLD TO-DAY

Lieutenant-Commander John Philip Sousa, known the world over as the "March King," today celebrates his seventieth birthday anniversary. The bandmaster will spend the day in Madison, Wis., giving two concerts.

Sousa was born in Washington, D. C., the son of Antonio Sousa, Portuguese by birth, and Elizabeth Trinkhaus Sousa, who was born in Bavaria. His father was a translator for the State Department, and served with the United States

SOUSA'S BAND IS RECRUITED FROM AMERICA

FAMOUS DIRECTOR BOASTS OF NEVER GOING OUT OF AMERICA FOR MUSICIANS

One of the great matters of pride with Lieut. Com. John Philip Sousa, who will be at the Elks auditorium tomorrow night, always has been that he has never been compelled to go outside America to seek musicians and soloists of sufficient artistic attainments to serve with his famous organization. During the thirty-two years that he has directed his own band, the Sousa bandmen and soloists almost without exception have been Americans by birth and have received their entire musical educations in America. This condition is true again this year, and while Miss Nora Fauchald, soprano soloist with the great organization, was born in Norway, she is of American parentage, and her musical education has been acquired exclusively in America.

The presence of Miss Fauchald with the Sousa organization is interesting because she is not from the Atlantic seaboard, which to date has given America the greatest numbers of its vocalists, but from the Dakota prairies. Miss Fauchald was reared in the little town of Minot, North Dakota, and it was not until she was somewhat advanced in her musical career that she came for the first time to New York. She had secured her preliminary musical training near her home, and her grounding not only was in vocal music, but also in violin and piano. She was discovered by Mr. Sousa shortly after she had finished her training at the Institute of Musical Art in New York City, and about a year later she was invited to accompany the band on its tour. Her appearances were so successful that she was re-engaged.

Sousa once declared that in addition to her great value to the band as a soloist, Miss Fauchald was of immense value for propaganda purposes.

Perhaps the chief hobby of Mr. Sousa throughout most of his career has been to develop a taste for good music in all sections of America, and one of his keenest delights has been to observe competent departments of music growing up not only in New York but even in the smallest colleges and secondary schools throughout the country. When he began his career, Sousa hoped to see the day when the prairie states, for instance, might produce as good musicians as the Atlantic seaboard. Now it appears that within a few years, the best musical talent in the country will not come from the cities but from the sparsely settled districts.

"I fear that the east is likely to fall behind the rest of the country in producing new musicians because life is so strained and nerve-racking. Our eastern boys and girls, and particularly our girls, are added by the time they are twenty, and it seems that we have an enormous number of mere children who are suffering from nervous breakdowns. Music requires great repose, must be studied deliberately and not on the gallop. So I think our best musical talent for a generation, at least, is going to come from 'out where the west begins'—which is where I got Miss Fauchald."

forces during the Mexican and Civil wars.

He has written more than one hundred marches, a dozen comic operas and countless suites, transcriptions and arrangements. He included excerpts from "Parsifal" in his band programme ten years before that work was produced at the Metropolitan Opera House in New York.

Sousa will make his only New York appearance of the season on November 16, with an afternoon programme at the Academy of Music, Brooklyn, and an evening performance—the last of his tour—at the Manhattan Opera House.

Youngstown Telegram Nov 5

JOHN PHILIP SOUSA, march king: "Jazz? Of course, jazz is perfectly respectable now. Don't I include it in my programs? And if that don't make it respectable, I do not know what would."

My Illustrious Nov 6

SOUSA 70 YEARS OLD

John Philip Sousa, widely known composer and band leader, celebrated his seventieth birthday today at Madison, Wis., where he is on tour.



PORTRAIT STUDIES OF A GREAT BANDMASTER
John Philip Sousa, America's great music master, is seen here in his teens, thirties and seventies. When beards and heavy braidings were worn Sousa was 35. Today he is seventy and hasn't seemed to add lines or wrinkles to his face. The portrait at the left was taken when he was nineteen.

Milwaukee Sentinel Nov 2

CITY WILL HONOR SOUSA SATURDAY

Special Observances Are Planned for Birthday of Composer.

Plans have been completed for observing Saturday here as Sousa day, this being the day when Lieut. Com. John Philip Sousa, "the march king," will celebrate his seventieth birthday anniversary. Milwaukee will be asked to fly American flags as a tribute to America's best known composer-conductor, who has brought honors upon the city.

Several years ago Sousa did much to create an enthusiasm at the time that the Milwaukee Police band was being organized and lent much encouragement to the new organization, which he provided with orchestrations of his marches. During the war when Sousa was training the naval bands at Great Lakes Naval Training station he co-operated frequently with Milwaukee by providing bands for civic and other parades.

The Marquette University band and student body and a reception committee of Milwaukeeans will meet Sousa at the Northwestern depot at 10:40 Saturday morning to wish him birthday greetings. He will be escorted to the Auditorium for a public reception. After the Saturday matinee concert, Sousa will be tendered a birthday banquet at the Milwaukee Athletic club by Milwaukee business men and representatives of the city's civic organizations.

Sousa's newest march, "Marquette University," will be dedicated to the university at the Saturday night concert, when the Marquette band will play the piece with Sousa's band. The original manuscript, inscribed and bound in leather, will be presented on the Auditorium stage by Sousa to the Rev. Albert C. Fox, president of Marquette.

Sousa will give afternoon and evening concerts at the Auditorium Saturday and Sunday.

U.S. March King

U. S. March King



John Philip Sousa.

New Orleans Times Nov 2

THEATRES WILL HONOR SOUSA ON HIS 70TH BIRTHDAY

On Thursday, November 6, all of the major vaudeville theatres in the country will celebrate the seventieth birthday anniversary of John Philip Sousa, the eminent march composer and beloved American. From Chicago west this observance will be held in all Orpheum circuit theatres; in the east it will be held on the Keith, Moss and Proctor circuits. Each theatre orchestra will play favorite compositions of the composer, and announcements of the anniversary will be flashed on the picture screen. Sousa Day will be observed in New Orleans at the Orpheum theatre Thursday.

In paying this homage to Mr. Sousa, vaudeville is endeavoring to express its gratitude to this famous man, who has always been its loyal friend. On countless occasions, he has given his time and the services of his organization to assist at benefit performances for the National Vaudeville Artists. He has always been ready and eager to labor in the interests and charities of vaudeville, which welcomes this opportunity to pay its respect to this celebrated American and noted musician.

Grand Rapids Herald Nov 2

TO PLAY AT SOUSA CONCERT



SAXOPHONE DOUBLE QUARTET



NORA FAUCHALD



ROBERT GOODING

A Sousa concert would not be complete without a dozen or so extras by quartets, sextettes, octettes and soloists. The saxophone double quartet makes a hit wherever it appears and will be one of the features in the concert Armistice night in the Armory. Miss Nora Fauchald will be the soprano soloist and Robert Gooding

will give a saxophone solo. The program follows:
Overture—Maximilien Robespierre of The Last Day of the Reign of Terror
Carnet Solo—Our Maud... Short John Dolga.
Suite—El Captain and His Friends
(a) El Captain. Sousa
(b) The Charlatan.
(c) The Bride-Elect.
Vocal Solo—Maids of Cadiz... Deliber

Miss Nora Fauchald.
Symphonic Poem—Don Juan... Strauss
INTERVAL
Fantasia—Music of the Minute (new)
(a) Saxophone Solo—Valse Fantasia... Gurewicz
Robert Gooding.
(b) March—Marquette University (new) Sousa
Nyxophone Solo—The Pin Wheel... Carey
George Carey.
Finale—Carnival Night in Naples... Massenet

New Orleans Times Nov 2

New Orleans To Make Observance Of Sousa Day

On Thursday, November 6, all of the major vaudeville theatres in the country will celebrate the 70th anniversary of John Philip Sousa, the eminent American composer of marches. From Chicago west, this observance will be held in all Orpheum Circuit theatres; in the East it will be held on the Keith, Moss and Proctor circuits. Each theatre orchestra will play favorite compositions of the composer and announcements of the

anniversary will be flashed on the picture screen. Sousa Day will be observed in New Orleans at the Orpheum theatre Thursday.

In paying this homage to Mr. Sousa vaudeville is endeavoring to express its gratitude to this famous man. On countless occasions, he has given his time and the services of his organization to assist at benefit performances for the National Vaudeville Artists.

Country Rings With His Music

Country Rings With His Music On March King's Birthday

John Philip Sousa, Seventy Years Old, Directs Famous Band in Madison, Wis., While Hippodrome and Other Keith Houses Give Sousa Programs.

The seventieth anniversary of the birth of John Philip Sousa was celebrated yesterday in 300 B. F. Keith and allied theatres throughout the country, with the leading observance taking place at the Hippodrome, where the march king introduced nearly twenty of his most popular marches and where he always liked to give his annual New York concert. Motion pictures showing the high spots in Lieutenant Commander Sousa's career as a bandmaster were shown, with a special

accompaniment of his greatest marches, culminating with a grand finale of "The Stars and Stripes Forever." A special Sousa film and his most popular marches were on the program at the Palace, Riverside, Eighty-first Street, Orpheum, Alhambra, Royal and other New York Keith houses, as well as in all of them throughout the country.

Sousa himself celebrated the anniversary while on tour with his band in Madison, Wis. He received hundreds of congratulatory telegrams from prominent men in all walks of life, felicitating him on his anniversary.

Theaters Announce a National Sousa Week

Theaters Announce a National Sousa Week

NEW YORK, Oct. 28. — Sousa week, which begins Nov. 2, will be celebrated throughout the United States by three of the largest chains of theaters in America. E. F. Albee, head of the B. F. Keith system yesterday sent a letter to the managers of all Keith houses requesting that Sousa marches be played in the theaters during the week out of compliment to Lieut. Commander John Philip Sousa, who celebrates his 70th birthday November 6. Similar actions have been taken by A. L. Erlanger for all Erlanger legitimate theaters and for all motion picture houses under the direction of the Famous Players.

Sousa Coming to Brooklyn

SOUSA COMING TO BROOKLYN

Lieut. Com. John Philip Sousa and his famous band will appear at the Brooklyn Academy of Music on Sunday afternoon, November 16, at 3 o'clock. This is the thirty-second season that Sousa has appeared at the head of his band, and given to the public programs which have interested and entertained them. The soloist for the concert will be Miss Nora Fauchald, a favorite soprano of past seasons.

Sousa's Brooklyn Visit

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John Philip Sousa Is 70 Years Old

John Philip Sousa Is 70 Years Old.

CHICAGO, Nov. 3.—John Philip Sousa, nationally prominent as a bandmaster, was honored here last night with a dinner party given by friends, the Chicago Symphony Orchestra, and the Civic Music Association to commemorate his seventieth birthday. He was presented a loving cup carved in the shape of a sixteenth century ship. He was here on a professional visit.

Milwaukee Journal Nov 2

Sousa's Band Takes Up Jazz

March King Composer of Fox Trot and Syncopated Melody

Music of the Minute is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Lieut. Com. John Philip Sousa organization of 100 musicians, which comes to the Auditorium next Saturday and Sunday, Nov. 8 and 9.

All the world has marched to the strains of the Sousa marches. In Germany and Russia, before the war, Sousa marches, such as Stars and Stripes Forever, Semper Paratus, 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 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-pat-pat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa fox trot, Peaches and Cream.

Once an Opera Composer

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 Free Lance.

Sousa's own contributions to his programs this season will include, in addition to his new march, his new fox trot and his arrangement of syncopated music, a new Sousa suite, Looking Upward, and his annual humorous, this time based upon What Do You Do On Sunday, Mary? from the

New York musical comedy success, Poppy.

A recent catalog of the Sousa collection revealed a total of 3,800 manuscripts or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about 200 items, including marches, operas, suites and arrangements.

Mss. Collection to Public

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 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 year.

The famous bandmaster's scores, valued at upwards of \$500,000 and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's plans. Public libraries, including the Congressional library in Washington and Marquette university here, eventually will receive the entire collection.

Sousa's Band On Special.

The Chicago & Alton will handle Sousa's band in a special car on train 3, Chicago to Bloomington this noon, the car being brought in from Milwaukee. After the performance here, the band moves on a special train to Springfield, leaving here at 5 p. m., giving a performance in the latter city tonight.

Red Engine On Limited.

The Chicago & Alton



Miss Nora Fauchald, the popular soloist with Sousa's band, who sings at the concerts Nov. 8 and 9 at the Auditorium.

KEITH THEATERS TO HONOR SOUSA

In this City and in other cities of the Country where theaters of the E. F. Keith circuit are located tribute will be paid to John Philip Sousa, noted bandmaster, who tomorrow celebrates his 70th birthday. His rise to fame as a band leader and composer having contributed numberless band compositions to the world of music, will be the occasion for this special honor by the Keith houses, in each one of which some of Sousa's celebrated numbers will be made a part of the day's program.

John Philip Sousa is perhaps among the better known of the band masters of the land, and he is especially well known in Maine. For many years he has made an annual visit to this City with his band, and aside from these comings he has participated in several of the tournaments held by the Portland Gun Club in years past, and in this way made hosts of friends in this City. Edward F. Albee, Maine man, and head of the Keith circuit, and Mr. Sousa, have enjoyed and acquaintanceship that extends back many years and through the rise of both to prominence in the field of things theatrical.

Honoring Sousa.

The week from November 1 to the 8th will be celebrated (as we stated earlier in this article) by fitting music affairs . . . to honor the seventieth birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Philip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift for melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known . . . since the Sousa Band has appeared in many parts of the world.

Today at the Congress Hotel in Chicago, Frederick Stock is giving Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, will be present, and the septuagenarian will be presented with a loving cup. Mr. Stock has also invited the genial Lieutenant Commander to appear at the next Chicago Orchestra concert and conduct his Stars and Stripes Forever. The familiar strains of Sousa's marches will no doubt be much heard in theatres and motion picture houses throughout the country this week, with the usual stimulating reactions. Copyright, 1924, by Pierce V. R. Key.

97 Springfield Register Nov 2

MISS NORA FAUCHALD, SOLOIST WITH SOUSA, PRODUCT OF WEST



MISS NORA FAUCHALD

SOUSA AND HIS BAND WILL GIVE MUSICAL TREAT PLAYING MONDAY NIGHT AT ELKS' CLUB AUDITORIUM

The concert of Sousa and his band at the Elks' auditorium, Monday evening, November 3, promises an exceptional treat for lovers of band music. The advance seat sale has been large and from all indications there will be a capacity audience to greet this famous organization on its first appearance here this season.

Mr. Sousa is a bandmaster of the advanced type, a progressive leader who has done a great deal to elevate the standards and extend the field of band music. In his concerts he is incorporating many standard works which have hitherto been confined to the realm of the orchestra.

The program for tomorrow evening is a reflection of this modern tendency in program-making, including such numbers as Litolff's great "Maximilien Robespierre" overture, an outstanding example of the dramatic overture; Richard Strauss' symphonic poem, "Don Juan," which is a modern work of intricate beauty; Sousa's own march suite, "El Capitan and His Friends"; and Massenet's "Carnival Night in Naples."

Soloists with the band include the following: Miss Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone, all artists of recognized standing who will be heard in special numbers.

Although not listed in the program received here yesterday, one of the compositions of Rudolph S. Hartleb, director of the Illinois Watch Company band of Springfield, is also slated for performance, according to word received by Mr. Hartleb from the librarian of the band.

- The program in full is as follows:
1. Overture, "Maximilien Robespierre" (Litolff).
 2. Cornet Solo, "Our Maud" (Short)—John Dolan.
 3. Suite, "El Capitan and His Friends" (Sousa); (a) "El Capitan"; (b) "The Charlatan"; (c) "The Bride Elect."
 4. Vocal solo, "Maids of Cadiz" (Delibes)—Miss Nora Fauchald.
 5. Symphonic Poem, "Don Juan" (Strauss).
 6. Fantasia, "Music of the Minute" (new), (Sousa).
 7. (a) Saxophone solo, "Valse Fantasia" (Gurewicz)—Robert Gooding;

- (b) March, "Marquette University" (new), (Sousa).
8. Xylophone solo, "The Pinwheel" (George Carey)—George Carey.
9. Finale, "Carnival Night in Naples"—Massenet.

Sousa's Birthday

On Thursday next our most known men will celebrate their birthday. I refer to John Philip Sousa, the March King, who is one of the greatest actors in the world of music. More than the fact that he has emerged triumphant through all sorts of difficulties, the country is whirling with a fashion of waltz or spinning about the latest fox-trot, it has always had time for a moment and thrill to the newest march. How many compositions of this nature Sousa has contrived I do not know, but this is his thirty-second tour of America, and as usual this year he has two or three new marches of his own composition in his repertoire. Sousa has completely recovered from the injury sustained a few years ago when he tumbled from a horse, and is hale and hearty at seventy. So hale and hearty, in fact, that this season he signed a contract for twenty years more work. Let us hope that he is able to fulfill it!

THE KNAVE.

SOUSA ENTERTAINED BY CHICAGO FRIENDS

Chicago, Nov. 2.—John Philip Sousa, nationally prominent as a bandmaster, was honored here tonight with a dinner party given by his friends, the Chicago Symphony orchestra and the Civic Music Association, to commemorate his 70th birthday anniversary. He was presented with a loving cup carved in the shape of a sixteenth century ship. He was here on a professional visit, having directed two concerts during the day.

BIRTHDAY DINNER FOR SOUSA

In honor of the seventieth birthday of John Philip Sousa, and of his connection with the Louisiana Purchase Exposition 20 years ago, a dinner will be given to the bandmaster at 5:30 o'clock tomorrow evening at Hotel Statler. He will direct matinee and evening concerts tomorrow at the Odeon.

Among the guests invited to the dinner are: David R. Francis, Nathaniel Frank, W. K. Bixby, Breckinridge Jones, Alfred Shapleigh, George D. Markham, Thomas D. Francis, Murray Carleton, Fred W. Lehmann, Paul Brown, Nicholas M. Bell, Goodmar King, Collins Thompson and Richard Bartholdt.

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulations today on his seventieth birthday anniversary, is one of the best known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1886 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated by foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes and light operas, from all of which he has received large royalties.

Bloomington Post-Tribune Nov 3

Lieut. Com. John Philip Sousa, known the world over as "The March King," today celebrates his seventieth birthday. The famous bandmaster, who is now on his thirty-second annual tour at the head of the organization which bears his name, will spend the day in Madison, Wis., giving two concerts.

Artists to Be Heard in Concerts This Week

SOUSA AND HIS BAND - ODEON, NOV. 4



AT 21

LIEUT.-COMMANDER JOHN PHILIP SOUSA

AT 35

AT 70

To Honor Sousa

The B. F. Keith circuit is making special preparations to observe in a fitting manner the seventieth birthday anniversary of Lieut. Com. John Philip Sousa, the march king, which occurs on Nov. 6. Each theater will have its own celebration, which will include the playing of a Sousa march, and tributes will be paid the composer both as a musical genius and as a great American. Roltare Eggleston, manager of the local Keith house, stated today that Sousa will be honored here with the playing of his compositions by the theater orchestra.

Theaters

RESOURCEFULNESS KEYNOTE OF SOUSA SUCCESS.

Famous Bandmaster Must Make Programs Accident-Proof and Weatherproof—Illini Monday, Nov. 3, Matinee Only.

Perhaps one of the secrets of the success of Lieutenant Commander John Philip Sousa, who this season will make his thirty-second annual tour at the head of the band which bears his name is the resourcefulness of the famous bandmaster and of the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions.

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. In the second place, special arrangements 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.—Adv.

Sousa's Cornetist Is a Consummate Master

When Lieut. Com. John Philip Sousa comes to Duluth for his concert, to be given at the Armory under the auspices of the Aad Temple Shrine band, on Saturday night, Oct. 25, 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 cornet.

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

OFFICERS ELECTED.

THE "MARCH KING" CELEBRATES.

John Philip Sousa yesterday celebrated the seventieth anniversary of his birth. Seventy years is not old for a spirit so buoyantly youthful as that of the "march king," who still is active in music.

Mr. Sousa is a product of the national capital. He was born there, studied there and achieved his first fame as leader of the United States marine corps band, which he brought to a stage near perfection. Later, when he organized his own band, toured the country, then Europe and finally went around the world with his organization, he marked the greatest advancement in band music ever known in a similar period. He added instruments and made new combinations, finally perfecting an organization having many of the resources of a full-fledged orchestra.

This development was not as bandmaster alone. Sousa has been one of the most prolific and representative composers of band music. His marches easily entitle him to the distinction of kingship, which an appreciative country has bestowed on him. Less successful as a writer of opera, he nevertheless achieved distinction in that field also, contributing such works as "El Capitán," "The Queen of Hearts" and "The Charlatan," all of which had the high spirit and exhilarating movement of his more familiar compositions.

Sousa was the successor of Patrick Sarsfield Gilmore in the affections of the band-loving public. He has retained this affection through the years of service as bandmaster and composer, and as he rounds the three-score-ten period, he merits all the appreciation that has been manifested, while the hope goes out that he may write more marches to lift the spirits and quicken the step of his countrymen.

John Philip Sousa, now on his thirty-second annual tour of the country, will reach Cleveland and its Public hall Nov. 15, and as is his custom, will give both matinee and evening performances. He will bring his hundred able players of reeds and brasses, and, as always, will have new program features to set before his patrons. This time they will be, in part, a march of recent vintage, called the "Hippodrome," and a half hour of jazz.

VAUDEVILLE HOUSE HONORS BAND KING SOUSA

On Thursday, November 6, the Orpheum theater will observe the seventieth birthday anniversary of John Philip Sousa, bandmaster and march composer. Vaudeville houses throughout the country will play Sousa's best known compositions and announcements of the anniversary will be flashed on picture screens.

Vaudeville is endeavoring to express its gratitude to a loyal friend. On countless occasions Sousa has given the services of his organization to assist at benefit performances

for National Vaudeville Artists. In 1880 Sousa was appointed bandmaster for United States Marine Corps, which position he held twelve years.

Sousa's Band Gives Two Stirring Concerts Here

(By GEORGE A. BENSON)

A bootless task, this attempt to write something informative or provocative in the way of a review of Sousa's band concerts here yesterday. This organization has been before the American public for 32 years, and in that time the seven seas of the critical appraisements have run under the bridge. The great critics of the land have thumbed their thesauruses in the lonesome hours of the morning in struggles to outdo each other in heaping praise upon conductor and band. Even the Steeple Jack of the Seven Arts, the lamented Jimmy Huneker, greatest of all the Hazlitts this country has produced, has been caught in his den (always near his piano, of course) at the same crossword puzzle. One suspects that even the Nietzschean H. L. Mencken, titling at it in his somersaults against 100 percent Americanism, would be tempted to join the parade and march down Main Street to the strains of "The Stars and Stripes Forever." Huh! bootless, indeed!

All that is left for one is to fall in line and keep in step if possible. Writing a critique of the concerts would be merchandising platitudes, so one shies at such a sickly and silly pastime and tries to recall a few of the many thoughts that marched through one's head as Sousa and his musicians paraded at the Auditorium.

There was the thought, for one, of stirring music of the yesteryears crying out for recognition as one of the forces that have been steadily building a characteristic and significant American music. The early composers of the typical American band music (and Sousa was one of them) left their mark in the development of American music which has stretched from the southern plantation of a century ago to the Palais Royale of today. And here, last night, was a linking of the two, a master of the old turned from scoffer to interpreter of the new. As Sousa carried his players through those two delightful fantasies, "Music of the Minute," and "What Will You Do on Sunday, Mary," one thought of the little revolution of Miss Eva Gauthier precipitated a

year ago when she stormed the Bastille of the high-and-mighty poseurs of the music court, thumping her nose at the ritualistic performers of the classic-cabined hilinks of dead men. Other and greater musicians have taken up Miss Gauthier's torch, and American jazz is coming into its own. It needed only the lovely voices of Sousa's woodwind choir singing the tender melodies that can be found in fine jazz to reassure one who wrote many words about the excellence of modern American music, of its raciness of the soil, and of its place in any worthwhile program that presumes to picture all phases of music.

There was the thought, too, that such works as the "Don Juan" tone poem, the "Carnival Night in Naples" and the "Andre Chénier" number should be left to the great orchestras, so that the string voices can be raised in eloquence to color and shade. Somehow or other, a band fails to strike the depth of them. A voice is silent, somewhere, and it is the voice that speaks to the heart.

But in "El Capitan and His Friends," brief bits from Sousa's opera, and his fantasies of modern music and his old, old marches, the band is superb. Effective contrast, delightful tossing about of central melodies by the several choirs, and always a vigorously beautiful tone are in them all.

Sousa is a unique conductor. When he plays "The Stars and Stripes Forever" and "Semper Fidelis" and his other old-timers, he seems always to be on the march, a few feet out in front of his band. Then, he is more characteristically Sousa, and more effective. Yet his readings of the fantasies and tone poems are sharp and deep, every one of them well shaded, imaginative and moving.

Miss Nora Fauchald, a young North Dakota soprano, is a singer of delightful voice, of personality and imagination, and of considerable power in interpretation. She should not be singing to band accompaniment, though. Her work would be much more effective against the background of an orchestra or a piano.

John Dolan is the only cornet soloist we've ever been able to enjoy.

M.U. Band Prepares Reception for Sousa

Under the direction of William Jaffe, aided by the Rev. Joseph McLaughlin, faculty moderator, the Marquette university band of 60 pieces is practicing daily in preparation for its joint concert with Sousa's band at the Auditorium Saturday night.

The Marquette organization will augment America's march monarch and his band in the first public presentation of the new Marquette March, dedicated to the university.

The number will be played as a grand finale to the concert proper.

Sousa, 70, Celebrates Birthday on Tour

(Picture on Page 15)
John Philip Sousa, the "March King," is celebrating his 70th birthday today on tour with his band.

But at the Hippodrome, here, and at several hundred other theatres throughout the country the event will be observed with Sousa musical programs and other appropriate numbers.

The theaters participating are those affiliated with the Keith vaudeville circuit.

Keith's Fordham Theater observed the 70th birthday of Lieut. Comdr. John Philip Sousa, celebrated bandmaster, yesterday, with a special offering of selections from his work at both performances. The feature was well received by the patrons of the Fordham.

LATEST PORTRAIT OF BELOVED BANDMASTER HERE FOR CONCERT



JOHN PHILIP SOUSA

sanitary district explained from the local and engineering standpoints.

MARCH KING WILL BE AT PARKWAY ON HIS 70TH BIRTHDAY



JOHN PHILIP SOUSA

LIEUT. Com. John Phillip Sousa, now on his 32nd annual tour, will play in Madison at the Parkway Nov. 6. This date also happens to be the "march king's" 70th birthday and is to be celebrated all over the nation in Kieth and Orpheum theaters. The management of these various playhouses will instruct their orchestra leaders to play Sousa's marches to honor this great band leader.

Sousa's hobby, in coordination with his profession, is the collection of musical scores. When he returned from his European tour he brought with him manuscripts and autographed scores of nearly every contemporary European composer. His collection is valued at about half a million dollars.

"Americans, avid collectors of first editions and manuscripts of books, for some reason or other have not yet become collectors of music," said Sousa recently.

When on tour Sousa carried with him more than 500 selections for arrangement. As a rule about \$25,000 worth of insurance is carried on this music. In the band itself there are nearly 100 players.

Sousa to Have Birthday Here

March King Will Be The Journal's Guest on 70th Anniversary

John Philip Sousa, the march king, will observe his seventieth birthday anniversary Saturday in Milwaukee.

Throughout the nation the week will be observed as Sousa week. His marches will be featured by the orchestras of theaters all over the United States. His own band will give concerts at the Auditorium Saturday and Sunday.

Foremost on the program of the birthday observance will be a reception to be given for him as guest of The Journal.

The Marquette university band will meet him at the station when he arrives at 10:40 a. m., and immediately afterward he will go to inspect the new \$2,000,000 Journal plant. He will compose a new march which he will dedicate to The Journal and it will be played at the formal housewarming of The Journal-bldg later in the month.

Journal Prepares Cake

A large birthday cake, decorated with 70 American flags, will be presented the morning by The Journal. It will grace the table at the Athletic club Saturday night where representative Milwaukee business men will be hosts at Mr. Sousa's birthday party.

Saturday morning, the march king will press the button that starts The Journal's Saturday editions on the way through the press to the reader.

Sousa will formally dedicate to Marquette university Saturday night his newest march, written especially for the institution and named in its honor, The Marquette March. The original manuscript, handsomely bound in leather and inscribed in honor of the occasion, will be presented by Sousa to the Rev. Albert C. Fox, president of the university. The Marquette band will play the piece on the stage with Sousa's band.

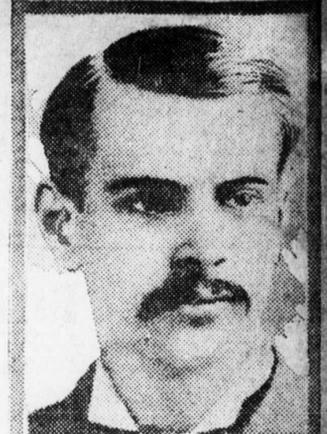
Tour Is Thirty-second

This is Sousa's thirty-second tour with his band. He served 12 years in the Marine corps, and in 1917, when war was declared, he gave up his own organization and enlisted. He became lieutenant commander and leader of the Jackie band at Great Lakes, which became famous under his direction.

Sousa was born in 1854 in Washington, D. C., in the quarter of the city which in his youth was known as Pipetown. His musical education began at eight when he was sent to take lessons from a friend of his father, largely to keep the boy out of mischief. He had his first experience as a conductor at 19, when in 1873 the conductor of the Opera Comique in Washington, in which Sousa was a first violinist, became ill. At 23, he wrote his first march, "The Review." He received only the proceeds of the sale of the first 100 copies.

Sousa was made conductor of the United States Marine corps band in 1880, when he was only 26. He organized his own band in 1892. In 1917, at the outbreak of the war, he disbanded his organization to enlist in the navy, although he was 62.

New seats in both the boxes and the main arena at the Auditorium have been provided and will be used for the first time at the Sousa concerts, according to Joseph C. Grieb. The boxes will contain arm chairs, larger than those now used. The new arena seats will have cane seats and backs.



March King

Here are pictures of John Phillip Sousa, the nation's best known band leader, taken at various stages of his career. The top shows him at 23, when he composed his first march, The International Congress. The middle picture shows Sousa at 40 and the other pictures him at 70, as he is today. He will celebrate his seventieth birthday anniversary in Milwaukee Saturday, Nov. 8.

Sousa to Celebrate His 70th Birthday With Two Concerts

Lieutenant Commander John Philip Sousa, known the world over as "The March King," to-day celebrates his 70th birthday. The famous bandmaster, who is now on his thirty-second annual tour at the head of the organization which bears his name, will spend the day in Madison, Wis., giving two concerts.

Sousa was born in Washington, D. C., the son of Antonio Sousa, Portuguese by birth, and Elizabeth Trinkhaus Sousa, who was born in Bavaria. His father was a translator for the State Department and served with the United States forces during the Mexican War and also during the Civil War.

Sousa's musical training was acquired in Washington, and at the age of 11 he was playing the cymbals in the United States Marine Band, which later he was to direct. His first post as a conductor was at the Theatre Comique, in Washington, in 1873. The following year he went on tour with Milton Nobles in "The Phoenix" and in 1876 he was first violinist in the orchestra organized for the American tour of Jacques Offenbach. His first march, entitled "The International Congress," was written to be played by Offenbach in a concert in Philadelphia on July 4, 1876.

Sousa's first fame was not as a writer of marches, but as a composer of light opera. "The Smugglers," produced in Philadelphia in 1877, was a failure. In 1879 he wrote "Our Flirtations," which was a success. Then followed "Desiree" in which De Wolf Hopper had his first important role; "The Queen of Hearts," "El Capitan," for which Charles Klein wrote the book; "The Bride Elect," "The Charlatan," "The Free Lance," "Chris and the Wonderful Lamp" and "The Glass Blowers." These works contained some of the famous marches although they did not gain the full measure of their popularity until several years later. In 1880 at the age of 26, he became director of the United States Marine Band, and served for twelve years under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison.

The majority of his operas were written and produced while he was the head of the Marine Band. It was during this period that some of the more famous marches such as "The Washington Post," and "Semper Fidelis" were composed. "Semper Fidelis," incidentally, is now the official march of the United States Marines Corps. His "Stars and Stripes Forever" was not written until 1896. It is by far the most widely known of his marches. The sales to date have been more than ten millions of copies of sheet music and more than twenty millions of copies of the talking machine records.

Sousa resigned his post as head of the Marine Band in 1902 to form his own

organization, which gave its first concert at Plainfield, N. J., on September 26, of that year. He has maintained his organization without interruption and in addition to fourteen transcontinental tours, he has made three European tours and two trips around the world. At the beginning of the World War, Sousa entered the naval service with the rank of lieutenant, senior grade. He served at the Great Lakes Naval Training Station, where he organized his famous Band Battalion. He left the service with the rank of lieutenant commander.

He has written more than 100 marches, a dozen comic operas, and countless suites, transcriptions and arrangements. He has had a very real part in the popularization of good music throughout the country. He included excerpts from "Parsifal" in his band programs ten years before that work was produced at the Metropolitan Opera House in New York.

Sousa will make his only New York appearance of the season on November 16, with an afternoon program at the Academy of Music, Brooklyn, and an evening performance, the last of his tour, at the Manhattan Opera House.

SOUSA TO CELEBRATE BIRTHDAY IN MADISON

By Special Correspondent.

MADISON, Wis. — John Phillip Sousa, famous band leader, will be in Madison Thursday of this week with his group of famous musicians. Thursday, Nov. 6, the day of his arrival in Madison, Sousa will celebrate his seventieth birthday, and plans are under way to honor him at that time.

CELEBRATE BIRTHDAY OF JOHN PHILIP SOUSA

The seventieth anniversary of the birth of John Phillip Sousa was celebrated yesterday in three hundred B. F. Keith and allied theatres throughout the country, with the leading observance taking place at the Hippodrome, Manhattan, where the March King introduced nearly twenty of his most popular marches. Motion pictures showing the high spots in Lieutenant-Commander Sousa's career as a bandmaster were shown, with a special accompaniment of his greatest marches, culminating with a grand finale of "The Stars and Stripes Forever."

Sousa himself celebrated the anniversary while on tour with his band in Madison, Wis. He received hundreds of congratulatory telegrams from prominent men in all walks of life, felicitating him on his anniversary.

SOUSA 70 YEARS OLD

Many Theatres to Have Ceremonies Honoring March King

Lieutenant Commander John Phillip Sousa, the "March King," is seventy years old today, and his birthday will be celebrated in many theatres including Keith's by special ceremonies featuring his compositions.

Sousa began his musical career at the age of six. At twenty-one he was a recognized composer and director and five years later became leader of the United States Marine Band.

SHEA THEATERS HONOR SOUSA ON HIS BIRTHDAY ANNIVERSARY

The seventieth anniversary of the birth of John Phillip Sousa, the American march King, will be Thursday.

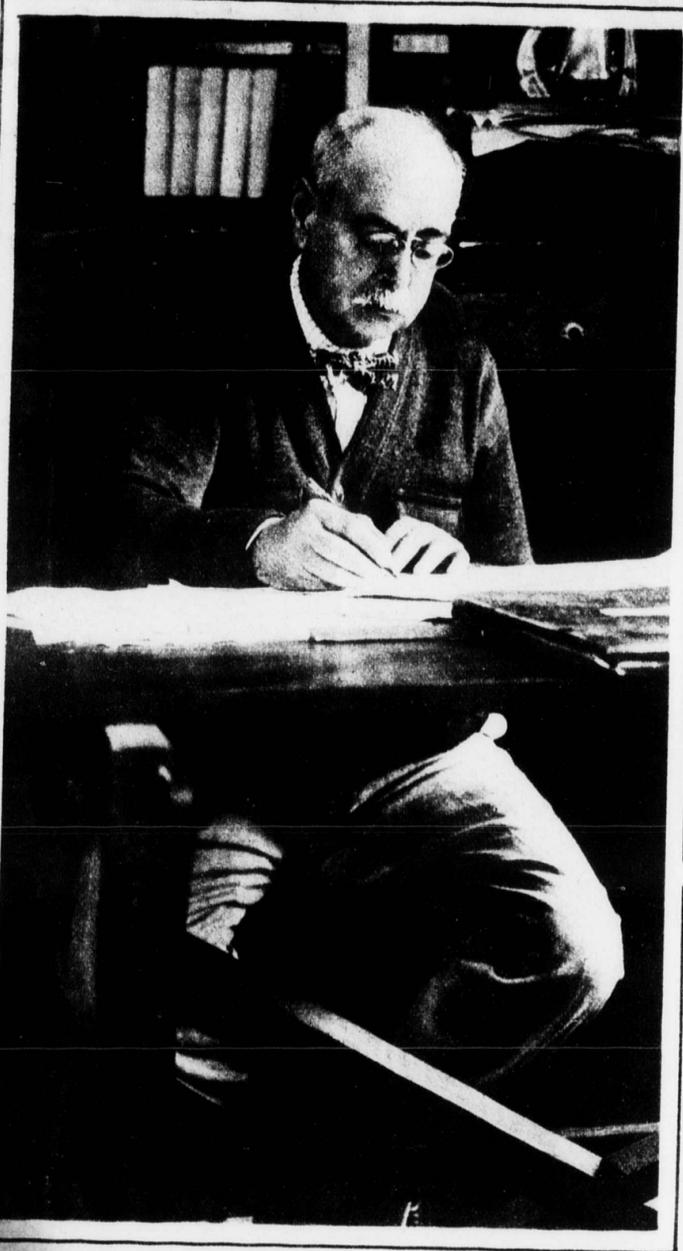
As a mark in which the music loving public holds this popular writer of real American music, Shea's theater, Shea's Hippodrome and Shea's North Park orchestras, under the direction respectively of Herman E. Schultz, Harry Wallace and Leonard Blandin, will play selections of Sousa music. This program will be conducted in all B. F. Keith and affiliated theaters throughout the country.

Sousa's 70th Birthday

Yesterday in over 100 theatres of the B. F. Keith vaudeville circuit and allied theatres, John Phillip Sousa's 70th birthday was observed. President E. F. Albee instructed all managers to do honor to the March King who is not only hale and hearty as he arrived at "three score and ten," but is now touring the country in the most successful expedition of his famous band's career.

BELOW: John Philip Sousa, famous band master, at work in his country home, Sands Point, L. I.

(c) Underwood & Underwood



SOUSA CELEBRATES 70TH BIRTHDAY AT ST. LOUIS CONCERTS

Famous Bandmaster Pleases in Two Well-Attended Programs at Odeon.

BY BLANCHE FURTH ULLMAN, Music Editor of The Star.

John Philip Sousa, bandmaster and march king, celebrated his seventieth birthday in St. Louis yesterday with a busy day that culminated in a gala concert at the Odeon last night. Two large audiences that heard the Sousa organization in the afternoon and evening, showed by their approval that there still is a demand for and an appreciation of music of the non-jazz variety.

The formal programs ranged all the way from such classics as Richard Strauss' symphonic poem,

"Don Juan," to Sousa's own "Peaches and Cream" and other compositions of the same type and class. But these were, after all, mostly an excuse to trot out the famous marches upon which the Sousa fame rests and which Sousa fans want most of all to hear again. One after another, the bandmaster presented all the old favorites, the "Washington Post," "El Capitan," "Semper Fidelis" and the inevitable "Stars and Stripes," each greeted with salvos of applause as soon as the familiar strains were recognized.

Sousa's band this year is a splendid group of musicians. The bandmaster's method of keeping his men under perfect control is not visible, for all that he uses in the way of gymnastics is the flutter of an eyelid and the occasional turn of a supple wrist. But whatever these signals mean, the men get them instantaneously and respond with an enthusiasm that is infectious. The Sousa brasses would do credit to any symphony orchestra. Excellent soloists gave variety to the programs. Miss Nora Fauchald, a coloratura soprano of more than ordinary charm, sang "Maid

of Cadiz" and a series of popular songs as encores, and John Dolan's cornet solo, Robert Gooding's saxophone and George Earey's xylophone shared public favor last night. Sousa's only compromise with the jazz mania was his own fantasia, "Music of the Minute," which is only remotely suggestive of the modern idiom in its modified syn- copation.

SOUSA, YOUTH AT 70, WINS APPLAUSE AT CONCERT

BY HERMAN DEVRIES.

THE young "march king," John Philip Sousa, only 70 years old (his seventieth birthday is November 6) and father of a 32-year-old band, filled the Auditorium to overflowing yesterday with the regulation audience of "Sousans" who remember the celebrated leader not only for the creation of his famous band, but also for the patriotism which took him "over there" at the age of 63.

Everybody knew when to applaud and did so with heart-warming volume and spontaneity. I heard my esteemed friend conduct the Litalf Robespierre overture with abundant vitality and pertinent vigor, and the Richard Strauss symphonic poem, "Don Juan," arranged for the band, which we found less suited to the characteristic traits of both Mr. Sousa and his men.

The "Don Juan" is essentially symphonic and cannot be revealed at its magnificent best by this medium. If Mr. Sousa desires to conduct Strauss let it be Johann. With his own "Semper Fidelis" he was again the conqueror.

It can't do any harm to wish that I may applaud Sousa and his band thirty-two years from now as they have been applauded during their past thirty-two years of triumphs!

DELICIOUS IN MEDIUM.

Miss Nora Fauchald, heard in the "Delibes Filles de Cadix" and three encores, among them Sousa's own "Fanny," was more successful in the latter than in the "Delibes" song. Her singing is most agreeable when she employs the medium register, where the quality is charming and the tone flows easily and naturally.

Playhouse. We approached the task of reviewing the recital of Margaret Welland at the Playhouse, with a prejudice born of affectionate sympathy for the gracious young widow of one of the city's most talented and charming musicians, Ralph Michaelis, but we need not have armed ourselves with a shield of kindness for Mrs. Welland-Michaelis is a very fine pianist in her own right—one of the finest pianists in Chicago, whether we omb he list in the feminine or masculine field of local musical activity. She has no need of "indulgent" criticism. After hearing her play but one group we were convinced that his very unassuming and unusually gifted young woman will go

far, for she is endowed with almost all the major qualities of the chosen.

Her fingers create tone that lends itself to all degrees of dynamics, from a whispering pianissimo to a forte of imposing depth and power; the technique is crisp, fluent, entirely reliable, sometimes brilliant; she has intelligence, imagination, a quiet poise and assurance that are very convincing, and the added gift of portraying musical mood.

INTERESTS EVEN DEVRIES.

Beside all this, her playing is interesting, and the pianist that can interest a blase concert goer like the conductor of this department seems to me well worth hearing!

We shall watch her career with benevolent and admiring eye.

Sidney Silber, pianist, at the Studebaker Theater, was playing Tschalkowsky's sonata opus 37 when I entered.

Just here I must digress a moment to express regret for the limited time at the disposal of a music reporter who must hear three concerts within the space of an hour and a half or so, since this necessity forced me to judge Mr. Silber solely by his playing of this long sonata.

Now this opus 37 is not the best Tschalkowsky, and therefore not the best medium for the exhibition of Mr. Silber's temperament, technic and excellent tone and touch.

In fact, its demands seemed too exacting for Mr. Silber, who, in my opinion, exaggerated the forte passages, played false notes occasionally, and also suffered a most lamentable lapse of memory.

But I am sure that Mr. Silber more than recovered his ground later in the afternoon, and that the large audience was very well satisfied with his performance.

High Lights in the News

Celebrating his 70th birthday anniversary today, John Philip Sousa, famous "march king," will pass the day in Madison, Wis., where he and the band which bears his name, will give two concerts, as part of the organization's 32d annual tour.

THIS DAY IN HISTORY

In The News.

JOHN PHILLIP SOUSA, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas from all of which he has received large royalties.

Anniversaries.

To honor Sousa at Shea's.

Tomorrow is the 70th anniversary of the birth of John Philip Sousa, the American march king. As a mark of the respect in which the music loving public holds this popular writer of the real American music, Shea's theater, Shea's Hippodrome and Shea's North Park orchestras, under the direction respectively of Herman E. Schultz, Harry Wallace and Leonard Blandin, will play selected Sousa music.

To Observe "Sousa Week" in Honor of March King's Seventieth Birthday

Sousa Week will be celebrated in theaters and music halls throughout the country to commemorate the seventieth birthday of John Philip Sousa on Nov. 6. A "Sousa Day" has been officially proclaimed by the mayor of every city which the bandmaster will visit from Nov. 2 to Nov. 8, including Chicago, Bloomington and Springfield, Ill.; St. Louis, Mo.; Decatur and Urbana, Ill.; and Madison and Milwaukee, Wis. Sousa's "New York Hippodrome March" will be played at the Hippodrome every day during Sousa Week. Lieut.-Com. Sousa will conclude his thirty-second annual tour in New York on Nov. 16, when he will be heard at the Brooklyn Academy of Music in the afternoon, and the Manhattan Opera House, in the evening.

John Philip Sousa will present numerous novelties, a brand new march, and several fine soloists at the four concerts which he will give at the Auditorium, next Saturday and Sunday.

Lt. Com. John Philip Sousa, the march king, celebrates his 70th birthday anniversary tomorrow. In recognition of the event the orchestra in Keith's Theatre in Lowell, a

well as in all the houses of the Keith circuit, will feature Sousa marches in their programs. The arrangers in theatres, motion picture houses and the Hippodrome in New York will give him recognition in the same way.

SOUSA'S ONE N. Y. CONCERT

John Philip Sousa and band will make their annual New York appearance Nov. 16, night concert only, at the Manhattan Opera House.

Sousa Day

John Philip Sousa will celebrate his seventieth birthday next Thursday, and vaudeville his coast to coast will celebrate his entry into his eighth decade by playing his music both on the stage and in the orchestra.

Christmas comes only seven weeks from today.

Greetings to John Philip Sousa, "the March King," who reaches his 70th milestone today.

This is the festival of St. Leonard, or many centuries considered the

TWO FIRMS PAY \$3,593,659 TAXES; ACTORS ON LIST

Uncle Sam collected just \$2,763 each from Georges Carpentier, the French boxer, and his manager,



James K. Hackett

Francois Deschamps, last year, according to income tax returns made public yesterday. George M. Cohan paid \$87,650, but George W. Wickersham, former attorney general, beat him with \$98,855. Others revealed were Nathan Straus

and wife, \$22,509; Sergei Rachmaninoff, \$7,769; John Philip Sousa, \$7,389; Lillian Gish, \$5,330; Maxine Elliott, \$2,160, and Alice Delysia, \$793.

First National Pictures paid \$143,380; Durant Motors corporation, \$93,145; Hudson Motor Car Company of New York, \$64,298, and the Theatre Guild, \$2,053.

The highest amounts paid in the Third district, embracing all of Manhattan above 23d st., were by the Union Carbon & Carbide corporation, \$2,050,042, and the American Radiator company, \$1,537,257.

Famous Players-Lasky corporation paid \$304,518. Among well-known actors the following were listed:

Sam Bernard, paying \$1,349; James K. Hackett, \$885; Stuart Walker, \$212. Some widely known actors were shown to have paid as low as \$13.

Jascha Heifetz, the noted violinist, paid \$2,325; Duke of Marlborough, \$16,910; Archibald Roosevelt, \$732, and Antonio Scotti, the singer, \$69.

Some other large concerns paying high taxes were the Bigelow Hartford Carpet company, \$665,244; Otis Elevator company, \$604,336; Borden company, \$566,897, and Johns-Manville, 453,899.

Sousa Entertains Mt. Pulaski Friends

Mt. Pulaski, Nov. 5.—(Special)—John Philip Sousa sent word here that he wanted the entire family of Frank B. Snyder to attend his concerts at Springfield or Decatur this week. Monday Willard Snyder a few seasons back Sousa's private secretary, and his sister, Miss Carolyn Snyder, attended the concert at Springfield Wednesday. Mrs. Snyder was Sousa's guest in Decatur and Wednesday her son, Donald Snyder, who took his brother Willard's place with Sousa last season, entertained the bandmaster and his soloist at dinner at his fraternity house in Champaign.

KEITH'S THEATERS OBSERVE SOUSA'S 70TH ANNIVERSARY

All theaters connected with the B. F. Keith circuit will commemorate today the seventieth birthday of John Philip Sousa, according to an announcement made yesterday by E. F. Albee, president of the circuit. At both matinee and evening performances of all Keith theaters will be shown special program features, including the showing of a film depicting "The March King's" career. Orchestras in each theater will play his most popular composition, "Stars and Stripes Forever."

The Cosmocolumn



JOHN PHILIP SOUSA

Sousa and His Band

JOHN PHILIP SOUSA and his band made a reappearance at Illinois last night with his usual success. His audience came to hear the finest in band music and it was not disappointed. The strenuous program presented crowded 26 selections of the widest range of appeal into two hours and a half with scarcely a moment's pause between numbers. The house was crowded and about 400 were turned away at the doors—the only disappointed part of those who would hear the march king.

The program was generously sprinkled with his more famous marches, his new "Marquette University" and an effective presentation of the Stars and Stripes Forever with eight trumpeters, four fives and eight trombones out in front. The program was well-balanced with the weight of the music in the first part of the program and tapering off into the lighter, more popular numbers in the second portion.

Sousa never surpassed his first number, the magnificent and dramatic "Maximilien Robespierre" overture (Litolfi). The last day of the romantic French reign of terror was depicted in all its terrible splendor and glamour. George Carey's work on the xylophone in the second portion of the program was most pleasing as was Robert Gooding and his octette with the saxophone. Miss Nora Fauchald was overshadowed by her accompaniment in her solo, "Maid of Cadiz," but her voice proved most pleasing in the two southern melodies. John Dolan's solo on the cornet was superb.

The lighter number proved easily the most popular with the audience, but it is doubtful if Sousa added anything to his program with his jazz band.

RILEY RIVERS

Today's Birthday

JOHN PHILIP SOUSA, America's bandmaster, directed a concert last night unusual in respect that it was given on the eve of his seventieth birthday. Today Sousa embarks on what Mark Twain called "Poir No. 70," his career as a national figure has been long and nowhere does the lieutenant-commander need an introduction. His fame although resting chiefly on his work as a director, is due also to his march compositions and band music. A Sousa swing about the country is no new thing. His tours are big tours and his bands have been heard by thousands. During the World war in 1918 as director of the Great Lakes Naval training band he visited most of the large cities and engaged in such enterprises in launching Liberty bond campaigns.

Some Highlights

WHEN ASKED to autograph his program last night, Sousa took out his pen, smiled and related the story of his "worst job of autographing."

It occurred on the second day of the Indianapolis Fair, he said, when one small boy among a thousand who were singing at the Fair that day, asked for his autograph.

"Soon I found it necessary to autograph for the whole thousand. I began writing John Philip Sousa, then John P. Sousa, J. P. Sousa, and finally finished the last half with just Sousa."

Sousa handed back the autographed program, and then with a little mournful sigh reached out his hand for the program of the next of the 25 or 30 autograph fans who were waiting.

Keith and Orpheum theaters throughout the United States are planning to celebrate today as "Sousa Day" in honor of the march king's seventieth birthday. All theaters on these circuits are programmed to play Sousa marches and organizations in all parts of the nation will feature Sousa. It will be interesting to note whether the observance is carried out at the Orpheum here tonight.

This came from a Chicago paper, part of a long glowing tribute to Sousa when he was there last week:

"Sousa at seventy is facing the snows; and here Chicago jams the Auditorium twice to-

Sousa Delights Big Audience With Well Selected Program

By FRANCES H. MYERS.

Old and young from Champaign-Urbana and the University district filled the auditorium on Wednesday evening, and many more filled the doorways eager to hear John Philip Sousa present most successful and pleasing program at the University, for the first time in two years. For over two hours, Sousa and his 100 bandmen entertained the appreciative audience with marches, popular numbers and several prominent masterpieces.

Symphonic poem, "Don Juan," by Johann Strauss, one of the greatest musical masterpieces of all time, being played by Sousa for the first time on this tour either in America or Europe, was one of the high lights of the Wednesday evening concert. In this number alone, Sousa displayed the marked ability of his group of men in playing this musical idea. The opening number, an overture, "Maximilien Robespierre," by Litolfi, combining a great wealth of melody and dramatic effect proved to be a successful selection.

Miss Nora Fauchald, soprano soloist was entertaining with, "Maid of Cadiz," and was enthusiastically encored and returning to the stage gave "Carry Me Back to Old Virginia," which showed her marked talent as a vocalist. A suite "El Capitan and His Friends," by Sousa, was a lively, rhythmic number added to the concert.

The second part of the concert was devoted to lighter numbers, and Sousa gave some of his own arrangements of a variety of popular numbers. A fantasia, "Music of the Minute," a Sousaesque, tying together some six current syncopated numbers made a hit with the audience, and called for an encore which was readily given. Robert Gooding, saxophone soloist, and George Carey, xylophone soloist, also deserve credit for their work.

A jazz orchestra of eleven pieces and a double saxophone quartet gave popular numbers during the evening. The playing of "Loyalty," and the "Stars and Stripes Forever" were also included on the program. The entertainment was concluded with the playing of "Carnival Night in Naples," by Massenet, which again showed the work of the bandmen.

Madison Journal 2/20/26

SOUSA PLAYS ON BIRTHDAY HERE

Will Celebrate 70th Anniversary in Concert At The Parkway

LIEUT. Commander John Philip Sousa, "the march king," will celebrate his 70th birthday in his band of nearly 100 pieces in two concerts at the Parkway theater on the same day.

Theater and opera houses throughout the country are planning special festivities in celebration of this anniversary of the birth of America's most famous conductor and composer for the band. Managers of local Orpheum and Keith vaudeville theaters have been instructed to show special films of Lieut. Sousa. His famous marches will be played during the programs. When in Chicago recently he was the guest of honor at a large banquet and reception given by the Chicago Civic association in the Congress hotel.

Lieut. Sousa began his career as director of the United States Marine band. During the war he conducted the musical activities of the Navy at the Great Lakes Naval Training station. A band of 1800 pieces was under his command. Most popular among his compositions are "The Stars and Stripes Forever" and "The Washington Post March."

Recently Lieut. Sousa has been incorporating some of the ideas suggested by the better forms of jazz in his latest compositions. As a special number of the program Thursday his musicians will play a jazz fantasy called "Music of the Minute." Classical compositions and ballet numbers also will be on the program.

SOMEONE GIGGLED, SOUSA COMMENTS

Famous Leader Compliments Audience on Appreciation of Selections

BY CARLETON SMITH.

"Somebody down in the fifth row has the giggles," commented John Philip Sousa as he left the stage during the intermission, "and it seems to be contagious; those next to him have it, too."

Mr. Sousa, in discussing the program, said, "One of the most brilliant audiences that I have ever had in Champaign in all my numerous appearances here—the thing I appreciated most about the audience was that it knew standards, it took the heavy as well as the light. And no doubt this is because of your university band, with its splendid conductor, Mr. Harding. The hearing of this type of classical music has its effects and people learn to understand."

"I have played in university towns the world over, Cambridge, Prague, Oxford, and in many American universities; the audiences are always the same; they know what they want and they welcome it. If the college audience does not enjoy a selection, it is silent and the conductor feels as if the 'grave yawns'."

When asked about modern Jazz, he said, "Well, it reminds me of the story of a little girl, who when she was good, was very good, and when she was bad, was damn bad. Jazz varies in the degree of its excellence, of course, and some of it is good; the thing I condemn most emphatically is the borrowing from the world's library of classical music. If it is original as some of it is becoming, I have no criticism to offer."

"When will I retire? I have just signed a twenty year contract and I always live up to my contract. I am just as anxious to please my audiences now as I was at twenty-five and to do it, I must work harder, but, as long as I am able to direct with my usual enthusiasm and as long as the public wants me, I'll try to be here. If they ever tire of me, I have had a good time and am willing to say good-bye and 'Let us part with our friends'."

Nation Honors "March King"

THE current week bringing on Thursday the seventieth birthday of John Philip Sousa, most widely known of all American musicians, it is being observed throughout the country as Sousa week, with many public demonstrations of the esteem in which the veteran bandmaster is held.

Already he has been given several big birthday parties and in every city visited on this, his 32nd annual concert tour, the genial and popular "march king" is being accorded a big welcome. And all over the land, in theaters and cinema houses, Sousa music is being played in tribute to the famous band leader and composer.

Sousa's Toledo concert this season will be given in the Coliseum, Nov. 14, the event being sponsored by Zenobia Shrine and managed by Grace E. Denton. Ticket reservations for the concert are being made at Miss Denton's box office in the Nicholas building lobby.

TIP O' THE TONGUE

JOHN PHILIP SOUSA, march king: "Jazz? Of course, jazz is perfectly respectable now. Don't I include it in my programs? And, if that don't make it respectable, I do not know what would."

Enthusiastic Crowd Greet's Sousa's Band

Veteran Leader Unchanged, but American Players Predominate Now

Lieut. Com. John Philip Sousa and his band of 85 pieces may have played to one of the smallest audiences of their 32d annual tour in Decatur yesterday, but it was also probably one of the most enthusiastic. From the first appearance of the famous bandmaster on the enlarged High school platform at 2:10 o'clock, until he left it at 4 o'clock, the audience was on the edge of its seats.

Decatur found Lieut. Com. Sousa not much changed since he was last in Decatur, although he is celebrating his 70th birthday anniversary today. He still leads his band with the restrained movements of baton, or the snappy swinging of his arms from the shoulder, that Decatur remembers as one of his chief characteristics.

An American Band Now.

His band this year presents a decidedly different personal appearance than heretofore, however. There was scarcely a foreign face among the 85 men in the organization, whereas for years it has been made up largely of German and Italian musicians. This year almost the entire personnel is pure American.

Lieut. Com. Sousa was generous as ever with his encores, giving one and sometimes two after each number on the program. Less time than usual was given for applause between numbers, as the band was scheduled to leave soon after 4 o'clock for Urbana.

Roses from H. S. Band

During one of the intermissions a member of the High school band carried a big armful of crimson roses down to the platform and presented them to the bandmaster, in honor of his birthday. Mr. Sousa acknowledged them with a very brief "Thank you," but he was noticeably pleased and touched by the attention on the part of the boys.

The program opened with the overture from Litolfi's "Maximilien Robespierre," one of the less well known of the dramatic overtures, which is woven around the "Marseilles." This was easily the most pretentious number on the program, the woodwinds and brasses frequently giving the effect of a symphony orchestra or a big organ. Sousa's perfect control over his musicians, one of the outstanding characteristics of his organization, was particularly in evidence in this selection.

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Miss Nora Fauchald, soprano soloist with the band, made a distinct hit, on her one appearance during the afternoon. Miss Fauchald comes from the North Dakota regions from which Lieutenant Commander Sousa has selected the future singers of the country will all come. She is unusually good-looking, and has a splendid voice and a unaffected stage presence. Her first solo, "Maid of Cadiz," was followed with "Carry Me Back to Old Virginia" and "Dixie," with woodwind and harp accompaniment.

The first part of the program closed with the symphonic tone poem, "Don Juan," with "Semper Fidelis," Sousa's own march, as encores. Sousa's jazz artists figured in the second part of the program, with several arrangements of popular jazz music, and a comedy selection in which a whole family of saxophones of all sizes figured, that brought roars of joy from the many children in the audience.

"Marquette University March," an xylophone descriptive solo, "The Pin Wheel," and the finale, "Carnival Night in Naples," completed the program. Two big vans were waiting outside the school building when the concert was over, and in less than 10 minutes the instruments were encased in their trunks and stored in the trucks and the musicians were in cars speeding to catch the late afternoon train to Urbana, where a concert was given last evening in the university auditorium.

SOUSA DELIGHTS LOVERS OF MUSIC

Famous Band Presented Charming Program at Illini Theater Yesterday Afternoon.

WERE MANY SOLO NUMBERS

Those who have been enjoying Sousa's band and its inimitable music during the thirty-two years that he has been a dominant figure in America's music, found yesterday that his program this season varied distinctly from those of preceding years. The classic and the modern, with a generous sprinkling of Sousa's own made up the selections.

The first half of the program suggested nothing unusual. The numbers at the Illini theater yesterday afternoon, began with Litolfi's vivid interpretation of the overture, "Last Day of the Reign of Terror" from "Maximilien Robespierre." As with all dramatic numbers, the versatility of the conductor's genius made the music as realistic as a painting of that final day in the French revolution. As an encore for this, Sousa's familiar "Washington Post March" made the audience settle back with the feeling of having found an old acquaintance, unchanged, yet sweeter after many years.

A cornet solo by John Dolan, who is among the greatest cornetists in America, was well received. The number selected, "Our Maud" by Short, was an excellent test of the technical and musical ability of the musician.

The El Capitan suite which presented old favorites to the majority of the audience, was enthusiastically received. That the years have not lessened the ability of the composer-conductor was well shown by these selections. A new note was struck in the encore which followed. Sousa's contribution to modern dance music, "Peaches and Cream," a fox trot, was a tribute to his love for his granddaughter and his ability to interpret the modern note in music.

With "Sousa and his band" this season is Miss Nora Fauchald, whose soprano voice added materially to the pleasurable memories of the afternoon. Her encores were more memorable to her audience than the number announced on the program. Her first encore, "Carry Me Back to Old Virginia," was beautifully done and so heartily appreciated that it responded to the entreaties of the audience and gave them that universal favorite, "Dixie," with interpretation.

A brief intermission brought the

famous conductor and his hundred musicians back, but with a changed atmosphere. Gone was the solemnity inspired by classical members. The first measure of the fantasia, "Music of the Minute," arranged by Sousa, caused raised eyebrows and intent listening among the conservative persons in the audience. As the number continued, the entire air of the concert changed. Sousa was playing jazz! That syncopated rhythm which has invaded the precincts of the purely classical was being presented to a quarter of a century admirers by the ever-adaptable Sousa. Some one has said that the true test of the ability to withstand age is the faculty of appreciating and understanding the present. That John Philip Sousa has survived the discrepancies of the years is evidenced by his presentation of modern jazz as well as by the vigor of his personality.

A saxophone solo by Robert Gooding further introduced the syncopated music. His well done "Vals Fantasie" resulted in a veritable orgy of jazz. The wailing saxophones were supplemented by the rattle and clack of jazz drums. The musicians even gave the usual gymnastic feats which accompany the interpretation of modern music. Did the audience enjoy it? Did they like Sousa's latest additions to a third of a century of success? Could they understand and appreciate it and could Sousa direct it? The bored person behind the big harp was apparently the only being in the entire house who did not feel the infectious quality of the music.

George Carey gave a xylophone number after the jazz innovations had been cooled with Sousa's new march for Marquette university. To be amazing agility of a xylophonist these selections was added the undoubted musical appreciation of the player and the interpretative background of Sousa's band. The afternoon ended with Massenet's "Carnival Night in Naples." Before this number was reached, Sousa had swept the audience into a renewed appreciation of his genius as a composer and earned for himself, again, the title of "march king" through his inspiring "Semper Fidelis" and the "Stars and Stripes Forever."

SOUSA IS 70

MADISON, Wis. — John Philip Sousa celebrated his 70th birthday anniversary here yesterday. He is on tour.



JOHN PHILIP SOUSA

Sousa and His Band

JOHN PHILIP SOUSA and his band made a reappearance at Illinois last night with his usual success. His audience came to hear the finest in band music and it was not disappointed. The strenuous program presented crowded 26 selections of the widest range of appeal into two hours and a half with scarcely a moment's pause between numbers. The house was crowded and about 400 were turned away at the doors—the only disappointed part of those who would hear the march king.

The program was generously sprinkled with his more famous marches, his new "Marquette University" and an effective presentation of the Stars and Stripes Forever with eight trumpeters, four fifes and eight trombones out in front. The program was well-balanced with the weight of the music in the first part of the program and tapering off into the lighter, more popular numbers in the second portion.

Sousa never surpassed his first number, the magnificent and dramatic "Maximilien Robespierre" overture (Litolf). The last day of the romantic French reign of terror was depicted in all its terrible splendor and glamour. George Carey's work on the xylophone in the second portion of the program was most pleasing as was Robert Gooding and his octette with the saxophone. Miss Nora Fauchald was overshadowed by her accompaniment in her solo, "Maid of Cadiz," but her voice proved most pleasing in the two southern melodies. John Dolan's solo on the cornet was superb.

The lighter number proved easily the most popular with the audience, but it is doubtful if Sousa added anything to his program with his jazz band.

RILEY RIVERS

Today's Birthday

JOHN PHILIP SOUSA, America's bandmaster, directed a concert last night unusual in respect that it was given on the eve of his seventieth birthday. Today Sousa embarks on his career as a national figure has been long and nowhere does the lieutenant-commander need an introduction. His fame although resting chiefly on his work as a director, is due also to his march compositions and band music. A Sousa swing about the country is no new thing. His tours are big tours and his bands have been heard by thousands. During the World War in 1918 as director of the Great Lakes Naval training band he visited most of the large cities and engaged in such enterprises in launching Liberty bond campaigns.

Some Highlights

WHEN ASKED to autograph his program last night, Sousa took out his pen, smiled and related the story of his "worst job of autographing."

It occurred on the second day of the Indianapolis Fair, he said, when one small boy among a thousand who were singing at the Fair that day, asked for his autograph.

"Soon I found it necessary to autograph for the whole thousand. I began writing John Philip Sousa, then John P. Sousa, J. P. Sousa, and finally finished the last half with just Sousa."

Sousa handed back the autographed program, and then with a little mournful sigh reached out his hand for the program of the next of the 25 or 30 autograph fans who were waiting.

Keith and Orpheum theaters throughout the United States are planning to celebrate today as "Sousa Day" in honor of the march king's seventieth birthday. All theaters on these circuits are programmed to play Sousa marches and organizations in all parts of the nation will feature Sousa. It will be interesting to note whether the observance is carried out at the Orpheum here tonight.

This came from a Chicago paper, part of a long glowing tribute to Sousa when he was there last week:

"Sousa at seventy is facing the snows; and I hope Chicago jams the Auditorium twice today. He doesn't need the business; but he deserves it. The community may be said to owe something to Sousa; his being here mitigated the meanness of existence in the special conditions of the worst war; and he was a Godsend to the thousands who poured through the gates at Great Lakes to take their course of hurried discipline in the art of helping an unprepared nation to victory"

Urbana and the University district filled the auditorium on Wednesday evening, and many more filled the doorways eager to hear John Philip Sousa present most successful and pleasing program at the University, for the first time in two years. For over two hours, Sousa and his 100 bandmen entertained the appreciative audience with marches, popular numbers and several prominent masterpieces.

Symphonic poem, "Don Juan," by Johann Strauss, one of the greatest musical masterpieces of all time, being played by Sousa for the first time on this tour either in America or Europe, was one of the high lights of the Wednesday evening concert. In this number alone, Sousa displayed the marked ability of his group of men in playing this musical idea. The opening number, an overture, "Maximilien Robespierre," by Litolf, combining a great wealth of melody and dramatic effect proved to be a successful selection.

Miss Nora Fauchald, soprano soloist was entertaining with, "Maid of Cadiz," and was enthusiastically encored and returning to the stage gave "Carry Me Back to Old Virginny," which showed her marked talent as a vocalist. A suite "El Capitan and His Friends," by Sousa, was a lively, rhythmic number added to the concert.

The second part of the concert was devoted to lighter numbers, and Sousa gave some of his own arrangements of a variety of popular numbers. A fantasia, "Music of the Minute," a Sousaesque, tying together some six current syncopated numbers made a hit with the audience, and called for an encore which was readily given. Robert Gooding, saxophone soloist, and George Carey, xylophone soloist, also deserve credit for their work.

A jazz orchestra of eleven pieces and a double saxophone quartet gave popular numbers during the evening. The playing of "Loyalty," and the "Stars and Stripes Forever" were also included on the program. The entertainment was concluded with the playing of "Carnival Night in Naples," by Massenet, which again showed the work of the bandmen.

Madison Journal 2/10/22

SOUSA PLAYS ON BIRTHDAY HERE

Will Celebrate 70th Anniversary in Concert At The Parkway

LIEUT. Commander John Philip Sousa, "the march king," will celebrate his 70th birthday in Madison Thursday. He will conduct his band of nearly 100 pieces in two concerts at the Parkway theater on the same day.

Theater and opera houses throughout the country are planning special festivities in celebration of this anniversary of the birth of America's most famous conductor and composer for the band. Managers of local Orpheum and Keith vaudeville theaters have been instructed to show special films of Lieut. Sousa. His famous marches will be played during the programs. When in Chicago recently he was the guest of honor at a large banquet and reception given by the Chicago Civic association in the Congress hotel.

Lieut. Sousa began his career as director of the United States Marine band. During the war he conducted the musical activities of the Navy at the Great Lakes Naval Training station. A band of 1800 pieces was under his command. Most popular among his compositions are "The Stars and Stripes Forever" and "The Washington Post March."

Recently Lieut. Sousa has been incorporating some of the ideas suggested by the better forms of jazz in his latest compositions. As a special number of the program Thursday his musicians will play a new jazz fantasy called "Music of the Minute." Classical compositions and ballet numbers also will be on the program.

SOMEONE GIGGLED, SOUSA COMMENTS

Famous Leader Compliments Audience on Appreciation of Selections

BY CARLETON SMITH.

"Somebody down in the fifth row has the giggles," commented John Philip Sousa as he left the stage during the intermission, "and it seems to be contagious; those next to him have it, too."

Mr. Sousa, in discussing the program, said, "One of the most brilliant audiences that I have ever had in Champaign in all my numerous appearances here—the thing I appreciated most about the audience was that it knew standards, it took the heavy as well as the light. And no doubt this is because of your university band, with its splendid conductor, Mr. Harding. The hearing of this type of classical music has its effects and people learn to understand."

"I have played in university towns the world over, Cambridge, Prague, Oxford, and in many American universities; the audiences are always the same; they know what they want and they welcome it. If the college audience does not enjoy a selection, it is silent and the conductor feels as if the 'grave yawns'."

When asked about modern jazz, he said, "Well, it reminds me of the story of a little girl, who when she was good, was very good, and when she was bad, was damn bad. Jazz varies in the degree of its excellence, of course, and some of it is good; the thing I condemn most emphatically is the borrowing from the world's library of classical music. If it is original as some of it is becoming, I have no criticism to offer."

"When will I retire? I have just signed a twenty year contract and I always live up to my contract. I am just as anxious to please my audiences now as I was at twenty-five, and to do it, I must work harder. But, as long as I am able to direct with my usual enthusiasm and as long as the public wants me, I'll try to be here. If they ever tire of me, I have had a good time and am willing to say good-bye and 'Let us part as friends'."

Nation Honors "March King"

THE current week bringing on Thursday the seventieth birthday of John Philip Sousa, most widely known of all American musicians, it is being observed throughout the country as Sousa week, with many public demonstrations of all esteem in which the veteran bandmaster is held.

Already he has been given several big birthday parties and in every city visited on this, his 72nd annual concert tour, the genial and popular "march king" is being accorded a big welcome. And all over the land, in theaters and cinema houses, Sousa music is being played this week in tribute to the famous band leader and composer.

Sousa's Toledo concert this season will be given in the Coliseum, Nov. 14, the event being sponsored by Zenobia Shrine and managed by Grace E. Denton. Ticket reservations for the concert are being made at Miss Denton's box office in the Nicholas building lobby.

TIP O' THE TONGUE

JOHN PHILIP SOUSA, march king: "Jazz? Of course, jazz is perfectly respectable now. Don't I include it in my programs? And, if that don't make it respectable, I do not know what would."

Sousa's Band

Veteran Leader Unchanged, but American Players Pre-dominate Now

Lieut. Com. John Philip Sousa and his band of 85 pieces may have played to one of the smallest audiences of their 32d annual tour in Decatur yesterday, but it was also probably one of the most enthusiastic. From the first appearance of the famous bandmaster on the enlarged High school platform at 2:10 o'clock, until he left it at 4 o'clock, the audience was on the edge of its seats.

Decatur found Lieut. Com. Sousa not much changed since he was last in Decatur, although he is celebrating his 70th birthday anniversary today. He still leads his band with the restrained movements of baton, or the snappy swinging of his arms from the shoulder, that Decatur remembers as one of his chief characteristics.

An American Band Now.

His band this year presents a decidedly different personal appearance than heretofore, however. There was scarcely a foreign face among the 85 men in the organization, whereas for years it has been made up largely of German and Italian musicians. This year almost the entire personnel is pure American.

Lieut. Com. Sousa was generous as ever with his encores, giving one and sometimes two after each number on the program. Less time than usual was given for applause between numbers, as the band was scheduled to leave soon after 4 o'clock for Urbana.

Roses from H. S. Band

During one of the intermissions a member of the High school band carried a big armful of crimson roses down to the platform and presented them to the bandmaster, in honor of his birthday. Mr. Sousa acknowledged them with a very brief "Thank you," but he was noticeably pleased and touched by the attention on the part of the boys.

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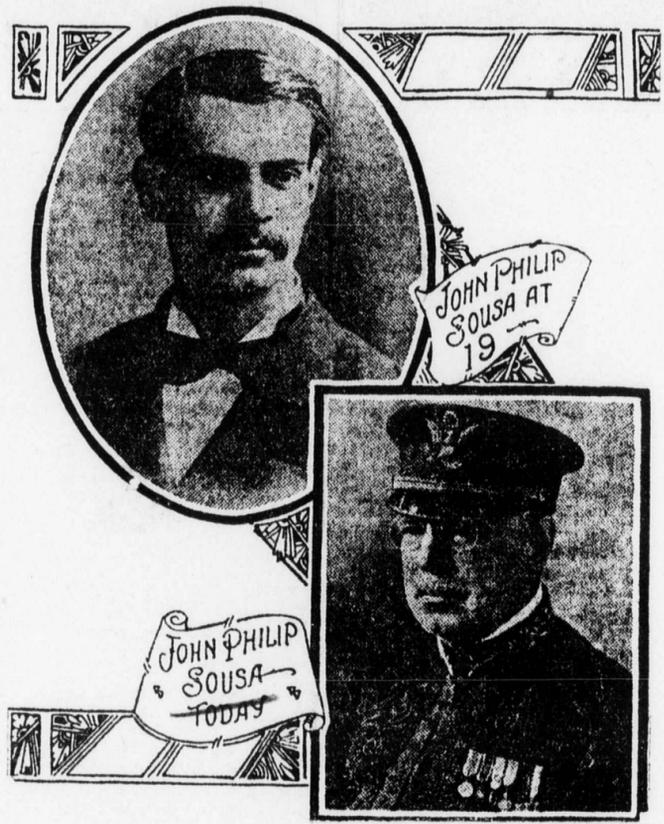
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SOUSA IS 70

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102 **70 Years of Music**



John Philip Sousa, famous composer and band leader, as he looked at the age of 19 and as he appears today, on his thirty-second tour. Sousa and his band will play at the Parkway Thursday night, the occasion of his seventieth birthday.

Greeting Sousa

It was Sousa day in Milwaukee Saturday, and when the famous composer and band leader, Lieut. Com. John Philip Sousa, stepped from the train at the North Western station, he was immediately made aware of the fact. The picture shows Mr. Sousa receiving a big birthday bouquet—the gift of Milwaukee business men—from little Agnes Hoan, daughter of the mayor. Mayor Hoan welcomed Mr. Sousa to Milwaukee.

PAY TRIBUTE TO SOUSA

The famed and familiar strains of Sousa marches are echoing all over the land this week as the nation pays tribute to the veteran bandmaster and composer, who will celebrate his seventieth birthday on Thursday. Orchestras in theaters and motion picture houses are featuring Sousa pieces in their programs during Sousa Week and musical and other celebrities are deluging the noted leader with congratulatory messages. Sousa, his band of 100 and a dozen soloists will visit Toledo on Nov. 14 for a concert in the Coliseum, the event being sponsored by Zenobia Shrine and managed by Grace E. Denton. Seats for the concert may be reserved at the box office of Miss Denton in the Nichols Building lobby.

SOUSA AND HIS BAND READY TO GIVE CONCERT

John Philip Sousa, who is nearing his 70th birth anniversary and on his 32nd annual concert tour, and his 100 bandmen will arrive in Champaign early Wednesday evening from Decatur, for the concert to be given at 8 o'clock, in the Auditorium. All patrons have been urged to be in their places before 8 o'clock in order that there will be no confusion at the time of the first number. No persons will be admitted until between numbers.



THEATRICAL WORLD PAYS HOMAGE TO JOHN PHILIP SOUSA

On Thursday, November 6, all of the major vaudeville theaters in the country will celebrate the seventieth birthday anniversary of John Philip Sousa, eminent march composer. From Chicago west this observance will be held in all Orpheum Circuit theaters; in the east it will be held on the Keith, Moss and Proctor Circuits. Each theater orchestra will play favorite compositions of the composer, and announcements of the anniversary will be flashed on the picture screen. Sousa Day will be observed in Madison at the Orpheum theater next Thursday.



Sousa's Cake

Little Jane Laubenheimer, daughter of Jacob Laubenheimer, chief of police, will cut the big birthday cake on Saturday when Lieut. Com. John Philip Sousa comes here to celebrate his seventieth birthday anniversary. The cake has 70 small American flags on it in place of the customary birthday candles. The cake will be presented to Sousa at The Journal office, where he is to be the guest of The Journal Saturday morning, following his arrival in the city. Sousa will be welcomed at the North Western station at 10:50 a. m. by little Agnes Hoan, daughter of the mayor. She will present him with a large bouquet on behalf of the people of Milwaukee. The Marquette band, the university student body, and a big reception committee will escort Sousa to the Auditorium

and then to The Journal's new building. The march king will write an original theme which he will dedicate to The Journal's new home. He will press the button that will start the presses for one of Saturday's editions. Sousa and his band will give afternoon and evening concerts at the Auditorium Saturday and Sunday. Mayor Hoan issued a proclamation Thursday making Saturday Sousa day in Milwaukee and asking Milwaukee to make their greeting to the march king on his seventieth birthday a notable one. "Because of the great interest Sousa has taken in Milwaukee by his encouragement of the work of the police band and his tribute to Marquette university, it seems fitting and proper to designate Saturday as Sousa day," said the mayor.

During Sousa Week, which is being celebrated throughout the country in honor of the seventieth birthday of Lieut. Com. John Philip Sousa, famous bandmaster, the original manuscript of his most famous composition, "Stars and Stripes Forever," is being displayed in the show window of the Victor Company, at 473 Fifth avenue, Manhattan. "Stars and Stripes Forever" was written on Christmas Day, 1896, while Sousa, who was returning from a trip to Europe, was held aboard ship at Quarantine waiting for a snowstorm to abate so that his liner might proceed up the bay. It was first performed in Philadelphia, the following summer. That "Stars and Stripes Forever" is the most popular march in the world is indicated by the fact that the total sales of the music to date have reached 10,000,000 copies, while the total number of records sold is in excess of 20,000,000. The sale of the record had passed the five-million mark in Germany before the World War, and the sale of the music in the British Empire has been as great as in America. Sousa, with his band, will make his annual New York appearance next Sunday, when he will give a matinee performance at the Brooklyn Academy of Music, and an evening concert at the Manhattan Opera House.

John Philip Sousa will be honored tomorrow, on his 70th birthday anniversary, in all Orpheum circuit theatres, the New Orleans Orpheum and the Palace included. Emile E. Tosso's orchestra will play several of the "March King's" compositions and announcement of the anniversary will be flashed on the screen. The bill this week is topped by Allan Rogers and Leonora Allen in "Favorite Melodies." Mr. Rogers is a young American tenor of remarkable ability and Miss Allen is a beautiful soprano. Julian Hall and Kathleen Dexter have one of the funniest acts of the season, and Hurst and Vogt also are great comedians and are equipped with bright lines. Margaret Ford sings in two voices, a soprano and a rich baritone, and Hermine Shone appears in a playlet, "Window Shopping." Three other acts com-

John Philip Sousa may appreciate the compliment paid by theatre orchestras at various points throughout the country playing marches of his composition on his birthday, but after all the pleasure is chiefly the audience's.

SOUSA, ON 70TH BIRTHDAY, STILL MASTER LEADER

Famous Band, as Usual, Delights Large Audience Here.

The annual visit of that national musical institution, Sousa's Band, had a particular significance this year inasmuch as it came on the seventieth anniversary of the birth of its famous leader. The three score years and ten apparently have made but scant impression upon the splendid physique of the world-renowned bandmaster. The same familiar verve and enthusiasm mark his conducting, and after playing two programs, each of more than two hours' duration, with scarcely a moment's intermission, he displayed not the slightest indication of fatigue; an undisputed acknowledgment of the efficacy of military training.

Sousa's long years of catering to the music tastes of the public have made him a past master in the construction of entertaining programs. The position he holds in the world of music might be termed unique. In a Sousa program there is "something doing every minute." For those who enjoy the classics there were offered yesterday the finale from Giordano's "Andrea Chenier" and Richard Strauss' symphonic poem, "Don Juan."

"Then came the inning for the majority, for Sousa always has realized that the majority rules at his concerts, and said majority wants entertainment, and of this he has plenty with some to spare.

A jazz band of ten, with all the modern appurtenances, line up along the footlights and give an exhibition that would do credit to Paul Whiteman, then a combination of eight saxophones take the same position and all but outdo the famous Brown Brothers, ending with a humorous intonation of the "Lohengrin" wedding march played in a minor key.

Throughout the program is interspersed the usual allotment of Sousa's soul-stirring marches which never fail to bring deafening applause. The quality of the band's ensemble is up to the Sousa standard and the precision with which the men respond to every wish of their conductor is admirable.

An array of soloists is included in the present tour. Among them, Miss Nora Fauchald, soprano, fared well in her singing of Sousa's "Serenade of Seville," and Delibes' "Maid of Cadiz." She was called upon for two encores.

John Dolan, cornetist; Robert Gooding, saxophonist, and Messrs. Carey and Goulden, xylophonists, each had his solo appearance and proved himself worthy of an enthusiastic reception.

SOUSA CONCERT AT 2:30 TODAY

Short Tour for Band Deprives Decatur of Night Appearance

The curtain will rise on Sousa's band concert in the High school auditorium this afternoon promptly at 2 o'clock, and every person is asked to be in his seat at that hour. This early hour is necessary, as the band goes from Decatur to Urbana for a concert in the University of Illinois tonight.

Tickets, which are being sold for \$1.50 and \$1.00, may be had at the door this afternoon by any persons not already provided. This includes tickets for children which are 50 cents.

Lieut. Com. Sousa is making an unusually short tour this season, which accounts for the fact that he can give only an afternoon concert in Decatur. However, a full house is expected for Sousa is always popular here. The band is making a tour here of only 11 weeks' duration, and will pass the other 11 weeks of the season in Philadelphia.

Marquette Plans Big Reception for Sousa

Elaborate plans for the observance of Marquette night at the Milwaukee auditorium, next Saturday night, when John Philip Sousa and his band will make their annual Milwaukee appearance, are being made at the university, with officials of the Marquette students' band in charge.

First official presentation of Lieut-Com. Sousa's latest march, Marquette University, will climax the program Saturday night. The Sousa band, augmented by the Marquette students' band, will play the number, following which the autographed original manuscript will be presented to the Rev. Albert C. Fox, S.J., president of Marquette.

While in Milwaukee, Lieut-Com. Sousa will celebrate his 70th birthday anniversary, and Marquette is to aid in its observance. The Hilltop band will meet the Sousa party upon its arrival in Milwaukee, Saturday morning, and also will accompany the band master from his hotel to the Auditorium before Saturday night's concert.

Agnes Hoan, daughter of Mayor Daniel W. Hoan, will present the march king with a floral tribute representing the city's greetings, at the station, Saturday.

The Milwaukee Musicians' Assn. has voted to ask Mayor Hoan for a proclamation declaring Saturday Sousa day and urging that flags be flown as a birthday honor.

Peorians Honored Guests at Sousa Day in Chicago

MR. AND MRS. CARL BLOCH were guests on Sunday evening at a dinner given in honor of Mr. Philip Sousa's 70th birthday in the Florentine room of the Congress hotel by the Civic Music Federation of Chicago, and some of Mr. Sousa's friends.

A great ovation was given the band at the Auditorium that afternoon, where standing room only was available.

At the banquet, were present the most prominent musical men and women of Chicago. Mr. Sousa was presented with a beautiful silver ship as a testimonial of love and affection on the part of Chicago admirers. Mr. Frederick Stock, director of the Chicago Symphony orchestra made the presentation speech, and gave a splendid appreciation of the life of Mr. Sousa. He said that Mr. Sousa was fiddling at the age of 11, composing at 13, directing an orchestra at 18. For 12 years he had the Marine Band at Washington; in 1892 he organized his own band; in '93 played an engagement at the World's Fair; that he had made a number of trips around the world, and that his marches were as well-known and popular abroad as they were in this country, and they thought as much of Sousa's marches as they did of Strauss' waltzes.

In addition to many songs and light operas, Mr. Sousa has composed over 102 marches, most of which are familiar to almost everyone.

The band has given over 10,000 concerts, and traveled over 750,000 miles, having played in every civilized community of any size, throughout the entire world. One engagement in Berlin alone, at Kroll's Garden having lasted a month.

Sousa's Band is a national institution. Its personnel is made up almost entirely of American men who take pride in belonging to the finest band organization in the world, and the only permanent musical organization of its kind which has been able to finance itself on tour.

Mr. Sousa's wonderful contribution to war work when he gave up his band, and canceled a season's engagement to take charge of Great Lakes Band will always be remembered as a wonderful act of patriotism. The patriotic inspiration which followed during the Liberty Loan loaned the purse-strings like those of those whose American hearts were thrilled by the sound of his marches. No one but a man of great patriotic convictions could have exerted this influence upon millions of people as he did. As a matter of fact, only a man with deeply rooted love for his country could have conceived and written the noble strains of "Stars and Stripes Forever." When this number was played by the band at the Auditorium the audience spontaneously stepped to their feet, and stood the entire number. It was the first time in Chicago.

LIEUTENANT Commander John Philip Sousa, and his celebrated concert band will arrive here Saturday morning, Nov. 8, to give four concerts in the Auditorium, two on Saturday and two on Sunday. The famous band master has declared his intention of presenting for the first time on his programs a genuine jazz band to play "Music of the Minute," a new Sousa arrangement. Jazz, according to the noted leader, is "rainbow colored music." We have had light and shade for a long time, but it is given to this new form to dazzle us with the hues of the rainbow. The assisting artists will be: Miss Nora Fauchald, soprano; John Dolan, cornetist; Robert Gooding, saxophone; George Carey, xylophone. The programs follow:

- MATINEE.
- Overture, "Maximilien Robespierre"
 - Cornet Solo, "Carnival of Venice"..... Litoff
 - Suite, "El Capitan and His Friends"..... John Dolan..... Short
 - Vocal Solo, "Maid of Cadiz"..... Sousa
 - Symphonic Poem, "Don Juan"..... Delibes
 - INTERVAL.
 - Fantasia, "Music of the Minute"..... Sousa
 - (a) Saxophone Solo, "Valse Fantasia"..... Gurewich
 - (b) March, "Marquette University"..... Sousa
 - Xylophone Solo, "The Pin-Wheel"..... George Carey
 - Finale, "Carnival Night in Naples"..... Massenet
- EVENING.
- Rhapsody, "The Ethiopian" (new)..... Hosmer
 - Cornet Solo, "Carnival of Venice"..... John Dolan..... Arban
 - Suite, "Looking Upwards"..... Sousa
 - Vocal Solo, "Serenade of Seville"..... Miss Nora Fauchald..... Sousa
 - Finale, "Andrea Chenier"..... Giordano
 - INTERVAL.
 - Symphonic Poem, "The Chariot Race"..... Sousa
 - (a) Saxophone Solo, "Wallace-Henton"..... Robert Gooding
 - (b) March, "Ancient and Honorable Artillery Co." (new)..... Sousa
 - Xylophone Duet, "The March Wind"..... Messrs. Carey and Goulden
 - Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky"..... Orem

To Honor Sousa.

SOUSA IS 70 YEARS OLD today and throughout the theatrical world becoming reverence is being paid his proud grey hairs. The Palace-Orpheum will honor him by playing the most enlivening of his marches, "The Stars and Stripes Forever." Some artists who have produced great artistic successes are said to tire of hearing their masterpieces. Gillett Burgess, who wrote the "Purple Cow" verse, later made the horrid threat, "I'll kill you if you quote it." Rachmaninoff cannot bear the strains of his "Prelude." Kreisler is said to have an abiding loathing for the "Caprice Viennois." But Sousa, calm old gentleman that he is, lacks these evidences of artistic temperament, so that, no doubt, the playing of the most often repeated of his compositions will only be gratifying to him.

ORPHEUM Orpheum theater will honor Sousa as great friend of vaudeville Thursday. The Orpheum orchestra will play the march-master's best known compositions and will make an announcement on the motion picture screen about this event.

The headliner is Allan Rogers, a young American singer of whose vocal superiority there is not the slightest doubt. Hermine Shone's portrayal of various roles has placed her among the vaudeville stars. Julian Hall and Kathleen Dexter, drive dull care away and tickle the risibilities of their myriads of followers in a diversified offering called "Her First Lesson." Margaret Ford sings in two voices. Hugh McCormick and Grace Wallace offer the best novelty "The Little Red School House." The Wiseman Sisters give song and violin selections and Tanaraki Japanese have a marvelous balancing act.

BURT EARLE and "a bevy of beauties from Hollywood," as he describes them, headlines the vaudeville at the Palace-Orpheum for the last half of the week.

Their performance includes singing and dancing. With Mr. Earle's entertainment, there will be four other acts of vaudeville, and a photo-play.

Today the Palace-Orpheum joins other vaudeville theaters in celebration of John Philip Sousa's 70th birthday. The Palace orchestra will play several of Mr. Sousa's compositions.

John Philip Sousa is 70 years old today, and according to all reports, he is now doing his best work. Vaudeville houses from coast to coast are celebrating the occasion by playing Sousa music.



Left - TAKE 'EM OFF, John Philip Sousa, we know you. The famous bandmaster, who celebrated his seventieth birthday last Friday, did his hirsute best to look young and foreign when he commanded the United States Marine Band in 1880. Sousa, now on his thirty-second tour, will be heard at the Manhattan Opera House next Sunday.

Who Can Tell Us About John Philip Sousa?

By Uncle Dudley Dudd

FUNNY how we use words day after day, year after year and never stop to consider where the words came from and how they originated. For instance, a lot of folk tell me that they never knew what "Wednesday" meant until they looked it up yesterday.



We're learning a lot of things like that that are interesting. If you are not a member of the Uncle Dudley Dudd Club now's a good time for you to join.

For the benefit of those who didn't read the paper on the day we organized the club, here's how it works:

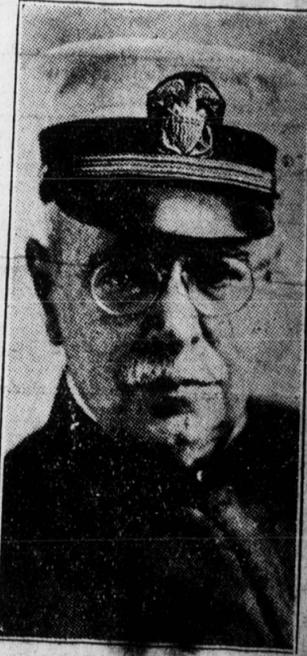
Each night I submit a list of questions. Then pa and ma and the girls get together, after the dishes are cleared away, and try to answer the questions.

Start your club in your own home tonight. All ready!

- The Questions
- 1: Who is John Philip Sousa?
 - 2: Where are the Adirondacks?
 - 3: What Ohio city marks the place where John Young settled by the Mahoning River in 1797?
 - 4: Who wrote "The Mill on the Floss"?
 - 5: Where is the most powerful fortress in the world?
 - 6: What is ennui?
 - 7: Why is "Et Tu Brute" a cry

- of disappointment in a friend's failure to stick with you?
- 8: What were the Crusades?
 - 9: Why is this sentence wrong? "Between the three of us we did everything possible."
 - 10: What and where was Avalon?
- Answers to Last Questions
- 1: Miami, Scioto, Muskingum.
 - 2: Any finger, or any number less than 10.
 - 3: The candidate whom Lincoln defeated for president in 1860.
 - 4: Echo.
 - 5: Woden's day, after Woden, highest of ancient Teutonic gods.
 - 6: The sailors' quarters under the front decks of a ship.
 - 7: George Washington.
 - 8: "Do unto others as you would have them do unto you."
 - 9: Because in 1814 it took more than two weeks for the news of the war's ending to travel from Europe to America.
 - 10: Aesop, a Greek slave, 550 B. C.

BIRTHDAY GREETINGS



—Sid Whiting Photo.
JOHN PHILIP SOUSA Born in Washington, D. C., Nov. 6, 1854. Studied music. Was teacher at 15 and conductor at 17. Was one of the first violins of Jacques Offenbach's orchestra when he was in the United States. In 1880 he was appointed bandmaster for the United States Marine Corps and served until 1892 when he became director of Sousa's Band. During the war, Sousa directed a band of 1200 pieces at the Great Lakes Naval Training Station.

SOUSA 70 YEARS OLD. CHICAGO, Nov. 5.—John Philip Sousa nationally prominent as a bandmaster, was honored here with a dinner party given by friends, the Chicago Symphony Orchestra, and the Civic Music Association to commemorate his seventieth birthday. He was presented a loving cup carved in the shape of a sixteenth century ship. He was here on a professional visit.

SOUSA AT ACADEMY Sousa's only appearances of the year in Greater New York takes place next Sunday. After a matinee performance at the Academy of Music, Brooklyn, he will conclude his 32d annual tour with an evening concert at the Manhattan Opera House.

TODAY is the 70th birthday of John Philip Sousa, America's most famous musician, lieutenant-commander in the U. S. Navy (retired) and long since unchallenged "March King" of the world. The pictures below show John Philip at 21 when he was a violinist in a Washington orchestra, at 35 when he was conducting the U. S. Marine band and wearing the beard which made it so easy for the vaudevillians to imitate him, and as he looks today, in robust health at the end of his three score years and ten. Keith's Temple and the local Miles houses are celebrating by playing some of the Sousa marches this week, and in addition the Temple is showing a film of some of the important events in Sousa's life.



Has Been Composer for Half Century



JOHN PHILIP SOUSA

made at Oppenheim's studio, Boston, and accordingly should have been accompanied by this credit. By error, credit to another service was given.

SOUSA ATTAINS 70TH BIRTHDAY

March King Still Energetic—Composer for Half Century

MADISON, Wis., Nov. 6.—John Phillip Sousa, for more than 50 years composer and bandmaster, celebrated his 70th birthday here today, where he is on tour. He is still a young man in physique.

The versatility of the March King is more astonishing than his band. Besides being bandmaster and composer, he has written novels. His musical compositions are played around the globe. He is still as spry and energetic as most men at 35 or 40. Probably no man has done more to provide the public with entertainment of a high class.

In the Day's News

John Philip Sousa, who is in line for congratulations today on his seventieth birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when the musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "The Deums," songs, waltzes and light operas, from all of which he has received large royalties.

Noted Sousa Band Coming Here Nov. 10

FAMOUS COMPOSER WILL APPEAR JUST AFTER HIS 70TH BIRTHDAY.

John Phillip Sousa who comes to the Fuller theatre Monday evening Nov. 10, will on Tuesday Nov. 4 celebrate his seventieth anniversary of his birth, and in celebration of the event all theatre orchestras throughout the United States will play his marches during the coming week. A big celebration will be held in Chicago.

One of the great matters of pride with Sousa always has been that he has never been compelled to go outside America to seek musicians and soloists of sufficient artistic attainments to serve with his famous organization. During the 22 years that he has directed his own band, the Sousa bandsmen and soloists almost without exception have been Americans by birth and have received their entire musical education in America. This condition is true again this year, and while Miss Nora Fauchaud, soprano soloist with the great organization, was born in Norway, she is of American parentage, and her musical education has been acquired exclusively in America. The presence of Miss Fauchaud with the Sousa organization is interesting because she is not from the Atlantic seaboard, which to date has given America the greatest numbers of its vocalists, but from the Dakota prairies. Miss Fauchaud was reared in the little town of Minot, N. D., and it was not until she was somewhat advanced in her musical career that she came for the first time to New York. She had secured her preliminary musical training near her home, and her grounding not only was in vocal music but also in violin and piano. She was discovered by Mr. Sousa shortly after she had finished her training at the Institute of Musical Art in New York City, and about a year later, she was invited to accompany the band on its tour. Her appearances were so successful that she was re-engaged.

SOUSA TO PLAY MARCH BY CARDINAL O'CONNELL

A new march by His Eminence William Cardinal O'Connell of Boston will have its first Detroit performance when John Phillip Sousa includes it in his programs at Orchestra Hall the afternoon and evening of Nov. 12.

Cardinal O'Connell's march is entitled "Hymn to the Holy Name" and is dedicated to the Holy Name Society in which His Eminence has always taken a special interest.

Audience Would Go Crazy If It Heard All Jazz

—SOUSA

(By Frances H. Myers.)

"If an audience had to sit and listen all evening to a concert of jazz they would go crazy," John Phillip Sousa commented when interviewed Wednesday evening. "The American public is now beginning to listen to better things, but it will continue to want jazz and jazz will no doubt have to be played, because that is what they demand for a certain length of time," he added.

Mr. Sousa commended A. A. Harding, director of the University Band on his band, and spoke highly of the three men that were formerly in his band, after receiving training under Mr. Harding.

"Future members of bands, must be graduates of Universities and this will be more necessary as the years roll along," Mr. Sousa stated. Sousa has appeared before many university and college audiences, and is keen and quick to notice their attention. Despite the fact that he was busy conducting the band, he noticed that one student in the fifth row was snickering and nudging his companion, much to the embarrassment of the leader, and he mentioned this as he came off of the stage.

Within the next 15 years, a foreign musician in an American band will be as scarce as an American musician in a German band today," he added. Sousa is noted for having all-American musicians in his band, and is careful in selecting his roster. Sousa attributes the recent war to the change in nationality of the bands.

The great bandmaster has recently signed another contract for several years, and on the eve of celebrating his 70th birth anniversary did not have the slightest inclination of retiring. During the short five minutes which Sousa was given for an intermission he was surrounded by a group of musicians and persons eager to catch a close glimpse of the noted personage.

FIFTY-FIVE YEARS IN MUSIC.

John Phillip Sousa fulfills today the three score years and ten. The seventieth birthday of this splendid American finds him still about his business, and on his way to Detroit where, with his band, he will be seen and heard within a few days.

There is only one man living who really knows the ingredients of a march and that man is Sousa, whose stirring rhythms have lifted more feet from weariness than any other music of similar character ever written. The memory has to carry far back to recall the beginning of that famous roster on which are included "Stars and Stripes Forever," "Washington Post," "King Cotton," "Liberty Bell," "Semper Fidelis" and the score of others that have become part of the band-literature of the world.

So identified is he with these that Sousa probably will have to struggle hard with fame to get recognition for the comic operas, symphonic poems, suites, songs and waltzes which are among the more pretentious of his hundreds of compositions. But the world has produced many composers of symphonic poems and only one marching king.

Sousa, appropriately, was born in

Washington, D. C., and he has been, for these many years, a national symbol. The fifty-five years of his life devoted to music have been a gift to the American people. It is doubtful if his familiar marches will ever be forgotten, or even disregarded.

SOUSA CELEBRATES HIS 70TH BIRTHDAY

John Phillip Sousa, who is bringing his band to the Parkway theater on Nov. 6th, celebrated his coming 70th birthday among friends in Chicago Sunday. His friends and colleagues took advantage of his being in Chicago to honor him with a banquet.

The banqueters included many notable musicians, naval officials and attaches. Frederick A. Stock, conductor of the Chicago Symphony orchestra, was toastmaster. Giorgio Polacco, conductor of the Chicago Civic Opera, Herbert Hyde, conductor of the Civic Music association, and John Alden Carpenter, composer of ballads and songs, were among the distinguished guests present.

A miniature silver battleship was presented to Sousa, signifying his

connection with the navy as a member of the marines in his younger days and as a member of the naval reserve during the world war.

JOHN PHILIP SOUSA HAS 70TH BIRTHDAY

Noted Bandmaster Retains Youthful Vim and Vitality

MADISON, Wis., Nov. 6.—John Phillip Sousa, for more than 50 years composer and bandmaster, celebrated his 70th birthday here today, where he is on tour. He is still a young man in physique.

The versatility of the March King is more astonishing than his band. Besides being bandmaster and composer, he has written novels. His musical compositions are played around the globe. He is still as spry and energetic as most men at 35 or 40. Probably no man has done more to provide the public with entertainment of a high class.

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SOUSA 3 SCORE AND 10.

MADISON, Wis., Nov. 5.—John Phillip Sousa, widely known composer and band leader, celebrated his seventieth birthday here today where he is on tour.

March King Seventy Years Young

By PEARL RALL

Orpheum and Keith folk are preparing to pay tribute to the great march king, John Phillip Sousa, on the occasion of his seventieth birthday anniversary this Thursday. Both the local houses are ready to make a special day of it, the Orpheum presenting Sousa music as a feature of its program and in other ways marking the day, while the Hillstreet house has special decorations and other features up its sleeves for the day. It is most fitting that this cognizance should be taken of the great bandmaster's natal day, for Sousa has always been a staunch friend and supporter of vaudeville. No National Vaudeville association benefit has escaped his notice and help, and his attention and aid have been the factors. And in the immediate offing is another special day set aside for festal observance with Armistice day, due November 11, next Tuesday. There will be special patriotic features then and a musical program in consonance with the time and event, in both of which Director A. F. Frankenstein will figure directorially with the orchestra.

New Bedford Standard
20/10 10/15
Easton
Pratt
7/16
Off Post 20/15

RECEIVING CANE OF PAPER



Led "Pen" Band

John Philip Sousa, famous band director, receiving a cane made of paper by convicts at the Eastern Penitentiary, Philadelphia. The gift was on the occasion of the noted conductor's leading the band of convicts at this penal institution.

Hylan Congratulates Sousa.

Mayor John F. Hylan has sent to Harry Askin, manager of Sousa's Band, a letter in which he requests that his congratulations be conveyed to Lieut. Commander John Philip Sousa, who celebrated his seventieth birthday last week. In his letter, Mayor Hylan said in part: "We are very proud of the fact that Commander Sousa is a resident of New York, and perhaps there are some among us who still recall his first public appearance in this city forty-six years ago, as the conductor of the Church Choir Pinafore Company at Edgar & Fulton's Broadway Theatre, which later became Daly's."

"When occasion demanded, it never has been difficult to arouse patriotic fervor in this city, and I am sure even the most unresponsive has thrilled to the inspiring strains of Sousa's 'Stars and Stripes Forever.' He is a good American, an honored New Yorker and a world-renowned composer. For his contributions to the morale of the American people in the war and to their spiritual recuperation in peace, he has earned nationwide appreciation and gratitude. "Commander Sousa is an asset to the American nation, and it is my feeling that I voice the public sentiment in wishing him many more years of health and happiness and of continued service to the people who admire him and who never have been hesitant in acclaiming his musical leadership."

The sale of seats will begin to-day for Sousa's only New York appearance of the year, next Sunday, November 16. After a matinee performance at the Academy of Music, Brooklyn, he will conclude his thirty-second annual tour with an evening concert at the Manhattan Opera House.

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher in music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated by foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

TODAY'S ANNIVERSARIES

1756—Richard Dale, famous naval officer, who commanded a vessel at 19, born near Norfolk, Va. Died in Philadelphia, Feb. 24, 1826.

1843—Job A. Cooper, governor of Colorado 1889-91, born near Greenville, Ill. Died in Denver, Jan. 20, 1899.

1796—The Otter, first United States vessel in a Californian port, secretly landed ten stowaways at Monterey and sailed away.

1854—Miss Nightingale and a band of English nurses arrived at Scutari for service in the Crimean war.

1899—Admiral Schley was given a public welcome in Birmingham, Ala.

1915—Berlin reported the capture of Nish by the Bulgarians, opening through rail route for Austro-Germans to Turkey.

1922—Seventy-seven coal miners met death in a mine explosion near Spangler, Pa.

ONE YEAR AGO

SOUSA TELLS HOW HE ENDED WORLD WAR

"Shaved My Beard and Cabled the Kaiser," He Says, at Dinner in His Honor.

After other speakers had told of how each and severally they had started the world's fair, Lieutenant-Commander John Phillip Sousa told of how, individually, he had ended the World War and in a gale of merriment brought to a close a dinner given in his honor at Hotel Statler last evening by the directors of the Louisiana Purchase Exposition of 1904.

"I had visited Germany often," Sousa said, "with my band and my black Van Dyke beard, and had played long engagements in Berlin. I had met the Kaiser on the street. At first he smiled graciously. Being a military man I saluted. Being a military man he returned the salute. He would have been a yellow pup if he hadn't."

"Began to Grow Colder." "But after a few times he began to grow colder. I noticed a distant and chilly attitude. He refused to catch my eye. At last it got so when he saw me he would take down a side street."

"I am somewhat of a telepathist. I stole up behind him and got near enough to read his mind. The Kaiser was envious. He was jealous of my handsome Van Dyke beard. He had tried his best and all he could do was raise a couple of spikes as a moustache."

"Then I left Germany. The war came on. Like many others I enlisted. In 1918 you remember the English had their backs to the wall. Dispatches said they were 'bled white.' We had to do something to save our allies."

"Some of the best minds in the army were devoted to that problem one night at our mess table. What should be done?"

"I'll stop this war," I said. "That very night I shaved my beard and cabled the Kaiser, informing him."

"I might tell you with what joy he greeted that news. But it is enough. You know the war is ended. I stopped it then and there."

His Seventieth Birthday. The dinner celebrated the great bandmaster's seventieth birthday—which is tomorrow—and the twentieth anniversary of his engagement by the directors of the Louisiana Purchase Exposition to provide music for the St. Louis World's Fair. Another sentimental interest attached to the fact that Sousa first came into national prominence as a bandmaster at the old St. Louis Exposition Hall in 1893, where he gave a series of concerts.

Among the speakers at the dinner were Nathan Frank, James E. Smith, Cyrus F. Blanke, Frederick W. Lehmann, former Congressman Richard Barthold, Rudolph Ganz, Dr. Arthur E. Bostwick, John H. Gundlach, Ernest R. Kroeger, George S. Johns, Frank P. Glass, H. J. Pettingill, Goodman King and Max Koenigsberg.

Sousa with his band was in St. Louis yesterday and gave concerts in the afternoon and evening at the Odeon. In honor of his birthday tomorrow, the Orpheum, Rialto and Grand Opera House will offer his marches on their musical programs as part of a nation-wide observance of the anniversary by the Orpheum Circuit.

Children's Program For Sousa Saturday Concert.

Because of the many requests received from teachers who will attend the Wisconsin teachers' convention here Friday, Lieutenant Commander John Philip Sousa, who celebrates his 70th birthday anniversary here Saturday, has arranged a special school children's and teachers' program for his Saturday matinee concert. Special sections of seats will be reserved for the teachers.

During the intermission of the concert a short talk will be made to the teachers and children by Mr. Sousa. Clarence Russell, former superintendent of schools, Pittsfield, Mass., who is now librarian with Sousa's band, will also give a short talk.

One of the big features of this Saturday matinee program will be Sousa's own composition, Showing Off Before Company.

KEITH'S.

The birthday of John Philip Sousa will be observed at Keith's tomorrow when the Keith orchestra will play some of the most famous selections by that famous musician. A film trailer showing pictures of Mr. Sousa directing his organization also will be thrown on the screen.

This tribute to a great man and a world-famous musician will augment the regular bill, headlined by Rastelli, the juggler, whose skill and accuracy is the last word in expert juggling. Jimmy Lucas, author of "I Love My Wife, but Oh You Kid," and other popular songs, is scoring on his "Ten Commandments of Love" as well as on his comedy on "Vampires and Fools." Leona Stevens and Len D. Hollister, The Seven Honey Boys, Clarence Lyle and Florence Emerson, Mlle. Miacahua, on the wire, and "Worldly Goods," featuring Agnes Ayres, make up the bill which delighted throngs last night and which will be offered at 2 p. m. and 8 p. m. throughout the remainder of the week.

Lieut. Com. John Philip Sousa brings his famous band to the Brooklyn Academy of Music on Sunday afternoon, Nov. 16. The band this season is composed of 100 members, actually the largest jazz band the world has ever known, and will have as an assisting artist Miss Nora Fauchald, soprano.

John Philip Sousa celebrated his seventieth birthday on November 6, and if justice had been done him all the brass bands in the country would have been playing at once. In the musical history of America, whatever highbrows may say, Sousa has a place by himself.

Sousa Is Seventy.

Seventy years ago today John Philip Sousa was born in Washington, D. C., though, like many celebrities, there is a divergence of statement of the date in various books. His father was a Spaniard, by birth or ancestry, and played a trombone in the Marine band, of which John Philip was later leader for several years. Mr. Dalton is celebrating Sousa week at the Majestic organ in a special way.

John Philip Sousa Is 70 Years Old Today

LIEUT. COM. JOHN PHILIP SOUSA, known the world over as "the March King," today celebrates his seventieth birthday. The famous bandmaster, who is now on his thirty-second annual tour at the head of the organization which bears his name, will spend the day in Madison, Wis., giving two concerts.

Sousa was born in Washington, D. C., the son of Antonio Sousa, Portuguese by birth, and Elizabeth Trinkhaus Sousa, who was born in Bavaria. His father was a translator for the State Department and served with the United States forces during the Mexican War and also during the Civil War.

Sousa's musical training was acquired in Washington, and at the age of eleven he was playing the cymbals in the United States Marine Band, which later he was to direct.

In Tomorrow's News

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

Tomorrow's Anniversaries

SOUSA IS 70 TODAY

John Philip Sousa, the world-famous march king, today is celebrating his seventieth birthday and all musical America is congratulating the veteran musician and composer as he passes this milestone in a career crowded with achievement. Sousa holds the hearts of his legion of followers with a record that goes back to the early days when he directed the United States Marine Band in Washington.

Sousa and his band will come to Toledo on Nov. 14 for a concert in the Coliseum, Zenobia Shrine sponsoring the event, which will be under the management of Grace E. Denton. Tickets may be reserved at Miss Denton's box office in the Nicholas Building lobby.

MUSIC AND MOVIES OF JOHN PHILIP SOUSA WILL BE FEATURED AT KEITH'S THURSDAY WHICH IS THE NOTED BAND LEADER'S BIRTHDAY. PAINTINGS OF SOUSA WILL ADORN THE LOBBY.

IN THE PUBLIC EYE

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received royalties.

Orpheum Marks Sousa Birthday

Celebration of the seventieth birthday of John Philip Sousa, march king and composer, whose band appeared recently in Minneapolis, was marked in the Hennepin-Orpheum theater by featuring his best known marches, announced on the screen.

The Hennepin-Orpheum theater by featuring his best known marches, announced on the screen.

Sousa Week

Sousa Week, which begins on Sunday, November 2, will be celebrated throughout the United States by three of the largest chains of theatres in America. A "Sousa Day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from November 2 to November 8. Those cities are Chicago, Bloomington and Springfield, Ill.; St. Louis, Decatur and Urbana, Ill.; and Madison and Milwaukee, Wis.

Celebrate Birthday Of Old Bandmaster



JOHN PHILLIP SOUSA.

On Thursday, Nov. 6, all of the major vaudeville theaters in the country will celebrate the seventieth birthday anniversary of John Phillip Sousa, the famous march composer and beloved American.

The Orpheum theater orchestra will play favorite compositions of the composer and announcements of the anniversary will be flashed on the picture screen. Manager E. F. Lampman announced today.

From Chicago west this observance will be held in all Orpheum theaters; in the east it will be held on the Keith, Moss and Proctor circuits. In paying this homage to Mr. Sousa, vaudeville is endeavoring to express its gratitude to this famous man who has always been its loyal friend, it was stated today.

On countless occasions, he has given his time and the service of his organization to assist at benefit performances for national vaudeville artists. He has always been ready and eager to labor in the interests and charities of vaudeville, which welcomes this opportunity to pay its respect to this celebrated American and noted musician, a statement from Orpheum, headquarters declares.

IN THE DAY'S NEWS

John Phillip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has many decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

The Observant Citizen

Congratulations today to John Phillip Sousa, the "march king," on his 70th birthday anniversary.

It was 32 years ago that Sousa became director of the band which bears his name, and although he has sacrificed his once famous whiskers and discontinued some of the mannerisms which actors used to love to imitate, his musical work still has the "pep" and vim of youth.

Long live the "march king!"

JOHN PHILLIP SOUSA 70 YEARS OLD

Lieutenant-Commander John Phillip Sousa, known the world over as the "March King," yesterday celebrated his seventieth birthday anniversary. The bandmaster spent the day in Madison, Wis., giving two concerts.

AT THE THEATERS

Orpheum.

Harry Stoddard and his orchestra, recognized as one of the best, offers the "Streets of New York." It is a sort of musical sightseeing tour of the metropolis. He carries his audience from the battery to Harlem and from the North river to the East river. Seven famous streets are depicted and for each street there is a characteristic musical number.

"Morning Glories," is as full of color as the flower. It is a bright little musical frolic presented by four versatile frolickers. Arthur Tyson, Dorothy Beatty, James Ritz and Ethel Winston make the melange of fun, dance and song.

Pearson, Newport and Pearson bring a new comedy act. This season they offer "Rythum." It is a masterpiece "hokum."

Herbert and Neely deserted the legitimate stage where they were featured in the "Ziegfeld Follies" and "I'll Say She Is" for the vaudeville stage. They will bill themselves as "Laughlanders."

Maxfield and Stone, a clever duo, sing a program of popular, blue and comedy songs. Maxfield has a high lyric tenor, while Stone is more adept in singing blues and character numbers.

Dashington's animal novelty comprises dogs and cats who work in perfect harmony.

Today the Sioux City Orpheum theater and all of the major vaudeville theaters in the country, will celebrate the 70th anniversary of John Phillip Sousa, the march composer and beloved American.

Rialto.

ORPHEUM.

John Phillip Sousa will be honored tomorrow, on his seventieth birthday anniversary, in all Orpheum circuit theaters, the New Orleans Orpheum and the Palace included. Emile E. Tosso's orchestra will play several of the "March King's" compositions and announcement of the anniversary will be flashed on the screen. The bill this week is topped by Allan Rogers and Leonora Allen in "Favorite Melodies." Mr. Rogers is a young American tenor of remarkable ability and Miss Allen is a beautiful soprano. Julian Hall and Kathleen Dexter have one of the funniest acts of the season, and Hurst and Vogt also are great comedians and are equipped with bright lines. Margaret Ford sings in two voices, a soprano and a rich baritone, and Hermine Shone appears in a playlet, "Window Shopping." Three other acts complete the bill.

SATURDAY NAMED AS SOUSA DAY

In honor of John Phillip Sousa, who is 70 years old Thursday and who comes to Milwaukee with his band Saturday for a series of concerts at the Auditorium, Mayor Daniel W. Hoan Thursday issued a proclamation designating Saturday as Sousa day. The proclamation follows:

"For nearly half a century Americans have been thrilled in every fiber by the stir of Sousa's inspiring music. For 40 years or more this master-maker of melody has been making frequent visits to this city to cheer and inspire us.

"Last year Marquette university honored Sousa by conferring upon him the degree of doctor of music, and the March King, this year has written a new march dedicated to Marquette, which will bring country-wide attention to this Milwaukee institution.

"It is, therefore, with mingled pride and love that Milwaukee receives the word that Sousa is coming to celebrate his 70th birthday in this city that has welcomed him so often.

"Because of the great interest which Sousa has taken in Milwaukee, by his encouragement of our police band, his tribute to Marquette university, and his personal popularity generally, it seems but fitting and proper to designate Saturday, Nov. 8, as Sousa day, and I call upon all Milwaukeeans to demonstrate their whole-hearted appreciation of John Phillip Sousa."

Friend Sousa Given a Party

Milwaukee Celebrates Band Leader's Birthday With Him

Probably the largest birthday party in all of his 70 years began for John Phillip Sousa, America's march king and Milwaukee's old-time friend, when he arrived in Milwaukee at 10:55 a. m. Saturday—his birthday—and with a concert in the afternoon and another scheduled at night, the veteran musician had no idle moments.

When, Lieut. Commander Sousa stepped from the train at the North Western depot, it was to the music of one of his own marches, played by the 50-piece Marquette university band. A reception committee of city officials and business men, headed by Mayor Hoan, escorted him to Wisconsin-st., where a parade through the down town district began. As he stepped from the station, a huge bouquet of flowers, the gift of the committee, was presented to the great band leader by little Agnes Hoan, daughter of the mayor.

Paraders Visit Journal

Hailed by the band the parade marched west on Wisconsin-st to Third-st and then to Sixth and Cedar-sts, and turned to State-st and to the new home of The Journal, where Lieut. Commander Sousa and the committee were welcomed.

Here, in the main lobby, a huge birthday cake, decorated with bars of music from one of Mr. Sousa's marches and 70 small American flags, was presented to him by little Jane Laubenheimer, daughter of Police Chief Jacob Laubenheimer, jr. This event and the informal reception held following it, were recorded in motion pictures.

Then, borrowing Brownie's fountain pen, the march king walked to a desk and composed the first bars and words to a new march, which he dedicated to The Journal. The words dashed off by Mr. Sousa were:

*The Journal! The Journal!
Milwaukee gets the news
From midnight to dawn
And early in the morn
It keeps away the blues!*

March for Opening

After this march has received orchestration, it will be played when The Journal's new building is officially dedicated.

After inspecting part of the \$2,000,000 plant, Mr. Sousa was taken to the Hotel Pfister for luncheon and for a few minutes' rest prior to his afternoon concert.

The concert Saturday afternoon was largely attended by members of the Wisconsin Teachers' association and, during an intermission, Mr. Sousa addressed the teachers.

At 5:45 p. m. a birthday dinner will be given to Mr. Sousa at the Athletic club by business men and representatives of civic organizations. Mayor Hoan, the Rev. Joseph Flynn, S.J., and the Rev. J. McLaughlin, S.J., representing Marquette; William George Bruce, City Attorney John M. Niven and others will speak.

Sousa to Present Book

The Marquette March, recently written by Mr. Sousa and dedicated to Marquette university, will be played by the university band Saturday night on the stage of the Auditorium and in the presence of Sousa and his organization. The original manuscript, bound in leather and lettered in gold, will be formally presented to the university by the bandsman, and, in return, he will be given a leather-bound history of the university, of which he is now a doctor of music. The members of the Marquette band will also present Mr. Sousa with a silver loving cup.

The Sousa organization will give two concerts Sunday.

"To come to Milwaukee is like returning home, for many old friends are here," said Mr. Sousa. "I am thankful to everyone for the kind attentions showered upon me upon this, my seventieth birthday. I would like everyone to know how much I appreciate it."

This is the thirty-second tour of the famous musician and his band. He served 12 years in the marine corps and was leader of the famous band of that organization until he formed his own band in 1892. In 1917, he gave up his own organization for the war period and entered the navy, being made a lieutenant commander and leader of the Jackie band at Great Lakes, which became famous under his direction. He wrote his first march, The Review, when he was 19, and has since written hundreds of marches and other music now played throughout the world.

DAILY REMINDER.

In the Day's News.

John Phillip Sousa, who is in line for congratulations today on his seventieth birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes and light operas, from all of which he has received large royalties.

SOUSA HONORED BY CHICAGO MUSICIANS

Chicago, Nov. 3.—The biggest figures in Chicago music circles met at the Congress Hotel last night and had John Phillip Sousa, famous bandmaster and composer of 102 marches, as their dinner guest. It was the veteran bandmaster's 70th birthday anniversary, and there were many brief speeches of felicitation. A loving cup in pewter, modeled after a 14th-century ship, was presented to Mr. Sousa, the presentation address being made by Frederick Stock, conductor of the Chicago Symphony Orchestra. William H. Rehn, president of the Civic Music Association, was master of ceremonies. Mr. Sousa has been coming to Chicago for 30 years, and the affair last night took place between two concerts he gave at the Auditorium.

John Phillip Sousa

Noted American bandmaster, best known as a composer of marches, was born on Nov. 6, 1854. He was director of the United States Marine band and later organized the famous Sousa's band. Among his marches are "The Stars and Stripes Forever," "The Washington Post," and "Manhattan." He also wrote the score for "El Capitan," "The Queen of Hearts," and other comic operas.

In the Public Eye.

Sousa, Bandmaster and Composer.

John Phillip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments.

In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes and light operas, from all of which he has received large royalties.

VETERAN COMPOSER IS SEVENTY TODAY

The seventieth birthday anniversary of America's best known musician, John Phillip Sousa, is being celebrated by the famous bandmaster today. Despite the weight of years, Sousa now is making his thirty-second annual tour and is scheduled for a jubilee concert here Nov. 14. Everywhere along his itinerary this season the veteran composer is receiving enthusiastic acknowledgment by the public of the great esteem in which he is held.

Sousa has to his credit a lengthy career devoted not only to the betterment of band music but to the betterment of all music, from the most lifting of popular hits to compositions which have found their way into every sort of concert hall.

He is a unique figure and his band may, without exaggeration, be called an American institution. Together they have made musical history and have won a national audience numbered by millions.

The date of Sousa's Toledo concert, which will be sponsored by Zenobia Shrine and managed by Grace E. Denton, has been set aside as Sousa day in tribute to the march king and his brilliant career. Tickets for the concert, to be given in the Coliseum, may be reserved in the box office maintained by Miss Denton in the Nicholas building lobby.

In the Day's News

John Phillip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

SOUSA'S BAND TO GIVE CONCERT AT LAWRENCE COLLEGE

Sousa's Band of 100 musicians under the direction of John Phillip Sousa, plays two programs in Lawrence college chapel, Appleton, Friday, Nov. 7.

John Phillip Sousa, whose thirty-second tour began Sept. 15, will be 70 years old in November; and his birthday will find him near the end of his thirty-second tour—a record without parallel in the musical history of the United States for his continuousness of one organization under a single director.

This 1924-25 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 this band under his magic baton.

Modern music, otherwise synopsation, 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

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White photo. From the painting by Paul Stahr.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA.

With the heartiest congratulations of the MUSICAL COURIER on the occasion of his seventieth birthday (November 6), and best wishes for the long continuance of his career as the foremost bandmaster of America and of the world.

Here's John Philip Sousa, Famous 'March King,' Who Celebrates 70th Birthday



John Philip Sousa, composer of marches and celebrated band leader who was 70 years old Thursday.

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

Sousa's Band at Fuller on Nov. 10

John Philip Sousa will be at the Fuller Monday night, Nov. 10, with his splendid band and will offer a program rich in the best in band literature and with some appealing novelties. This is the 32nd tour of the great March King and his trip has been one ovation after another.

Sousa week begins Nov. 2, and all the Keith variety houses throughout the country will order Sousa marches played in their theatres. In the bill offered the Kalamazoo public there will be a bit of everything enjoyable and even a few measures of popular jazz are included.

MAJESTIC.

It takes a good cast to enact as faithful a picture of life as "Welcome, Stranger," at the Majestic. And the Belasco Productions Co. has procured it: Florence Vidor, Lloyd Hughes, Dore Davidson, William V. Mong, Robert Edson, Otis Harlan and Noah Beery and Virginia Faire Brown. Geoffrey O'Hara is entertaining with his songs and piano playing. William Dalton plays "The Story of a Life" and Sousa's "Stars and Stripes" march. "Why Elephants Leave Home" is the two-reel feature and there is an interesting international news. Special performance at 11 o'clock tonight.

Sousa Seventy on Thursday

The seventieth birthday of John Philip Sousa will be observed Thursday by all Toledo musicians. Sousa music to be included in all orchestral programs in tribute to the world renowned "march king."

The noted bandmaster, now making his thirty-second annual tour with his famous band, will give a concert in the Coliseum, Nov. 14, the event being sponsored by Zenobia Shrine and managed by Grace E. Denton.

Sousa has been a unique figure in the musical world for more than 30 years, his spirited marches having penetrated to all parts of the world and his continuous service in the betterment of every variety of music winning the admiration and affection of music lovers of all estates.

He and his band are making their current tour a jubilee affair and public response in the form of huge audiences is greeting them all along the way. The Toledo concert is expected to prove the biggest affair of the kind ever staged here.

Tickets for the event are on sale Miss Denton's box office in the Nicholas Building lobby.

Today

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulation today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated by foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

Sousa Is Hailed.

John Philip Sousa celebrated here on Sunday his seventieth birthday, doing the ceremonials and the rites four days in advance of the actual day of his anniversary. The Civic Music Association of Chicago was in charge of a great dinner given to Sousa between his matinee and night concerts at the Auditorium. Sousa packed the great theatre twice.

MUSIC

Sousa's Brooklyn Programme

Herbert F. Swin, manager of the Academy of Music, has announced the following programme for the Brooklyn concert by Sousa's Band next Sunday afternoon:

"Maximilien Robespierre" overture (Litolf), "Our Maud" (Short), cornet solo by John Dolan; "El Capitan" suite (Sousa), "Maid of Cadiz" (Delibes), solo by Nora Fauchald, soprano; "Don Juan" (Richard Strauss), "Music of the Minute" (Sousa), "Valse Fantasi" (Garewich), saxophone solo by Robert Gooding; "Marquette University" march (Sousa), "The Pin-Wheel" (Carey), xylophone solo by George Carey; "Carnival Night in Naples" (Massenet).

Lieut. Com. John Philip Sousa was honored Sunday night in Chicago when a group of distinguished musicians, social leaders and military officials tendered him a banquet in honor of his seventieth anniversary. Sousa, who is completing his thirty-second tour of the United States with his band, will be in Cleveland November 15. He will be given a luncheon here by Mayor Clayton C. Townes. Prominent Clevelanders have been invited.

Lieut. Commander John Philip Sousa, the famous bandmaster, will be 70 years old to-morrow. Sousa marches are being played all week in vaudeville houses throughout the country. Sunday was proclaimed Sunday by the mayor of Chicago where Sousa appeared with his band at two concerts.

John Philip Sousa, whose 70th birthday was passed yesterday, may be regarded in a sense as a summer resident of Montgomery county, since he and his band annually play long engagements at Willow Grove. Time has dealt gently with the "march king," who in rounding the three-score-year-and-ten mark seems fit for many more years of entertaining for the music loving public and for composition of more of the delightfully lilting airs that exhilarate the spirits and quicken the step of his countrymen.

PALACE.

If everything else on the new bill at the Palace failed yesterday, which it didn't, the stirring orchestral numbers arranged as a tribute to John Philip Sousa's seventieth birthday anniversary, would have sent patrons away satisfied. The stirring strains of "The Stars and Stripes Forever," "El Capitan" and the other classics by the "March King" drew salves of applause. Headline honors went to "Classics of 1924," presented by three men and three women and Mabel Ford. Another of the interminable series of revues in miniature, it was, nevertheless, attractive in costuming, in songs and in dances. Some of the eccentric and whirlwind numbers were particularly good.

Herbert Ashley and Company appeared in a clever sketch called "Memories," which drew more than its share of the bill's applause. Shirl Rives, billed as the only prima donna comedienne in vaudeville, lived up to about half of her billing. She is neither prima donna nor comedienne, but a combination of the two. And a Jac for Jill-of-all-trades, y'know.

An unusual bit was "Bits of Art," the painting of pictures on the stage with colored rags, which, pinned on an easel, became "old masters." The artists are Leland Clifford and Betty Stafford. Ted and Al Waldman may not be the "world's greatest harmonica players," but they shake a mean hip.

Elmo Lincoln upholds "The Right of the Strongest," which is the film half of the bill. It is fair to middling trash.—J. H.

MAYOR HONORS SOUSA.

Mayor John F. Hylan has sent to Harry Askin, manager of Sousa's band, a letter in which he requests that his congratulations be conveyed to Lieut. Com. John Philip Sousa who celebrated his 70th birthday last week.

Lieut. Com. John Philip Sousa, whose only New York concert of the season

will be given next Sunday, November 16, has definitely decided to present his new jazz fantasy, "Music of the Minute," not only at his afternoon concert at the Academy of Music, Brooklyn, but also at his evening concert at the Manhattan Opera House.

El Captain John Philip Sousa now has passed the seventieth milestone and keeps right on marching with the Stars and Stripes forever.

BRITISH CONGRATULATION ON TOP

Sousa Concert

Noted Bandmaster Will End Annual Tour Sunday.

Two new marches will be included in the New York programs of Lieut. Com. John Philip Sousa, who will conclude his thirty-second annual tour at the Manhattan Opera House next Sunday night, following an afternoon appearance at the Academy of Music, Brooklyn.

"Ancient and Honorable Artillery" was written during the summer and was dedicated to the famous Boston artillery company of that name. It was composed at the invitation of Governor Channing H. Cox, of Massachusetts, who is a member of the company, and was played for the first time in

Boston Sept. 1, when it was formally presented to the company. In it Sousa, for the first time in his marches, makes use of an older theme. The theme is "Auld Lang Syne," the marching song of the Ancient and Honorable Artillery Company.

The Boston military company is the oldest military organization in the United States. It was chartered in 1638, the original members in the main having been colonists who had been members of

the Ancient and Honorable Artillery Company of London, which had received its charter from King Henry VIII a full century earlier, in 1537. The company for two centuries has maintained headquarters in Fanueil Hall, Boston.

The other march which will be played by Sousa and his band here for the first time, is "Marquette University," dedicated to the Milwaukee school which a year ago conferred upon Sousa the degree of Doctor of Music.

Sousa Delights Big Audience With Well Selected Program

By FRANCES H. MYERS.

Old and young from Champaign-Urbana and the University district filled the Auditorium on Wednesday evening, and many more filled the doorways eager to hear John Philip Sousa present most successful and pleasing program at the University, for the first time in two years. For over two hours, Sousa and his 100 bandmen entertained the appreciative audience with marches, popular numbers and several prominent masterpieces.

Symphonic poem, "Don Juan," by Johann Strauss, one of the greatest musical masterpieces of all time, being played by Sousa for the first time on this tour either in America or Europe, was one of the high lights of the Wednesday evening concert. In this number alone, Sousa displayed the marked ability of his group of men in playing this musical idea. The opening number, an overture, "Maximilien Robespierre," by Litolff, combining a great wealth of melody and dramatic effect proved to be a successful selection.

Miss Nora Fauchald, soprano soloist was entertaining with, "Maids of Cadiz," and was enthusiastically encored and returning to the stage gave "Carry Me Back to Old Virginia," which showed her marked talent as a vocalist. A suite "El Capitan and His Friends," by Sousa, was a very rhythmic number added to the concert.

The second part of the concert was devoted to lighter numbers, and Sousa gave some of his own arrangements of a variety of popular numbers. A fantasia, "Music of the Minute," a Sousaesque, tying together some six current syncopated numbers made a hit with the audience, and called for an encore which was readily given. Robert Gooding, saxophone soloist, and George Carey, xylophone soloist, also deserve credit for their work.

A jazz orchestra of eleven pieces and a double saxophone quartet gave popular numbers during the evening. The playing of "Loyalty," and the "Stars and Stripes Forever" were also included on the program. The entertainment was concluded with the playing of "Carnival Night in Naples," by Massenet, which again showed the work of the bandmen.

Observe Sousa's Birthday Anniversary at Proctor's

Proctor's theatre, in connection with other theatres on the circuit, has made it a point to observe the birthday anniversary today of John Philip Sousa, America's march king and one of her foremost composers.

A film trailer shows incidents in the life of Mr. Sousa including the work of his band during and after the world war.

Throughout the evening selections written by Mr. Sousa are played.

SOUSA PUTS JAZZ ON BAND PROGRAM

John Philip Sousa, who is now on his thirty-second annual tour at the head of the band which bears his name, this season for the first time has added jazz music to his programs. He will make his annual appearance in New York at the conclusion of his tour, on Sunday, November 16, when he will give a matinee at the Academy of Music, in Brooklyn, to be followed by an evening concert at the Manhattan Opera House, New York.

FAMOUS BANDMASTER HONORED THIS WEEK

The week from November 1 to November 8 having been set aside as Sousa week, in honor of the bandmaster's seventieth birthday anniversary, which he will celebrate Thursday, the stirring strains of the veteran composer's marches are being heard this week in theatres and movie houses throuthout the country. Orchestras are featuring Sousa selections in their programs and other tributes are being paid to this best known of all American musicians.

Celebrities all over the land are sending their congratulations to the

septuagenarian, who now is making his thirty-second annual tour with his noted band. His itinerary will bring him to Toledo Nov. 14 for a concert in the Coliseum. Zenobia Shrine is sponsoring the affair, which will be under the management of Grace E. Denton.

Every effort is being made to give the occasion the festival spirit of a jubilee event, the biggest Sousa concert ever held in Toledo.

Seats are being reserved at Miss Denton's box office in the Nicholas building lobby.

Sousa And His Band At Coliseum On Friday

There is only one Sousa and only one Sousa's Band, and Sousa conducts every concert and every number of every concert in which the Sousa organization appears.

A Sousa concert lasts about 2 1/2 hours, but into that space of time Sousa puts considerably more than three hours of music. Sousa does not leave the platform at the end of each number, make his exit, return to the rostrum two or three times for bows and then play an encore.

Within 15 seconds from the end of a selection, Sousa has decided from the volume of applause whether an encore is justified and is conducting the number.

Sousa and his band of 100, with a dozen soloists, will give a jubilee concert next Friday evening in the Coliseum, the event sponsored by Zenobia Shrine and managed by Grace E. Denton. The box office sale of seats will open at Miss Denton's office in the Nicholas Building lobby on Monday morning.



John Philip Sousa.

PAY TRIBUTE TO SOUSA TODAY.

Orpheum Theaters to Honor "March King" on 70th Birthday.

Today is the seventieth birthday of John Philip Sousa, and in honor to the "March King" the Orpheum Circuit is celebrating his anniversary in all its vaudeville theaters. Each theater orchestra will play the march-master's best known compositions.

Sousa has had a long and remarkable career as a premier musical director.

In 1880 he was appointed bandmaster for the United States marine corps, which position he held twelve years. In this time he attained world-wide fame both as a composer and conductor. During the World War he directed a band of twelve thousand pieces at the Great Lakes Naval Training Station.

Among the most popular of his compositions are "Stars and Stripes Forever," acknowledged to be the greatest military march ever written; "National Emblem," "Semper Fidelis," "Washington Post," "El Capitan" and "Sabres and Spurs."

NEW YORK STAR

SOUSA WEEK BEING CELEBRATED OVER THE ENTIRE COUNTRY

"March King" Reached His 70th Birthday On Thursday—All Theatres Hold Special Sousa Features In His Honor

Sousa Week, which is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Com. John Philip Sousa, the famous bandmaster, who reached his seventieth birthday on Thursday, Nov. 6th, began Monday with a Sousa Day in Chicago, proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium Monday, where he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band. Tuesday Sousa was honored in the cities of Bloomington and Springfield, Illinois, and in virtually every city which he visited this week, he was similarly honored. These cities, in addition to the ones named, include St. Louis, Decatur, Ill., Urbana, Ill., Madison, Wis., and Malwaukee, Wis.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's New York Hippodrome March, written when he appeared in that playhouse in "Hip Hip Hooray", in 1915, is being featured. The Sousa marches are also being played in all of the motion picture houses controlled by the Famous Players interests and in all of the legitimate houses under the direction of A. L. Erlanger. Sousa was born in Washington, D. C. He made his first New York appearance as the director of a choral society in 1878.

Sousa will make his annual New York appearance on Sunday, November 16, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.

WE'LL ALL TURN OUT FOR SOUSA

Today Is March King's Here; Parades Will Welcome Him.

John Philip Sousa, American march king, will never forget his seventieth birthday anniversary, which he celebrates in Milwaukee today. If the members of the reception committee in charge of his welcome carry out the plans for today's demonstration in his honor.

Mayor Hoan has issued a proclamation declaring this Sousa day, and requesting the public to give the march king a hearty welcome.

Sousa and his band will arrive at the Northwestern station at 10:50 a. m. Little Agnes Hoan, daughter of Mayor D. W. Hoan, will welcome the march king, presenting him with a large floral tribute representing the birthday greetings of Milwaukee. Mayor Hoan, as head of the big reception committee, will officially welcome Mr. Sousa.

Plan Motor Parade.

The Marquette university band and students also will be on hand. A large motor parade, headed by the Marquette band, will escort Mr. Sousa from the station to the Auditorium, where he will give afternoon and evening concerts today and Sunday.

After the matinee concert Mr. Sousa will be given a birthday banquet at the Milwaukee Athletic club. William George Bruce will be toastmaster. Speakers will be Mayor Hoan, the Rev. Albert C. Fox, president of Marquette university, Frederick Carberry, and several leading business men.

Will Dedicate March.

Sousa's newest march, "Marquette University," written especially for the local institution, will be dedicated at the concert tonight, which will be observed as Marquette night. The Marquette band will play the number with Sousa's band. The original manuscript will be presented to Father Fox by the author. Students will occupy a special section and will present to Mr. Sousa a silver loving cup.

Three bands from the Milwaukee Vocational school will serenade Sousa and escort him from the Hotel Pfister to the Auditorium Sunday at 2:15 p. m. The American Legion drum corps of Racine and a detail from the United States navy will escort him to the Auditorium Sunday night for the evening concert.

SOUSA is seven- this month. H. that "somehow is birthday should come."

THE co. man and the music critic have the same open season for their operations. Another thing they have in common is ability to make people

Musicians Ask Citizens To Observe Sousa Day

Resolutions were unanimously adopted at a meeting of the Milwaukee Musicians' association yesterday, urging the citizens to observe Saturday as Sousa day in Milwaukee as a special tribute to America's march king who celebrates his seventieth birthday anniversary here on that day. They also voted to ask Mayor Hoan for a proclamation and asking that flags be flown as a birthday honor to Sousa.

Agnes Hoan, daughter of Mayor Hoan, will welcome Sousa to the city at the Northwestern station Saturday morning at 10:50 o'clock, presenting the march king with a floral tribute, representing the greetings of the city.

The Marquette university band, which will meet and escort Sousa from the depot to the Auditorium Saturday morning, will present him with a silver loving cup.

Every raldo fan in the country will join in wishing John Philip Sousa many more birthdays, following this seventieth one he has just celebrated. The Sousa marches are heard on the radio about as much as any other feature. And, unlike a lot of other music, they don't seem to wear out.

Boy Bassoonist to Play Under Sousa



LESTER WILL

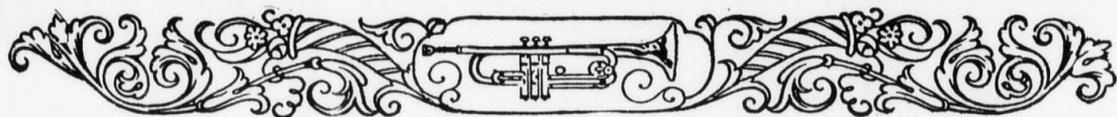
Lester Will, the only high school boy in Cleveland who plays a bassoon, will be in the All High School band which will play under the baton of John Philip Sousa, at Public hall, Saturday afternoon.

Will's instrument rarely is seen in a high school band, and is difficult to play.

The 145 boys in the band have been chosen because of merit, from all city schools. They have been trained by Harry Clarke, director

PALACE

Palace theater will celebrate John Philip Sousa's birthday anniversary. Joseph Fulco's orchestra will play the most popular of his compositions. Heading the new bill is "Classics of 1924." Mabel Ford has assembled a sextette of three men and three women. They are singers and dancers and musicians. "Memories" a la Herbert Aschley and Company is a pleasant retrospective. Small Rivers is probably the only prima donna comedienne in vaudeville. Leland Clifford and Betty Stafford in "Bits of Art." Give pictures. Ted and Al Waldman appear in "Blue as Logy." They are the world's greatest harmonica players. Selznick's "The Right of the Strongest." E. K. Lincoln's latest starring vehicle is the picture.



Music and Musicians

Two Clever and Interesting Pages

Edited by H. S. Higgins

MADE AN EARLY START



JOHN PHILIP SOUSA

SOUSA has told us that his mother's early influence was the most potent factor in his life work, and that it was due to her influence that he has not needed an extra-sized hat since he obtained recognition. When he was quite young, he conceived the idea that he would like to be a musician, and he has no recollection of ever wanting to be anything else. He contends that next to being born, the most important event of his life was when he began the study of music. He calls it the luckiest thing in the world that he can make his living doing what he wanted to do, and he is fully convinced that the Lord intended him for a musician.

His first music teacher was a Spanish friend of his fathers. This friend and his wife were frequent visitors at the Sousa home and, one evening when young Sousa with a baseball was romping around the room, his father's friend suggested that it might be a good idea to give him lessons in solfeggio. His father thought him rather young, but the boy pleaded and the father finally gave his consent.

Sousa states that his start was not very encouraging. His teacher was a retired orchestra player and had a very poor voice—about the worst Sousa ever heard.

All musical intervals uttered by him sounded alike. We are told that when he was calm, he squawked. When excited he squeaked.

Trouble between teacher and pupil was experienced at the very first lesson. Sousa was requested to repeat the syllables of the scale after the teacher.

"Do," squawked the teacher.
"Do," squawked Souza in imitation.
"No, no!" cried the teacher, "sing do," and he squeaked the note.

"Do," squeaked Sousa, in an effort to correspond to what he describes as a crow-like note. This caused his teacher to become very angry and he stormed quite a bit.

Sousa admits that his teacher's mental ear was alert and true, but that the articulated sounds of his voice conveyed nothing but a grating noise to his child mind.

The first lesson consumed about an hour, in which much squeaking and squawking came from his teacher; of course Sousa made a great effort to follow him and at the close of the lesson his nerves were pretty well wrought up. However, it would seem that the squawks and squeaks of his teacher, although very trying to the pupil, were not wasted—they brought forth fruit—Sousa advanced in his studies and at the age of eleven we find that he was booked for a violin solo.

His First Solo

The place selected for Sousa's first public appearance was at a concert given by his teacher at St. Elizabeth's Asylum for the Insane, in the environs of Washington, D. C. It happened that on the day of the concert, the baseball team of which Sousa was pitcher played a game and he took part (you couldn't blame the boy for that). At the close of the game he returned home tired, hungry and somewhat dirty. He found his sister and the maid absent, and his mother very ill. It was then nearly time for him to dress for the concert. After devouring a quickly made sandwich, he hurried to his room and got out his Sunday clothes. As frequently happens when one is in a hurry to dress, some part of his habiliment is missing. On this occasion, Sousa was shy a clean shirt; it seems that the laundress was a bit behind schedule.

Something had to be done quickly, so Sousa hurried to the conservatory and made his troubles known to his teacher. There was no time to lose, so his teacher said: "Run over to my wife and tell her to give you one of my shirts."

Any time a boy wears a man's shirt,

we may expect some mishap. On this occasion, the shirt being many sizes too large, Mrs. Esputa (the professor's wife), pinned it to make it fit.

When it came Sousa's turn, he tuned his instrument and began to play. His solo must have called for some strenuous work, for we are told that the pins were not equal to the strain—they gave way and the shirt fell from his neck. Small wonder that he forgot his notes; looked at the dropping shirt, the giggling audience, and ran from the stage.

The professor gave him a severe lecture for his breakdown, and told him that he should not have spent the afternoon playing ball, but should have prepared himself for the more important work of the evening. This lecture was hardly justifiable, for Sousa had his solo memorized and it's a safe bet, had the pins withstood the strain, he would have made good. However, the lecture served its purpose well, and Sousa tells us that from that day to this he has made it a rule never to swap horses in crossing a stream. He either works or plays, but he never tries to do both at one time.

It is apparent that Sousa's little failure with his first solo did not set him back very much, for about a year later he was playing first violin in Ford's Theatre, Washington, D. C.

When about fourteen, or to be exact, during the period from June 9, 1868, to December 31, 1871, he was carried on the rolls of the U. S. Marine Corps as a "Boy" or apprentice, who had been enlisted to receive instructions "in the trade or mastery of a musician," or in other words, to be taught how to play the drum and fife.

Note—The major part of this information has been taken from the book, "Thru the Years With Sousa," written by Mr. Sousa, and is used by permission of the publishers, Crowell & Co., No. 246 West Broadway.

The Thirty-second Tour

Novelty and variety are the two outstanding characteristics of the programs which Lieutenant-Commander John Philip Sousa has been playing during his thirty-second annual tour, which ends in New York City on the sixteenth of November. This does not mean that Sousa, who during his long career has presented only the best of music, has in any way let down the bars—musically or otherwise. It merely means that he has packed into his programs a greater range of musical fare.

With the coming of the Sousa Band we may always look for new Sousa music. This season the great bandmaster has

"The March King."

CLEVELAND tomorrow is to be favored by a visit from John Philip Sousa, known throughout the world as "the March King." His coming this year, like the many which have preceded it, arouses keen interest among old and young who enjoy the "marchy," inspiring music played by the great conductor's band. But the present visit is of much greater significance than those gone before. Sousa celebrated his seventieth birthday anniversary the other day—on Nov. 6, to be exact—and this is his seventieth anniversary tour.

While music lovers of Cleveland naturally rejoice in the opportunity again to listen to the band, under his almost magic-like direction, his many admirers will be glad to greet the conductor and composer on such an ostentatious anniversary occasion. To the great bandmaster and one of the most versatile composers of music congratulations are certainly due when he steps lightly to the rostrum and waves his baton for his birthday anniversary concert before the usual enthusiastic Cleveland audience.

Sousa has become virtually an institution in America. Most of those in the mid-day of life can recall first listening to his band when they were hardly more than youngsters. Had

he done nothing more than keep his players together and maintain his reputation as our greatest bandmaster, Sousa would have accomplished a great deal. But he has done so much more and has been so much more than that. Sousa has written marches, suites, operas, songs, dance music, choral music and numerous arrangements and transcriptions until he has the record of composing a greater number of classifications than any other American. He has written at least five books. During the World War he was a lieutenant-commander, helping as best he could to bring prompt victory, and the value of his inspiration must have been great. In so doing, Sousa was returning to the sound of marching feet which were his inspiration from 1880 to 1892 when he was leader of the famous United States Marine band that played before five Presidents at the White House.

When John Philip Sousa, bearing lightly his 70 years, tomorrow gives the signal for the "Stars and Stripes Forever," possibly his most patriotic and famous march—there will be thousands in the audience who will be thinking, "Oh, for a John Philip Sousa forever, too."

Sousa Will Perform Old Favorite March

If a consensus of opinion were taken, regarding the most popular march in the world, undoubtedly the general choice would be the favorite of so many years, "The Stars and Stripes Forever," by John Philip Sousa. Therefore the public will be glad to learn that this march is to be included in the program given by Sousa's band at Public hall Saturday night, Nov. 15. Details from the Army, Marines and Troop A are to salute the colors while the march is played.

Sousa relates that this march ran through his head on board a ship returning from Europe in 1895. As soon as he had landed, he set the march down on paper, note for note as it is now played. It is said that the sales of the march have reached the astounding total of ten million copies in America alone, while the sale of records of it have reached the twenty million mark.

Each year Sousa produces a new march, and this year's offering is "The Ancient and Honorable Artillery Company," which is dedicated to the military organization of that name in Boston. It will be heard for the first time in Cleveland Saturday at Sousa's concerts, at both matinee and evening performances.

Golden Gate Theater

Joining with all other Orpheum circuit theaters throughout the country the Golden Gate will observe the 70th birthday anniversary of Lieut. Com. John Philip Sousa on Thursday, Nov. 15.

A special Sousa trailer will be flashed on the screen, during which time the theater orchestra will play Sousa's "Stars and Stripes Forever."

been particularly generous with his new selections. His new march, "Ancient and Honorable Artillery Company," was written especially for the organization bearing that name, which, since 1747, has maintained its headquarters in historic Faneuil Hall, Boston, Mass. This march was publicly presented to the Artillery Company at a great public ceremonial held in Symphony Hall on September 21. Mr. Sousa was presented with a very costly humidor at that time.

Under the title of "Music of the Minute," Sousa has welded together about a dozen widely known syncopated tunes. With this he has been giving jazz its de luxe presentation.

His fox trot, "Peaches and Cream," is the first dance composition of this kind that he has contributed.

Fully half an hour of modern syncopated music has been added to each program. The decision to include this variety of music this season came as a result of the many requests which came to Mr. Sousa for a representation in his programs of the new, modern music—translated into the Sousa language.

Sousa's conception of what should be embodied in a humoresque is surely unique. No other composer has been able to get so many laughs from this style of music. This season the humoresque finds its principal theme in "What Do You Do On Sunday, Mary?"

Sousa's Band this season consists of one hundred musicians and soloists as in the past. The soloists are Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Sousa, the Great, and Band Are Even Greater than Ever

Sousa, the inimitable, and his band played one of their perfectly satisfying programs last night in the Armory to an audience which nearly filled the house, in spite of the Armistice parade, the rain and the fact that the United States Marine band played two concerts here on Sunday. Bigger and better than ever the press agent had announced the band, and for once the press agent was right. The band was bigger and Sousa was better than even Sousa has been before.

It seems tautology to say "Sousa and his band," for Sousa and the band seem one, so closely do the men follow the mood of the leader. Indeed, it seemed last night that the veteran director did not need to raise his baton. It would have been enough to stand before the men, and look his directions.

It was a typical Sousa program, with a swing and dash and sparkle which are the despair of lesser conductors, yet with a melody and gentleness which is also typically Sousaian. Age deals kindly with the lovable bandmaster, and though last week's news said he was 70 years old last Thursday, no one would have guessed it last night. There was the same easy, alert bearing, the same sure swing of the baton, the same ready marshalling of program numbers.

Particularly interesting was the Strauss symphonic poem, "Don Juan," played with a skill which made one forget a band instead of an orchestra was interpreting the poem. In other numbers the same quality was apparent: in spite of the absence of violins the orchestral illusion was strong.

There were many of the old favorites, "El Capitan," arranged in a suite, "El Capitan and His Friends," "The United States Artillery," and, of course, "The Stars and Stripes Forever." New was "Marquette University," and a fantasia, "Music of the Minute."

Miss Nora Fauchald, the soloist, sang "Maid of Cadiz," and for encores, "Carry Me Back to Old Virginia," and "Dixie." She has a high, pure, rather light soprano voice, which she uses with skill and discretion. Other soloists were John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone. A. L. L.

HIGBEE GETS TESTIMONY

WILL LEAD SCHOOL BAND.

Saturday afternoon, in Public hall, John Philip Sousa will lead the All-High School band of Cleveland in two concert numbers and will present the band with a silver loving cup. At noon, Mayor Townes will give a luncheon in honor of Sousa's seventieth birthday and the High School band will finish the music. *Times 11-13*

WELCOME SOUSA

Famous Bandmaster Arrives at 9 Saturday

Final plans for the welcoming of John Philip Sousa and his 100-piece band were announced Friday.

When the famous bandmaster reaches Cleveland at 9 a. m. Saturday, Mayor Clayton C. Townes and party, including Henry Dreher and E. A. Rogers, old friends of Sousa, will meet him and escort him to Hotel Statler. There a party to celebrate his seventieth birthday will be held at noon.

Russell N. Keith, Statler manager, will present Sousa with a huge birthday cake weighing 225 pounds and measuring 40 inches across the bottom.

At 11 a. m., 150 high school boys, composing Cleveland's All-High honor band, will march from E. 30th-st down Euclid-av to Hotel Statler, where, after they play one of Sousa's famous marches, he will address them. The boys' band is to play two numbers under Sousa's baton at the matinee performance in Public Hall Saturday.

Afterwards, Sousa will give them

a silver loving cup. Sousa will talk for a few minutes before the Fortnightly Club at noon Saturday in Hotel Statler. At 6:15

p. m. he will be the guest of Troop A at a dinner in the Union Club. Then, after the night concert, he will rush to New York.

CAKE IS WORK OF ART



"No, no, Marie." Marie Fudziak, cafeteria waitress, just wanted one little piece of the 250 pounds of cake that she spied on the table, but Pastry Chef Stanislas Guerin arrived just in time to save the pride of his heart.

Thirty-six dozen eggs were used in this cake, which was baked in honor of the seventieth birthday anniversary of John Philip Sousa. Sousa, who will be in town to

give two concerts Saturday, will cut the cake at a special dinner to be given at the Hotel Statler Saturday noon.

Two quarts of precious sherry, 2 quarts of brandy, 32 pounds each of sugar and flour, 40 pounds of assorted fruit and icing, 1 pint of vanilla are within its 11-foot circumference. The harp, flute and all decorations are of candy.

The cake is on display in Wurlitzer Music Store window.

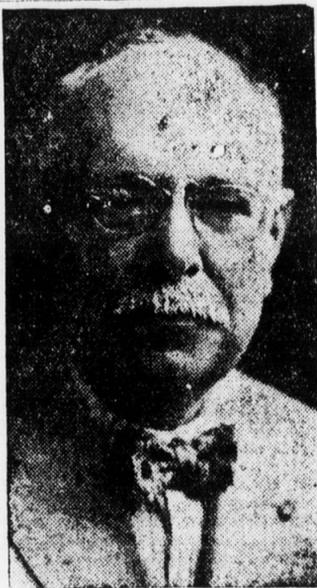
SOUSA WILL PLAY IN ARMORY HERE

Concert Tuesday Night to Climax Big Armistice Celebration.

Visitors from neighboring towns are expected to be among the many persons to go to the Armory Tuesday night to hear John Philip Sousa, king of band leaders, and his famous organization play the program which will climax the city's celebration of Armistice day.

The band entertainment will begin at 8:30, thus enabling persons to march in or view the giant parade on Monroe-av, which begins at 7 o'clock and get to the Armory in plenty of time. Advance sale of tickets at Grinnell's Music house indicates a large audience.

In addition to regular band numbers Sousa this year is offering some strictly popular numbers to be interspersed with the more comprehensive offerings of the entire



John Philip Sousa.

band. He has formed a saxophone sextet and jazz orchestra to play popular music, while a xylophonist will contribute still more variety.

The veteran band conductor's birthday anniversary was this month. He was 70 years old Nov. 6, but he is vigorous and when the band strikes up his "Washington Post" march or "Stars and Stripes Forever," everybody concedes there is only one Sousa.

In addition to leading his band at the concert, Sousa will be a speaker at the Army and Navy club luncheon at the Pantlind Tuesday at 12:15 to which members of all noonday luncheon clubs and American Legion posts with their wives and guests have been invited.

Maj. Gen. Harry H. Bandholtz of Constantine, retired commandant of the District of Washington, will be the principal speaker. Capt. Henry MacNaughton will preside and Col. John G. Emery act as toastmaster. The invocation will be given by Rev. Lincoln R. Vercoe.

The luncheon will be in charge of the following committee appointed by Capt. L. D. Bogan, chairman: Maj. Alexander G. MacPherson, Lieut. Ted Booth, Capt. Allan B. Wallower, Capt. Jess W. Clark.

LETTERS FROM THE PEOPLE

Sousa's Band Concert.

To the Editor of the Post-Dispatch.

WHAT is really wrong with our St. Louisans, the musical fans mainly, so to speak? The opportunity that prevailed Tuesday to enable the students to enjoy a high-grade concert by that old and very renowned organization, Sousa's Band, resulted in a half-filled hall in a house only seating a few hundred at that. The wind band, we realize, has some shortcomings when it comes to putting over certain heavy works in competition with the possibilities of the grand orchestra, but there are many high-grade compositions that are within the scope of the brass and reed band that, to my notion, does greater justice to the grand climaxes in dramatic compositions than is within orchestral power.

Since the passing of several old summer gardens 10 years ago, traveling bands of note fail to book St. Louis, except our old standby, John Philip Sousa, of past recollections, hale and hearty, a revelation for his age, a composer of the first rank, needing no introduction as such. All of his men are not of the old days, some have no doubt crossed the Great Divide but, nevertheless, the rank and file finds their places filled by artists worthy of carrying on and perpetuating their fame. Let us show our appreciation of these opportunities, give heart to the artists, and likewise those of school age round out your education, better your moral fiber and, incidentally, stimulate your circulation, thereby bettering your health by your catering to worthy music.

Your school days of recent years are so arranged as to bring music more impressively to your attention and enlightenment than your parents enjoyed, thanks to the onward movement thus sponsored by those in authority, our own Symphony Orchestra, the Post-Dispatch and other organizations. We ought to have a municipal band for outdoor concerts the year around, weather permitting; we do not have to live in California for that. Let's analyze the benefits of music and then concede a few off nights to the cause of musical enlightenment and its tonic effect. Jazz, wild rides and other over-indulgences of current times cause us to lose the gems of art.

Let's get busy and show the East that we are not money and joy mad, but that we can and will support the worthwhile traveling enterprises and a worthwhile booking, in keeping with our great city. B. W. L.

SOUSA TO WRITE MARCH FOR CLEVELAND TROOP

(By Associated Press.)

Cleveland, Nov. 16.—After he had been greeted and dined here Saturday night by members of Troop A, at the Union club, Lieutenant Commander John Philip Sousa promised members of that organization that he would write a march for the troop "that will rival the one composed for the Ancient and Honorable Artillery Company of Boston."

Sousa further promised that he would dedicate the march to the great display and pomp of a public concert at which many celebrities will attend when he comes here next year. The program was in observance of Sousa's seventieth birthday which was November 6.

Troop A is known nationally as an escort to the President on inauguration day.

IOWA CITY PRESS-CITIZEN

Sousa Dares You to Keep Feet Still When He Plays

"Try To Keep Your Feet Still!" has been adopted by Lieut. Com. John Philip Sousa and his 100 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 in all the advertising and billing of the most famous musical organization the world has known.

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 to his programs 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 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.

The great bandmaster and his artists will be in Iowa City, for a matinee concert at the Men's Gym, Tuesday afternoon, Oct. 21st.

With Sousa



JOHN DOLAN.

Two artists of unusual merit appear with Sousa's band, which is to play two concert engagements here Saturday in Public hall, matinee and night. One is John Dolan, who has achieved fame as a cornetist. The other is George Carey, famed as the world's greatest xylophone player. Each will have solo numbers on the program.

MARCH KING BEWILDERS WITH MUSICAL VARIETY

John Philip Sousa, the march king, has lost none of his power to sway crowds, to please every age and degree of music lover. The hundreds gathered in the Armory Tuesday evening sat enthralled beneath his rhythmic baton.

Lieutenant Commander Sousa has something new this year in the way of musical attractions. He is doing in music what Cecil DeMille has done in motion pictures. His program was spectacular, massive, seeking to bewilder by the sheer number and swift succession and variety of its "acts." Speaking respectively it is a musical three-ring circus. Freak jazz and comedy numbers, crashing marches and compositions of symphonic proportions are crowded into a musical potpourri calculated to please all his audience part of the time and part of his audience all the time.

To the discerning, Mr. Sousa sacrifices something that is fine in his art to the popular craving for excitement. His performance was blurred by its own massiveness.

The overture, "Maximilien Robespierre," by Litof, depicting the last day of the reign of terror during the revolution in France, appropriately was placed first on the program. This dramatic composition, ending in a harmonic climax built upon the Marseillaise, was given skillful treatment by the band.

Same Sousa as Usual

Seventy Busy Years Have Not Stopped His Tours.

SOMETIMES an infant prodigy outgrows it and is heard of no more, having nothing to distinguish him when his age becomes proportionate to his knowledge or skill. But sometimes a boy wonder at violin playing or some other art keeps his fame, improves his work and becomes the more celebrated the longer he lives. That was the case with a boy violinist, whose concert career started when he was eleven, almost as long ago as the Civil war.

He was a Washington boy, born November 6, 1854, and his name is John Philip Sousa. He celebrated his arrival at the age of seventy the other day by giving the customary two concerts at Madison, Wis., quite as he will lead his famous band in Cleveland Saturday in an afternoon and evening concert at the public hall. He works as hard at seventy as he did at any other age and is better known than ever. Whether the work increases the fame or the fame increases the work even he might not be able to tell. At any rate, he has not had to retire because the public no longer wanted to see him. As long as he is able to wave his baton people will pay to see him do it and hear his band respond.

All this, be it noted, came about because the boy did not stick to his fiddling. He branched out, as we say. In his long and busy life Mr. Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made forty or more tours of the nited States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is not called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at seventy as well as at fifty or thirty.



ANCIENTS HONOR SOUSA AT CONCERT

Present Silver Humidor to Bandmaster

Many members of the Ancient and Honorable Artillery Company last night attended the concert given by John Philip Sousa and his band at Symphony hall in recognition of his action in naming his new march the "Ancient and Honorable Artillery Company." In behalf of members of the company, Gov. Cox presented the band leader a silver humidor, formed in the shape of a shell and bearing an inscription acknowledging the dedication of the march.

After the presentation, Mr. Sousa placed the gift near his conductor's stand, and then walked to the front of the stage as if to make an address. Instead, he merely remarked, "I'll say it with music," and, turning to his musicians, waved his baton for the opening bars of "The Stars and Stripes Forever."

Before the concert Mr. Sousa was the guest of Capt. Clarence J. McKenzie of the Ancients at a dinner at the Somerset Club. On arriving at Symphony hall, he was given a rousing reception. After the first half of the program he retired to a rest room, and there met Serge Kousseltzky, the new leader of the Boston Symphony Orchestra.

At the conclusion of the third number of the second half of the program, the march dedicated to the Ancients, Col. Henry D. Cormerals, commander of the company, and Gov. Cox walked down to the stage to make the presentation of the humidor.

Admirers of Sousa and his band filled Symphony Hall twice yesterday for his annual concerts, with the following program: Overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror," Litolf; cornet solo, "Our Maud," Short; suite, "El Capitan and His Friends," Sousa; vocal solo, "Polonaise," from "Mignon," Thomas; symphonic poem, "Don Juan," Strauss; fantasia, "Music of the Minute," Sousa; saxophone solos; march, "The Ancient and Honorable Artillery Company," Sousa; xylophone solo, "The Pinwheel," Carey; "Carnival Night in Naples," Massenet.

In addition to this well-arranged program there were numerous encores, many of them being Sousa's own marches that are always enthusiastically received.

The soloists were Marjorie Moody, soprano; John Dolan, cornet, both of whom have been heard here before; Robert Gooding, saxophone, and George Carey, xylophone.

The second part of the program opened with several selections in jazz style, introducing a number of popular airs. It was an amusing departure from the type of music ordinarily played.

BODY OF MRS. DUNBAR ARRIVES HERE TODAY

The body of Mrs. Katherine Dunbar, wife of William H. Dunbar, prominent Boston attorney, arrived in Montreal yesterday aboard the White Star liner Doric. Mrs. Dunbar died at sea Sept. 13, one day out from Liverpool, and her husband and two sons, who were accompanying her on the homeward voyage, are expected to arrive home with the body this morning. The daughter, Mrs. Edward Gay of Cambridge, formerly Miss Rose Dunbar, who is at the Dunbar home, 64 Highland street, Cambridge, has not yet received full details of her mother's death, of which she was advised by a radio message. Mrs. Dunbar had not been in the best of health and had been ill while on the ship, where the family had

To Give All Poor Pupils Glasses They May Need

NEW YORK, Sept. 21—Every public school pupil of the city who needs eye glasses but cannot afford to pay for them will be provided both with the preliminary eye test and the glasses, free of charge by Dr. Barnett L. Becker, wealthy optician.

Dr. Becker said that for some time he had been seeking the most appropriate way in which to show his gratitude for the opportunity he found on coming here from Poland, 20 years ago, a penniless immigrant. He decided today to offer assistance to needy school children with defective eyesight, estimating the gift will cost him about \$20,000.

Charles T. Copeland of Harvard. During the war she was prominent in Red Cross and other patriotic work. She and Mr. Dunbar were married June 14, 1898, at Calais, Me. Mr. Dunbar is a member of the law firm of Dunbar, Nutter & McLennen of 161 Devonshire street.

Funeral services for Mrs. Dunbar will be held tomorrow at 3 P. M. at the First Church (Unitarian), Harvard square. The officiating clergyman will be the Rev. Dr. Samuel A. Elliot. Besides her husband she leaves two sons, Charles F. and William H. Dunbar, Jr., and her daughter, Mrs. Gay.

Rev. T. Corwin Watkins

One of the founders of the Deaconess Home and Hospital, the Rev. T. Corwin Watkins, retired, died suddenly yesterday afternoon at his home in Needham Heights, following a paralytic shock two days ago.

He was born in Antrim, O., in 1847, a son of Jacob R. and Margaret S. Watkins. He was educated at McKendree College, Northwestern University, and the Boston University School of Theology. After ordination he became a member of the New England Methodist Conference in 1873, and in his 41 years in the ministry held many pastorates in this state. He was field secretary of the Deaconess Association for three years, and a professor of the Bible at Lasell Seminary for two years. He retired in 1920. He was an honorary life member of the Montgomery lodge of Masons of Milford, chaplain of the Norfolk lodge of Needham, a charter member of the Boston Itinerants Club, and a corporation member of the New England Deaconess Association.

He leaves a widow, who was Emma Dale Hadley; two sons, Thomas W. Watkins, principal of Kent's Hill Seminary, Me., and Charles H. Watkins, of Winchester; and a daughter, Mrs. Margaret Wilnot of Berkeley, Cal. Funeral services will be held Wednesday at 2 P. M., at the Needham Heights Methodist Church. Burial will be at Forest Hills cemetery.

Miss Emma Frye

WILLIMANTIC, Ct., Sept. 21—Miss Emma Frye, 63, one of the oldest teachers in point of service in the Boston schools, died at her home here this morning. Previous to last April, when she was forced to leave her desk on account of illness, she had taught 23 years in a school in the Dearborn district of Boston. For nine years previous to that she taught in a Somerville school.

Miss Frye was graduated from the high school in this city and in 1881 from the Rhode Island state normal. She taught 10 years in the Pawtucket, R. I., and West Barrington, R. I., and Attleboro, Mass., schools. In all, she had taught schools for the last 42 years.

The "Dearborn district" in the above dispatch refers to the Dearborn school in Roxbury, where Miss Frye was a teacher until last spring. She made her home at 5 Mt. Pleasant terrace and taught mathematics in the school.

"Best by attest"

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PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
CHICAGO, ILLS.
MUSICAL LEADER
MAR 26 1925

Lieutenant-Commander John Philip Sousa has promised Baseball Commissioner Kenesaw M. Landis that he will compose a march to be used at ceremonials on baseball fields.

* * *

to dogs
ORD
Loss
A. \$25
ton
M. 300
A. 25
street: 50



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieutenant Commander John Philip Sousa, by veterans of foreign wars. This picture portrays the enthusiasm born of the band battalion organized by Mr. Sousa during the late war. Sousa and his band will be here Tuesday, Oct. 21st, for a matinee concert in the Men's "Gym".

All Vaudeville Celebrates Sousa's Seventieth Birthday

To-day, in over 300 theatres of the B. F. Keith vaudeville circuit and allied theatres, John Philip Sousa's seventieth birthday will be observed, President E. F. Albee having instructed all managers to do honor to the "March King," who is not only hale and hearty as he arrived at "three-score-and-ten," but is now touring the country in the most successful expedition of his famous band's career.

At the New York Hippodrome to-day and this evening there will be a memorable "Sousa celebration" for the added reasons that this biggest theatre was for so long the metropolitan home and concert hall of the "March King." It was at the Hippodrome that he introduced nearly twenty of his most popular marches. His band was the "big feature" of the fifth season of the Hippodrome, under the management of Charles Dillingham, and there, too, he liked to give his annual New York concert.

Motion pictures showing Lieut. Commander John Philip Sousa directing the monster bands which he assembled and taught for war service at the Great Lakes Station, will be shown. The old days of the Washington Marine Band, pictures of a dozen epochs in his career—even the old seashore days, when Sousa's Band startled the country with its accompaniments of cannons and anvils in "Trovatore" will be flashed across the screen at the Hippodrome this afternoon and evening. The Sousa pictures, with descriptive "trailers," will be accompanied by a Sousa march medley and sequence, including the major movements of many of the famous marches—from "El Capitaine," "Spurs and Sabres," "El Capitan," and of course, culminating with a grand finale of "Stars and Stripes Forever."

Similar Sousa programs, on a lesser scale, will be carried out in all of the theatres of the Keith and allied circuits. It is Mr. Albee's idea of celebrating the seventieth birthday of America's foremost and most patriotic composer and band leader.

SOUSA'S GIFT MAY BENEFIT U. LIBRARIES

Noted Composer to Bequeath Whole Collection to Libraries of Country After He Dies; Likes Iowa U.

Uncle Sam is to receive a magnificent gift, in the field of books, when Lieutenant-Commander John Philip Sousa shall have passed away—and millions of Americans, for the first time in their lives, hope that the United States government may not be enriched for many, long years—in-so-far as the bequest in question is concerned.

Perhaps, Iowa City and Iowa University libraries may profit, too. Lt. Commander Sousa, who is to appear here with his great band, on Tuesday, October 21st, declares that he will bequeath his immense music collection to public libraries, when he comes to the "end of the road". In a statement to a friend, Mr. Sousa said: "I think my musical library is the largest in private ownership in the world, and I propose to donate it, when my time to say goodbye to my earthly activities comes, to the public libraries of this country—most of it, I think, to the Congressional Library at Washington, D. C.

Thinks Much of Iowa

Iowa University is not without a warm place in the heart of the world-famous bandmaster. He said to a representative of the Press-Citizen, during a chat, last year: "I think you have a wonderful university in Iowa City. The state ought to be proud of it."

With his feeling towards the Iowa institution, it is not unbelievable that, since he comes here repeatedly, he may bequeath some of his prize possessions to Iowa, through the local libraries.

Offered 20 Cents Once

Sousa's library is rich, not only in published scores and printed volumes, but also, in musical autographs of famous composers. Perhaps no man in the United States possesses a duplicate of much of the rich material. Lt. Commander Sousa has in this field.

Mr. Sousa tells a humorous story of his experience when one second-hand dealer, to whom the great composer's own old castoff manuscripts were offered, said, "I'll give you 20 cents for the lot." The noted musician retorted: "I'd sooner dump 'em in the river."

PROCLAMATION

To the people of the City of Iowa City and Vicinity:—
"SOUSA AND HIS BAND" are coming.

This should be welcome news to the music lovers of Iowa City and Johnson county. Lieutenant Commander John Philip Sousa, known to all as America's March King, will be 70 years of age on November 6th, and he is now on his 32nd annual triumphant tour. His marches and compositions are familiar and popular the world over. Music has been defined as the science of combining tones in melodic, rhythmic and harmonic order so as to excite the emotions or appeal to the intellect. Sousa's compositions have always appealed to both mind and emotion. His marches encouraged our soldiers in the late war with unlimited patriotism and in time of peace his melodies have inspired all who have had occasion to hear him. Dr. Philip G. Clapp, head of the S. U. I. School of Music, has secured this great attraction for a matinee concert.

It is with great delight and pride that Iowa City welcomes Lieutenant Commander John Philip Sousa on Tuesday afternoon, Oct. 21, 1924, at the Men's Gym., and I therefore commend its observance to all on the above mentioned date, and have designated it as "SOUSA DAY" and ask our good people to hope and pray that he may be spared many more years of useful service in his chosen profession.

Sincerely yours,
EMMA J. HARVAT, Mayor.

Plans Concert Party



—Faingold Portrait.
MISS ELISABETH SOUSA BOWER.

Miss Elisabeth Sousa Bower, daughter of Mr. and Mrs. James Mack Bower of Hawthorne st., N.E., has invited a party of her high school friends to attend the Sousa concert to be given in the armory on the evening of Armistice Day. There are to be five girls and five boys in the party and after the program Miss Bower will take them "behind the scenes" to meet the bandmaster, who is her uncle.

In Sousa's Band



JOHN Dolan, noted cornetist, is one of the soloists who will appear with Sousa and his band in the Coliseum, Friday night.

at. Commander John Philip Sousa who, with his band, visits Cleveland November 15 on his 70th Anniversary Jubilee Tour

SOUSA TO BE HONORED AT CAPITOL CONCERT

Lieut.-Com. John Phillip Sousa, who will be in the city this week, is to be honored by Conductor Werner of the Capital Theater Symphony Orchestra today at the second noon concert, when the march king's "El Capitan" will be played in a special orchestral arrangement. The remainder of the program to be performed today includes: Rossini's overture to his opera, "The Barber of Seville," the "Andante" from Tchaikovsky's Fifth Symphony; the "Introduction" to the third act of Wagner's "Lohengrin"; Bizet's "L'Arlesienne Suite," a new arrangement of Forster's "Old Black Joe" for string instruments, by Alfred Pochon of the Flonzaley Quartet; and the "Mock Morris Dance" by Percy Grainger. The program by Percy Grainger, and the "Finlandia" of Sibelius. The soloist will be Georges Dufranne, the French tenor, who is well known to the Detroit public by his numerous appearances.

TO FEATURE SOUSA SONG.

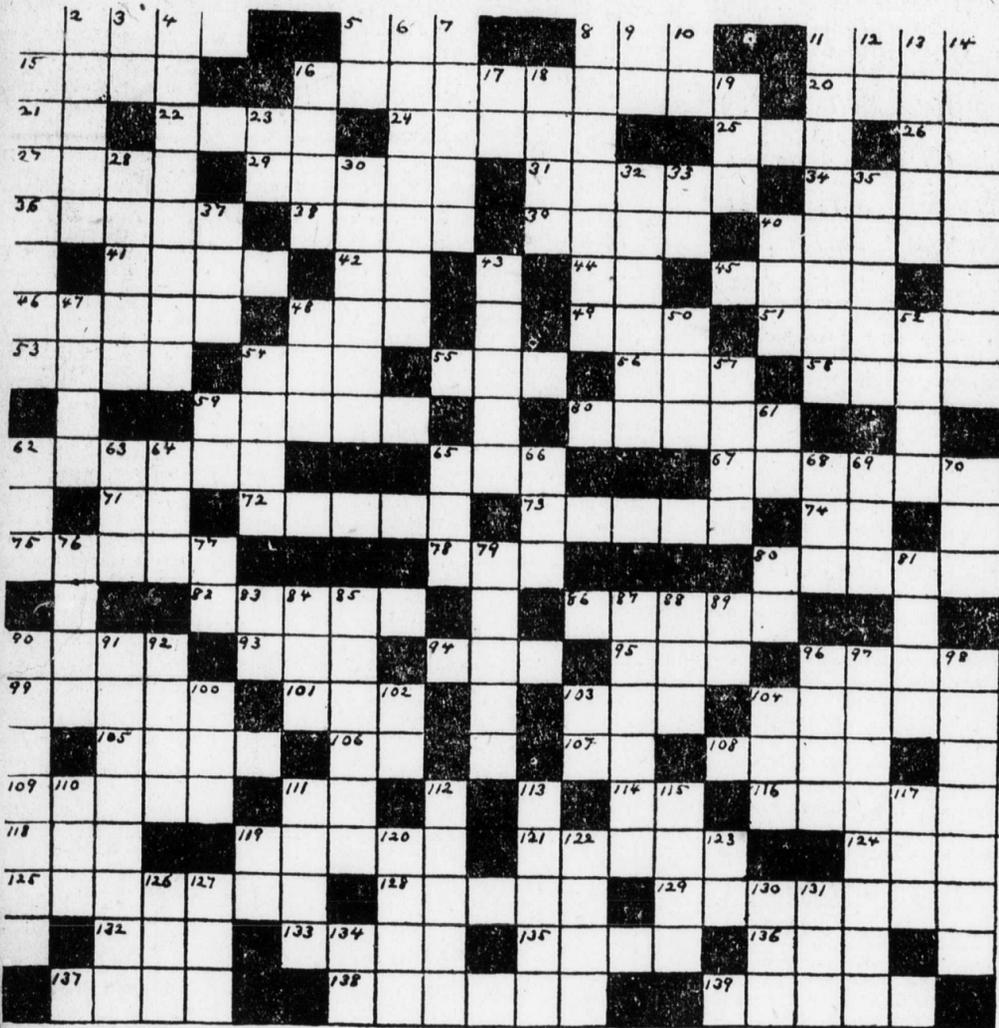
John Phillip Sousa wired permission to George Le Guere, general manager of the fifth annual Equity Ball to be held this evening at the Hotel Astor, to use the music of his composition, "Hands Across the Sea," for a song that will be a feature in the "Midnight Jollies" entertainment and for which Grant Stewart has written the lyrics.

John Philip Sousa, the "march king," has just celebrated his seventieth birthday anniversary.

Sousa and his band are coming from Cleveland by special train for concerts in Brooklyn and New York tomorrow. The special will leave Cleveland at midnight tonight and reach the Pennsylvania station at 1 o'clock tomorrow afternoon.

ORIGINATE A CROSS-WORD PUZZLE AND EARN \$5

BROOKLYN TIMES CROSSWORD PUZZLE NO. 54



The above puzzle was submitted by an unnamed admirer of John Philip Sousa, and is called the "Sousa Crossword Puzzle." Lieutenant Sousa will give a concert with his band at the Academy of Music on Sunday afternoon, November 16. The first solution of this puzzle to reach Mr. H. T. Swin, Manager of the Academy of Music, will be rewarded with seats in a box for the concert.

Here are the directions for today's puzzle:

Horizontal

- 1, 5, 8 and 11—World-famed musicians
- 15—Eruption of the face
- 16—Violent downpour of rain
- 20—To affirm positively
- 21—Red Cross (ab.)
- 22—The tenor violin or viola
- 24—During the time of
- 25—Suffix denoting female
- 26—Ex-Commander-in-Chief of Chinese Armies
- 27—Combat between two
- 29—Member of an Indian tribe
- 31—Killed
- 34—Upright or downright line joined to body of a note (Music)
- 36—Iris
- 38—Afternoon repasts
- 39—Thrust
- 40—Allurement
- 41—Beneficial
- 42—Right (ab.)
- 44—Notary Public (ab.)
- 45—Canopy
- 46—Greek sacred images
- 48—Pronoun
- 49—Idle chatter
- 51—A substance added to paint causing it to dry quickly
- 53—Cottages
- 54—Meadow
- 55—Domestic animal
- 56—Projecting part of a wheel
- 58—Grabs
- 59—Soon
- 60—Rodent with long ears
- 62—Small islands
- 65—Established (ab.)
- 67—Greek goddess
- 71—Suffix
- 72 and 73—Genial manager for numbers 1, 5, 8 and 11, horizontal
- 74—Preposition
- 75—Mold
- 78—Medieval shield
- 80—Attack
- 82—Thicket
- 86—Hindrances
- 90—Lowest part in harmony of music
- 93—Spanish for mine
- 94—Kind
- 95—Bustle
- 96—Fail to mention
- 99—Pertaining to an arc
- 101—Oblong mass of unforged metal
- 102—Terminate
- 104—Guide

The Brooklyn Times will pay \$5 for each original crossword puzzle published. All puzzles submitted must be accompanied by two diagrams—the puzzle itself and the solution. Those desiring to have their contributions returned, should they not be accepted, must enclose postage.

- 105—Wicked
- 106—Behold
- 107—Northwestern State (ab.)
- 108—Things assumed or conceded for the basis of an argument
- 109—More sane
- 111—Therefore
- 114—Part of the verb to be
- 116—Indian symbol
- 118—Egg-shaped ornament
- 119—Swamp
- 121—Waters (Latin)
- 124—Dart
- 125—Rowers
- 128—Brahman
- 129—Small horizontal rope forming ladder-like step
- 132—Frozen confection
- 133—Composed of the number two
- 135—Certain fish-hooks
- 136—Grief
- 137, 138 and 139—The March King and greatest bandmaster of them all

Vertical

- 1—Bitter
- 2—To happen or take place
- 3—Negative prefix
- 4—Carnivorous mammals
- 5—Everybody knows him
- 6—French confections
- 7—Sand heaps
- 8—Throwing with violence
- 9—Irish Republic (ab.)
- 10—Baseball position (ab.)
- 11—A musical instrument
- 12—Average (ab.)
- 13—Modern
- 14—Necessary players in a large band
- 16—Expense
- 17—Doctor of Divinity (ab.)
- 18—Most desirable
- 19—A number
- 23—Preposition
- 28—Black horn-like fungus
- 30—Belonging to the air
- 32—A fabric
- 33—Personal pronoun, third person
- 35—Rum distilled from molasses
- 37—Wireless danger call
- 40—The narrow part of a trawl-net
- 41—Past tense of get
- 43—Reed instruments
- 47—Strong thick-set ponies
- 48—Possessive case of the personal pronoun she
- 50—Any tribunal
- 52—A man's name
- 54—Whip
- 57—Average
- 59—French for and
- 61—Abbreviation for street
- 62—Whiting fluid
- 63—Sheltered side
- 64—Period
- 65—Scrutinize
- 66—A cross resembling the Greek letter T
- 68—Abbreviation for Honorable
- 69—Half of the square measure of type (pl.)

- 70—Penetrate
- 76—Intimate
- 77—Da capo
- 78—A string instrument
- 80—Mouth
- 81—One of the Great Lakes
- 83—Sacred word of India
- 84—The seed of a lemon
- 85—Mariner
- 87—Kind of carriage
- 88—Unusual
- 89—Depart
- 90—Wind instrument
- 91—Chief incidence of a libretto
- 92—To be economical
- 96—Attar
- 97—A kind of pie (pl.)
- 98—A bugle-like instrument
- 100—Abbreviation for Long Island Railroad
- 102—Proceed
- 103—French for in
- 104—Past tense of sit
- 110—American Volunteer Army (ab.)
- 111—Fine particles of crushed rock
- 112—Country in South America
- 113—A Mohammedan who has made his pilgrimage to Mecca, and is regarded as a very holy man
- 115—A planet
- 117—An age
- 119—A personal pronoun
- 120—The sovereign of Persia
- 122—Jeer
- 123—Abbreviation for a continent
- 126—Abbreviation for scholium (A note)
- 127—Male sex
- 130—Dual
- 131—A girl's name

SOUSA BAND TO PLAY A NEW MARCH

"Ancient and Honorable Artillery March," Sousa's latest march, will be one of the numbers presented at the concert by Sousa's Band at the Coliseum on Friday evening. The march is dedicated to the military unit of the same name and was formally presented to that organization at a public ceremony held in Boston on Sept. 21.

LOWED ON THE DATE.
A special train, which may perhaps establish new running time between Cleveland and New York, has been chartered to bring Lieutenant Commander John Philip Sousa to New York for his seventieth anniversary concert to-morrow night.

BELOW: John Philip Sousa, famous band master, at work in his country home, Sands Point, L. I.

(c) Underwood & Underwood



Cleveland Plain Dealer
P.D. 11-15 '15

OUR OWN :: By Don Wootton



542. JOHN PHILIP SOUSA.

Evidently our distinguished visitor is working up a little appetite to enable him to do justice to Mayor Clayton C. Townes' cake celebrating his (John Philip's) seventieth birthday.

SOUSA TO WRITE TROOP A MARCH

Bandsman's Promise Tops Off Day Which Hardly Lets Him Change Collar.

Lieutenant Commander John Philip Sousa promised the men of Troop A last night he would write them a march that will rival the one he composed for the Ancient and Honorable Artillery Company of Boston.

He will dedicate it with great pomp and display at a public concert at which many celebrities will attend when he returns next year.

"I will compose the march as I do all others, while I am marching along the street or through the woods," he told the men of the troop at a dinner at the Union Club last night. "I will beat the rhythm with my feet, think of this night, and the theme of the march will take care of itself."

Sousa made this promise at the end of a day so filled with the attentions of people that he had to beg his manager time off to change his collar. If he is temperamental or dislikes people in crowds no one knew it.

Bearing his seventy years with as much grace as he did his blue gold-braided uniform and white top hat, he caused such a stir wherever he went that an admiring crowd attached itself to him.

Women held up their children to see him; others, overflowing with enthusiasm, edged up to him to grab his hand and say, "Mr. Sousa,

you are a dear," or "Mr. Sousa, you are an inspiration." boy scouts waved their pencils and autograph albums at him; and even the sophisticated of a hotel lobby forgot to look casual and bored and joined the procession to see what was at the center of the hubbub.

Lieutenant Commander Sousa was pleased. His only fear was he would not get time to doll up for the afternoon concert. He thanked the women. He signed the books. He passed out all but one of the bunch of carnations some one had given him.

A tribe of urchins awaited him at the mayor's luncheon at Hotel Statler to ask to see his 250-pound birthday cake. He showed it to them. It was big as a cart wheel, chocolate, and mounted with a candy lyre, looked like a picture in a fairy book. He couldn't cut it because the party hadn't started yet.

In the midst of the mayor's luncheon the Fortnightly Club, which was having a luncheon in another room in the hotel, sent in a call for Mr. Sousa. Mayor Clayton C. Townes granted him three minutes' leave.

A London Story.

He bowed to the club and told a story:

"In London on a concert engagement," he said, "I came out of my hotel early one morning and saw a pitiful looking woman mopping the steps. My heart went out to her, but I walked on. The next day she looked more pitiful, and my heart went out still farther. On the third day I felt so sorry for her that I stopped and, about to take two cents to the concert out of my pocket, said, 'Madam, do you want to go to the concert Thursday night?'"

"The woman got up, looked me over, and, wiping her hands on her apron, said, 'Is that the only night you have off?'"

At the luncheon a musician who had played in his band twenty years ago waited to talk over old times with him.

Later Donald C. Dougherty, his Cleveland manager, called him from the crowd to say a compositor from The Plain Dealer wanted to see him. Mr. Sousa said he was used to reporters but not to compositors.

A short, nervous young man who gave his name as L. M. Turner timidly offered him a manuscript and said, "Will you play it at your concert this afternoon?"

If Mr. Sousa was surprised he hid it well. Glancing quickly over the score, he answered, "It's a good march. Why, yes, I'll play it."

A few hours later the young composer and compositor listened to the first execution of his march, "The Spirit of Freedom," on which he has been working for many months.

Mr. Sousa presented a silver cup to the high school band that he directed during intermission at the afternoon concert and shook hands with the whole crowd.

Did he ever get a chance to change his collar? Yes, his local manager gave him fifteen minutes.

BUSY MR. SOUSA IS MASTER STILL

Just Turned 70, but Concert Appearance Does Not Suggest It.

BY JAMES H. ROGERS.

What with luncheons and banquets and loving cup ceremonials and all sorts of festivities to keep him on the jump, one might think that John Philip Sousa, now on a gala tour of the country with his band of high renown, would have trouble in finding time for his concert activities. Not so, however. For yesterday he played before two big and enthusiastic audiences in Public Hall.

Honors have always been freely bestowed upon the master march maker. There is a special reason for this in the present year. Mr. Sousa, as energetic and full of vim as ever, has just slipped by his seventieth milestone. But if it were not for the pesky "Who's Who" and the music encyclopedias, he could tell the world it was his fiftieth, and get away with it.

The sights and sounds in yesterday's concerts were of familiar type. The brasses played with all their old time wealth and pungency of tone, and the woodwinds with their old time agility. Encores were too numerous to count; and the programs proceeded with characteristic snap and promptness.

There is no sitting about, waiting for something to happen, in a Sousa concert. Something is happening every minute. Psychologists, or psycho analysts might aver that Mr. Sousa is an apt observer of the behaviorism of audiences. Which would be quite deep stuff. Anyhow, he knows what his hearers want, and he gives it to them. This probably covers the ground well enough.

There was a new march, "Ancient and Honorable Artillery Co.," a spirited bit of work which showed that Mr. Sousa's facility of invention is as dependable as ever.

Two features in the matinee concert were of distinctively local interest: a lively and effective march entitled "The Spirit of Freedom," by L. M. Turner, a Plain Dealer employe, was played for the first time in public, and heartily applauded; and a band of, we should say, 125 members, chosen from various Cleveland high schools, played "El Capitán" and "The Thunderer" in excellent style, with Mr. Sousa conducting.

There were, as usual, solos by a number of the bandmaster's star performers; and the soprano Nora Fauchald, who was the assisting soloist, sang pleasingly and was well received.

70, CUTS HIS CAKE TODAY March King to Arrive Here This Morning.

Official Cleveland in the person of Mayor Clayton C. Townes will welcome Lieutenant Commander John Philip Sousa and his band at Union station this morning at 9:03.

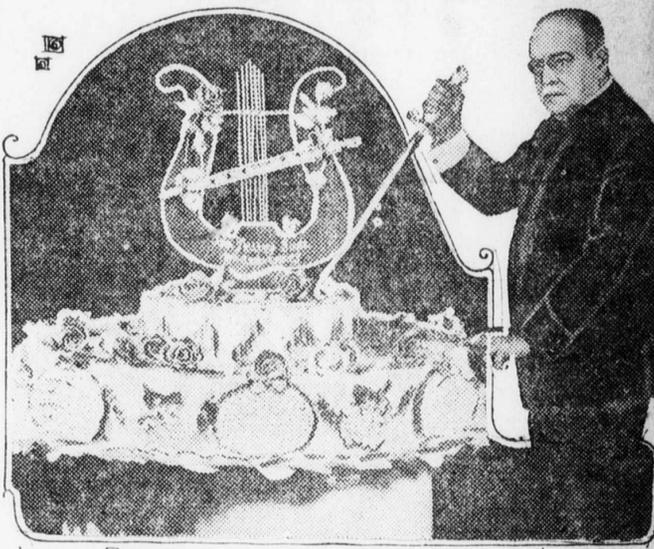
Sousa will lay down his baton for a saber, and attack a 250-pound cake, prepared for his seventieth birthday. Thirty city and public school officials, musicians, music critics and old friends, including Henry Dreher, who will be part of Mayor Townes' welcoming committee, will attend the luncheon at Hotel Statler this noon.

The march king will be serenaded with his own compositions by a 150-piece band composed of the pick of high school bands in Cleveland public schools, which this afternoon will play two numbers at the matinee concert at Public Hall.

The boys will assemble at Euclid avenue and E. 30th street at 11 this morning and march to Hotel Statler. Sousa will talk to them in the hotel ball room. He is also scheduled for a five-minute talk to members of the Fortnightly Club before the luncheon.

Present and former officers of Troop A will give a birthday dinner to Sousa at 6:15 tonight at the Union Club. After the evening concert of Sousa and his band in Public Hall the group will leave for New York, where two concerts are scheduled for tomorrow.

Dinner to Sousa Ends His Fifth City Visit



JOHN PHILIP SOUSA cuts his Birthday Cake with a Sword

A day of royal welcome for the famous bandmaster, John Philip Sousa, closed last night with a dinner in his honor at the Union club given by present and former officers of Troop A. Sousa went directly from the dinner to the public hall to direct his evening concert, after promising to write a new march for Troop A.

Earlier in the day he was entertained at luncheon by Mayor Clayton C. Townes, at Hotel Statler. It was an informal affair and many talks, dealing mostly with personal reminiscences and compliments to Sousa.

It commemorated his seventieth birthday anniversary.

Shortly before noon he was serenaded by a band of 150 high school boys who marched down Euclid ave. and stopped to play opposite the Statler. Sousa talked to them for a few minutes in the Statler ballroom and led their band in two numbers in a matinee performance at the public hall.

Sousa and his band finish their season in New York today. They boarded a fast train for New York last night immediately after the evening concert in public hall.

Sousa and Band Become Civic Guests on Arrival

Veteran Welcomed, Speaks at Luncheon, Dinners; Leads Two Long Concerts; Is Well Received.

By Archie Bell.

John Philip Sousa and his band came back to Cleveland Saturday, filled public auditorium in the afternoon and attracted a large audience at night. It was another triumph for the grand old bandmaster and the ever-young fellow, who undoubtedly is the most popular musician that America has produced.

Sousa has long passed the individual stage—he's an American institution. He had no predecessor and doubtless will have no successor in his particular field. And, so far as that is concerned, there's no need of thinking of a successor.

Becomes Civic Guest.

Sousa is celebrating his seventieth birthday this month. It is said that he has "agreed" with his managers to conduct his band for thirty years longer; after which he has thought of retiring to spend more time on composition, novels, musical comedy production and such things.

It is the hope of everyone that he will attain this ambition and live up to his "agreement." If he doesn't, it will be the first musical agreement that he ever failed to accomplish to the letter.

Sousa became a sort of civic guest yesterday as soon as he reached Cleveland.

He was welcomed formally and informally, he spoke at luncheons, dinners, suppers, directed high school bands, received the homage of all sorts of military organizations—and led two long concerts.

His programs were just about what they have been for many years, a musical pot pourri, ranging from Richard Strauss' big "Don Juan" symphonic poem to a xylophone solo.

Personal Skill Is Shown.

To him, everything in music is communicable by means of his big band. Everything that he attempts (and achieves) shows his own skill in arrangement and presentation.

Yesterday he played his own "Chariot Race" symphonic poem, his fantasia on "Music of the Moment," the Litoff "Robespierre" overture and Massenet's "Carnival Night in Naples," all of which were given in fine style. Still, it was the "typical" Sousa marches that gave greatest satisfaction to the crowds. Doubtless it will be for his remarkable marches that Sousa will be remembered, when he no longer wields the baton.

He had several soloists yesterday: John Dolan, cornet; Nora Fauchald, singer with a pleasing soprano voice; Robert Gooding and George Carey, the last a xylophonist.



JOHN PHILIP SOUSA

SOUSA APPEARS HERE FOR THIRD ANNUAL CONCERT

MANY OF BAND LEADER'S NEW COMPOSITIONS APPEAR ON PROGRAM THIS YEAR

The usual enthusiastic reception accorded Sousa and his band was again received by the musicians when they made their third appearance in Pease auditorium Friday afternoon.

The program varied from classical to genuine jazz in some of the encores. Sousa was liberal, giving encores after every number except his finale, "Carnival Night in Naples." Many of the selections were Sousa's own compositions and there were several new numbers and a few medleys. Notable among Sousa's last compositions were "Music of the Minute" and a march, "Marquette University" which were given prominence in the regular program.

Four soloists accompany Sousa on his tour, Miss Nora Fauchald, soprano, John Dolan, cornetist, Robert Gooding, saxophone and George Carey, xylophone player. Miss Fauchald's "Maid of Cadiz" and Mr. Carey's "The Rim Wheel" received exceptional applause from the audience.

A three part suite, "El Captain and His Friends" by Sousa was one of the interesting numbers the band gave following the opening selection "Maximilian Robespierre" by Litoff.

Mr. Dolan's cornet solo, "Our Maud" and Mr. Gooding's saxophone solo, "Valse Fantaisie" were well received and the program closed with the stirring number by Massenet, "Carnival Night in Naples."

SOUSA FETED ON HIS ARRIVAL IN CLEVELAND

Saturday was John Philip Sousa's sleepless day.

The famous bandmaster and composer arrived here to celebrate his seventieth birthday after only four hours' rest from conducting two concerts in Toledo Friday, and was taken from the train direct to Hotel Statler.

There he was officially greeted, serenaded by the All-High School band of 150 pieces, and conducted to a birthday luncheon in his honor.

Directly after the party Sousa hurried to public hall for his matinee concert with the All-High band.

Officers of troop A will give a dinner for him at the Union club in the evening and following his formal concert in public hall tonight, Sousa will make a flying trip to New York, where he finishes his season tomorrow.

November 6 will be the birthday of John Philip Sousa, at which time he will have achieved the ripe old age of seventy. All of which is interesting when one recalls that only the other day America's premier bandmaster signed a contract for twenty years more. He has just finished two new marches, "Ancient and Honorable Artillery," dedicated to Boston and Marquette University, where he recently secured an honorary doctor's degree.

Sousa's Anniversary.

Lieut.-Comdr. John Philip Sousa, celebrating his seventieth birthday anniversary, will give a concert with his band to-morrow night at the Manhattan Opera House. His program includes his new jazz fantasia, "Music of the Minute."

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SOUSA GETS BIG M. U. RECEPTION

Famous Bandmaster Given Ovation At Introduction Of Marquette University March

By CHARLES E. AHRENS

The Marquette University March will be played again—perhaps many times by bands from every corner of the earth, but it may never again be played with the rhythmic fervor that we heard Saturday night with John Philip Sousa, the world's greatest composer of marches wielding the baton and Marquette's University band in the background. The march was directed as only a Sousa can direct, and the applause that greeted the hushed strains of the last note swelled from the Marquette section down in front to every corner of the crowded building. It was Marquette night at the Auditorium and the Milwaukee audience showed their undeniable appreciation of both Sousa and Marquette.

When Sousa stepped from the train at the Northwestern depot at eleven o'clock Saturday morning, he was welcomed with one of his own marches played by Marquette University's fifty-four piece band. A reception committee of city officials led by Mayor Hoan escorted Sousa to Wisconsin street where a parade through the downtown section began. At the Journal building, Sousa directed the Marquette band while they played several selections including the new "Marquette University March."

Guest At Dinner

At five o'clock a birthday dinner was given for the noted composer at the Athletic club by business men and representatives of civic organizations. The Rev. Joseph C. Flynn, S. J., and the Rev. Joseph McLaughlin, S. J., of the Marquette faculty officially thanked Sousa for his last gift to the University.

Mr. Sousa said, "I believe that a recent suggestion that Marquette University establish a school for bandmen is one deserving of serious attention. I know of no city where one could better be established. Certainly such a school would fill a great need, and I hope that Marquette will be the founder of the first Milwaukee school for bandmen."

The Auditorium was beautifully decorated for the Saturday concert. Soft tinted streamers of blue and gold gave a colorful touch of the university spirit to the thousands of music lovers who thronged the building to hear America's greatest march king. The first bars of the Marquette University March sent a tingling sensation throughout the hall, and when the drop curtain went up revealing the Marquette band standing at attention, a burst of applause reverberated throughout the arena.

Presents Original Mms.

The original manuscript of the new march, bound in a light blue leather and trimmed with a deep gold was presented by Sousa to Father Flynn just after the first encore. Sousa gave a word of thanks for the history of Marquette University which was given to him as a token of Marquette's regard for his tribute to the university. The hammered silver cup, the band's gift to Sousa was presented by Urban Pilon, president and drum major of the band.

To the Marquetters who attended the Saturday night concert only two impressions remain—one of a little grey haired bandmaster wielding a wee length of wooden magic, and the other, the refrain of a spirited, inspiring bit of music—the Marquette University March.



John Philip Sousa's band—100 strong—was asleep at noon Saturday.

The famous bandmaster wasn't among them, however. It was his seventieth birthday. He observed it by leaving his train in Union Station at 9:03 a. m., all togged out in his famous band uniform.

Festivities had been planned by Cleveland admirers—including Mayor Clayton C. Townes—as part of his birthday celebration.

Despite advancing years and the early hour, Sousa's eyes were sparkling and his voice sang out hale and lively when "Carnation" Charles Gibson,

passenger agent of the New York Central, presented him with a large bouquet of red carnations.

There was genuine regret in his voice when he told Henry Dreher, piano store manager, he wouldn't be able to attend the duck dinner his friends had planned for him.

"Retire? Me! I'm just as young as I ever was!" Sousa said.

Mayor Townes took Sousa to Hotel Statler where he was guest at a noon luncheon.

Sousa gives concerts Saturday afternoon and evening in Public Hall. He leaves for New York after his night concert.

Press - 11/15

Cleveland Press 11/15

By DAVIS

JOHN PHILLIP SOUSA. You may know him. This is his birthday. He's 70. On this occasion his art as a band director and composer is glorified by the art of the pastry cook, Stanislas Guerin. In a noble cake for the lunch given Sousa by Clayton C. Townes, mayor of Cleveland.



JOHN PHILLIPS SOUSA

Irony in the reference to the art of cooking? Not a bit. A true art!

YOU may be interested to know that Felix Chauveau recently won an important pastry-baking contest in Paris. He has a splendid mustache and is chef patissier at the Restaurant Drouant. Louis Schmitt at the same time was acclaimed the best cook in the French republic. He looks a little like Paul Whiteman and heads the kitchen at the Hotel du Reservoir, Versailles.

NOW, before we pass on to a listing of the plays and movies that start Sunday, let us have a word by Otto Kahn, chief backer of Morris Gest in the American production of Max Reinhardt's great exhibit soon to open at Public Hall, "The Miracle."

Press - 11/15

SEATS SELLING FOR SOUSA BAND CONCERT

John Phillip Sousa and his famous band will appear at the Fuller Monday night, Nov. 10, with a program made up of many novel and interesting features, with soloists and with a repetition of the marches that made the great conductor eminent.

John Phillip Sousa, now in his 70th year, is making his 32nd tour across the country and there have been ovations at every point of the journey, with "Sousa week" celebrated in all of the Keith theatres as a mark of honor.

All will again wish to hear the stirring strains of "The Washington Post," "High School Cadets" and the immortal "Stars and Stripes Forever." Miss Nora Fouchaid is the soprano soloist, and there are many new compositions from the pen of the bandmaster.

Monday night, November 10, and seats selling.

The world's longest tunnel—a boy

Sousa

THE tide of imported, expensive and unpronounceable art flowed for many, many years from the shores of Europe to America, and we are thankful for all of it, too, even the shabby art that managed to float here on the crest of the better stuff. That, at least, taught us criticism and gave us a sense of values. We've paid them back for it in the jazz music that we rolled over on them. If anything, we are a little ahead of the game.

We started to write this as a question, to ask ourselves if Americans really appreciated what John Phillip Sousa has meant for us and has done for us during the period of our popular musical education. But the question answers itself as we go along: Americans do appreciate Sousa, and always have, at least within this writer's recollection. Sousa has been a blessing to us by the permanence and the dependability of his genius and of his efforts. For a generation music has come in fitful waves to the masses of Americans—geographically speaking, not socially. It has come in rivulets, sometimes, and sometimes in rivers, but Sousa has been to us all as a reservoir, lasting, refreshing, stimulating, available.

* * * * *

Sousa has meant something. He took a brass band, which made the nation one vast following of his leadership, and with it he aided a nation's conversion to good music. Sousa was sustenance and we lived on it. Not as a reformer, not as some absurd fellow with a "mission," and least of all as a temperamental artist a whole universe distant from his followers spiritually, but as a great, healthy minded, sound spirited, common sensed disciple of music, a true musician because he is familiar not only with its art but with its objects, ourselves.

Against Sousa as against a Gibraltar, the waves of rotten jazz on one side and at the other and opposite end of the scale, the ultra and unevenly appreciated hyper-artistic, have alike broken for many, many years. Sousa has been a citadel wherein music abided here safe.

We take Sousa in this country for granted, as we take the oxygen we breathe. And he is almost as beneficial to us. Not because he is an American artist, but because he is all-artist, we admire him and love him. Here's to him, the star-spangled banner of American music, alike with the flag certain, and alike American!

Music Notes

Lieutenant Commander John Phillip Sousa will be a guest of honor at the luncheon given by the Fortnightly Musical Club in Hotel Statler in honor of about twenty members of the Board of the National Federation of Music Clubs who arrived in the city yesterday to attend the performance of the American opera Alglala. The semi-annual meeting of this board that takes place next week in Pittsburgh brings an attendance for national and state officers who journey from distant points to make preparation for the Biennial Festival, to take place in June 1925 in Portland, Ore. Mrs. John F. Lyons, of Texas, president of the national federation, will make an address, and other guests who will be heard from are Manager Hopkins, and Dr. G. A. Barricelli.

March King on Way to Fuller

JOHN PHILLIP SOUSA, REER OF BANDMASTERS, WILL APPEAR NOV. 10.

John Phillip Sousa, now in his 70th year, and just making his 32nd tour across the country, will play the Fuller Monday night, Nov. 10, with his splendid band and with a program bound to please all tastes, for the great March King has added a bit of Jazz to his bill and has also put in several little sentimental numbers, with the effect of making the classics stand out all the more prominently.

"Power and Glory" is a new march for the Sousa fans and there is a pleasing Suite, "Camera Studies." "Leaves from My Notebook" is another and there will be repetitions of such favorites as "High School Cadets," "El Capitan," "Washington Post" and "Stars and Stripes Forever," the best march number ever written, and played in the inimitable Sousa style. There are pleasing and talented soloists, among them being a popular soprano, Miss Nora Fouchaid, Miss Winifred Bambrick is the harpist. Monday night, Nov. 10.

'Home' for Sousa Week By Regent Orchestra

One of the bright spots on the Regent program this week is the overture, which is of an unusual character. "Home, Sweet Home Around the World" is the title, and it has been dedicated to John Phillip Sousa, the great American composer of march music, whose anniversary is being celebrated in many theaters this week. On the screen an appropriate strip of film reminds the audience of Sousa's claim to recognition by his countrymen. After showing how "Home Sweet Home" would sound in the characteristic musical styles of Germany, France, Italy, Spain, China and Hungary, the arranger has demonstrated how it would re-echo in it Sousa were to give it his march treatment. Director Leavitt and his orchestra play the different national styles with spirit.

"SOUSA'S SPECIAL" IN FAST TRIP HERE

Train Is Chartered to Bring Famous Band From Cleveland in Time for Concert.

A special train which perhaps will establish a new running time between Cleveland and New York has been chartered to bring Lieut. Commander John Phillip Sousa to New York for his twentieth anniversary concert.

The train will leave Cleveland over the Pennsylvania railroad to-night at midnight and it is scheduled to arrive in New York at 1 o'clock to-morrow afternoon. The train will be routed through New York to the Flatbush avenue station in Brooklyn, in order to get Sousa and his 100 bandmen to the Academy of Music, Brooklyn, in time for a concert at 2:30 o'clock. The usual running time between Cleveland and New York is 14 hours 30 minutes. Sousa will travel the 700 miles in an hour and a half less than the fastest passenger train.

Sousa's concluding concert of his thirty-second annual tour will be given to-morrow night at the Manhattan Opera House.

Sousa and His Band

Sousa's engagement at Public Hall as you may have heard, is Nov. 15.

He introduces jazz to give variety to the marches of which he is master. Of more novel interest is his presentation of the new Strauss' "Peaches and Cream."

TO HONOR COMPOSER

A special Sousa day will be held at the Orpheum next Thursday, it being the seventieth birthday of America's famous march king. Director A. F. Frankenstein will play an all-Sousa program at both performances.

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Kalamazoo Gazette Nov 10

Saw Tribune Herald 11/15

Cleveland Press 11/10

Cleveland Times 11-15

Harpist Sousa Calls His Liaison Officer



WINIFRED BAMBRICK

John Philip Sousa says Miss Winifred Bambrick is his "liaison officer" because her harp maintains liaison between the brass and reed instruments of his band. Miss Bambrick is known as the baby of the band because the smallness of her figure is emphasized by her great harp. She will appear in the matinee and evening concerts Sousa will direct in Public hall today.

Cleveland Times 11-15

PLAN BIG DAY FOR BAND KING

Mayor to Greet Sousa at Depot This Morning.

Lieut. Commander John Philip Sousa, accompanied by his famous 100-piece band, will arrive at Union station this morning at 9:03. Mayor Clayton C. Townes and party will meet the bandmaster at the train and escort him to Hotel Statler. The mayor's party will include Henry Dreher and E. A. Rogers, old time friends of Sousa.

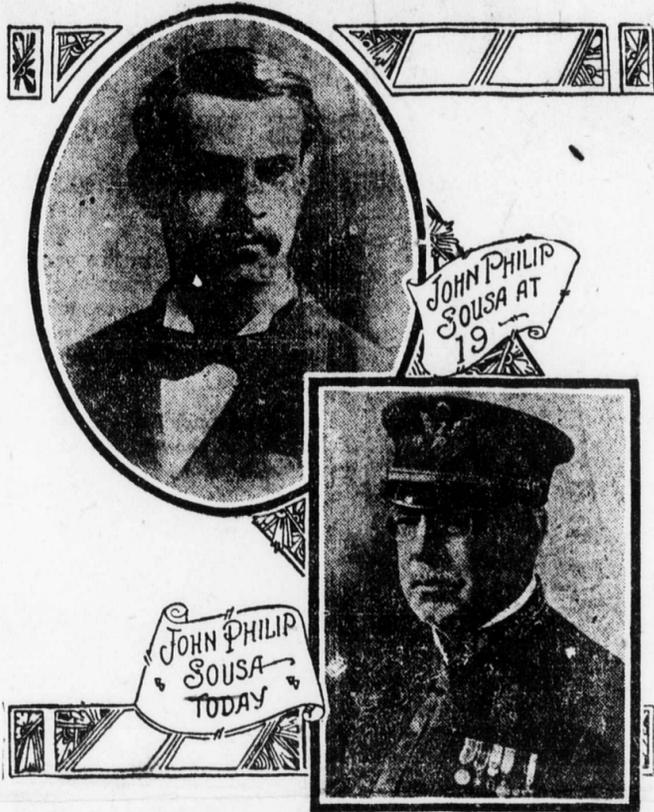
The mayor is giving a luncheon at the Statler this noon in honor of Sousa's seventieth anniversary. Some 30 city and public school officials, musicians and music critics and friends of Sousa will be present. Russell N. Keith, manager of Hotel Statler, has had a huge birthday cake made for the occasion. Sousa is to cut the cake with a saber, a military custom. The cake weighs nearly 250 pounds, measures 40 inches across its under layer and is decorated with candy roses, a harp and flute and appropriate designs. Sousa is to give a five-minute talk to members of the Fortnightly club in the Statler this noon.

At 11 this morning the 150-piece All-High School band, the members of which have been picked from the high school bands of the Cleveland public schools, will assemble at E. 30th street and march down Euclid to the Statler. There the boys will serenade the famous march king with a rendition of one of the famous marches of Sousa. After the serenade, Sousa is to speak to the boys in the ballroom of the hotel. The All-High band is to play two numbers at the matinee concert this afternoon in Public hall under the baton of Sousa. A silver loving cup will be presented to the band boys following their performance.

Present and former officers of Troop A will give a birthday dinner to Sousa at 6:15 this evening at the Union club.

Immediately after the evening concert of Sousa and his band in Public hall, the band will make a hurried trip to New York where two concerts are scheduled for tomorrow afternoon and evening.

GREATEST BANDMASTER OF THEM ALL TO BE HERE THIS WEEK



The greatest bandmaster in the world is without doubt Lt. Com. John Phillip Sousa, who will bring his famous band to the Coliseum next Friday for a jubilee concert sponsored by Zenobia Shrine and managed by Grace E. Denton. The greatest bass drummer in the world, on no less an authority than Sousa himself, is August Helmecke, who for the last 15 years has been traveling up and down the land reflecting in every beat of his mighty instrument the stirring rhythm and spirit of the Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even where there has been no rainfall, cause the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split.

The manufacturers of Helmecke's special instrument were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired pelts were obtained. Then the drum was made and Sousa received it, together with a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours.

SOUSA'S BAND.

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the Brooklyn Academy of Music on Sunday afternoon, November 16.

As this will be the only appearance in Brooklyn of these popular musicians, a capacity audience is anticipated, for year by year the Sousa fad gains momentum and his audiences increase.

Sousa does that which no other musician has been able to accomplish. In the same concert he brings to the appreciation and enjoyment of the public classical music, and, by adding a dash of dignity to popular music even to jazz, he makes the popular conception acceptable to the trained musician in his audience. He truly

represents the real spirit of America in a dignified and intellectual manner. The band this season is composed of 100 members, actually the largest jazz band the world has ever known, and will have as an attractive assisting artist Miss Nora Fauchaud, soprano, a favorite of other seasons.

A miniature battleship of silver and pewter has been presented to John Philip Sousa by his Chicago admirers, in honor of his 70th birthday, which he is celebrating today. The great bandmaster will be five days past the seventy mark when he swings the baton at the Armory next Tuesday.

In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

There is a story, too, behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than any person except the director, to reflect the rhythm and spirit of a composition. This is particularly true of the march form. Marches are written, primarily, to be marched to. One does not march to trombones, the trumpets or the clarinets—but to the bass drum. And no one who has watched and heard Helmecke with my band will differ with me when I declare that my bass drummer has the spirit and soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

The box office sale of seats for the Sousa concert will open in the Nicholas building lobby Monday morning.

Today's Reminders

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has been decorated by foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

2ND CONCERT AT CAPITOL

Judging from the popularity of the second Sunday Noon day concert at the Capitol theater and the general excellence of the combined Kunsky orchestras that participate under the always capable direction of Eduard Werner, the present season should prove even more successful than any of the preceding series.

Honoring the great American march king, Lieutenant John Phillip Sousa, who celebrates his seventieth anniversary this week, Mr. Werner opened the programme with the militant "El Capitan." The selection was interpreted in a thrilling manner and was enthusiastically applauded.

George Du Franne, the popular French tenor who has been entertaining Madison audiences for the past two weeks, was soloist. For his part of the bill he offered "The Flower Song" from Bizet's "Carmen" in a most satisfying manner.

Among the other items were the Andante Cantabile, from Tschalkovsky's glorious "Fifth Symphony"; the Overture to Rossini's sprightly "Barber of Seville"; a second Bizet number, the "L'Arlesienne" suite; a symphonic poem by Sibelius, and by way of contrast, a majestic Wagner prelude.

For his novelties Mr. Werner delighted his audience with an arrangement of "Old Black Joe" and Percy Grainger's "Mock Morris Dance."

This seems like an extremely ambitious programme for the short hour allowed and it proved such on Sunday. It is to be regretted that more time is not allotted to these very splendid contributions to the city's musical life.

Director Werner performed with somewhat diminished forces yesterday, due to a difference of opinion regarding salaries which kept 26 of the Detroit symphony men out of the cast.

WERNER PRESENTS BRILLIANT MUSIC

Heads Program With "El Capitan" As Tribute to John Philip Sousa.

It was crescendo hour at the Capitol theater Sunday noon, rising to furious climax of acclaim.

There was a program of brilliant selections, some of symphonic stature, the majority established classics. There was an excellent augmented orchestra, a superior hastening the performance at break-neck speed.

Director Eduard Werner referred constantly to his watch, leaving the impression that the management was set on factory methods and hastening the performance at break neck speed.

The result was loss of perspective and contour, blurring of shading and nuance, mutilation of tempo. Bizet's "L'Arlesienne" suite, as instance, was more than a performance, it was a race against time, a veritable "grind." The remedy is simple enough—fewer numbers, ample time for each number.

In anticipation of John Philip Sousa's visit to Detroit this week, and as tribute to his continued achievements in his seventieth year, Director Werner graciously headed his program with the famous "El Capitan" march, which carried rhythmic thrill as effectively as on its first hearing.

The "Andante Cantabile" of Tschalkowsky, with its somber bassoon background, melting into the brighter tones of the united violins and gentle woodwinds, was enthusiastically received in spite of the apparent exigencies of haste. Other selections were the scintillant "Barber of Seville" overture of Rossini, the prelude to "Lohengrin," Act 3, a symphonic poem by Sibelius and two characteristics bits, "Old Black Joe" and "Mock Morris Dance."

The soloist was Georges DuFranne, who rendered the "The Flower Song" from "Carmen," according to the finest traditions of the grand opera stage. G. W. S.

A special train has been chartered to bring Lieut. Commander John Philip Sousa to New York from Cleveland for his annual concert. The thirty-second annual appearance of Mr. Sousa here will take place at the Manhattan Opera House to-morrow night.

HEAR THE SOUSA BAND

Number of Oshkosh Residents Go to Appleton for Concert by Noted Organization.

Numbers of Oshkosh people went to Appleton Friday evening to attend the concert at Lawrence Memorial chapel by the famous Sousa band, under the personal direction of John Phillip Sousa, premier band conductor.

The concert itself was a well-balanced program, and an innovation for this year was the presentation of selected "Music of the Minute," a series of syncopated numbers. A number of solos, both vocal and instrumental, were well received by the enthusiastic audience. The applause at various times was prolonged and a splendid ovation was accorded John Phillip Sousa, when he appeared on the platform at the beginning of the concert.

JOHN PHILIP SOUSA IS DUE HERE WEDNESDAY

John Philip Sousa and his band will arrive in Detroit Wednesday. He has been sent an official letter of welcome by Acting Mayor John C. Lodge. "I welcome you to Detroit and extend our city's hope that your three score years and 10 may be increased by many more of enjoyment and usefulness," the letter says, in part.

Nov. 2 to 8 has been declared "Sousa week" by several chains of theaters throughout the United States out of compliment to John Phillip Sousa, who celebrated his seventieth birthday on Nov. 6. Compositions of the famous "march king" will be played in all the theaters and motion picture houses in New York and most of the large cities in the United States.

Mr. Sousa is now making his thirty-second annual tour, at the conclusion of which he will make his annual appearance in New York on Nov. 15 with a matinee at the Academy of Music, Brooklyn, following with an evening performance at the Manhattan Opera House, New York.

SOUSA GIVES SECRET OF INSPIRATION FOR MARCH

That John Phillip Sousa actually gets the inspiration for a new march by marching was revealed recently by the famous bandmaster and composer in discussing "Ancient and Honorable Artillery Company," the new Sousa march being featured during his current tour.

"I do not think I have ever received the initial inspiration for a march except by marching," he said.

"Perhaps it came when I constituted the entire body of marchers around my home on Long Island or thru 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."

A program including Sousa's latest quickstep and the customary array of Sousa novelties will be given by the noted leader and his band in the Coliseum Friday night. Zenobia Shrine is sponsoring the concert, which is under the management of Grace E. Denton. Tickets are selling at Miss Denton's box office in the Nicholas building lobby.

Attend Concert.

Three of the Dominican Sisters of the Sacred Heart school and twenty pupils of the same institution were taken to Decatur Wednesday in automobiles by Mrs. James D. Corman, Mrs. Anna Ebel and Mrs. Will A. Jackson when they attended the John Phillip Sousa concert at the high school auditorium. The concert was given under the auspices of the Millikin Conservatory of Music and largely attended. Those from Paris in attendance report that the concert was up to the usual high standard, the Sousa bands of the past twenty-five years. They declared that had a delightful trip and enjoyed concert in the highest degree.

When John Philip Sousa Learned Not to Eat Pie for Breakfast

By MARGARET TALBOTT STEVENS

WE just met John Philip Sousa! Yes, I mean the real Sousa, the original and only, the great leader of that wonderful band that thrills us through and through whenever we hear its music. I've had a hard time realizing that I've seen him myself. It all came so unexpectedly. Ever since I can remember I have heard of this great artist. Several years ago I had the pleasure of seeing him for the first time as leader of his band and of hearing one of those magnificent concerts at Willow Grove, Pa., but never did I dream that I would ever get a chance to see him face to face.

On August 8 the Baltimore Veterans gave their annual picnic at Willow Grove. The attraction was Sousa's Band. There were two wonderful concerts that afternoon. The program was lovely and it included a variety of selections, most of which were of Sousa's own composition. I shall not stop to describe them save to say that they were typically Sousa's.

There in the great open auditorium, the baton in his right hand, gracefully but decisively he conducted his concert. His white-gloved left hand made rhythmic, downward movements. He seemed to stand the very personification of those stirring military airs that have moved thousands of hearts, that have sent thousands of soldiers to battle with lighter footsteps.

As I sat enthralled under the magic of his baton, the thought came to me—what a picture! I had a little kodak in my bag, but the thought was ridiculous; I could never get results with that under the cover of that huge auditorium. I thought of asking him to pose for a picture after the concert. Then I lost the courage to ask him. I gave it up and listened to the music.

The concert was over. The great master bowed and made his exit. My lost opportunity!

Veteran G. A. Bowers called me to the platform. He wanted me to tell the people something of my trip to France. Well, at least I would stand in the spot where Sousa had stood.

At the moment when I came out, our Mr. Jones of the MAGAZINE came up.

"Aunt Mary," said he, "why don't you take your camera around to the back entrance of the stage and get a picture of him coming out?"

The very thing! Certainly Sousa would be coming out, probably just at the time that I could see him. I took the kodak and ran around to the stage entrance. Some

of the members of the band were coming out. I approached one of them.

"Do you suppose—do you think that it would be possible for me to see Mr. Sousa for just a minute? I want to get his picture," I added hesitatingly.

"Oh, I don't know," he replied quite cheerily, "but I'll get a man who can find out for you."

He did. The man asked for my card, which in my excitement I had forgotten to bring. However, I hastily scribbled my name and occupation on the leaf of a small notebook and handed it to him with bated breath, realizing all the while that they were waiting for me out front. But this was an opportunity that I could not afford to miss.

It seemed but a few seconds before the man returned.

"Follow me," he said. I followed. He led me to a little library-den. The screen door was opened by a young man in uniform. I found myself face to face with John Philip Sousa.

At his left a typewriter sat a young woman. She, too, was getting a story.

"How do you do, Miss Stevens," was Sousa's greeting as he extended his hand in friendly fashion.

"It was kind of you," I began—

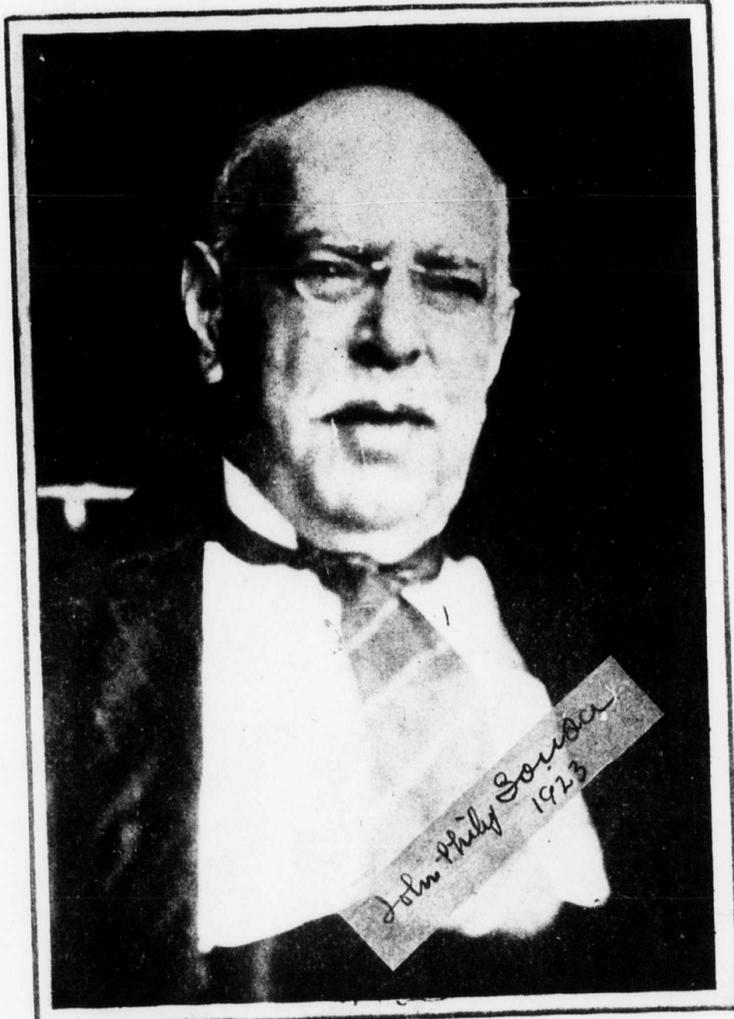
He motioned me to be seated, introduced me to the newspaper woman at his left, then began.

"Modern industry is doing remarkable things," he said. "Take for example, an employes' magazine like yours. How many copies do you publish at a time?"

"Fifty thousand."

"Fifty thousand! And how many employes have you?"

(Continued on page 28)



How the Baltimore Veterans enjoyed the inspiring playing of his band at Willow Grove!

In Philip Sousa

(Continued from page 25)

"About seventy thousand."

"Seventy thousand! That's a lot of people. And why don't you give each of them a copy of your MAGAZINE?"

"There is one for each employe who wants one," I said, "but sometimes one copy may be read by several people. Then too, we have a great number of people of other lands who work for us and who do not read English, and who probably would not appreciate a MAGAZINE."

"Foreigners, eh? Then why don't you make them learn to read English. If employed foreigners I would have them taught the English language. Why don't you do that?"

"Yes, Mr. Sousa, but these are so scattered, they're all over the Road. How do you suppose we could get together a lot of the scattered laborers and section-men that we have on the System? Remember we have a big railroad. We'd have to have hundreds of teachers and hundreds of schools."

"That's true, too," he agreed.

Then he introduced me to the newspaperwoman.

"Tell me some of the things that you've been telling her," I begged.

"Oh," he said with a smile, "I anticipated your coming and I have been telling her about the girls of Baltimore." I knew that he was teasing.

"I have many pleasant recollections of Baltimore," he went on. You know that I was born not far from Washington."

He smiled.

"When I was a little boy the old Eutaw House was a famous stopping place. Once, when I was about eight years' old, my father brought me to Baltimore. We stopped at the Eutaw House. It became necessary for my father to leave me there while he attended to business. While he was gone I decided that I would order anything and everything that I liked to eat.

"It was at the breakfast table one morning that the big, black waiter gave me a bit of advice that I shall never forget, advice which I have followed ever since.

"I had ordered nearly everything for breakfast that was to be had. I disposed of it and sighed for more. At last the waiter came to me and asked if there was anything else that I wanted.

"Yes," I replied, "I think that I'd like a nice piece of pie."

"The waiter looked down at me. Then he gave me this piece of advice.

"Remember, Little Gentleman, you don't eat pie for breakfast."

"I have never forgotten this—and I never eat pie for breakfast.

"And that was sixty years ago," he added. "I was eight years old then; I am sixty-eight now. Mrs. Sousa always says to me, 'It isn't necessary for you to tell everybody how old you are.' But I don't mind it. Some women do, however. I never was mean to a woman about her age but once. A woman came to me one day and said, 'Oh, Mr. Sousa, I do think your music is wonderful. Many a time have I danced to it.'

"Yes?"

"Yes. I have often danced at the White House to your music."

"As a matter of fact up to the time that I left Washington there had been no dances at the White House). Then she added, 'Yes, I danced to your music at the White House in 1843.' And then I was mean to her."

By this time I had my camera leveled at the great bandmaster.

"Would you rather have me this way, or do you want me in my uniform?" he asked. (He was in his smoking jacket.)

"Oh," I said, "all the pictures I have ever seen of Sousa were those in uniform. I think I should like very much to have one in his smoking jacket."

"Then," he said, "at any rate, let me put on a tie." A tie was brought to him. He had on his collar, but no tie, it had not been necessary for him to wear one with the uniform coat which he had taken off after leaving the stage. I opened fire with my kodak.

"Just one more," I begged.

"Oh, you're going to be a professional

photographer, all right," he said, "for that's just what they say—'Just One More!'"

Then I had to go.

"Are you going to speak down there?" he asked, and as I nodded he said, "Well, I hope that you get lots of applause."

"Thank you, Mr. Sousa, but applause or no applause, it won't matter much. This has already been a great day for me, one which I shall always remember."

I left him, and I was so excited that I didn't realize until after I had reached the stage "out front" that I had closed not only his screen door behind me, but also the door, shutting him out. I trust that he forgave

HOW SOUSA BROUGHT WORLD WAR TO CLOSE

At a dinner given at the Statler in St. Louis Wednesday evening in commemoration of his seventieth birthday, John Phillip Sousa, veteran bandmaster, regaled his friends with an amusing account of the part he played in ending the World war.

"I had visited Germany often," he is quoted as saying, "with my band and my black Van Dyke beard, and had played long engagements in

Berlin. I had met the kaiser on the street. At first he smiled graciously. Being a military man I saluted. Being a military man he returned the salute. He would have been a yellow pup if he hadn't.

"But after a few times he began to grow colder. I noticed a distant and chilly attitude. He refused to catch my eye. At last it got so when he saw me he would take down a side street.

"I am somewhat of a telepathist. I stole up behind him and got near enough to read his mind. The kaiser was envious. He was jealous of my handsome Van Dyke beard. He had tried his best and all he could do was raise a couple of spikes as a moustache.

"Then I left Germany. The war came on. Like many others I enlisted. In 1918 you remember the English had their backs to the wall. Dispatches said they were 'bled white.' We had to do something to save our allies.

"Some of the best minds in the army were devoted to that problem one night at our mess table. What should be done?"

"I'll stop this war," I said.

That very night I shaved my

JOHN PHILIP SOUSA TO BE HONORED

Hundreds of vaudeville theatres in America will celebrate the seventieth anniversary of John Phillip Sousa, the "march king," next Thursday.

From Chicago west this observance will be held in all Orpheum Circuit theatres. Each theatre orchestra will play favorite compositions of the composer, and announcements of the anniversary be flashed on the picture screen.

Sousa Day will be appropriately observed in Seattle at the Orpheum theatre, Manager Carl Reinounces.

SOUSA TO PLAY JAZZ HERE.

Lieut. Com. John Phillip Sousa, whose only New York concerts of the season will be given next Sunday, will present his new jazz fantasy, "Music of the Minute," not only at his afternoon concert at the Academy of Music, Brooklyn, but also at his evening concert at the Manhattan Opera House. Two new marches will also be on the program.

In the Day's News

John Phillip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best-known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

SOUSA'S BAND AT FULLER ON MONDAY

John Phillip Sousa is to appear at the Fuller Monday night, Nov. 10, with his famous band and a program made up to suit all tastes. The great leader is celebrating his 70th year and this is his 32nd annual tour. The great Sousa marches will be in the program and so will a bit of excellent jazz, as well as all the old standbys, the classics of the game. Sousa will appear personally at the head of his organization.

Springfield Post 1924

Seattle Post 1924

Washington Post 1926

Eagle Blksp Nov 13

Kalamazoo Gazette Nov 5

SOUSA DAY AT THE ALLEGHENY HIGH SCHOOL BAND

By Dr. Will Earhart, Director of Music

A silver cup of unique significance has been added to the many trophies won by Allegheny High School. The engraved inscription reads: "Presented to Allegheny High School Band by John Philip Sousa, when they Played under his direction at Syria Mosque, October 4, 1924."

The occasion was memorable. His honor, Mayor Magee, in tribute to America's most distinguished bandmaster, on his seventieth birthday anniversary, had proclaimed October 4th, "Sousa Day". The Allegheny High School Band had been invited by Mr. Sousa to play on his afternoon program, because of his broad interest in the education of young bandmen and his desire to give encouragement to a band that had won distinction in a nation-wide contest of high school bands in Chicago in 1923.

The band greeted Mr. Sousa on his arrival at the B & O Station and accompanied him as escort to the Mayor's Office in the City-County Building. Here the band modestly took a position on the steps of the building; but the Mayor's representative promptly summoned them to the Mayor's office. There they were cordially received and were addressed by Mr. Sousa in words of praise spoken in a delightfully informal way.

It is safe to say that the large audience at the afternoon concert experienced more vivacious feelings than even the usual Sousa audience feels. No Pittsburgher present but awaited eagerly the moment when our own young people would play under

the famous Sousa's baton, and relatives and friends were palpitant.

If there was any suspense, any fear of the playing by the Allegheny High School Band in immediate contrast to one much larger and composed of the world's virtuosi, it was speedily allayed when the band began to play. The veteran conductor is direct and economical of movement in his conducting; but the band caught his beat quickly and played with an accuracy, and a fullness and fine quality of tone that far more than met the severe exactions of the situation.

The result was a brilliant triumph for the band, and for their devoted and capable director, Mr. Ralph E. Flakeslee, under whose sole training all their progress has been made. They richly deserve the congratulations showered upon them by their many friends and by Mr. Sousa himself in his brief speech when presenting the cup.

If anything were needed to add a final touch of grace to a happy occasion, the words of acceptance spoken by Prof. William L. Smith, Principal of Allegheny High School, in receiving the cup from Mr. Sousa, beautifully supplied it. One seldom hears anything quite so sincere, so fine in feeling, so perfect in expression as this little speech. The audience sympathetically shared his unspoken pride in the band, and his expressed hope that Mr. Sousa would be spared for many years to continue his unselfish efforts in the cause of music.

MANY NOVELTIES ON SOUSA PROGRAMS

Famous Bandmaster Will Appear Twice on Wednesday.

Lieut.-Com. John Philip Sousa promises Detroit varied and interesting programs when he brings his famous band to Orchestra Hall Wednesday afternoon and evening, the afternoon concert starting at 3 p. m., because appealing especially to school children. Two new marches were composed last summer by Sousa and will be heard in Detroit for the first time. Each bears the name of the organization to which it was dedicated, one the "Ancient and Honorable Artillery Company," the famous patriotic-social club of Boston, and the other "Marquette University." The compositions of two distinguished Americans will be included—a "Melodie" by Vice-President-elect Charles G. Dawes, and a march, entitled "Hymn to the Holy Name," by Cardinal O'Connell, of Boston.

A special attraction will be offered at the matinee when the Cass Tech Concert Band, one of the finest school bands in the country, will respond to Sousa's invitation to play a pair of numbers under his direction during the intermission. Another feature which has been added for the school children will be the "showing off before company" stunts, which the Sousa band did several years ago. Miss Nora Fauchald, the young American soprano who was with the Sousa organization last year, will again be the soloist, and there will also be individual numbers by various members of the band.

MUSIC NOTES.

Sousa's Band comes by special train from Cleveland tonight, due to make the 700 miles in thirteen hours, or an hour and a half less than the regular lines, and is to arrive over the Pennsylvania lines at 1 P. M. tomorrow at Flatbush Avenue, Brooklyn, for the first of its New York concerts.

Soloist With Sousa's Band Puts Real Comic Element in Concert

A band as famous as John Philip Sousa's, which is to play its annual Detroit concert Wednesday, November 12, afternoon and evening,



ROBERT GOODING.

In Orchestra hall, naturally attracts to its membership a varied and interesting assortment of musicians, but the palm for a career of action-like romance goes to Robert Gooding,

ing, solo saxophonist and comedian. Gooding has been playing or conducting since he was 12 years of age, and when he wasn't playing was fighting in wars or rural wounds received in battle.

As a boy of 12, he was sent from an orphanage in Surrey, England, out to India to be a sort of apprentice soldier. Within two years he was bugle boy of his company and seeing action against the Indian natives.

Then came the Boer war and he was transferred from India to South Africa. After 12 years of British army service he went to Winnipeg as bandmaster of the 90th Winnipeg Rifles and then to Honolulu with a cavalry band. Becoming an American citizen he saw service on the Mexican border and back to private life became oboe player with the Portland Symphony. After service in the world war he joined Sousa's band, and discovering his capacity for comedy Sousa made him a featured soloist, and Detroiters will enjoy his musical humor in the coming concerts.

Bristling with new works and novelties are the programs which Sousa has arranged for the two events, celebrating his seventieth year and the thirty-second of his band.

There will be two new Sousa marches, one dedicated to Boston famous patriotic-social "Ancient and Honorable Artillery," and the other to "Marquette University." Among the encores are two works Americans who enjoy world distinction, but not in the field of music, which claims their interest only as a recreation. One is a "Melodie" written by General Dawes long before he was elected to the vice-presidency with Calvin Coolidge, and the other a "Hymn to the Holy Name," by Cardinal O'Connell of Boston, a work which Sousa regards as one of the finest marches he has encountered in a long time.

Tickets are on sale at Orchestra Hall and Grinnell's. The program will be as follows:

- 1. Rhapsody, "The Ethiopians"..... Wallace-Henry
- 2. Cornet solo, "Carnival of Venice"..... Mr. John Dolan
- 3. Suite, "Looking Upwards"..... Mr. Robert Gooding
 - (a) "By the Light of the Moon"
 - (b) "Under the Southern Cross"
 - (c) "Mars and Venus"
- 4. Vocal solo, "Serenade of the Night"..... Miss Nora Fauchald
- 5. Finale, "Andre Chénier"..... Mr. George Carey
- 6. Symphonic Poem, "The Charlot Rose"..... Miss Nora Fauchald
- 7. (a) Saxophone solo, "Maritane"..... Wallace-Henry
- (b) March, "Ancient and Honorable Artillery Co." (new)..... Mr. Robert Gooding
- 8. Xylophone duet, "The March Wind"..... Messrs. Carey and Goulden
- 9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky"..... Mr. George Carey
- 10. Overture, "Maximilien Robespierre"..... Mr. Robert Gooding
- or "The Last Day of the Reign of Terror"..... Mr. John Dolan
- 11. Cornet solo, "Our Mau"..... Mr. John Dolan
- 12. Suite, "El Capitan and His Friends"..... Mr. Robert Gooding
 - (a) "El Capitan"
 - (b) "The Charlatan"
 - (c) "The Bride-Elect"
- 13. Vocal solo, "Maid of Cadiz"..... Miss Nora Fauchald
- 14. Symphonic Poem, "Don Juan"..... Mr. George Carey
- 15. Fantasia, "Music of the Minute"..... Mr. Robert Gooding
- 16. (a) Saxophone solo, "Valse Fantasie"..... Gurevitch
- (b) March, "Marquette University" (new)..... Mr. Robert Gooding
- 17. Xylophone solo, "The Pin-Wheel"..... Mr. George Carey
- 18. Finale, "Carnival Night in Naples"..... Messrs. Carey and Goulden

WELCOME TO CITY



John Phillip Sousa, the famous "March King" is here shown as he was extended a formal welcome to Milwaukee by Mayor Hoan as he arrived at the Chicago & North Western station

'Age Does Not Wither or Custom Stale' Great Sousa

Seventy years of eventful life have done little to John Philip Sousa by way of wearing down his vitality. Most popular figures in the drama, art and music worlds have their declining years, their climaxes and their farewell engagements. But at 70, Sousa is still Sousa: versatile, vigorous, original and picturesque.

It must be variety of experience that has permitted the great composer and conductor to go on without contemplation of his "farewell tour." One looks for this variety in everything Sousa does or says. Sousa evolved the saying, "Sell an intermezzo and buy industrials," from which we catch a glimpse of his ability to adjust himself to business as well as music. His playing and band leading have carried him to the far corners of the earth and introduced him into phases of life seldom touched by musicians concerned only with the production of music.

At 70 Sousa's eyes seem brighter and his characteristically good humor seems more strikingly reflected in the lines of his face. He continues to keep the pulse of his public and when Sousa chooses to put on his program this or that new idea, his admirers know that the band master is taking little chance on his choice being received unfavorably. The public looks to his concerts for marches—new marches and old ones—and Sousa does not make the mistake of attempting to change that situation by substituting something else. So each year there is a new march. This season, his thirty-second at the head of his famous band, it is "The Ancient and Honorable Artillery Company."

A glimpse of Sousa's life story may be had by attending one of his concerts. His actions speak louder than words of his boyhood days in Washington, D. C., or his later years spent in orchestras and bands as player and director. His compositions tell the story of the great "Passing in Review" of the Union armies before President Johnson and Gen. Grant, a spectacle which was witnessed by Sousa as a boy and which impressed him thoroughly. A Sousa concert is the picture of a man of unusual personal magnetism, born of talented parents and reared in an atmosphere of music, with a keen appreciation for the



JOHN PHILIP SOUSA.

human interest element in everything he does.

Sousa's life has been crammed with spectacular events and thrilling episodes, and he has enjoyed tremendous popular favor. The world has thought of him for more than 30 years as a picturesque band master, marching at the head of a huge band playing stirring martial airs. It has heard him in concert, in camp and on parade. Wherever he has performed, Sousa has been master of the situation, always pleasing, always springing a surprise. To the most minute detail, a Sousa concert reflects the guiding hand of the march king.

His thirty-second tour is nearing its close. When he steps in Cleveland Saturday he will be the guest of Mayor Clayton C. Townes, who has invited about 25 citizens to do the bandmaster honor. After the luncheon, Sousa will talk to the all-high school band boys and then go on with his two concerts, matinee and evening, in Public hall. Those who have heard him many times will hear him again Saturday and they will note particularly, that Sousa is still the Sousa of 1892—the year he started his tours—the peerless leader who does not wear out.

SOUSA THINKING OF ASKING SHIFT IN HIS BIRTHDAY

John Phillip Sousa, the eminent composer and band director, who appeared with his organization in the Auditorium Saturday and Sunday, is thinking "seriously" of petitioning congress to have his "birthday changed." He said so in his quiet way at the dinner tendered him at the Milwaukee Athletic club in which more than a score of Milwaukeeans participated.

The occasion was the celebration of the composer's 70th birthday anniversary. He said that he wants his birthday set as of Feb. 29. He would then have had only 17½ birthday anniversaries.

Mr. Sousa, at the dinner, where many of those present for the first time heard his voice though for years they had heard his music, revealed himself a remarkably mild, unassuming gentleman, with a genial sense of humor. After having listened to several speakers praising him for the better part of half an hour, when he arose he immediately, again in his quiet way, announced that he agreed with every word that the speakers had uttered, protesting only that they were too modest.

He also said that no city in America was so musical as is Milwaukee. He always tries to give his best concerts here.



Lieutenant Commander John Philip Sousa appears in Detroit this week in an afternoon and evening concert. The picture is a reproduction of a portrait by Paul Stahr, young American artist, 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 Training Station, where he organized and directed a band of 1,800 pieces.

Sousa's Two Concerts.

John Philip Sousa, making his thirty-second tour of the country with his justly famed band; celebrating meanwhile his seventieth birthday, which anniversary, denoting seven decades of youth, occurred last Thursday; dined and well feted everywhere; saying nothing about retiring or farewell tours, comes here Saturday for matinee and evening concerts in Public hall. Lieutenant Commander Sousa is not only as well supplied with ginger as ever, he is just as full of march themes.

This year he has two new marches to play for us. A short time ago he discovered that the Ancient and Honorable Artillery Company of Boston had no official march. So he wrote one for them; an event duly recognized at a dinner presided over by the governor of Massachusetts, a feature of which was the presentation of a huge silver loving cup to the composer. Then, in New York, gazing upon the facade of the Hippodrome, Mr. Sousa reflected that within the walls he had won many notable successes. So he hid him home and put on paper the "Hippodrome" march. We shall hear both these pieces, and, as another novelty, "Music of the Minute," in which, we understand, Mr. Sousa makes some experiments in jazz. Nora Fauchald, soprano, will be the assisting artist in this week's concerts.

The afternoon program will be as follows:

- Rhapsody—"The Ethiopian" Homer
 - Cornet solo—"Carnival of Venice" Arban
 - John Dolan
 - Suites—"Looking Upwards" Sousa
 - "Serenade of Seville" Sousa
 - Miss Fauchald
 - Finals from "André Chénier" Giordano
 - "The Chariot Race" Sousa
 - Saxophone solo—"Meditation" Wallace-Henton
 - Robert Gooding
 - Xylophone duet—"The March Wind" Carey
 - Messrs. Carey and Goulden
 - Songs and dances of the Cumberland mountains Orém
- The composers named on the evening program are Litolff, Short, Sousa, Delibes, Strauss, Gurewicz, Carey and Massenet.

Marquette U in Tribute Saturday

All Milwaukee today is paying tribute to Lieut. Com. John Philip Sousa, the march king, who is celebrating his 70th birthday in addition to opening a two-day engagement at the Auditorium giving afternoon and evening concerts each day.

Tonight will be dedicated as Marquette night at the Auditorium. Sousa will formally dedicate his newest march, Marquette University, at tonight's concert. The Marquette band will play the piece with Sousa's band. The original manuscript of the march, beautifully bound in leather, will be presented by Sousa to the Rev. Albert C. Fox, president of Marquette university.

Sousa's programs this season are more diversified than they have ever been before, the march king offering a wide variety of jazz music on each program. This has made it possible to introduce several new and unique novelties. Foremost among these is to be found the Sousa jazz band and the double quartet of saxophones. Then there is also the xylophone duet. His jazz fantasy, Music of the Minute, is one of the most popular features of his programs.

At the Sunday matinee Sousa will be honored by the bands from surrounding cities who will come here to wish him birthday greetings. He will be escorted Sunday afternoon from the Hotel Pfister to the Auditorium by three bands from the Milwaukee Vocational school which will play one number with Sousa's band at the matinee concert. This concert starts at 3 o'clock. Sunday night will be Milwaukee Army and Navy day at the Auditorium. The American legion drum corps of Racine, prize winners at the legion national conventions for four consecutive years, will escort Sousa from the hotel to the Auditorium Sunday night with a detail from the United States navy. The legion drum corps will give a number at the Sunday night concert under the directions of Sousa while the navy men will offer a presentation of colors.

Last of Sousa Concerts Today: Symphony Monday

LIEUT. COM. JOHN PHILIP SOUSA, who celebrated his seventieth birthday anniversary in the city yesterday will close his engagement with afternoon and evening concerts at the Auditorium today.

Sousa's jazz fantasy, Music of the Minute, is proving one of the most popular portions of his programs.

At the matinee concert today Sousa will receive birthday greetings from bands of surrounding cities. Three bands from the Milwaukee Vocational school will escort Sousa at 2:30 from the Hotel Pfister to the Auditorium, where they will play one number with Sousa's band. Tonight will be Milwaukee, Navy and Military night at the Auditorium. The American Legion drum corps from Racine, prize winners at the Legion national conventions for four consecutive years, will escort Sousa with a detail from the United States navy from the hotel to the Auditorium at 7:30 o'clock tonight. The Legion drum corps will give a number under Sousa's direction and the navy men will offer a spectacular presentation of colors.

Hand-Carved Baton Presented to Sousa

John Philip Sousa, march king of America, concluded his two-day program in Milwaukee Sunday night and with his big organization left Monday for Michigan City, Ind., where a concert was scheduled for Monday afternoon. Large crowds attended each of the four Milwaukee concerts. Marquette University band played the Marquette march Sunday night, winning applause.

One of the most valued things presented to Mr. Sousa during his Milwaukee stay was a hand-carved baton, the work of Henry A. Bokelmann, now living at the Soldiers' home. The baton, which was presented Saturday, was especially carved for Mr. Sousa.

Mr. Bokelmann served nine years in the United States army between 1894 and 1906 and participated in the battles of San Diego, San Juan and El Caney.

Sousa Popular As Ever, Auditorium Concerts Show.

John Philip Sousa is not only a leader of a great band, he is a leader of band leaders. The concerts he gave us at the Auditorium Saturday and Sunday demonstrated that again, and the size of the audiences that came to listen showed that his popularity is as strong as ever.

His programs, as usual, are arranged so as to satisfy all tastes and meet all conditions. Saturday afternoon was dedicated to children and teachers and there it was his "showing off" suite that made its most effective appeal Saturday night, was Marquette night with the playing of a new march dedicated to Marquette university. Sunday night was army and navy night with all the showing

off that is part and parcel of military activities.

Nora Fauchald was the vocal soloist. The audience enjoyed immensely a little Sousa song, Serenade of Seville, which Miss Fauchald sang with the clear voice and admirable diction already paid tribute to at the time of last year's Sousa concert. Another Sousa soloist of long standing is John Dolan, known the country over as one of the best cornetists alive. His work is typical of the perfection that characterizes the Sousa organization as a whole.

Of course, Sousa was the object of huge ovations at every concert. The tribute went to the great bandmaster as well as to the birthday celebrant of 70.

TODAY'S EVENTS

Here, There, Everywhere.

IN THE DAY'S NEWS

John Philip Sousa, who is in line for congratulations today on his 70th birthday anniversary, is one of the best known musicians of the United States. He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1889 to 1892 he was a resident of Washington, and a leader of the United States Marine Band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States Navy and helped in organizing military bands. He has received decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes, and light operas, from all of which he has received large royalties.

MAKE ELABORATE PLANS TO GREET SOUSA IN CITY

Mayer Townes Will Meet Band Leader at Depot.

Elaborate plans for the reception of Lieut. John Philip Sousa in a manner befitting his musical reputation and popularity in Cleveland, have been completed. It was announced yesterday, and await only his appearance here Saturday, November 15.

Mayor Clayton C. Townes is to meet the Sousa party at the depot to extend the city's welcome and is to preside at a luncheon at Hotel Statler in honor of the band leader's seventieth birthday anniversary. Just before the luncheon, a band of 140 pieces selected from high school players will serenade him.

Sousa also is scheduled to give a brief address before members of the Fortnightly club and is to be a guest of honor at a dinner in the Union club, to be given by present and former officers of Troop A.

At the matinee concert details from the army and navy recruiting service will salute the colors. At the evening performance, a detail from Troop A will march to the stage in full dress uniform and salute the flag when the band plays Sousa's march, "The Stars and Stripes Forever." The troop members will attend in a body.

Pupils from twenty-eight sight-saving classes of Cleveland will hear the afternoon concert, under the direction of Miss Marion Knappes.

Theaters to Observe Sousa's Anniversary

John Philip Sousa's seventieth birthday will be observed in the Golden Gate Theater today with special ceremonies, in which this playhouse joins all the other houses of the Orpheum circuit. A film showing Sousa at some of the big climaxes of his career will be shown on the stage.

To Honor Composer

Joining with all other Orpheum Circuit theaters throughout the country the Golden Gate will observe the seventieth birthday anniversary of Lieut. Commander John Philip Sousa today.

A special Sousa dinner will be held on the stage during which the orchestra will play

MUSICIANS HONOR SOUSA'S BIRTHDAY

CHICAGO, Nov. 4.—Chicago's musicians, social leaders and naval officers and attaches combined at a banquet Monday night to celebrate the birthday of John Philip Sousa, noted band leader, who will be 70 Nov. 6.

Frederick A. Stock, conductor of the Chicago Symphony Orchestra, was toastmaster. Georgia Polacco, conductor of the Chicago Civic Opera, Herbert Hde, conductor of the Chicago Civic Music Association, and John Alden Carpenter, composer of ballets and songs, were among the distinguished musicians present.

Mr. Sousa was presented with a miniature battleship of silver and pewter, commemorating his connection with the United States navy as a member of the marines in his younger days, and a member of the naval reserve during the World war.

When Sousa Played 'On Wisconsin' The Rafters Lost Control

DID you hear Sousa play "On Wisconsin!" Thursday night? Is there anyone in town that couldn't hear him? No tender prelude there; no soothing, haunting tones or charming melody. When the blare of brass as only Sousa can blare broke into the Badger fighting song, the most famous of college tunes, the roof girders looked uneasily at each other and began to doubt their ability to "hang together." Backs of seats got an unexpected rest, for everyone leaned forward. It ended quickly; it was all climax. Let's hire him to stay over Saturday, and play just once before the game starts. The subs could then beat Notre Dame, and any Phi Beta on the tackle "Red" Grange.

Monday, Nov 10



Sousa Attends Birthday Party by Milwaukee

Veteran Band Leader 70 Saturday; Officials Join Business Men in Honor Banquet

Tributes to the career of John Phillip Sousa, world famous musician and composer, were paid officially by the people of Milwaukee through Mayor Hoan and William George Bruce Saturday night at a birthday banquet for the march king at the Milwaukee Athletic club.

The dinner, attended by about 25 of Mr. Sousa's Milwaukee friends, marked the close of a day of celebrating in Milwaukee, because of Mr. Sousa's seventieth anniversary.

The Rev. J. C. Flynn, S. J., vice president of Marquette university, and the Rev. Joseph McLaughlin, S. J., of the faculty, also officially thanked the composer on behalf of the university because of the Marquette March, recently dedicated to the school.

No Greater American

The mayor said there are no greater Americans than John Phillip Sousa—that he is great because he has served humanity and has expressed in a way that all can understand the nobler things felt by men. It is this service to mankind, he said, that makes men great, and he predicted that as long as history is preserved the name of Mr. Sousa will be remembered with love and affection.

Mr. Bruce said Mr. Sousa holds a place in the heart of every American, not only because of his contributions to the culture of America and the world, but also because of his service to his country.

Mr. Sousa declared he considers Milwaukee to be one of the most artistic cities in America—that there is less boastfulness about it perhaps, but withal, a real love of true art and music. He always feels, he said, that the very best concert must be presented here to win appreciation.

School for Bandmen

"And I believe," he said, "that a recent suggestion that Marquette university establish a school for bandmen is one deserving of serious attention. I know of no city where one could better be established. Certainly such a school would fill a great need and accomplish much for music."

"The profession of a bandman is an excellent one under conditions today. The lowest salary, for instance, paid in my organization is \$74 a week and that includes expenses. Some receive \$214 a week and expenses. I hope Marquette establishes this school."

Among several stories was one in which Mr. Sousa told how he won the World war and, incidentally, was compelled to part with the famous Van Dyke beard worn by him for years. When touring Germany before the war, he said, he noticed that, when he met the Kaiser, that monarch would invariably frown. This was repeated so often that he investigated and learned that the Kaiser was extremely jealous because, try as he might, he could not raise a beard to compare with that of the march king.

A Shave Won the War

"So," he said, "when the cable came from Europe announcing that the allies were fighting with their backs to the wall, I made the sacrifice. I shaved off that beard and, when the news reached the Kaiser, the war ended. He realized that it was useless to fight a nation whose citizens were ready to sacrifice everything for victory—even such a beard as mine."

Mr. Sousa was in tow of a committee of officials and business men throughout the day. He was met by Marquette university band and paraded through down town streets to the new plant of The Journal, where a huge birthday cake was presented to him by little Jane Laubenheimer, daughter of Police Chief Jacob Laubenheimer, Jr. Motion pictures were taken in The Journal lobby and then Lieut. Commander Sousa composed the first bars to The Journal, a march which will be played when the new building is officially opened.

Two Concerts Sunday

The words of one verse are:
The Journal! The Journal!
Milwaukee gets the news
From midnight to dawn
And in the early morn
It keeps away the blues!

An inspection of the new plant was also made by the composer.

Two concerts will be given by Mr. Sousa and his band Sunday, one in the afternoon and one at night.

Those who attended the composer's birthday dinner were the Rev. Father Flynn, Mayor Hoan, Chief of Police Laubenheimer, Joseph U. Lademann, Frank T. Boesel, M. A. Dudgeon, Leo F. Nohl, Frederick Carberry, William George Bruce, Archie Tegtmeyer, Hector Elwell, J. M. Doesburg, Fred Usinger, Leo Wolfsohn, Fred Luening, Misses Nora Fauchald and Winifred Bambrick, Sousa's soloists; William Schneider, George Pendergast, Jos-ph

(CONTINUED ON PAGE 2, COLUMN 5)

SOUSA PERFORMS WITH VIM AND IMAGINATION

BY FIRST NIGHTER

Seventy years old was Sousa Thursday, yet his band of skilled musicians played with as much colorful fire and vigor as if they were led by the young commander of 40 years ago.

Color was dominant at the Parkway anniversary Thursday. Extraordinary tonal effects and instrumental combinations made possible almost every type of musical expression. The concert contained two full hours of musical contrasts; now an amazing flood of sweeping tone; and again the most delicate of runs and trills.

Lieut. Com. John Phillip Sousa conducted with fine dignity. An almost imperceptible movement of his hand brought an instant response from the players. An occasional smile as he bowed revealed that he knew that it was a special occasion for him.

Compositions were played which served to emphasize the particularly gala event. Everything from pieces of a more symphonic type used as the "Robespierre" overture, by Litoff, to the latest jazz was on the program.

The famous Sousa suite, "El Capitan and His Friends," gave all the players, from clarinet to tuba, an opportunity to reveal his ability in solo parts. It was in the Strauss symphonic poem, "Don Juan," that the unusual and modern color effects were most noticeable. Whether or not Strauss was influenced by modern dance music, this number has some of the most weird passages imaginable.

Sousa's own compositions are destined to become immensely popular. The "Music of the Minute", fantasia in which are ingeniously combined many of the present popular melodies, is unusually interesting because of several novel groupings of the instruments. A new and stirring march, "Marquette University," is one of Sousa's best.

Four soloists of considerable ability were on the program. The little song, "Fanny," has as much pure, lilted melody as anything Sousa has written. John Dolan, cornetist, Robert Gooding, saxophonist, and George Carrey, xylophonist, played so well that they were called back several times for encores.

THE fifth annual Equity ball, to be held at the Astor Hotel, Saturday, November 15, will be the outstanding theatrical event of the season. The long list of stage and screen celebrities who have guaranteed to appear indicates a greater bill than was anticipated by Equity.

"The Midnight Jollies," according to George Le Guere, who is managing the affair, will include nearly all of the stars appearing in current Broadway attractions. The glittering assemblage of society and Broadway constellations who have purchased tickets will be more brilliantly entertained than ever.

John Phillip Sousa has wired permission to the management to use his composition "Hands Across the Sea" for a number that Grant Stewart has lyricized. "Equity Never Disappoints" is the famous actor organization's slogan for the season's event.

Congratulations



JOHN PHILIP SOUSA.

Being one of the thousands congratulating Sousa to his 70th birthday anniversary, you might be interested to know that the "march king" was born in Washington, D. C., Nov. 6, 1854. His father, Antonio, was of Spanish origin. His mother was German, as her maiden name, Elizabeth Trinkhaus, might suggest. Sousa has been before the public as a band leader for 32 years.

SOUSA WILL HONOR LOCAL DRUM CORPS

Lieut. Commander John Phillip Sousa, who will observe his seventieth birthday at Milwaukee on Sunday when a concert and reception will be held at the Auditorium, is going to compose a special march for the Racine Legion Drum corps. Announcement to that effect was made today.

The march will be known as "The Racine Legion Drum Corps March". It will be played at all future national conventions of the American Legion and will thus perpetuate the honors won by the local boys at three consecutive conventions. Mr. Sousa is doing this to honor the drum corps which is to occupy the stage with him at the Auditorium on Sunday and which he will lead in one number.

The drum corps members will make the trip to Milwaukee in special busses. Their wives and sweethearts will be the guests of the famous composer at his concert.

JOHN PHILIP SOUSA BAND COMING NOV. 10

John Phillip Sousa is booked for the Fuller Monday evening, Nov. 10, with his splendid band and with a program rich in novelties as well as in the generally accepted literature of the concert room. Sousa will play his spirited marches, the familiar classics and a few strains of jazz.

The March King is playing a special season and there are two towns visited each day, matinee in one town and

Sousa Leads Marquette Band

When John Phillip Sousa, the great American march king, visited the new Journal-bldg upon his arrival in Milwaukee Saturday, he was followed by the Marquette university band, which played the Marquette March in the lobby of the building. The picture shows Mr. Sousa, who wrote the march directing the band.

A huge birthday cake, the gift of Milwaukee friends, was also presented to Mr. Sousa at this time, little Jane Laubenheimer, daughter of Chief Jacob Laubenheimer, Jr., making the presentation. When the ceremonies were over, Mr. Sousa seated himself at a desk and composed a march entitled "The Journal."

Sousa Here Friday.

JOHN PHILIP SOUSA, bandsman extraordinary, will bring his famous organization to the Coliseum next Friday for a concert, sponsored by Zenobia Shrine and managed by Grace E. Denton.

Sousa's programs, always unique and distinctive, are enhanced further by the offerings of a large group of soloists. Among these is Robert Gooding, two photographs of whom are reproduced elsewhere on this page. Gooding has been playing or conducting since he was 12, except for several intervals during which he was fighting in wars or in hospitals recovering from wounds. He served as bugler with a British regiment in India, in the

years in the British army he went to Canada, where he became bandmaster of the 90th Winnipeg Rifles. Subsequently he was with the U. S. cavalry in Honolulu, was in the Mexican border disturbance, played in western symphony and opera orchestras and then went into the World war in the 21st Princess Pat regiment.

Echoes of the Sousa marches will scarcely have had time to die out when the historic U. S. Marine band is officially opened.

of which John Phillip himself was at one time the leader, will arrive on the scene, its concert here to be given in the Coliseum, Nov. 16, William H. Santelmann, conducting.

Suggesting a School for Bands.

Time and space prevented a full report of Mr. Stock's speech at the birthday dinner of Lieutenant Commander John Phillip Sousa a week ago, but he raised one point that deserves a little thought. In the course of his remarks he asked Mr. Sousa to go to the powers that be in Washington and ask for not a national conservatory of music, which, he insisted, he has never believed in and never will, but a national school for band instruments.

Mr. Stock thinks, and apparently he is right, that there are too many young pianists who can play all the sonatas and too many violinists who can play all the concertos, and that there are not enough audiences to go around for them. If, he continued, some of these musicians could be diverted into learning to blow the saxophone as it should be blown and to slide the trombone as it should be slid, they would be reasonably sure of an outlet for their activities and a well paying job in the bargain.

The idea is worth thinking about. Quite evidently the solo instrument field is overcrowded. Nor does the symphony orchestra reach the root of the problem, which is to give young talent a chance. The band is far more wide spreading. It covers communities and groups that do not get a symphony orchestra or an opera company once in five years. Moreover, there is a great deal more interest in band music around the country than most persons think, not only for Mr. Sousa's own superb organization, but for local bands that have evening rehearsals and make public appearances.

The chief difficulty with the plan, as Mr. Sousa indicated, is in finding bandmasters who are not only directors but competent instructors. For in such cases it is not only desirable but necessary to begin with first principles.

SOUSA AT SEVENTY.

John Philip Sousa passed his 70th birthday Wednesday by putting a little more pep than usual in his concerts. His birthday happened to fall on the day that he was to give a concert in Madison, Wis., and, following his usual custom, Sousa gave an extra matinee performance. When some men celebrate their birthday, especially their 70th birthday, they take the day off, spending it at home and receiving the congratulations of friends. Sousa observed it by working harder than usual.

It is difficult to conceive of Sousa as 70. It is true that the luxuriant dark brown beard which used to cover his face is gone, and it has been replaced by a stubby white mustache. Whiskers and Sousa used to be synonymous. He looked like a foreign diplomat in the movies. Now, in his ordinary clothes, he looks like a prosperous small town merchant, perhaps a director on the local bank, and an elder in the church. Sousa has been composing marches for nearly a half century. It was the centennial year that he wrote his first march to be played by Offenbach in whose orchestra he was a violinist. Later he became director of the United States Marine Band and his duties were such that he could spend some time in composition. Probably the High School Cadets march was the one which set people to inquiring who he was. Then came the Washington Post march, which was followed by what most persons consider his greatest march, The Stars and Stripes Forever. The country liked it so well that more than 10,000,000 copies of it have been sold in the last 25 years. Every village band has waded through it. It has been written for the piano.

Sousa introduced a new style of music to Europe. There was something typically American in the smashing marches with their swinging rhythm that were written by Sousa. They typified the virility of America. The chances are that Sousa will compose for some time yet. He keeps himself in trim by out of door exercise, trap shooting being his favorite sport. At any rate, Sousa will never rust out through inaction.

Sousa at Seventy.

(From the New York Sun.)

In accordance with the habit of the times, John Philip Sousa passed his 70th birthday on Wednesday by giving two concerts in Madison. The Wisconsin town was a halting place on a tour of the country undertaken in honor of his acquisition of the Biblical three-score and ten. How different is this manner of facing an anniversary from the routine of another day! Sousa did not remain at home, discreetly avoiding all extra exertion, receiving in the midst of his family the undemonstrative congratulations of his friends. He called out his band instead and gave an afternoon and evening concert before hurrying on to the next town. So one greets the fleeing years today. The more he has gained in worldly eminence the more likely is the celebrant to fill every hour of the day with work. Over what a stretch of years the work of Sousa has spread. He wrote in 1876 his first march, to be played by Jacques Offenbach, in whose orchestra he was a violinist. For that same Centennial Exposition Johann Strauss sent here "The Beautiful Blue Danube," not then a waltz for orchestra to be sure, but an irresistibly melodious chorus for men.

Sousa To Play Jazz Fantasy

Lieut. Com. John Philip Sousa, whose only New York concerts of the season will be given next Sunday, Nov. 16, has definitely decided to present his new jazz fantasy, "Music of the Minute," not only at his afternoon concert at the Academy of Music, Brooklyn, but also at his evening concert, at the Manhattan Opera House. The great band-master this season for the first time introduced jazz into his programs through a jazz number of his own composition, and it has been one of his most successful numbers throughout his 32d annual tour, now closing. "Music of the Minute" will be presented by a band of more than 100 pieces, approximately the size of the average jazz

Honoring Sousa

The week from Nov. 1 to 3 celebrated by fitting music affairs to honor the seventieth birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Philip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift for melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known since the Sousa Band has appeared in many parts of the world.

At the Congress Hotel in Chicago, Frederick Stock gave Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, were present, and the septuagenarian was presented with a loving cup. Mr. Stock also invited the genial Lieutenant Commander to appear at the next Chicago Orchestra concert and conduct his Stars and Stripes Forever. The familiar strains of Sousa's marches were much heard in theaters and motion picture houses throughout the country the week, with the usual stimulating reactions.

(Copyright, 1924, by Pierre V. R. Key.)

Fifty-five Years in Music

(Detroit News)

John Philip Sousa fulfills today the three score years and ten. The seventieth birthday of this splendid American finds him still about his business, and on his way to Detroit where, with his band, he will be seen and heard within a few days.

There is only one man living who really knows the ingredients of a march and that man is Sousa, whose stirring rhythms have lifted more feet from weariness than any other music of similar character ever written. The memory has to carry far back to recall the beginning of that famous roster on which are included "Stars and Stripes Forever," "Washington Post," "King Cotton," "Liberty Bell," "Semper Fidelis" and the score of others that have become part of the band literature of the world.

So identified is he with these that Sousa probably will have to struggle hard with fame to get recognition for the comic operas, symphonic poems, suites, songs and waltzes which are among the more pretentious of his hundreds of compositions. But the world has produced many composers of symphonic poems and only one march-king.

Sousa, appropriately, was born in Washington, D. C., and he has been, for these many years, a national symbol. The fifty-five years of his life devoted to music have been a gift to the American people. It is doubtful if his familiar marches will ever be forgotten, or even disregarded.

JOHN PHILIP SOUSA

John Philip Sousa recently celebrated his seventieth anniversary. While most of us look upon seventy years as getting well along in life, it is not really old for a spirit so buoyantly young as that of our famous "march king," who is still very active in music.

Sousa is a national figure and very properly is a product of the national capital. He was born there and it was there he studied. His first fame was acquired there when he was the leader of the United States marine corps band, an organization which he brought to a stage that approached perfection. Later he organized his own band, toured the country, and finally went around the world with it. His band marked the greatest advance in band music ever known in a similar period. He added instruments and made new effects to such an extent that he finally perfected an organization that had many of the resources of an orchestra.

Outside of his distinction as a bandmaster, Sousa won fame as a composer of band music. He has been one of the most prolific and representative composers of band music that ever lived. His marches easily entitle him to the distinction of kingship, which an appreciative

Sousa 70 Years Old

It is hard to realize that John Philip Sousa is 70 years old today. He has been so persistently young in his influence on music in the United States that he should never be old. And yet the most of us have a hard time to remember back to any period when Sousa was not a band leader of note.

Today all over the United States, shared in by theaters here in Fresno, there will be observations made of the attaining of the Biblical three score and ten by the "March King."

He was a teacher of music at 15 and a conductor at 17. He played first violin in Jacques Offenbach's orchestra when that musician was in America. From 1880 to 1892 he was a resident of Washington and a leader in the United States marine band. Then he organized his own large group of expert musicians and toured Europe, and later went around the world. During the war Mr. Sousa enlisted in the United States navy and helped in organizing military bands. He has decorations from foreign governments. In addition to the popular marches for which he is famous he has composed orchestral suites, "Te Deums," songs, waltzes and light operas, from all of which he has received large royalties.

Music, just like the other arts, must have its superficial changes in form, just as in spirit it has its eternal purposes, and in technic it must attain to a universal foundation. The differences between the "waltzes that made Vienna and swept the world," the Sousa marches that enspirited a generation that is now grey headed and the jazz of the present day are mainly differences in years. In each of these generations the new music was frowned on by the "classic" lovers of the time. And each of them has acquired depth and culture as well as popular approval without losing any of its spirit.

By O. L. HALL

John Philip Sousa, who is to band tunes what an Aubusson weaver is to tapestry, unfurled another brand-new march in Milwaukee Saturday afternoon, when he led 350 instruments in the world's first tootling and umpahing of "The Marquette University March." Last year the university conferred the degree of doctor of music on the famous baton wielder, slayer of clay-pigeons, librettist, novelist, equestrian and owner of the squarest pair of shoulders any conductor of tunes turns to an applauding world.

Honoring John Philip Sousa, the march king, whose seventieth birthday comes today, the Orpheum will make a special day of it, with Sousa music as the feature in its program.

John Gano, soldier of Italy, coal miner, and now a lyric tenor, offers some pleasing numbers at the Hill-street next week.

Eve Unsell is getting ready to

SOUSA IS FETED BY ROTARY CLUB

Major Brunzell Explains Defense Act, Lauds Work Of Army Engineers

Lieut.-Commander John Phillip Sousa, dean of American musicians, was this noon presented with a huge cake on which gleamed 70 candles. In token of the 70th anniversary of his birth, by the local Rotary club at its regular weekly luncheon.

Lieut.-Commander Sousa was welcomed by Rotarian Charles Whelan with a splendid speech in tribute to the contribution which Sousa has given to the American people through the medium of music.

The other speaker for the meeting was Major O. L. Brunzell, commandant of the military unit at the University of Wisconsin.

Major Brunzell told of the constructive work of the army in times of peace. He outlined the work of the army engineers in the perfection of radio, aircraft facilities and in the improvements in sanitary conditions which have made "unlivable countries livable."

In speaking of the problem of national defense and preparedness Major Brunzell said:

"The aversion to bloodshed which actuates many well-intentioned people has led an organized movement in this country to bring about a complete disarmament of our government and to urge our citizens to pledge themselves to refuse to bear arms in any international war even defensive, or to take part in the manufacture or transport of munitions and supplies."

THREE SCORE AND TEN

NEW YORK—B. F. Keith theaters throughout the U. S. today are honoring John Philip Sousa on the occasion of his seventieth birthday.



The chief celebration will be at the Hippodrome Theater here, where Sousa introduced his famous patriotic marches 20 years ago. His marches will be played and movies shown displaying Sousa leading his big bands during the war at the Great Lakes Naval Station.

Celebrations on a lesser scale will be held in 300 Keith theaters in other parts of the country to honor the author of "The Stars and Stripes Forever."

Sousa March For Equity Ball

John Philip Sousa, with permission to George Le Cuere, general manager of the 5th annual Equity ball to be held Saturday evening, Nov. 15, at the Hotel Astor, to use the music of his composition "Hands Across the Sea" for a song that will be a feature in the Midnight Jollies entertainment and for which Grant Stewart has written the lyrics.

John Philip Sousa has wired permission to George Le Cuere, general manager of the fifth annual equity ball, to be held Saturday evening, November 15, at the Hotel Astor, to use the music of his composition "Hands Across the Sea" for a song that will be a feature in the entertainment, and for which Grant Stewart has written the lyrics.

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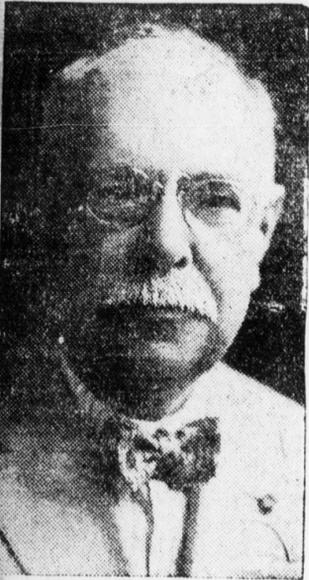
SOUSA WILL PLAY IN ARMORY HERE

Concert Tuesday Night to Climax Big Armistice Celebration.

Visitors from neighboring towns are expected to be among the many persons to go to the Armory Tuesday night to hear John Philip Sousa, king of band leaders, and his famous organization play the program which will climax the city's celebration of Armistice day.

The band entertainment will begin at 8:30, thus enabling persons to march in or view the giant parade on Monroe-av, which begins at 7 o'clock and get to the Armory in plenty of time. Advance sale of tickets at Grinnell's Music house indicates a large audience.

In addition to regular band numbers Sousa this year is offering some strictly popular numbers to be interspersed with the more comprehensive offerings of the entire



John Philip Sousa.

band. He has formed a saxophone sextet and jazz orchestra to play popular music, while a xylophonist will contribute still more variety.

The veteran band conductor's birthday anniversary was this month. He was 70 years old Nov. 6, but he is vigorous and when the band strikes up his "Washington Post" march or "Stars and Stripes Forever," everybody concedes there is only one Sousa.

In addition to leading his band at the concert, Sousa will be a speaker at the Army and Navy club luncheon at the Pantlind Tuesday at 12:15 to which members of all noonday luncheon clubs and American Legion posts with their wives and guests have been invited.

Maj. Gen. Harry H. Bandholtz of Constantine, retired commandant of the District of Washington, will be the principal speaker. Capt. Henry MacNaughton will preside and Col. John G. Emery act as toastmaster. The invocation will be given by Rev. Lincoln R. Vercoe. The luncheon will be in charge of the following committee appointed by Capt. L. D. Bogan, chairman: Maj. Alexander G. MacPherson, Lieut. Ted Booth, Capt. Allan B. Wallower, Capt. Jess W. Clark.

Band Masters' Week

Here's another music week with us. We might call it bandmasters' week.

Starting with today we have the U. S. Marine band at the Armory. There's a band! Your heart will swell with patriotism when you hear it. Uncle Sam maintains it. The concert tour is a brief one, serving to let a few people who can't get to Washington hear just how good a patron of music the national government is. And whatever the profit of the local concert may be it will go to the very good cause of the Mary Free Bed guild.

Tuesday we will have Sousa, the march king, at the Armory. Sousa's seventy years have been years of musical honor. If you ask any man on the street anywhere in the world who is the great American composer he will say Sousa. They all know him and his marches. They call jazz "the American music" today. It's all wrong. Sousa's inspiring marches are "the American music." Washington Post and "Stars and Stripes Forever" breath the very spirit of America. That spirit of purposeful "pep" and determination, of united forward push, which has marked the history of this country and of which we are justly proud.

Then the Regent theater is bringing that noted band of record makers, exponent of the new "American music," Waring's Pennsylvanians. All lovers of the new style in syncopation are going to like the Waring outfit, if reports brought to us are correct.

Make your choice. There will be plenty of band music and of wide variety this week.

SOUSA TO BE GUEST OF ARMY AND NAVY CLUB AT LUNCHEON TUESDAY

John Philip Sousa will address a luncheon meeting of the Army and Navy club at 11:45 a. m. Tuesday at the Hotel Pantlind, at which all members of the American Legion posts and noonday luncheon clubs and their wives and women friends are invited, said Capt. L. D. Bogan last night.

Maj. Gen. Harry H. Bandholtz, recently retired, also will speak. Capt. Henry MacNaughton will preside in the absence of Bishop John N. McCormick. Col. John G. Emery will act as toastmaster and Rev. Lincoln R. Vercoe will give the invocation.

Capt. Bogan has invited all presidents of luncheon clubs and commanders of Legion posts to sit at the speaker's table. A tank demonstration is scheduled to follow the meeting.

The 126th Infantry band will give a concert in front of Hotel Pantlind before the luncheon, and will also furnish entertainment at the meeting.

Capt. Bogan last night announced the following members of the Army and Navy club had been appointed on the committee on arrangements: Maj. Alexander G. MacPherson, Lieut. Com. Ted Booth, Capt. Allen B. Wallower, Capt. Jess W. Clark, Capt. L. D. Bogan, chairman.

SOUSA BREAKING RECORD IN FAST TRAIN TO BORO

A special train which perhaps will establish a new running time between Cleveland and New York has been chartered to bring Lt. Commander John Philip Sousa to New York for his two 70th anniversary concerts today. The train left Cleveland over the Pennsylvania Railroad last night at midnight and is scheduled to arrive in New York City at 1 o'clock this afternoon. The train will be routed through New York to the Flatbush ave. station in Brooklyn, in order to get Sousa and his 100 bandsmen to the Brooklyn Academy of Music in time for a concert at 2:30 o'clock. The usual running time between Cleveland and New York City is 14 hours and 36 minutes. Sousa will travel the 700 miles in an hour and a half less than the fastest passenger train. Sousa's concluding concert of his 32d annual tour will be given to night at the Manhattan Opera House

SOUSA GIVES CONCERT AT ACADEMY OF MUSIC THIS AFTERNOON

Lieut. Com. John Philip Sousa will direct a band of more than 100 pieces in his only Brooklyn concert of this season this afternoon at the Academy of Music. The concert, with another at the Manhattan Opera House this evening, will mark the end of Sousa's 32d annual tour, and also is the occasion for the celebration of his 70th birthday, reached several days ago while he was on tour.

Following his usual custom, Sousa will present on his program several new numbers of his own composition or arrangement. Two new marches heard here for the first time will be "Ancient and Honorable Artillery" and "Marquette University." "Music of the Minute" is a jazz fantasy which is Sousa's first presentation of this popular form. It is played by the entire band, with interpolations by a special jazz ensemble. The annual humoresque is based upon "What Do You Do on Sunday, Mary?" from "Poppy." "Peaches and Cream" is a new Sousa foxtrot, and "El Capitan and His Friends" is a suite arrangement of excerpts from three Sousa comic operas, "El Capitan," "The Charlatan" and "The Bride Elect." Other programmed numbers, not of Sousa's composition, are the Strauss symphonic poem, "Don Juan"; Litol's overture, "Maximilien Robespierre" and Massenet's "Carnival Night in Naples."

The soloists will be Nora Fauchald, soprano; John Dolan, cornet virtuoso; Robert Gooding, saxophonist, and George Carey, xylophonist.

Detroit Schools to Give Free Lessons on Band Instruments

BY CHARLOTTE M. TARSNEY.

Orchestras or bands in every elementary school of the city is an ideal Detroit has set for itself. Music is to be a part, a real and essential part of school life. The board of education is offering free class instruction in all instruments and from the manner in which principals, teachers, parents and the enthusiastic youngsters themselves are taking to the plan, it is anticipated in a very short time the city can boast the ideal fulfilled. What the new enterprise means to the greater enjoyment of the students both in the music they now hear at school and their fuller appreciation in things artistic as they grow older can only be guessed at. The ideal has great possibilities!

Pianists and violinists have always been found among the pupils, but to acquaint them with all the instruments of a band or orchestra and the possibilities of their study, a new plan has been devised. Thomas Chilvers, supervisor of music, Fowler Smith, his first assistant, Miss Edith M. Rhettts, educational director of the Detroit Symphony society and Clarence Byrn, head of the music department of Cass Technical high school and its band of 48 pieces are all co-operating to guide the pupils in a wise choice of instruments for study. Sixteen concerts are being given in the high schools for pupils from the neighboring grade schools, and it is estimated 30,000 students will have heard the popular Cass Tech. concert band and witnessing its fine accomplishments will be spurred on to undertake to compete with its notable record.

Mr. Chilvers has delegated the supervision of instrumental training and the management of the concerts to Fowler Smith and the plan followed at the concerts has been to have Orvis Lawrence, one of the first music students at Cass Tech., who has worked up to his present responsible position of assistant conductor, direct the numbers. As each instrument is played Miss Rhettts names it, calls attention to its peculiar tone quality, tells something of its origin and development, in a way which fascinates the children and gets them interested in it. While the concerts have been distinctly educational and so planned as to give the children a more intelligent appreciation of orchestral music they have been of a type to get the audiences actually enthused.

Large Classes Forming.

Results tell. Mr. Smith reports that application for the free les-

sons indicate that there will be large classes in flute, clarinet, trumpet, trombone, cello, bass viol and drums. Classes in all these instruments will be held twice weekly, after school hours, at the Lillibridge, Moore, Greusel, Franklin, Russell and Doty schools. Pupils from neighboring schools

will go to their respective centers for lessons which are to begin November 17.

Sousa Invites Cass Tech.

Justifiable pride is experienced by members of Cass Tech. concert band for the service it has been able to give in developing interest in music in the schools. But its real distinction and an honor which it fully appreciates and covets is the invitation which was extended by Lieut. Commander John Philip Sousa to appear under his direction playing two numbers at the matinee concert by the famous leader, next Wednesday, in Orchestra hall.

Conductor Clarence Byrn announces that his boys have decided to play two of the following three numbers when they appear under the March King's baton—Offenbach's "Orpheus" overture, a medley of Stephen Foster airs and one of Sousa's own lesser known marches, "Powhatan's Daughter." The choice will be left to Sousa.

From its original position as a kind of laboratory adjunct to the courses in vocational music offered the students of Cass Technical high school, the band has grown to be a truly important unit in the musical life of the city, in demand for a variety of uses.

Clarence Byrn, head of the music department, who organized the band four years ago, developed and conducted "New York's Own Band" of the 7th Division and his own the 36th Infantry band of New York city during the war, brought a fine organizing experience to his task. He has developed the band to a high point of excellence, so that it has merited the praise of all who have heard its work.

Senor Liberati, on a national tour during 1922, said, "I consider it a distinction to act as guest conductor of the Cass Tech. concert band. It is the best organization I have heard of on this tour."

The band is one of the products of the development of vocational music of the Cass Technical high school, and has been developed by daily class instruction and ensemble practice in instrumental music. It is one of the best and busiest musical organizations in Detroit.

For the last four and one half years, it has been in almost constant demand. During the summer of 1922, it played municipal park concerts and from its very beginning, the roster of its engagements has been almost a list of the important events in Detroit.

Benjamin F. Comfort, principal of Cass Tech., says, "Our band is the big democratic feature of this school. In it every department is represented."



Clarence Byrn.

Head of Music Department of Cass Technical High School.

Sousa, Still Conducting at 70, Has No Intention of Retiring



John Philip Sousa as He Looked on His First Appearance in New York in 1878; Then, as He Looked as Bandmaster of the Marine Corps From 1880 to 1892, and Finally, as He Is To-day, "The March King."

When he lays down his baton to-night at the conclusion of his annual concert at the Manhattan Opera House, Lieut. Com. John Philip Sousa, 70 years old last week, will have concluded his thirty-second annual tour.

Fresh from a series of Sousa Days which has made his journey from the Middle West a veritable triumph, Sousa declares that the mere fact that he is seventy does not mean the end of his career as a bandmaster-composer. Rather, he expects to keep on "as long as the American people will have me," which indicates that the March King has designs on the non-stop record set by the late Mehusaleh.

Sousa, without much doubt, is the best known of American composers of his time, and his musical career has been more varied and more versatile than that of any of his contemporaries. But even Sousa has been able to pile up accomplishments only by virtue of an early start and a quick rise. Born in Washington, he was first violinist for Jacques Offenbach when that composer toured America in 1876, and the first Sousa march, "The International Congress," was played by Offenbach in Philadelphia on Centennial Day (July 4, 1876). By the time he was twenty-five he was writing comic operas, and at twenty-six he grew a beard to give himself an older and a foreign appearance, and assumed command of the United States Marine Band.

Thus it happened that Sousa had served twelve years and had known intimately five Presidents—Hayes, Garfield, Arthur, Cleveland and Harrison—when he resigned in 1892 to become the head of his own organization. And in the thirty-two years that have followed he has made not only his annual American tours, but has added two European tours and one journey around the world.

Sousa's famous pirate's beard was grown when, at the age of twenty-six, he became head of the United States Marine Band, and was a defense against his youth and the fact that he was an American. He was younger than any man in the band, and virtually the only member of the organization of American parentage in a time when foreign birth was presumed to be the prime qualification of a musician.

The beard passed from a defense to a trade mark with the result that Sousa and his band were so thoroughly known throughout the land that for a season his name did not appear in the newspaper advertising of his appearances, his photographs and the time and the place of the concert being deemed all that was necessary. The beard lasted until he entered the naval service at the beginning of the Great War.

By that time he had demonstrated that it was quite possible for an American to be a capable musician, and also the need for a protection against his youth had passed.

Sousa to Celebrate Seventieth Birthday

By The Associated Press.

CLEVELAND, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's seventieth birthday, and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel.

Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, One Hundred and Seventh Cavalry, Ohio National Guard.

JOHN PHILIP SOUSA 70 YEARS OLD TODAY

Celebrated Bandmaster Will Attend Two Birthday Parties. 250 Pound Cake Features One.

Associated Press. Cleveland, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel.

Tonight he will be the guest at a birthday dinner at the Union Club given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

SOUSA AT SEVENTY

John Phillip Sousa has reached the three score year and ten. The seventieth birthday of this splendid American finds him still about his business, touring the nation with his band.

There is only one man living who really knows the ingredients of a march and that man is Sousa, whose stirring rhythms have lifted more feet from weariness than any other music of similar character ever written. The memory has to carry far back to recall the beginning of that famous roster on which are included "Stars and Stripes Forever," "Washington Post," "King Cotton," "Liberty Bell," "Semper Fidelis" and the score of others that have become part of the hand-lit literature of the world.

So identified is he with these that Sousa probably will have to struggle hard with fame to get recognition for the comic operas, symphonic poems, suites, songs and waltzes which are among the more pretentious of his hundreds of compositions. But the world has produced many composers of symphonic poems and only one marching.

Sousa, appropriately, was born in Washington, D. C., and he has been, for these many years, a national symbol. The years of his life devoted to music have been a gift to the American people. It is doubtful if his familiar marches will ever be forgotten, or even disregarded.

SOUSA'S CONCERTS BELIE HIS 70 YEARS

Vigor, Energy, Still Present; Leader Lauds Cass Tech. Musicians.

By CHARLOTTE M. TARSNEY.

"The best high school band I've met across the country"—that is the praise Lieutenant John Phillip Sousa bestowed on Cass Tech concert band after he directed it in two numbers during the intermission on the regular Sousa program given in Orchestra hall Wednesday afternoon.

It was a gala day for the 48 members of Cass Tech band, organized and directed by Clarence Brown, head of the music department of the school, for members of Sousa's organization even went so far as to say it was the finest band of young musicians that their famous conductor has directed.

With Benjamin F. Comfort, principal of Cass Tech, and other officials of the school occupying boxes, and with the parents and friends of the boys eagerly anticipating their appearance under Sousa to prove the strides they have made, the band, alert and keyed to fine efforts, played with excellent tonal quality and spirit. Their contribution to the program included the second and third parts of Sousa's suite, "Three Quotations," entitled "In Darkest Africa," and "I, Too, Was Born in Arcady," and for encore they responded with Sousa's "From Maine to Oregon." The boys' precision and care in shading was especially noteworthy and the vigor and dash put into their readings drew great applause from the audience.

Sousa gave two of his characteristic programs Wednesday, one in the afternoon and the other in the evening. His band this season is the typical Sousa variety, peppy, enthusiastic, perfectly drilled, and his soloists are old favorites: John Dolan, cornet; Miss Nora Fauchald, soprano; Robert Gooding, humorous player of the saxophone, and George Carey, xylophone.

Celebrating his seventieth birthday and the thirty-second year of his band's organization, Sousa brings to his performance a vigor and energy wholly befitting his years. He is an institution in these United States, and a very popular one.

Outstanding numbers which his audiences were particularly delighted in at the matinee were Hosmer's rhapsody, "The Ethiopian," a new work, which portrays the spirit of the old South; Sousa's suite, "Looking Backwards," and the unique number, "Showing Off Before Company," given in place of several scheduled selections for the second part of the program. In this the harp, the oboe choir, the clarinet family, the piccolos and flutes, the great Sousaphones, the drums, in fact, all the instruments of the band were featured individually. It made a great hit with the audience. Sousa's ever charming suite, "El Capitan," his jazz fantasia, "Music of the Minute," and one of his new marches, "Marquette University," were the numbers which especially caught the fancy of the evening audience. There were the usual long list of encores at both concerts, the Sousa compositions predominating in popularity.

Miss Fauchald, who was with the band last year, is a soprano with a voice of lovely, fresh quality. The young artist sings with ease and intelligence and her interpretation of Sousa's "Serenade of Seville," at the matinee, and of Delibes's "Maid of Cadix," in the evening, brought many recalls and encores were in demand. The cornet solos offered by Mr. Dolan were Arban's "Carnival of Venice" and Short's "Our Maud," performed with finish and fine purity of tone. Robert Gooding injected real fun into the evening concert with his saxophone solo, "Valse Fantaisie," and George Carey's xylophone solo, "The Pinwheel," gained wide approval.

JOHN PHILIP SOUSA AT AGE SEVENTY

And It's One of Busiest Days for Great Bandmaster.

Cleveland, Ohio, November 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and to-night, he prepared to attend two birthday parties.

A 250-pound cake, decorated with seventy candles awaited his arrival at this hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

To-night he will be guest at a birthday dinner at the Union club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard. A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival to-day.

SOUSA CELEBRATING HIS 70TH BIRTHDAY

Cleveland, O., Nov. 15.—Today it is Lieutenant Commander John Phillip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with 70 candles awaited his arrival at his hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

HONOR SOUSA ON BIRTHDAY

Bandmaster Promises to Write March Rivaling His Boston Piece

CLEVELAND, O., Nov. 15.—After he had been greeted and dined here tonight by members of Troop A at the Union club Lieut. Comdr. John Phillip Sousa promised members of that organization that he would

John Phillip Sousa gave two concerts yesterday in Greater New York—the first was a matinee at the Academy of Music and the second an evening performance at the Manhattan Opera House. We don't recall this famous band master's last visit to Brooklyn, but he has evidently many friends here, for the audience that greeted him—not precisely a concert audience—was large in numbers and of unbridled enthusiasm. The band, of course, is stupendous. We never knew just how much noise could be made by an hundred musicians until Mr. Sousa made his demonstration. The jollity could be tuned down as well to surprising pianissimos, and curious things done to music more familiar in its original and orchestral form. But let us congratulate Sousa on having the Philadelphia Orchestra among bands and being himself the Leopold Stokowski among band masters. The soloists of the afternoon were Anna Fauchald, soprano, and several players in the band.

EDWARD CUSHING.

SOUSA IS 70.

Lieutenant-Commander John Phillip Sousa, the "March King," is 70 years old this Friday, and his birthday will be celebrated in many theatres, by special ceremonies, featuring his compositions.

Sousa began his musical career at the age of six. At 21 he was a recognized composer and director and five years later became leader of the United States Marine band.

John Phillip Sousa, who has given thousands upon thousands of Americans a fine thrill as he stood back towards them, erect and soldierly, with uplifted baton, leading his big band in one of his inspiring marches, is 70 years old today. Oh, yes, he is though you'd never believe it thinking of all the inspiring music he has furnished for youthful marching feet. The "March King," the people call him for it is admitted nobody else had quite the knack of making feet want to go "up again and down again." Still, if you stop to recall that people with hair that is gray and footsteps that trail talk about when they first heard Sousa's band as a great treat, it confirms the calendar which says Sousa is 70 years old.

Maybe it would be better to put it 70 years young. One of the youthful things recorded of Sousa is that when the war came he enlisted in the United States navy. Not to fight, of course, but to organize bands to inspire and cheer American fighters. He gave the best that he had to give, his music and its influence. Sousa was a band leader by the time he was 17 years old, which is another reason so many of the old-timers and great granddads can say, "I remember when Sousa, etc." We've come a long way and covered much musical ground since the days when Sousa bowed to his audiences in the Yosemite theater and probably in the old Avon. We now speak glibly and casually of symphony orchestras even in circles that once thought the village brass band led by Tom Bing, the blacksmith, wearing a bright red shirt and black broadcloth trousers, was "just grand." Youth trips to the wailing lute or luring wall of a jazz orchestra.

It is only when the circus comes to town or there's a big parade or the bugles of war blow in our ears that we realize there is, after all, something about the ripping, martial strains of a fine brass band that reaches down to the place under our skins where "the Colonel's lady and Judy O'Grady" are one and the same person and that nothing else can quite take its place. So if John Phillip Sousa,

70 years young, came to Stockton now, as he had been coming for many years, leading his gorgeous band of umpty-um pieces and umpty-um gold-braided men, he could fill any auditorium in town with a popular and enthusiastic audience. Music in its essentials is ageless.

write a march for the troop "that will rival the one composed for the Ancient and Honorable Artillery company of Boston."

The commander put in a busy day here. He gave a matinee and evening programs, received hundreds of callers and attended a dinner in his honor given by Mayor Clayton Townes.

The unusual program was in observance of Sousa's 70th birthday anniversary which occurred Nov. 6.

SOUSA, 70 YEARS OLD. HAS BIG CELEBRATION

Two Birthday Parties Held at Cleveland—250-Pound Cake.

Cleveland, O., Nov. 15.—Lieutenant Commander John Phillip Sousa's seventieth birthday was celebrated here today and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton O. Townes, met Lieutenant Sousa and his band upon their arrival this morning.

10 YEAR LIVERPOOL BOY

SOUSA'S TRAIN HITS HANDCAR; ONE DEAD

BARRY SHERIFF CALLED TO INVESTIGATE ACCIDENT NEAR MIDDLEVILLE.

HASTINGS, Nov. 12.—A handcar conveying Caledonia section men was struck by a special Michigan Central train carrying Sousa's band between Middleville and Caledonia at about 8:00 Wednesday morning. One railroad worker named Brock, brother of Sinclair Brock, of this city, was killed and another whose name has not been ascertained, was seriously injured. Sheriff Charles Parker was summoned to investigate. The train carrying the band was en route from Grand Rapids to Ann Arbor.

By L. Clare Davis

Sousa Is 70 Years Old Today

Cleveland Plans Honor to Great Bandmaster on Birthday.

CLEVELAND, O., Nov. 15.—Today is Lieut. Comdr. John Phillip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with 70 candles awaited his arrival at his hotel. Arrangements were made for Lieut. Comdr. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieut. Comdr. Sousa and his band upon their arrival today.

SOUSA TO INCLUDE JAZZ ON PROGRAM

John Phillip Sousa will bring his thirty-second annual tour to a conclusion with a concert at the Manhattan opera house tonight.



John Phillip Sousa will play a humoresque in which several popular numbers are blended.

JOHN PHILIP SOUSA celebrated his seventieth birthday this month by giving two band concerts. In the same week the original manuscript of his most famous march, "Stars and Stripes Forever," was displayed in a Fifth Avenue window. Sousa wrote it at Quarantine on Christmas Day, 1896, when the ship bearing him home from Europe was held up by a snowstorm. That composition is now played in every land on earth that has brass horns. Ten million sheet music copies of it have been sold, and twenty million phonograph records.

250-POUND CAKE FOR SOUSA ON BIRTHDAY

CLEVELAND, Nov. 15.—Today is Lieut. Commander John Phillip Sousa's 70th birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieut. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a public school band serenade him with his own compositions.

Tonight he will be guest at a birthday dinner at the Union club.

Sousa's Independence A Reason for Success

THE fact that he has been financially independent during his entire career and therefore has been obliged to defer only to the wishes of the music-loving public in his program-making is believed by Lieut. Commander John Phillip Sousa, the famous bandmaster, to be the chief reason for the success of the organization, which, when Sousa lay down his baton at the end of his annual concert at the Manhattan Opera House to-night, will have completed its thirty-second annual tour. With endowments or guarantees to insure the financial success of every symphony orchestra in America, and of every opera company save one, Sousa has been his own backer, seeking his audiences not in a few cities but literally in hundreds of cities and towns throughout the country, and at the end of thirty-two years he has a band of more than 100 men, twice the size of his first organization, that of 1892.

That the director of a subsidized band or orchestra seldom can rise above the wishes of the controlling board of men and women who administer the trust or the guaranty is held by Sousa to be a limit upon the musical progress of such conductors and their organizations. The conductor, however conscientious he may be, finds himself not only deferring to his public but to the preferences and prejudices of this small group. Sousa, being his own boss, has been able to step ahead boldly, improving his programs as rapidly as the American standards of musical taste have warranted, steadily spurning traditions in the choice of the material which he includes in his programs.

Orpheum to Honor 70th Birthday of Noted March King

TOMORROW is the seventieth birthday anniversary of John Phillip Sousa, most beloved of American musicians, and revered throughout the world as the "march king." In honor to this superlative American, who has always been an excellent patron and friend of the arts and the theater, the Orpheum circuit is celebrating Sousa's birthday anniversary in all of its vaudeville theaters. On this day the Orpheum theater orchestra here, under A. F. Frankenstein, will play the march-master's best known compositions, and each theater will make an announcement on the motion picture screen about this event.

Sousa has had a long and remarkable career as a premier musical director. In 1880 he was appointed bandmaster for the U. S. marine corps, which position he held for 12 years, during which time he attained world-wide fame both as a composer and conductor. During the world war he directed a band of 1200 pieces at the Great Lakes naval training station. Very few seasons pass that he does not make an extended tour with one of his fine musical aggregations, and this has made him personally well-known throughout the United States.

Among the most popular of his compositions are "Stars and Stripes Forever," acknowledged to be the greatest military march ever written; "National Emblem," "Semper Fidelis," "Washington Post," "El Capitan," "Sabers and Spurs," and many others.

SOUSA'S CONCERT TODAY

The famous "El Capitan Suite" will take a conspicuous place in the program this afternoon when Lieut. Com. John Phillip Sousa and his band come to the Brooklyn Academy of Music for their annual concert in this borough.

Sousa's Band this season, as for several years past, will consist of more than 100 musicians and soloists, and truly deserves to be classed as the most thoroughly American institution of music.

The Sousa program this afternoon will be more varied than ever before, including the famous overture "Maximilien Robespierre," by Litolf; a cornet solo "Our Maud," by Mr. John Dolan; a xylophone solo by Mr. George Carey and Miss Nora Fauchald, soprano singing the popular vocal solo, "Maid of Cadix." A characteristic Sousa interpretation of the latest vogue opera as a new Sousa march will complete afternoon's entertainment.

The "El Capitan Suite" will take a conspicuous place in the program this afternoon when Lieut. Com. John Philip Sousa and his band come to the Brooklyn Academy of Music for their annual concert in this borough.

Sousa's Band this season, as for several years past, will consist of more than 100 musicians and soloists. The Sousa program this afternoon will be more varied than ever before, including the famous overture "Maximilien Robespierre" by Litolf; a cornet solo "Our Maud" by Mr. John Dolan, a xylophone solo by Mr. George Carey and Miss Nora Fauchald, soprano, giving the popular vocal solo, "Maids of Cadiz." A characteristic Sousa interpretation of the latest syncopation and a new Sousa march will complete the afternoon's entertainment.

Sousa Will Conduct All-High Band Here

The baton wielded by John Philip Sousa is to lead the All-High school band of Cleveland through two concert numbers Saturday afternoon in public hall at a matinee during which the famous march king will present a 145-piece school band with a silver lining cup.

Luncheon in honor of Sousa's seventieth birthday will be given by Mayor Townes at Hotel Statler, Saturday noon. The high school band will furnish the music.

SOUSA'S 70TH BIRTHDAY

Two Parties for Bandmaster at Cleveland

Cleveland, Nov. 15.—Today is Lieut. Commander John Philip Sousa's 70th birthday and the day promised to be a busy one for the celebrated band master. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake decorated with seventy candles awaited his arrival at a downtown hotel. Arrangements were made for Lieut. Sousa

Music Events

Will establish a new running time between Cleveland and New York, has been chartered to bring Lieut. Com. John Philip Sousa to New York for his two seventieth anniversary concerts tomorrow. The train will leave Cleveland over the Pennsylvania Railroad tonight at midnight, and is scheduled to arrive in New York at 1 o'clock tomorrow afternoon. The train will be routed through New York to the Flatbush avenue station, in order to get Sousa and his 100 bandmen to the Brooklyn Academy of Music in time for a concert at 2:30 o'clock. The usual running time between Cleveland and New York is fourteen hours and thirty minutes. Sousa will travel the 700 miles in an hour and a half less than the fastest passenger train.

Sousa's concluding concert of his thirty-second annual tour will be given tomorrow night at the Manhattan Opera House.

250-POUND CAKE, 70 CANDLES, FOR JOHN P. SOUSA

Cleveland, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends.

Also was planned to have a 150-sided school band—the pick of Cleveland's school children—serenade him with pieces of his own

Music

By Kenneth N. Westerman.

Lieut. Com. John Philip Sousa and his famous band will give the opening concert of the Extra Concert series in Hill auditorium Thursday evening of this week.

Sousa needs no introduction to any lover of the finest in band music. Throughout the world, his name has become the synonym for the best band and the best band marches. He has traveled more than 750,000 miles with his band and has played in every musical center of the old world as well as in America.

He has enough honors and medals to start a museum of his own, the last token being a beautifully made pewter ship, presented by Frederick Stock, conductor of the Chicago Symphony orchestra, at a birthday dinner in Sousa's honor at Chicago, Sunday. Sousa was "70 years young" on Nov. 6 and the event has been the occasion of innumerable banquets and celebrations in his honor. Mr. Stock in his presentation of the ship, significant of Sousa's service in the navy and with the Marine band, spoke of Sousa as "the greatest composed of marches the world has ever seen," and as "the leader of the greatest band in the world."

More than 50 years of concert band work has given Sousa a wonderful experience in program building. His concerts are fascinating in their variety. This year, besides a soprano soloist, he has soloists on the harp, cornet, xylophone, piccolo, oboe, cor Anglais, bassoon, euphonium, trombone and saxophone.

For the first time in his career, Sousa includes syncopation in his programs this season. His own composition "Music of the Minute" introduces a dozen jazz tunes. Concerning this innovation Sousa says: "Syncopation has now established itself so widely that it would be musical snobbery to exclude it from 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, rhythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

We are glad to see that the man who introduced Wagner's opera music to the American public has the courage of his convictions as to our own musical development and we are anxious to hear these essentially American musical forms rendered by his band.

The following is the program for Thursday night:

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf
Cornet solo, "Our Maud".....Short
Mr. John Dolan
Suite, "El Capitan and His Friends".....Sousa

"El Capitan"
"The Charlatan"
"The Bride-Elect"
Vocal solo, "Maids of Cadiz".....Delibes
Miss Nora Fauchald
Symphonic poem, "Don Juan".....Strauss
Fantasia, "Music of the Minute" (new).....Sousa
Saxophone solo, "Valse Fantasia".....Gurew'ich
Mr. Robert Gooding
March, "Marquette University" (new).....Sousa
Xylophone solo, "The Pin-Wheel".....Geo. Carey
Mr. George Carey
Finale, "Carnival Night in Naples".....Massenet

John Philip Sousa has published more than 200 compositions, including "The Stars and Stripes Forever," "Washington Post," "El Capitan," and "Imperial Edward," several light operas, numerous orchestral suites and symphonic poems, waltzes, and songs.

The University of Michigan band, in uniform, will sit en masse as guests of the University School of Music at the concert.

After the concert there will be a banquet at the Michigan Union in Sousa's honor. Dean Hugh Cabot, Fielding H. Yost, Robert Campbell, Capt. Wilfred Wilson and Charles A. Sink will be guests. John Philip Sousa and Charles Sink will be initiated into Alpha Epsilon Mu, honorary musical society, at that banquet. Henry Ford and Gov. A. J. Groesbeck have been invited to attend.

John Philip Sousa is not only a composer but also a writer. He has written three novels, "The Fifth Strng," "Sandy," and "Transit of Venus."

Sousa's Band Plays
Ypsilanti, Nov. 13.—Sousa's band gave a concert in Pease auditorium this afternoon to which the citizens of Ypsilanti were invited.

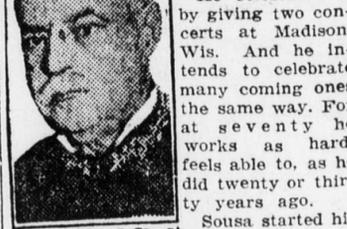
This band has given concerts here several times and President McKenny of the Normal provided the entertainment for students and citizens today.

WHO'S WHO

(In the Day's News)

JOHN PHILIP SOUSA

The other day John Philip Sousa, an infant prodigy who never outgrew it, but instead, became the greatest band master in the world and one of America's greatest composers, celebrated his seventieth birthday.



JOHN PHILIP SOUSA

He celebrated it by giving two concerts at Madison, Wis. And he intends to celebrate many coming ones the same way. For at seventy he works as hard, feels able to, as he did twenty or thirty years ago.

Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of President Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made forty or more tours of the United States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is not called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at seventy as well as at fifty or thirty.

ELEVATING TRAM

Lieut. Comdr. John Phillip Sousa will direct a band of more than 100 pieces in his only New York concert of the season tonight at the Manhattan Opera House. The concert marks the end of Sousa's 32d annual tour, and is also the occasion for the celebration of his 70th birthday anniversary.

Following his usual custom, Sousa will present on the program several new numbers of his own composition or arrangement. Some popular numbers and a jazz fantasia will be heard.

The soloists will be Nora Fauchald, soprano; John Dolan, cornet virtuoso; Robert Gooding, saxophonist and George Carey, xylophonist.

JOHN PHILIP SOUSA.

New York Telegram.)

Two generations of Americans have stepped out and have fought two wars to the marches of John Philip Sousa, who celebrated yesterday at Manhattan Opera House his seventieth birthday.

"Oh, listen to the band" may have quite a different significance to the small boy in the street watching a parade and to his highbrow big sister at a concert by the Philadelphia Orchestra. But it cannot be denied that the composer who rouses the martial spirit is as necessary as another whose appeal is simply to the pacific intelligence.

May Lieutenant Commander Sousa live to put an itching in the heels of a third generation of his countrymen.

Sousa says his royalties total \$60,000 a year. Fortunately is the man whose ear for music has an eye to business.—(Biddeford Record.)

MUSIC'S VALUE DOUBLED

Sousa Praises Unusual Properties Possessed by Acousti Celotex

MEMPHIS, Nov. 22.—"If acoustics of auditoriums can be scientifically regulated then a modern miracle has been accomplished and it certainly is the greatest thing that has ever happened for bands and orchestras." So said John Philip Sousa, the famous bandmaster in enthusiastically describing here the perfection of the acoustics of the Memphis Civic auditorium, the ceilings of which are covered with the new reverbation deadening material, Acousti Celotex.

This auditorium, just completed, is one of the largest public halls in the world, with a seating capacity of 13,000. It has many striking original features and represents the last word in construction details. Sousa's band opened the Memphis auditorium. The great bandmaster gave unqualified praise to the new civic hall.

"The acoustics are the most nearly perfect I have ever found in any hall in the world," he declared. "I can't remember ever playing in one that was so good in every way. I did not

know at the time what means had been used to perfect the acoustics of the auditorium. I certainly want to know more about this because if this science has been worked out and materials developed so that acoustics can be planned with scientific certainty, it is the greatest thing that has ever happened in the world in auditorium designing."

When he celebrated his seventieth birthday this month the world of music and of the stage suddenly realized that Lieut. Com. John Philip Sousa had put into his career not only a degree of accomplishment, but also an actual number of years of devotion to his profession such as is equaled by few musicians. For Sousa, at 70, hale, hearty and going strong, is still composing, and he is not, like most men who reach threescore and ten, living and working in the past, but is living very much in the present. All of which is demonstrated by the fact that Sousa at 70 has turned to jazz, with a fantasy entitled "Music of the Minute" as one of the numbers of the program for tonight's concert.

The remarkable range of Sousa's accomplishments, of course, lies in the fact that his was an early beginning. He was playing cymbals in the United States Marine band at the age of 11. At 21 he was first a violinist and then concert-master for Jacques Offenbach during the composer's American tour. He even wrote a march, "The International Congress," which Offenbach played in Philadelphia at the Centennial exposition on July 4, 1876. In 1877 he had written a comic opera, a failure, it is true, but a beginning, and in the next ten years, before he was 40, he had to his credit such well-remembered works of the comic opera period as "Desire," "The Bride-Elect," "El Capitan," "The Free Lance" and "The Charlatan."

It was at the age of 26 that Sousa grew his once famous "pirate's beard," hoping to add a few years to his appearance and so to help a plain American to be taken seriously as director of the United States Marine band. When he retired from the government service, in 1892, to form his own organization he was still on the sunny side of forty, yet he had served for twelve years and under five presidents—Hayes, Garfield, Arthur, Harrison and Cleveland.

Perhaps the unique accomplishment of Sousa's career has been his achievement not primarily as a march composer, but as an interpreter of the musical tastes of great numbers of peoples. With the so-called lighter music, Sousa always was able to give his audiences a fair share of the greatest masters. Thus, he was playing excerpts from "Parisian" across Montana and Nevada twelve years before that work was performed at the Metropolitan opera house in New York and this year he has played Richard Strauss' symphonic poem, "Don Juan," and the little known Litolf overture, "Maximilien Robespierre," to the delight of the same audiences that have heard his latest marches and other compositions.

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Storming the Town

One feels for those musicians who are striving to gain New York's acceptance. So much hangs in the balance that it is invariably a hazardous matter to stake one's immediate future on the outcome of a first appearance here. For a negative press always makes itself felt when managers try to find engagements for those who have not gained a rather strong endorsement of New York's corps of critics.

Among the newcomers or quasi-newcomers who have been heard in this city during the past few days are several who are well qualified to be considered seriously. One of these is the American pianist, Edwin Hughes. Several others—instrumentalists and singers—seemed so deeply concerned over their technical difficulties that they could not give to the interpretative side of their endeavors their full attention.

Drifting into concerts given by Sousa's Band and the Paul Whiteman Orchestra afforded pleasure to the listener. The march king is 70 now yet he has an abundance of physical vitality and his popularity seems not one whit abated.

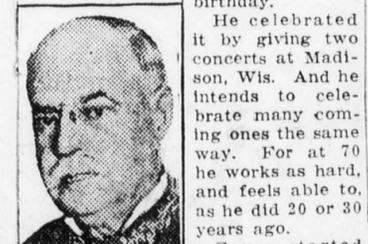
Whiteman has gained a large following and in it are many persons who are to be seen at the opera and at symphony concerts.

(Copyright, 1924, by P. V. R. Key.)

WHO'S WHO IN THE DAY'S NEWS

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John Philip Sousa, who appeared with his band at the U. of M. last week, was initiated into a students' national musical fraternity. Unless you want to put it that the national musical fraternity was initiated to Sousa.

and a item to the Eng



Two bandmasters and an educator. John Philip Sousa, the famous conductor, with Clarence Bvyn, the band leader, and Benjamin Comfort, the principal of Cass Technical High after Sousa had conducted the high school band.

—News Staff Photo

OPERA STARS DINED

Walter E. Hering Holds Annual Reception—Sousa Speaks

Stars and executives of the Metropolitan Opera Company and leaders in theatrical circles here walked the gangplank on the third floor at 112 North 12th street last night, aboard the deck of the "S. S. Old Sport," where the annual dinner and reception given by Walter E. Hering, president of the Globe Ticket Company, took place.

Addresses were made by Lieutenant Commander John Philip Sousa, Hans Kindler, cellist; Dr. Josiah H. Penniman, president at the University of Pennsylvania; George M. Young, manager of Keith's Theatre, and leading stars of various theatrical productions here, including Cyril Maude and James T. Powers.

—Special to THE NEW YORK TIMES

OPERA STARS DINE AT UNIQUE FEAST; PHILA. MAN IS HOST

W. E. Hering Gives Dinner on Replica of Real Steamship

The following item was unaccountably omitted from the ship news column Tuesday: "Cleared, from Hering Dock on the annual cruise to the Happy Islands with a cargo of high-grade food products and a distinguished passenger list, the mighty good ship Old Sport, Hering, master."

No shipping editor is going to get away with an omission like that. The only way to get back at him is to include it in this secular part of the paper.

Many a man who has sailed the seven seas—are there seven?—would have counted himself fortunate to join in that cruise Tuesday night. No waves lapped under the bow of the big craft, but waves of good fellowship enveloped a gathering of widely known men who gathered around the table, set up on the "deck" of the "Old Sport" on the third floor of 116 North Twelfth street, where they were the guests of Walter E. Hering.

For more than fifty years Mr. Hering has been president of the Globe Ticket Company, and ever since the Metropolitan Opera Company has been coming to this city Mr. Hering has, once a year, given its male members and officials, along with numerous other prominent men, a dinner. The dinner has always been something to be remembered until the next one, which has always been better.

Just Like a Ship

Tuesday night when the guests passed around a partition formed of packing boxes, to give verisimilitude to the idea of "Hering Dock," they saw the huge replica of a real steamship, with lights shining thru the portholes in the fore'sle and the sternhouse. Stretching between them and flanked by the railings of the "ship" was the long table, gorgeously decorated and subsequently gorgeously embellished with food. To make it so much more "lifelike," the guests, to the tune of a Sousa march, passed over the gangplank to find their seats.

The Sousa march was a good touch, because Lieutenant Commander John Philip Sousa, who wrote it, was one of the guests. Two of the noted opera singers present, were Giovanni Mar-

Continued From Page One tinelli and Antonio Scotti. Members of the Metropolitan staff "on deck" were Edward Ziegler, the assistant general manager; Earl R. Lewis, the treasurer; Arthur Bodansky and G. Bamboscheck, Edward Siedle and Frank Garlich.

The guests also numbered former Governor Edwin S. Stuart, President Josiah H. Penniman, of the University of Pennsylvania, who, with Commander Sousa, answered the brief address of welcome from Mr. Hering, Cyril Maude, Thomas Wise, James T. Powers, former Judge John M. Patterson, William J. Guard, George Brassil, George F. Fish, Charles K. Yungman, Alfred Hoegerle, Philip C. Snow, Archibald B. Hubbard, Calvin G. Child, Dr. Harry M. Eberhard, Thomas M. Love, John J. Donnelly, Charles G. Wetter, Harry Askin, Dr. Paul J. Sartain, Julius S. Weyl, H. Hall Marshall, John Gribbel, William Jay Turner, Frank H. Warner, A. Edward Newton, Charles D. Barney, C. C. Harrison, the Rev. John E. Cavanaugh, Herman Dieck, Gideon Boericke, Colonel Louis J. Kolb, George M. Young, Erwin F. Faber, Florence J. Heppie, Walter T. Fahy, Dr. G. E. Pfahler, Dr. Carl Hering, Ernest Henkle, Dr. G. Oram Ring, Hans Kindler, William E. Egan, Theodore Edwards and W. P. Snow.

Sousa Passes 70th Year

American Bandmaster Began Musical Life With U. S. Marine Band At Age Of 11

WHEN he celebrated his seventieth birthday this month the world of music and of the stage suddenly realized that Lieut.-Com. John Philip Sousa had put into his career not only a degree of accomplishment but also an actual number of years of devotion to his profession such as is equaled by few musicians.

For Sousa, at 70, says the New York Times, is hale, hearty and going, is still composing, and he is not, like most men who reach threescore and ten, living and working in the past, but is living very much in the present.

All of which is demonstrated by the fact that Sousa at 70 has turned to jazz, with a fantasy entitled "Music of the Minute" as one of the numbers of the program of the only concert he is to give this season at Manhattan Opera House, and which took place November 16.

THE remarkable range of Sousa's accomplishments, of course, lies in the fact that his was an early beginning. He was playing cymbals in the United States Marine Band at the age of 11. At 21 he was first a violinist and then concert master for Jacques Offenbach during the composer's American tour.

He even wrote a march, "The International Congress," which Offenbach played in Philadelphia at the Centennial Exposition on July 4, 1876. In 1877 he had written a comic opera, a failure, it is true, but a beginning, and in the next ten years, before he was 40, he had to his credit such well-remembered works of the comic opera period as "Desire," "The Bride-Elect," "El Capitán," "The Free Lance" and "The Charlatan."

It was at the age of 26 that Sousa grew his once famous "pirate's beard," hoping to add a few years to his appearance and so to help a plain American to be taken seriously as director of the United States Marine Band. When he retired from the Government service, in 1892, to form his own organization he was still on the sunny side of 40, yet he had served for 12 years and under five Presidents—Hayes, Garfield, Arthur, Harrison and Cleveland.

PERHAPS the unique accomplishment of Sousa's career has been his achievement, not primarily as a march composer but as an interpreter of the musical tastes of great numbers of peoples. With the so-called lighter music, Sousa always was able to give his audiences a fair share of the greatest masters.

Thus, he was playing excerpts from "Parsifal" across Montana and Nevada 12 years before that work was performed at the Metropolitan Opera House in New York, and this year he has played Richard Strauss' symphonic poem, "Don Juan," and the little known Lisolt overture, "Maximilien Robespierre," to the delight of the same audiences that have heard his latest marches and other compositions.

Sousa the Great

The career of John Philip Sousa is a milestone in America's musical progress. Today, at the age of 70, he is as active as he was in his prime, a majestic figure, afoot in front of his marvellous band.

It was Sousa who first awoke Europe to the fact that this country had made progress in music. Until his tour of Europe with Sousa's Band the musical capitals of the Old World had nothing short of indifference for what America had produced in the way of music. He opened their eyes to the fact that this country was rich in splendid musical possibilities. The advancing years bore him out.

Probably the best known march, "The Stars and Stripes Forever," is Sousa's composition. It is played everywhere on the civilized globe and it is estimated that upwards of 3,000,000 copies have been sold.

New York welcomes Sousa, who shortly commences a season with his band at the Manhattan Opera House.

Sousa Celebrates Birthday

John Philip Sousa and his band were given a royal welcome in two concerts in the Auditorium on Sunday. The fact that it was the seventieth birthday of the bandmaster made it an especially festive occasion, and he was fettered a dinner at the Congress Hotel between performances by the Chicago Civic Music Association. The concerts gave much pleasure to crowded audiences, the conductor's own marches being particularly well liked. Sousa's arrangement of Strauss' "Don Juan" was a novel and interesting feature of the program.

Cleveland Entertains Sousa on Seventieth Birthday

CLEVELAND, Nov. 15.—Lieutenant-Commander John Philip Sousa, who appeared here in concert this afternoon and this evening, was given a birthday party with a 250 lb. cake decorated with seventy candles. He cut the cake at a luncheon given by old friends, while a school band of 150 pieces played his compositions. A dinner in the bandmaster's honor was given in the evening, at the Union Club by officers of the National Guard.



NOTABLES OF THEATRICAL AND MUSICAL STAGE guests of Walter E. Hering at annual dinner here. Cyril Maude, John Philip Sousa, A. Scotti and G. Martinelli were among those gathered around the festive board. The setting resembled the deck of an ocean liner

Young Mr. Sousa

Last week Lieutenant Commander John Philip Sousa celebrated his seventieth birthday and, just to prove to New Yorkers that he is not going around with a crutch, he played in Brooklyn Borough last Sunday afternoon and in Manhattan Borough, at the like named opera house, on the same evening. Mr. Sousa, it may be stated for the information of his friends, appears still very vigorous and able. Indeed, any bandmaster who tackles the task of leading Strauss' Don Juan must have the spirit of youth still flaming within him and it was very evident that Mr. Sousa had that spirit. The other feature number was Sousa's new fantasy, Music of the Minute, also a great hit with the audience. Then

there were the perennial favorites, Washington Post, El Capitan, The Charlatan, The Bride Elect, and a brand new march, Marquette University, written out of compliment for the Doctor of Music degree recently conferred on the famous bandmaster and composer by that seat of learning.

Nora Fauchald sang very prettily and phony solos (xylophone and saxophone) were contributed by soloists of the band. There was a big and noisy audience, which insisted upon all the usual encores.

It was tea and cake after the Sousa concert here last Sunday evening. At a little gathering Sir T(ea) Lipton presented the great John Philip with a huge cake, decorated with seventy candles, in honor of his recent birthday.

SOUSA'S JAZZ ORCHESTRA



SOUSA AND HIS OWN JAZZ BAND

Sousa's Program For Tuesday One of Unusual Interest

In the years that John Philip Sousa has been with his band before the public he has played numberless brilliant programs, and this year's offering is especially varied and delightful. He also has assembled the most efficient organization that has ever played under his baton to appear in the Armory the evening of Armistice day. Sousa has ever been an advocate of melody but a Sousa concert is never a cut-and-dried event. This season one of the greatest surprises is in the jazz band of 20 men who set audiences in a whirl of excitement. These men are under the immediate direction of Howard Goulden, of the band. Weird effects are in the jazz offering "The Chinese Wedding Procession," of Hosmer and "Somebody Loves Me" will also be given.

Another feature will be a saxophone double quartet. They will devote themselves largely to music of Victor Herbert, as a tribute to his memory, and to his fine musicianship. Such gems as "Kiss Me Again" will be in the offerings. Then there will be a duet of xylophones, also of Herbert's music such as "A Kiss in the Dark." "A Smile Will Go a Long, Long Way" is also in the repertoire. George Carey and Howard Goulden are the duetists.

Nora Fauchald, soprano, who is a favorite concert singer and who is



JOHN PHILLIPS SOUSA

This body of musicians, a part of Sousa's band, form the now famous Jazz Band which Sousa is featuring on a portion of his program to be presented here in the Armory Tuesday night. They have a real jazz program to offer and do it with a real finish that bespeak their leader's thoroughness.

especially well known to Sousa audiences, will be heard. The dramatic overture of Litolf's "Robis-pierre," and Strauss' "Don Juan" suite—a new offering—are heard. In the jazz fantasy, "Music of the Minute," will be heard "Limehouse Blues," "What'll I Do" and "Rag-

gedy Ann." Sousa's humoresque, "Wha'd'ya Do, Sunday, Mary?" will also be a number. And of course, there will be Sousa marches. In the repertoire are "The Bride Elect," "The Charlatan" and "El Capitan" in a new suite; "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "The Invincible Eagle," "Manhattan Beach," "The Gladiator," "The Ancient and Honorable Artillery," "Nobles of the Mystic Shrine," "The High School Cadets," "Washington Post," "Semper Fideles" and the new "Peaches and Cream."

SOUSA AT SEVENTY

IN ACCORDANCE with the habit of the times, John Philip Sousa passed his 70th birthday by giving two concerts in Madison. The Wisconsin town was a halting place on a tour of the country undertaken in honor of his acquisition of the Biblical threescore and ten. How different is this manner of facing an anniversary from the routine of another day! Sousa did not remain at home, discreetly avoiding all extra exertion, receiving in the midst of his family the undemonstrative congratulations of his friends. He called out his band instead and gave an afternoon and evening concert before hurrying on to the next town.

So one greets the fleeing years today. The more he has gained in worldly eminence the more likely is the celebrant to fill every hour of the day with work. Over what a stretch of years the work of Sousa has spread. He wrote in 1876 his first march, to be played by Jacques Offenbach, in whose orchestra he was a violinist. For that same centennial exposition Johann Strauss sent here *The Beautiful Blue Danube*, not then a waltz for orchestra to be sure, but an irresistibly melodious chorus for men.

It was the mature Sousa who prepared the way for the invasion of jazz which has engulfed every cabaret in the European capitals. His three tours in Europe made that continent conscious of the United States as a land of music, a characteristic and masterful kind of music moreover which was certain to make its way.

Whatever Europe may have thought of Sousa, his own country began to know him first when *The High School Cadets* started it inquiring after this new composer, then director of the United States Marine Band. Then came *The Washington Post*, and it was followed by *Stars and Stripes Forever*, which the country liked so much better than any other Sousa march that it has bought more than ten million copies in the last 23 years. —NEW YORK SUN.

SOUSA IS SEVENTY YEARS OLD TODAY

CLEVELAND, O., Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor. A 250-pound cake, decorated with 70 candles awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition. Tonight he will be guest at a birthday dinner.

March King Sousa, 70, Leads Two Concerts Cuts Big Cake

Cleveland, Nov. 15.—(A. P.)—Today is Lieutenant Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

A 250 pound cake decorated with 70 candles awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150 piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

He will be guest at a birthday dinner at the Union Club given by present and former officers of Troop A, 107th Cavalry, Ohio national guard.

A welcoming committee headed by Major Clayton T. Townes met Lieutenant Sousa and his band upon their arrival this morning.

JOHN PHILIP SOUSA HAS BUSY BIRTHDAY

(By The Associated Press.) CLEVELAND, O., Nov. 15.—Today is Lieutenant Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor. A 250-pound cake decorated with

WHO'S WHO in the DAYS NEWS

John Phillip Sousa.

The other day John Phillip Sousa, an infant prodigy who never outgrew it, but instead became the greatest band master in the world and one of America's greatest composers, celebrated his 70th birthday. He celebrated it by giving two concerts at Madison, Wis. And he intends to



JOHN PHILIP SOUSA

celebrate many coming ones the same way. For at 70 he works as hard, and feels as able to, as he did 20 or 30 years ago.

Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, bandmaster, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of President Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made 40 or more tours of the United States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is not called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at 70 as well as at 50 or 30.

Radio Saves the Day.

NOTED THEATRICAL MAN PASSES AWAY

Frank Gerth Directed Famous Tour of Abott Sisters

Frank Gerth, theatrical and music promoter, died Monday at Fort Lee, N. J. His body will be cremated at the New York and New Jersey Crematory, Union Hill N. J. Mr. Gerth's musical enterprises were linked with Oscar Hammerstein, Sousa, Pryor, Creature and Nitsche and he was responsible for the recent trip to this country of Richard Wagner, son of the composer.

Mr. Gerth was a personal friend of Manager Hubbard of the Ogdensburg opera house. He directed the tour of Albert Chevalier and the Abott sisters, who played in Ogdensburg on a famous occasion. The late E. E. Rice, famous as a producer of "1492" and other stage spectacles, also was a friend of Mr. Hubbard.

SOUSA SEES HOPE FOR JAZZ MUSIC

Grand Rapids, Nov. 12. — Expressing hope jazz music will make a place for itself in the class of the world's great music, John Phillip Sousa, march king, who was here yesterday, said: "A new musical form always is an inspiration. Jazz musicians are getting away from the acrobatics and freak actions which marked earlier performances. Jazz composers also are getting away from the imitation and are beginning to compose in the real sense of the word, that is, by inspiration and not imitation. "Jazz music is like the little girl with the curl. When it's good it's very, very good, but when it is bad, it's a—n bad."

SOUSA TO WRITE MARCH FOR CLEVELAND TROOP

Will Rival One He Did for Boston Ancients, He Says

CLEVELAND, Nov. 15.—After he had been greeted and dined here tonight by members of troop A, at the Union Club, Lt. Comdr. John Phillip Sousa promised members that he would write a march for the troop "that will rival the one I composed for the Ancient and Honorable Artillery Company of Boston."

The commander put in a busy day here. He gave matinee and evening programs, received hundreds of callers and attended a dinner in his honor given by Mayor Townes.

The unusual program was in observance of his 70th birthday anniversary which occurred on Nov. 6.

John Phillip Sousa's 70th Birthday Today

Cleveland, Ohio, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's 70th birthday and the day promised to be a busy one for the great band master. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250 pound cake, decorated with 70 candles awaited his arrival at his hotel. Arrangements were made for Lieut. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own compositions.

Tonight he will be guest at a birthday dinner at the Union club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard. A welcoming committee headed by Mayor C. W. Townes, met Lieut. Sousa and his band upon their arrival today.

SOUSA TO WRITE MARCH FOR CLEVELAND TROOP

(By Associated Press.) Cleveland, Nov. 17.—After he had been greeted and dined here Saturday night by members of Troop A, at the Union club, Lieutenant Commander John Phillip Sousa promised members of that organization that he would write a march for the troop "that will rival the one composed for the Ancient and Honorable Artillery company of Boston."

Sousa further promised that he would dedicate the march "with great display and pomp" at a public concert at which many celebrities will attend when he comes here next year.

The program was in observance of Sousa's seventieth birthday which was November 6.

Troop A is known nationally as an escort to the President on inauguration day.

Sousa Celebrates His 70th Birthday

Cleveland, O., Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's 70th birthday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend two birthday parties.

SOUSA KEEPS BIRTHDAY.

CLEVELAND, O., Nov. 15.—(AP)—Today is Lieut. Com- John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

Two Concerts in Cedar Rapids

CEDAR RAPIDS, IOWA, Nov. 15.—John Phillip Sousa and his band gave a concert in the Majestic Theater recently. The band had the assistance of Nora Fauchald, soprano. The season's series of faculty recitals at the Coe College School of Music began with a recital by Max Daecher, pianist, in Sinclair Chapel on Oct. 28.

Sousa Packs an Evening Full of Musical Delights

Sundry Observations on the Progress of the Drama Here and Elsewhere.

BY V. K. RICHARDS.

CALL it the Sousa technique, or, if you would be less rhetorical and more accurate, call it the Sousa mastery of showmanship—but what it amounts to is the charmingly simple statement that Sousa knows what the people want, knows how to give it to them—and does. It is hardly necessary to remark further that both Sousa and the people have profited bountifully by his willingness in this matter. Profited so pleasantly that in the famous bandman's 31 years on the concert stage he has become a national institution.

He could, if he wanted to, rest on his laurels and without fear of being forgotten. But here he is, just turned 70, and tramping across the country with the same vigor and enthusiasm which carried him into the spotlight decades ago. And, if one is to judge by his concert in the Coliseum Friday night, delivering the best music of his career.

The event had been ballyhooed as a jubilee affair, which, it is most agreeable to report, it was. Sousa's band never played better in Toledo or anywhere else and Sousa has never crammed into a program a greater diversity of musical delights.

There was for an overture the sound and fury which Litolf has made to signify a great deal in "Maximilien Robespierre" or "The Last Day of the Reign of Terror." There was a suite in which that light and liting music from "El Capitan," "The Charlatan" and "The Bride-Elect" was played as only its composer can play it. There was Strauss' turbulent symphonic poem, "Don Juan," beautifully done.

The printed program was but a rack on which to hang encores. The list expanded till it included, among others, Sousa's new fantasia, "Music of the Minute"; his first fox-trot, "Peaches and Cream"; two of his newest marches, "Ancient and Honorable Artillery" and "Marquette University"; his new humoresque, "What Do You Do Sunday, Mary?"—in which she does everything from work on the railroad to listen to the band—and "The Stars and Stripes Forever," without which, of course, no Sousa concert would be complete.

Besides these there were cornet solos by Mr. John Dolan, who is a past master of that instrument; vocal solos by Miss Nora Fauchald, who is no less attractive than the sweetness of her voice; xylophone solos by Mr. George Carey, who can get more music out of that contrivance than most, and saxophone selections by Mr. Robert Gooding, who is a comedian as well as an expert musician.

It was an evening of almost continuous music, Sousa adhering to his custom of drawing the first wave of applause in the stirring repercussions of one of the thousand or so marches he has on tap for encores.

The concert was sponsored by Zenobia Shrine and managed by Grace E. Condon, both of whom can be congratulated upon its huge and unequalled success.

Sousa Still Is Bandman King

His Music in Last Night's Concert Carried Its Old 'Red Blooded' Appeal.

Red-blooded music, music that sets the pulses throbbing and the feet a-tapping may always be expected from John Phillip Sousa and his band.

Last night at the Coliseum as part of the program he is presenting on his jubilee tour, the doughty lieutenant-commander introduced also what he was pleased to term, "Music of the Minute," but which frankly speaking was modern and up-to-the-minute jazz.

Now we shouldn't like to be the one to make the accusation, but we strongly suspect that John Phillip is kidding somebody and that neither his audience nor himself. Possessed of a sense of humor such as few musicians can boast, he is evidently getting as much fun from his experiment as are his audiences.

And what fun they do get! Not until the jazz interval did applause leap all bounds and cat calls, whistles and other signs of joy break forth. For Sousa out-jazzes the jazz artists themselves. Not in these parts has been heard more mirth-provoking saxophones or more toe-tickling syncopation than he can provide. In addition he makes melody even of jazz.

His "Fantasia" introducing the new music showed that as a composer Sousa has not ceased to be Sousaesque. Applying his talents to the new medium has dimmed them not in the least. But when his whole flock of saxophones broke loose from their fellows, advanced to the front, with instruments in graduated sizes up to the noblest specimen ever seen hereabouts, the jazz hounds did sit up and take notice. They played "Hula Lou," "Combination Salad" and other specialties, out-Whitemanizing Paul Whiteman himself. An eleven-piece jazz band, banjo and all, also held forth to the mighty delectation of the crowd. "A Chinese Wedding," weird as its name; "It Had to Be You," and other surprising numbers were theirs. Mr. Robert Gooding, a saxophone artist if ever there was one, played a solo.

Of the major program, the "Robespierre" overture by Litolf, with the stirring "Marsellaise" interpolation, opened the evening bravely. Suite, "El Capitan and His Friends," by Sousa; "Symphonic Poem" by Strauss and "Carnival Night in Naples" by Massenet, had place. But it is the Sousa marches after all that the people flock to hear and one of them was provided for every encore. "Ancient and Honorable Artillery," "Semper Fidelis," "Nobles of the Mystic Shrine," and best of all, "The Stars and Stripes Forever" were played as Sousa and only Sousa, their creator, can play them.

'Tis a moving sight to watch the veteran March King, just past his seventieth birthday, when his hand swings into these march children of him. Down by his side goes the baton and with both arms swinging like a boy on parade, he leads by the force of his pulsating personality his giant forces to their task.

With the band is a young soprano, Miss Nora Fauchald, with a voice as fresh and invigorating as a breeze from the great northwest from which she comes. Beautiful to look at, sweet in personality and with every vocal equipment, the singer capti-

vates her audience from the first note. She sang "Maids of Cadiz" by Delibes and as encores, "Carry Me Back to Old Virginia" and "Dixie," the band lending her excellent support.

Mr. John Dolan played a cornet solo and how he can make a cornet behave! George Carey, on the xylophone, was at home even with a Chopin waltz, which he gave exquisite interpretation. The only woman in the band itself is a diminutive harpist, so small that she can scarcely reach her instrument, but an artist every bit who makes valuable contribution to the majestic ensemble. —F. W. H.

Led "Pen" Band



John Phillip Sousa, famous band director, receiving a cane made of paper by convicts at the Eastern Penitentiary, Philadelphia. The gift was on the occasion of the noted conductor's leading the band of convicts at this penal institution.

JOHN PHILLIP SOUSA

The March King celebrated his 70th birthday last week. Hundreds sent him messages of congratulation, millions thought them. Sousa is more than a man, more than a musician, more than a bandmaster. He is a great American institution.

Uniformed soldiers around the world have mounted guard to the strains of "Washington Post." Four million and more American soldiers have marched gaily to the enlivening strain of "Stars and Stripes Forever," and "Semper Fidelis" fired millions of souls with new hope and determination. He made the Marine band the greatest in the world. He made the Great Lakes Naval Training Station band the greatest possible force for morale among the Gobs and Leathernecks. And his own band, "Sousa's," has educated the public to a love for better music.

There is not a band in the world that has not played Sousa marches. Those marches have something in them that other bandmasters have sought in vain to produce. And now, having reached three score and ten, John Phillip Sousa is going as strong as ever. May he long be spared to the world of music.

Sousa Celebrates His 70th Birthday

Cleveland, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday. In addition

A 250-pound cake, decorated with seventy candles, awaited his arrival at a hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.



John Phillip Sousa.

Leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

250 POUND CAKE FOR JOHN SOUSA

School Children of Chicago to Serenade Bandmaster on Birthday.

Cleveland, Ohio, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties.

A 250 pound cake decorated with 70 candles awaited his arrival at his hotel. Arrangements were made for Lieut. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be a guest at a birthday dinner at the Union club, given by present and former officers of Troop A, 107th cavalry, Ohio national guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieut. Sousa and his band upon their arrival today.

With Sousa



JOHN DOLAN.

Two artists of unusual merit appear with Sousa's band, which is to play two concert engagements here Saturday in Public hall, matinee and night. One is John Dolan, who has achieved fame as a cornetist. The other is George Carey, famed as the world's greatest xylophone player, each will have solo numbers on the program.

SOUSA IS SEVENTY TODAY

Cleveland, Ohio, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend the birthday parties.

Sousa 70 Years Old Today.

Cleveland, Nov. 15.—Today is Lieut. Commander John Phillip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend two birthday parties.

BIRTHDAY PARTY FOR SOUSA IS SCHEDULED

Cleveland Friend Honors Veteran Bandmaster.

CLEVELAND, Ohio, Nov. 15.—Today is Lieut. Com. John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated band master. In addition to directing his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with seventy candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children serenade him with pieces of his own composition.

Tonight he will be a guest at a birthday dinner at the Union club given by present and former officers of Troop A, One hundred and seventh cavalry, Ohio national guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Commander Sousa and his band upon their arrival this morning.

SOUSA 70 TODAY

CLEVELAND, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend two birthday parties.

Cleveland Times Nov 15

JOHN PHILIP SOUSA LEADS TWO CONCERTS ON 70TH BIRTHDAY

CLEVELAND, Ohio, Nov. 15.—Today is Lieutenant-Commander John Philip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with 70 candles awaited his arrival at his hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be a guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival today.

Taunton Globe Nov 15/24

250 Pound Cake for March King

(By The Associated Press.)

CLEVELAND, Ohio, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

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Tonight he will be guest at a birthday dinner at the Union club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee headed by Mayor Clayton C. Townes met Lieut. Com. Sousa and his band on their arrival today.

Cleveland Times Nov 15/24

SOUSA MAKES FLYING TRIP.

Special Train From Cleveland to New York Sets Record.

NEW YORK, Nov. 16.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within 24 hours, beat the running time record from Cleveland to New York by two hours.

Sousa's band tooted its last note in Cleveland at 11 o'clock Saturday night, whereupon the big bass drum and its little brothers in the instrument world of the number of 100 pieces were rushed to the station. The train of three Pullmans, two baggage cars and a diner left there at 12:30 a. m. today and arrived at 1 p. m. in this city, making the run in twelve and a half hours.

Tonight the Sousa concert was given in the Manhattan Opera House.

Cleveland Times Nov 15/24

SOUSA TO LEAD TWO CONCERTS ON BIRTHDAY

CLEVELAND, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday. In addition to leading his band in concerts this afternoon and tonight he is prepared to attend two birthday parties.

Cleveland Times Nov 15

Hylan Congratulates Sousa On Seventieth Anniversary

Mayor John F. Hylan of New York City has sent to Harry Askin, manager of Sousa's Band, a letter in which he requests that his congratulations be conveyed to Lieut. Commander John Philip Sousa, who celebrated his seventieth birthday last week. In his letter, Mayor Hylan said in part:

"We are very proud of the fact that Commander Sousa is a resident of New York, and perhaps there are some among us who still recall his first public appearance in this city forty-six years ago, as the conductor of the Church Choir Pinafone Company at Edgar & Fulton's Broadway Theater, which later became Daly's."

"When occasion demanded, it never has been difficult to arouse

patriotic fervor in this city, and I am sure even the most unresponsive has thrilled to the inspiring strains of Sousa's 'Stars and Stripes Forever.' He is a good American, an honored New Yorker and a world-renowned composer. For his contributions to the morale of the American people in the war and to their spiritual recuperation in peace, he has earned nation-wide appreciation and gratitude.

"Commander Sousa is an asset to the American nation, and it is my feeling that I voice the public sentiment in wishing him many more years of health and happiness and of continued service to the people who admire him and who never have been hesitant in acclaiming his musical leadership."

Cleveland Times Nov 15/24

"The March King."

CLEVELAND tomorrow is to be favored by a visit from John Philip Sousa, known throughout the world as "the March King." His coming this year, like the many which have preceded it, arouses keen interest among old and young who enjoy the "march" inspiring music played by the great conductor's band. But the present visit is of much greater significance than those gone before. Sousa celebrated his seventieth birthday anniversary the other day—on Nov. 6, to be exact—and this is his seventieth anniversary tour.

While music lovers of Cleveland naturally rejoice in the opportunity again to listen to the band, under his almost magic-like direction, his many admirers will be glad to greet the conductor and composer on such an ostentatious anniversary occasion. To the great bandmaster and one of the most versatile composers of music congratulations are certainly due when he steps lightly to the rostrum and waves his baton for his birthday-anniversary concert before the usual enthusiastic Cleveland audience.

Sousa has become virtually an institution in America. Most of those in the mid-day of life can recall first listening to his band when they were hardly more than youngsters. Had he done nothing more than keep his players together and maintain his reputation as our greatest bandmaster, Sousa would have accomplished a great deal. But he has done so much more and has been so much more than that. Sousa has written marches, suites, operas, songs, dance music, choral music and numerous arrangements and transcriptions until he has the record of composing a greater number of classifications than any other American. He has written at least five books. During the World war he was a lieutenant-commander, helping as best he could to bring prompt victory, and the value of his inspiration must have been great. In so doing, Sousa was returning to the sound of marching feet which were his inspiration from 1880 to 1892 when he was leader of the famous United States Marine band that played before five Presidents at the White House.

When John Philip Sousa, bearing lightly his 70 years, tomorrow gives the signal for the "Stars and Stripes Forever," possibly his most patriotic and famous march—there will be thousands in the audience who will be thinking, "Oh, for a John Philip Sousa forever, too."

Cleveland Times Nov 15/24

Sousa's Anniversary.

THE celebration of the seventieth year of the life of Sousa, a name familiar from side to side of this continent, proves his attainment of possibilities within the reach of every man devoted to his profession, whatever it may be. The "one model" of super-excellent band music, and particularly the glorification of the march (generally on the double quick!) has served him well. Detroit has shown a full and proper appreciation of his ability, endurance and success.

Cleveland Times Nov 15/24

SOUSA, 70 TODAY, GETS HUGE BIRTHDAY CAKE

Famous Bandmaster and Composer Has Busy and Happy Day at Cleveland.

Cleveland, Nov. 15.—Today is Lieut. Commander John Philip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with seventy candles awaited his arrival at his hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union club, given by present and former officers of troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieut. Sousa and his band upon their arrival today.

Cleveland Times Nov 15/24

Sousa Is Seventy

CLEVELAND, November 15.—Today is Lieutenant-Commander John Philip Sousa's seventieth birthday and it was a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

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Cleveland Times Nov 15/24

"SOUSA" SPECIAL BEATS RUNNING RECORD 2 HOURS

World News Service.

NEW YORK, Nov. 16.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within twenty-four hours, beat the running time record from Cleveland to New York by two hours.

Sousa's band tooted its last note in Cleveland at 11 o'clock Saturday night, whereupon the big bass drum and its little brothers in the instrument world to the number of 100 pieces were rushed to the station. The train of three Pullmans, two baggage cars and a diner left there at 12:30 a. m. today and arrived at 1 p. m. in this city, making the run in twelve and a half hours.

Tonight the Sousa concert was given in the Manhattan opera house.

Cleveland Times Nov 15

PLAN BIG DAY FOR BAND KING

Mayor to Greet Sousa at Depot This Morning.

Lieut. Commander John Philip Sousa, accompanied by his famous 100-piece band, will arrive at Union station this morning at 9:03. Mayor Clayton C. Townes and party will meet the bandmaster at the train and escort him to Hotel Statler. The mayor's party will include Henry Dreher and E. A. Rogers, old time friends of Sousa.

The mayor is giving a luncheon at the Statler this noon in honor of Sousa's seventieth anniversary. Some 30 city and public school officials, musicians and music critics and friends of Sousa will be present. Russell N. Keith, manager of Hotel Statler, has had a huge birthday cake made for the occasion. Sousa is to cut the cake with a saber, a military custom. The cake weighs nearly 250 pounds, measures 40 inches across its under lower and is decorated with candy roses, a harp and flute and appropriate designs. Sousa is to give a five-minute talk to members of the Fortnightly club in the Statler this noon.

At 11 this morning the 150-piece All-High School band, the members of which have been picked from the high school bands of the Cleveland public schools, will assemble at E. 30th street and march down Euclid to the Statler. There the boys will serenade the famous march king with a rendition of one of the famous marches of Sousa. After the serenade, Sousa is to speak to the boys in the ballroom of the hotel. The All-High band is to play two numbers at the matinee concert this afternoon in Public hall under the baton of Sousa. A silver loving cup will be presented the band boys following their performance.

Present and former officers of Troop A will give a birthday dinner to Sousa at 6:15 this evening at the Union club.

Immediately after the evening concert of Sousa and his band in Public hall, the band will make a hurried trip to New York where two concerts are scheduled for tomorrow afternoon and evening.

Cleveland Times Nov 15/24

Sousa To Write March For Troop A, Cleveland

Organization Known Nationally As Escort To President On Inauguration Day.

Cleveland, Nov. 16.—After he had been greeted and dined here last night by members of Troop A at the Union Club, John Philip Sousa promised members of that organization that he would write a march for the troop "that will rival the one I composed for the Ancient and Honorable Artillery Company of Boston."

Sousa put in a busy day here. He gave a matinee and evening program, received hundreds of callers and attended a dinner in his honor given by Mayor Clayton Townes.

The unusual program was in observance of Sousa's seventieth birthday, which occurred on November 6.

Troop A is known nationally as an escort to the President on inauguration day.

Cleveland Times Nov 15/24

SOUSA IS SEVENTY

Two Birthday Parties in His Honor—Noted Bandmaster to Be Serenaded with 150-Piece School Band

Cleveland, O., Nov. 15.—Today is Lieutenant Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with seventy candles, awaited his arrival at his hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival today.

Cleveland Times Nov 15

Makes Record Run To New York City

NEW YORK, Nov. 17.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within twenty-four hours, beat the running time record from Cleveland to New York by two hours.

Sousa's band tooted its last note in Cleveland at 11 o'clock Saturday night, whereupon the big bass drum and its little brothers in the instrument world to the number of 100 pieces, were rushed to the station. The train of three Pullmans, two baggage cars and a diner left there at 12:30 o'clock in the morning yesterday and arrived here at 1 p. m. yesterday, making the run in twelve and one-half hours, or a saving of two hours over the previous record.

Last night the Sousa concert was given in the Manhattan Opera House.

Cleveland Times Nov 15/24

Sousa Is Feted in Celebration of 70th Birthday

By Associated Press.

CLEVELAND, Ohio, Nov. 15.—Today is Lieut. Com. John Philip Sousa's seventieth birthday, and the day promises to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with seventy candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner.

Cleveland Times Nov 15/24

SOUSA, 70, CUTS HIS CAKE TODAY

March King to Arrive Here This Morning.

Official Cleveland in the person of Mayor Clayton C. Townes will welcome Lieutenant Commander John Philip Sousa and his band at Union station this morning at 9:03.

Sousa will lay down his baton for a saber, and attack a 250-pound cake, prepared for his seventieth birthday. Thirty city and public school officials, musicians, music critics and old friends, including Henry Dreher, who will be part of Mayor Townes' welcoming committee, will attend the luncheon at Hotel Statler this noon.

The march king will be serenaded with his own compositions by a 150-piece band composed of the pick of high school bands in Cleveland public schools, which this afternoon will play two numbers at the matinee concert at Public Hall.

The boys will assemble at Euclid avenue and E. 30th street at 11 this morning and march to Hotel Statler. Sousa will talk to them in the hotel ball room. He is also scheduled for a five-minute talk to members of the Fortnightly Club before the luncheon.

Present and former officers of Troop A will give a birthday dinner to Sousa at 6:15 tonight at the Union Club. After the evening concert of Sousa and his band in Public hall the group will leave for New York, where two concerts are scheduled for tomorrow.

Cleveland Times Nov 15/24

Sousa's Train Sets Record
New York—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be conducted in both cities within 24 hours, beat the running time record.

SEVENTY TODAY.



JOHN PHILIP SOUSA.

In Cleveland today Lieut. Commander John Philip Sousa observed the 70th anniversary of his birthday.

At the Stage Door with Glenn Aumond

John Philip Sousa bears the burden of his seventy years with a becoming grace. There is a merry twinkle in the eye of the noted bandmaster and an interest in affairs quite as keen as 30 years ago.

Madame Galli Cured sing. Mrs Sousa was very cold in her attitude at first, but gradually became reconciled to her lord and master sans beard.

SOUSA AND HIS BAND THRILL AUDIENCE AT COLISEUM

By EDMUND D. NORTHUP. Toledo has indeed been favored in the field of music this fall in the visits here of two of the foremost musical leaders in this country.

gality. It is to be hoped that the years have not laid their hand so severely on this leader that we will not be given future opportunities of welcoming and enjoying his programs.

Hail to the March King

JOHN PHILIP SOUSA visits Toledo today and Toledo pays him homage. Year after year his famous band has been returning to this city for one of its inimitable programs.

BAND CONCERT PROGRAM WILL COVER WIDE RANGE

Novelty and variety are the outstanding characteristics of the program to be given tonight in the Coliseum by the noted John Philip Sousa and his famous band.

I WILL be very brief tonight, Mr. Toastmaster. Ever since a week ago last Tuesday I have been under a powerful sense of the personal advantage of keeping one's mouth shut.

Between solos by Mr. Nolan and Miss Fauchald was the leader's own suite, "El Capitan and His Friends," into which he has interpolated his famous "El Capitan" march.

WELCOME SOUSA

Famous Bandmaster Arrives at 9 Saturday

Final plans for the welcoming of John Philip Sousa and his 100-piece band were announced Friday. When the famous bandmaster reaches Cleveland at 9 a. m. Saturday, Mayor Clayton C. Townes and party, including Henry Dreher and E. A. Rogers, old friends of Sousa, will meet him and escort him to Hotel Statler.

Following the concert of Sousa's Band in Lewiston, Maine, on October 4, a golden key to the city was presented to the famous band master and composer.

ROY HARRISON DANFORTH.

This afternoon the birthday of John Philip Sousa, America's premier bandsman will be observed at Lakeside Park by his life-time friend, Paul Steindorff, who has included three of Sousa's compositions in the program of the Oakland Municipal Band.

Parties, Concerts Fill Sousa's 70th Birthday

Cleveland, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday and the day promised to be a busy one.

SOUSA IS SEVENTY.

Leads His Band in Concerts—Attends Two Parties—Cake and Candles.

Cleveland, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A Huge Cake. A 250 pound cake, decorated with 70 candles, awaited his arrival at a hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends.

A Dinner at Club. Tonight he will be guest at a birthday dinner at the Union Club given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

SOUSA IS FETED ON 70TH BIRTHDAY

City of Cleveland, Children, Soldiers Honor Famous Band Leader. Cleveland, Ohio, Nov. 15 (AP)—Lieut. Commander John Philip Sousa's seventieth birthday was celebrated here today and the day promised to be a busy one for the celebrated bandmaster.

Boosters of Oakland climate can take much comfort in the fact that during the eight months only one concert was deferred because of unfavorable conditions. This is the first time in the fourteen years that the municipal band has been playing at Lakeside Park that such a condition has obtained.

Cleveland, O.—Today is Lieutenant Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated band master.

JOHN PHILIP SOUSA 70 YEARS OLD TODAY

CLEVELAND, Nov. 15.— Today is Lieutenant Commander John Philip Sousa's seventieth birthday, and the day promised to be a busy one for the celebrated bandmaster.

Sousa

THE tide of imported, expensive and unpronounceable art flowed for many, many years from the shores of Europe to America, and we are thankful for all of it, too, even the shabby art that managed to float here on the crest of the better stuff. That, at least, taught us criticism and gave us a sense of values. We've paid them back for it in the jazz music that we rolled over on them. If anything, we are a little ahead of the game.

We started to write this as a question, to ask ourselves if Americans really appreciated what John Phillip Sousa has meant for us and has done for us during the period of our popular musical education. But the question answers itself as we go along: Americans do appreciate Sousa, and always have, at least within this writer's recollection. Sousa has been a blessing to us by the permanence and the dependability of his genius and of his efforts. For a generation music has come in fitful waves to the masses of Americans—geographically speaking, not socially. It has come in rivulets, sometimes, and sometimes in rivers, but Sousa has been to us all as a reservoir, lasting, refreshing, stimulating, available.

* * * * *

Sousa has meant something. He took a brass band, which made the nation one vast following of his leadership, and with it he aided a nation's conversion to good music. Sousa was sustenance and we lived on it. Not as a reformer, not as some absurd fellow with a "mission," and least of all as a temperamental artist a whole universe distant from his followers spiritually, but as a great, healthy minded, sound spirited, common sense disciple of music, a true musician because he is familiar not only with its art but with its objects, ourselves.

Against Sousa as against a Gibraltar, the waves of rotten jazz on one side and at the other and opposite end of the scale, the ultra and unevenly appreciated hyper-artistic, have alike broken for many, many years. Sousa has been a citadel wherein music abided here safe.

We take Sousa in this country for granted, as we take the oxygen we breathe. And he is almost as beneficial to us. Not because he is an American artist, but because he is all-artist, we admire him and love him. Here's to him, the star-spangled banner of American music, alike with the flag certain, and alike American!

Famous Conductor Will Be A Shrine Dinner Guest At The Toledo Club.

In response to an invitation from Shrine officials for John Phillip Sousa to be the guest at a dinner tonight at the Toledo Club the famous band master stated he would be greatly pleased to be with the Shriners at dinner.

Sousa is a regular fellow, and is always ready for a good time, regardless of his 70 years and a combath from time to time," says Miss

cert every day, when he doesn't play both a matinee and evening. The concert by Sousa and his famous organization tonight will be at 8:15 in the Coliseum.

A program which has enjoyment for its chief aim will be given by the noted musician and his famous band in the Coliseum tonight. The event is sponsored by Zenobia Shrine and managed by Grace E. Denton. Tickets are on sale in the Nicholas Building lobby and after 7 at the Coliseum.

SCHULDKRAUT'S DAD

Globe Fall River 11/15

SOUSA CELEBRATES HIS 70TH BIRTHDAY

CLEVELAND, O., Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

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Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of troop A, 107th cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival today.

JOHN PHILIP SOUSA 70 YEARS OLD TODAY

CLEVELAND, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's 70th birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

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A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival today.

Sousa's Birthday

(By Associated Press) Cleveland, O., Nov. 17.—Lieutenant Commander John Phillip Sousa's 70th birthday was celebrated here Saturday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend two birthday parties.

Among the many social courtesies extended in honor of Lieut. Com. John Phillip Sousa was the dinner party given at the Union club Saturday evening by the members of Troop A. The entertainment committee was headed by Capt. Walker H. Nye, the troop's commander.

Mrs. Fradack H. ...

SOUSA 70 YEARS OLD.

Two Birthday Parties Are Arranged for Celebrated Bandmaster at Cleveland.

CLEVELAND, OHIO, NOV. 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250-pound cake decorated with seventy candles awaited his arrival at a downtown hotel. Tonight he will be guest at a birthday dinner at the Union club given by present and former officers of troop A, 107th cavalry, Ohio National Guard. A welcoming committee held by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival this morning.

SOUSA CELEBRATES SEVENTIETH BIRTHDAY

CLEVELAND, Nov. 15. (A.P.)—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

A 250 pound cake, decorated with seventy candles awaited his arrival at a hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150 piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club given by present and former officers of troop A, 107th Cavalry, Ohio National Guard.

SOUSA 70 AND GOING STRONG

Great Achievements of "March King" in His Long Service in World of Music.

When he celebrated his 70th birthday this month the world of music and the stage suddenly realized that Lieut. Commander John Phillip Sousa had put into his career not only a degree of accomplishment, but also an actual number of years of devotion to his profession such as is equaled by few musicians. For Sousa, hale, hearty and going strong, is still composing and he is not, like most men who reach threescore and ten, living and working in the past, but is living very much in the present.

The remarkable range of Sousa's accomplishments lies in the fact that his was an early beginning. He was playing cymbals in the United States Marine Band at the age of 11. At 21 he was first a violinist and then concertmaster for Jacques Offenbach during the composer's American tour. He even wrote a march, "The International Congress," which Offenbach played in Philadelphia at the Centennial Exposition July 4, 1876. In 1877 he wrote a comic opera, a failure, and in the next ten years before he was 40, he had to his credit such well-remembered works of the comic opera period as "Desire," "The Bride-Elect," "El Capitain," "The Free Lance" and "The Charlatan."

When he retired from the Government service in 1892, to form his own organization he was still on the sunny side of 40, yet he had served for 12 years and under five Presidents, Hayes, Garfield, Arthur, Harrison and Cleveland.

Perhaps the unique accomplishment of his career is his achievement as an interpreter of the musical tastes of great numbers of people. With the so-called lighter music, Sousa always was able to give his audiences a fair share of the greatest masters. Thus, he was playing excerpts from "Parsifal" in Montana and Nevada 12 years before that work was performed at the Metropolitan Opera House in New York, and this year he has played Richard Strauss' symphonic poem, "Don Juan," and the little known Litolfo overture, "Maximilien Robespierre," to the delight of audiences that have heard his latest marches and other compositions.

WHO'S WHO IN THE DAY'S NEWS

JOHN PHILIP SOUSA

The other day John Phillip Sousa an infant prodigy who never outgrew it, but instead, became the greatest band master in the world and one of America's greatest composers, celebrated his 70th birthday.



JOHN PHILIP SOUSA

He celebrated it by giving two concerts at Madison, Wis. And he intends to celebrate many coming ones the same way. For at 70 he works as hard, and feels able to, as he did 20 or 30 years ago.

Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made 40 or more tours of the United States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

SOUSA'S BIRTHDAY

American Bandmaster is Seventy Years Old—Two Parties for Him in Cleveland, Ohio.

Cleveland, O., Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with seventy candles awaited his arrival at his hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club, given by present and former officers of troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee, headed by Mayor Clayton C. Townes met Lieutenant Sousa and his band upon their arrival today.

SOUSA IS 70 TO-DAY.

250 Pound Cake for Bandmaster's Party To-night.

Cleveland, Ohio, Nov. 15.—To-day is Lieutenant Commander John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and to-night he prepared to attend two birthday parties.

A 250-pound cake, decorated with seventy candles awaited his arrival at his hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

To-night he will be guest at a birthday dinner at the Union club, given by present and past members of Troop A, 107th cavalry, Ohio National Guard. A welcoming committee headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival to-day.

SOUSA FETED ON HIS ARRIVAL IN CLEVELAND

Saturday was John Phillip Sousa's sleepless day.

The famous bandmaster and composer arrived here to celebrate his seventieth birthday after only four hours' rest from conducting two concerts in Toledo Friday, and was taken from the train direct to Hotel Statler.

There he was officially greeted, serenaded by the All-High School band of 150 pieces, and conducted to a birthday luncheon in his honor.

Directly after the party Sousa hurried to public hall for his matinee concert with the All-High band.

Officers of troop A will give a dinner for him at the Union club in the evening and following his formal concert in public hall tonight, Sousa will make a flying trip to New York, where he finishes his season tomorrow.

Marvelous Sousa, Irresistible, Splendid at 70

When John Phillip Sousa comes to town, it is something more than just a musical event. Mr. Sousa is a distinct personage, one of the most picturesque and justly admired characters in public life, and his reception always is exceedingly and sincerely warm.

The famous bandmaster began his day with a birthday luncheon given by Mayor Clayton C. Townes at Hotel Statler, at which he received the congratulations of many of the city's prominent citizens. A keen, sparkling-eyed military figure, it is almost impossible to believe that Sousa is in his 70th year; an age that his "pep" and enthusiasm for life belie. Another birthday celebration was given him at night by the officers of Troop A, who attended his concert in a body.

Added to these two affairs were the matinee and evening performances given by the world's greatest band leader in Public hall. In the afternoon he led the combined bands of seven Cleveland high schools, afterward presenting them with a silver trophy cup.

The programs for both performances might be called a "musical melange," for there was a bit of everything, to suit every kind of taste. The band, composed of 85 pieces, played programs that included Litolfo's "Rob. pierre" overture, Strauss' symphonic poem, "Don Juan"; selection from Giordani's "Andrea Chenier," popular songs and, of course, Sousa marches. In all probability it is the latter that most of the audience wanted to hear more than anything else.

Mr. Sousa has put "jazz" into his programs, but he leaves it mainly to a saxophone chorus of eight instruments and a jazz band culled from the big ensemble, whose playing more than equals that of the current popular dance orchestras. Several novelty effects were introduced into the program, and there were soloists, including Nora Fauchald, a soprano with a sweet and flexible voice; John Dolan, cornetist; Robert Gooding, saxophonist, and xylophone artists, Messrs. Carey and Goulden, all of whose work added greatly to the enjoyment of the audience.

But, of course, it was such things as "El Capitan" and "The Stars and Stripes Forever" that brought most response from Mr. Sousa's hearers.

With the aid of Woods How...

Sousa Concert Friday Evening

JOHN PHILIP SOUSA and his band will give a jubilee concert Friday evening in the Coliseum, the affair being sponsored by Zenobia Shrine and managed by Grace E. Denton, whose box office is in the Nicholas building lobby.

The Sousa program this season promises greater variety than ever before, ranging from Strauss' symphonic poem, "Don Juan," to Sousa's arrangement of current jazz hits, "Music of the Minute." Soloists will be Nora Fauchald, soprano; John Dolan, cornetist, and George Carey, xylophonist.

Preceding the concert, Sousa will be given a dinner in the Toledo club by Shrine officials.

Buffalo Times 11/18/24

Sousa's Special Train Sets New Speed Record

NEW YORK, Nov. 18.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within twenty-four hours, beat the running time record from Cleveland to New York by two hours.

When Sousa's band tooted its last note in Cleveland at 11 o'clock the big bass drum and its little brothers in the instrument world to the number of 100 pieces were rushed to the station. The train of three Pullmans, two baggage cars and a diner left there at 12:30 o'clock yesterday morning and arrived at 1 P. M. in this city, making the run in twelve and a half hours.

Hanover Patriot 11/17

SOUSA'S SPECIAL BEATS RECORD ON NEW YORK RUN

Special to The Patriot
New York, Nov. 18.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within twenty-four hours, beat the running time record from Cleveland to New York by two hours.

Sousa's band tooted its last note in Cleveland at 11 o'clock Saturday night whereupon the big bass drum and its little brothers in the instrument world to the number of 100 pieces were rushed to the station. The train of three pullman's, two baggage cars and a diner left there at 12.30 a. m. today and arrived at 1 p. m. in this city, making the run in twelve and a half hours.

Tonight the Sousa concert was given in the Manhattan opera house.

Brooklyn Times 11/17/24

Music Events

John Philip Sousa and his band gave a concert yesterday afternoon at the Academy of Music that ranged from jazz to Strauss' "Don Juan" and all the old favorites, including the famous "Stars and Stripes Forever." The concert, which is part of Commander Sousa's cross-country tour in honor of his seventieth anniversary, lasted until 6 o'clock, as the big audience refused to let the popular bandmaster go until every old-time number had been given as an encore. Even good old "Manhattan Beach," written by Sousa when he played at that resort twenty years ago, was brought out.

The "March King" stands a good chance of becoming the "Jazz King" for his band sure can play jazz. A new fantasia of his "Music of the Future" brought down the house, and for encores he played "What do you do Sundays, Macy?" "Waltz 1 Do!" and others with his own variations. Items miscel of his operas were "El Capitán" and the "Bride-Elect," while Strauss' symphonic poem, "Don Juan" and Liszt's "Maximilian Robespierre" took care of the classical part of the program.

Miss Nora Fauchald, soprano, sang "The Maids of Cadiz," and taking her cue from the genial director, was generous in her encores, singing "Dixie," "Carry Me Back to Old Virginia" and other old-time Southern melodies.

Other specialties were saxophone solos by Robert Gooding, xylophone solos by George Carey and cornet solos by John Dolan. The band played Sousa's new march, "Marquette University," written by him for that university, which recently conferred upon him the degree of doctor of music. Massenet's "Carnival Night in Naples" completed the program.

Meriden Journal 11/17

SOUSA OBSERVES 70TH BIRTHDAY

Cleveland, O., Nov. 15.—Today is Lieutenant Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250 pound cake, decorated with 70 candles awaited his arrival at his hotel. Arrangements were made for Lieut. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150 piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union club given by the president and former officers of Troop A, 107th cavalry Ohio National Guard.

A welcoming committee headed by Mayor Clayton C. Townes met Lieutenant Sousa and his band upon their arrival today.

Poughkeepsie Star 11/17

Sousa Celebrates His 70th Birthday Today

CLEVELAND, Nov. 15.—Today is Lieutenant-Commander John Philip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend two birthday parties.

Albany State 11/16

City Honors Birthday of John Philip Sousa

CLEVELAND, Nov. 15.—Lieutenant Commander John Philip Sousa celebrated his 70th birthday here today, by giving matinee and evening programs of music before large audiences, and was dined, and feted and greeted in other ways, until he said tonight that the day was one of the most memorable in his career.

A 250-pound birthday cake with 70 candles was the feature of a dinner gathering in honor of the bandmaster, at which Mayor Clayton Townes was the representative of the city. Other guests included musicians and old time friends of Sousa.

Tonight he was guest of honor at a dinner at the Union Club, given by officers of Troop A, 107th Cavalry, Ohio National Guard, at which he promised to write a march for Troop A and dedicate it to that unit at a public concert when he returns to this city next year.

Southern City Journal 11/16

Sousa, the Band King, Is Seventy Years Old

Cleveland, O., Nov. 15.—Today is Lieut. Commander John Philip Sousa's 70th birthday and the day was a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

Watertown Times 11/15

SOUSA 70 YEARS OLD

Cleveland, Nov. 15.—Today is Lieutenant Commander John Philip Sousa's 70th birthday. In addition to leading his band in concerts this afternoon and tonight, he is prepared to attend two birthday parties.

Wichita Daily 11/16

City Celebrates 70th Birthday of Noted Bandmaster

Cleveland, Nov. 15.—Lieut. Comdr. John Philip Sousa's seventieth birthday was celebrated here today. In addition to leading his band in concerts this afternoon and tonight he attended two birthday parties given in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel. Lieutenant Sousa cut the cake at a luncheon given by old friends. A 150-piece school band—the pick of Cleveland's school children—serenaded him with pieces of his own composition.

He was guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

Low Francis call 11/14

Music Notes

Lieutenant Commander John Philip Sousa will be a guest of honor at the luncheon given by the Fortnightly Musical Club in Hotel Statler in honor of about twenty members of the Board of the National Federation of Music Clubs who arrived in the city yesterday, to attend the performance of the American opera "Aglia." The semi-annual meeting of this board that takes place next week in Pittsburgh brings an attendance for national and state officers who journey from distant points to make preparation for the Biennial Festival, to take place in June 1925 in Portland, Ore. Mrs. John F. Lyons, of Texas, president of the national federation, will make an address, and other guests who will be heard from are Manager Hopkins, and Dr. G. A. Barricelli.

Cleveland News 11/17

Same Sousa as Usual

Seventy Busy Years Have Not Stopped His Tours.

SOMETIMES an infant prodigy outgrows it and is heard of no more, having nothing to distinguish him when his age becomes proportionate to his knowledge or skill. But sometimes a boy wonder at violin playing or some other art keeps his fame, improves his work and becomes the more celebrated the longer he lives. That was the case with a boy violinist, whose concert career started when he was eleven, almost as long ago as the Civil war.

He was a Washington boy, born November 6, 1854, and his name is John Philip Sousa. He celebrated his arrival at the age of seventy the other day by giving the customary two concerts at Madison, Wis., quite as he will lead his famous band in Cleveland Saturday in an afternoon and evening concert at the public hall. He works as hard at seventy as he did at any other age and is better known than ever. Whether the work increases the fame or the fame increases the work even he might not be able to tell. At any rate, he has not had to retire because the public no longer wanted to see him. As long as he is able to wave his baton people will pay to see him do it and hear his band respond.

All this, be it noted, came about because the boy did not stick to his fiddling. He branched out, as we say. In his long and busy life Mr. Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made forty or more tours of the nited States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is not called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at seventy as well as at fifty or thirty.

Bee Sacramento 11/16

In honor of the seventieth birthday of the famous march king, Philip Sousa, theaters and music halls throughout the United States will celebrate with his music. A Sousa Day has been officially proclaimed by the mayor of every city the bandmaster will visit from November 2nd to November 8th, including Chicago and St. Louis.

Springfield, Ill., Bloomington, Decatur and Urbana, Madison and Milwaukee.

Sousa will conclude his thirty-second annual tour of New York on November 16th, when he will be heard at the Brooklyn Academy of Music in the afternoon and the Manhattan Opera House in the evening.

Google Wichita 11/16

Lieutenant Commander John Philip Sousa recently celebrated his seventieth birthday on the sixth of November. Sousa has had, and is having a wonderfully long career, for he is still active. Those, however who have seen him many times could not help but take note, during his last performance in Wichita, that the years were telling on him. When he plays Wichita again it is to be hoped that those who have not seen and heard him will be on hands, for when Sousa leaves life's stage one of America's favorite musicians will have left a place that no other may fill.

Austard Recorder 11/15

SOUSA CELEBRATES HIS 70TH BIRTHDAY

Cleveland, Nov. 15.—Lieutenant Commander John Philip Sousa's seventieth birthday was celebrated here today, and the day was spent in leading his band in concert. He planned to attend two birthday parties.

Grand Rapids Press 11/16

Sousa's Band at Armory Tuesday

Lieut. John Philip Sousa and his concert band will take possession of the Armory Tuesday night and play a typical Sousa program of lively, "marchy" rhythmic music, also classical and semi-classical numbers, bits from the operas, a tone poem or two and a wide variety of selections which will appeal to a catholicity of taste. This year Sousa has added a dash of jazz just by way of "pep" and seasoning in contrast to the heavier numbers.

Sousa's soloist is Miss Nora Fauchald, soprano. This singer was born in Norway, but was brought to America when she was 6 months old, so is regarded as an American singer. Her childhood was spent in Minot, N. D. After studying piano and violin in this country she went to Norway when a young girl and started her voice training. Later she was graduated from the Institute of Musical Art in New York.

My Times 11/16

LIEUT. COM. SOUSA IS 70.

He Cuts a 250-Pound Cake at One of His Birthday Parties.

CLEVELAND, Ohio, Nov. 15.—Lieut. Commander John Philip Sousa's seventieth birthday was celebrated here today. In addition to leading his band in concerts this afternoon and tonight, he attended two birthday parties given in his honor.

A 250-pound cake, decorated with seventy candles, awaited his arrival at a downtown hotel. He cut the cake at a luncheon given by old friends. A 150-piece school band—the pick of Cleveland's school children—serenaded him with pieces of his own composition.

Tonight he was the guest at a birthday dinner at the Union Club, given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard. A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Sousa and his band upon their arrival this morning.

WILL HONOR SOUSA

Joining with all other Orpheum Circuit theater throughout the country, the Golden Gate will celebrate the seventieth birthday anniversary of John Philip Sousa on Thursday. A special Sousa trailer will be flashed on the screen and the orchestra will play Sousa's "Stars and Stripes."

Clarke PD Mr 17

Boy Bassoonist to Play Under Sousa



LESTER WILL

Lester Will, the only high school boy in Cleveland who plays a bassoon, will be in the All High School band which will play under the baton of John Philip Sousa, at Public hall, Saturday afternoon.

Will's instrument rarely is seen in a high school band, and is difficult to play.

The 145 boys in the band have been chosen because of merit, from all city schools. They have been trained by Harry Clarke, director of school bands.

Long March Record Mr 15

SOUSA IS 70 YEARS OLD TODAY

Prepares to Attend Two Birthday Parties---Will Cut Huge Cake

Cleveland, O., Nov. 15.—Today is Lieut. Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

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Indianapolis Times Mr 13

Lieut. Commander John Philip Sousa will be the after-luncheon speaker when the Fortnightly Music Club entertains Saturday in Hotel Statler in honor of the national officers of the Federation of Music Clubs. The state officers will also be present at the luncheon.

My Times Mr 16

SOUSA AT SEVENTY.

When he celebrated his seventieth birthday this month the world of music and of the stage suddenly realized that Lieut. Commander John Philip Sousa, who tonight gives his only concert of the season at the Manhattan Opera House, following a matinee in Brooklyn, had put into his career not only a degree of accomplishment but also an actual number of years of devotion to his profession such as is equaled by few musicians. For Sousa, at 70, hale, hearty and going strong, is still composing, and he is not, like most men who reach threescore and ten, living and working in the past, but is living very much in the present. All of which is demonstrated by the fact that Sousa at 70 has turned to jazz, with a fantasy entitled "Music of the Minute" as one of the numbers of the program for tonight's concert.

The remarkable range of Sousa's accomplishments, of course, lies in the fact that his was an early beginning. He was playing cymbals in the United States Marine Band at the age of 11. At 21 he was first a violinist and then concertmaster for Jacques Offenbach during the composer's American tour. He even wrote a march, "The International Congress," which Offenbach played in Philadelphia at the Centennial Exposition on July 4, 1876. In 1877 he had written a comic opera, a failure, it is true, but a beginning, and in the next ten years, before he was 40, he had to his credit such well-remembered works of the comic opera period as "Desire," "The Bride-Elect," "El Capitan," "The Free Lance" and "The Charlatan."

It was at the age of 26 that Sousa grew his once famous "pirate's beard," hoping to add a few years to his appearance and so to help a plain American to be taken seriously as director of the United States Marine Band. When he retired from the Government service, in 1892, to form his own organization he was still on the sunny side of forty, yet he had served for twelve years and

under five Presidents—Hayes, Garfield, Arthur, Harrison and Cleveland.

Perhaps the unique accomplishment of Sousa's career has been his achievement not primarily as a march composer but as an interpreter of the musical tastes of great numbers of peoples. With the so-called lighter music, Sousa always was able to give his audiences a fair share of the greatest masters. Thus, he was playing excerpts from "Parsifal" across Montana and Nevada twelve years before that work was performed at the Metropolitan Opera House in New York, and this year he has played Richard Strauss's symphonic poem, "Don Juan," and the little known Litolf overture, "Maximilien Robespierre," to the delight of the same audiences that have heard his latest marches and other compositions.

Southern News Mr 17

FAMOUS BANDMASTER 70 YEARS OLD TODAY

CLEVELAND, Nov. 15.—Today is Lieutenant Commander John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with seventy candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

Allyn Eagle Mr 15

CLEVELAND CELEBRATES SOUSA'S 70TH BIRTHDAY

Cleveland, Ohio, Nov. 15.—Today is Lt. Com. John Phillip Sousa's 70th birthday, and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

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Wash Post Mr 15

70 Years Old Today



JOHN PHILIP SOUSA.

SOUSA CELEBRATES 70TH ANNIVERSARY

Noted Bandmaster to Lead Two Concerts, Attend Two Parties. Great Tribute Is Planned.

By the Associated Press.

CLEVELAND, Ohio, November 15.—Today is Lieut. Comdr. John Phillip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

A 250-pound cake decorated with 70 candles awaited his arrival at a downtown hotel. Arrangements were made for Lieut. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be guest at a birthday dinner at the Union Club given by present and former officers of Troop A, 107th Cavalry, Ohio National Guard.

A welcoming committee headed by Mayor Clayton C. Townes met Lieut. Sousa and his band upon their arrival this morning.

My Bulletin Mr 17

Sousa Concerts Well Attended

Two packed houses greeted John Phillip Sousa and his great band at the Manhattan Opera House yesterday. The veteran composer shows no evidence of his three score and ten as he stands at his desk and leads his band in his swinging marches or through the intricacies of a classical number.

Sousa nowadays plays a musicianly program which includes tone poems, excerpts from the operas, and descriptive pieces and uses his own marches as encores. During the course of a concert you hear most of the great marches he has composed during the past 30 years, for he is prodigal with encores. The audience was very enthusiastic, and the applause was loud and long.

Good News—Joe E. Brown Coming

Good News—Joe E. Brown Coming

Otto Harbach's "Betty Lee," the musical version of Rex Beach's "Going Some," opens a two weeks' engagement on Monday at the Shubert Opera House in Detroit and then comes to a Broadway theatre with Joe E. Brown in the leading comedy role. Brown was the featured comedian in the "Greenwich Village Follies," "Listen Lester" and "Jim Jam Jams." Joe Brown was originally an acrobat, then a big league ballplayer, and now a big league comedian. In truth it may be said that Joe's face is his fortune, and he says "Think what you wish your face to say and you don't have to utter a word." When Joe was a little boy out in Toledo and ran away with a circus he was awarded the prize of the bag of peanuts for the champion broad grin and he still possesses that distinction.

Indianapolis Times Mr 13

Sousa Will Perform Old Favorite March

If a consensus of opinion were taken, regarding the most popular march in the world, undoubtedly the general choice would be the favorite of so many years, "The Stars and Stripes Forever," by John Phillip Sousa. Therefore the public will be glad to learn that this march is to be included in the program given by Sousa's band at Public hall Saturday night, Nov. 15. Details from the Army, Marines and Troop A are to salute the colors while the march is played.

Sousa relates that this march ran through his head on board a ship returning from Europe in 1895. As soon as he had landed, he set the march down on paper, note for note as it is now played. It is said that the sales of the march have reached the astounding total of ten million copies in America alone, while the sale of records of it have reached the twenty million mark.

Each year Sousa produces a new march, and this year's offering is "The Ancient and Honorable Artillery Company," which is dedicated to the military organization of that name in Boston. It will be heard for the first time in Cleveland Saturday at Sousa's concerts, at both matinee and evening performances.

My Post Mr 15

Final Sousa Concert of This Season

John Phillip Sousa concludes his third annual tour of the United States tomorrow night with a concert in the Manhattan Opera House in which he will direct his band of over 100 pieces and he will play several new numbers of his own composition or arrangement. Two marches heard here for the first time will be "Ancient and Honorable Artillery" and "Marquette University."

"Music of the Minute" is a jazz fantasy which is Sousa's first presentation of this popular form. It is played by the entire band with interpolations by a special jazz ensemble. The annual humoresque is based upon "What Do You Do on Sunday, Mary?" from "Poppy." "Peaches and Cream" is a new Sousa foxtrot, and "El Capitan and His Friends" is a suite arrangement of excerpts from three Sousa comic operas, "El Capitan," "The Charlatan" and "The Bride Elect."

The soloists will be Nora Fauchald, soprano; John Dolan, cornet virtuoso; Robert Gooding, saxophonist, and George Carey, xylophonist.

My American Mr 17

Sousa, the Great, and Band Are Even Greater than Ever

Sousa, the inimitable, and his band played one of their perfectly satisfying programs last night in the Armory to an audience which nearly filled the house, in spite of the fact that the United States Marine band played two concerts here on Sunday. Bigger and better than ever the press agent had announced the band, and for once the press agent was right. The band was bigger and Sousa was better than ever. Sousa has been before.

It seems tautology to say "Sousa and his band," for Sousa and the band seem one, so closely do the men follow the mood of the leader. Indeed, it seemed last night that the veteran director did not need to raise his baton. It would have been enough to stand before the men, and look his directions.

It was a typical Sousa program, with a swing and dash and sparkle which are the despair of lesser conductors, yet with a melody and gentleness which is also typically Sousaian. Age deals kindly with the lovable bandmaster, and though last week's news said he was 70 years old last Thursday, no one would have guessed it last night. There was the same easy, alert bearing, the same sure swing of the baton, the same ready marshalling of program numbers.

Particularly interesting was the Strauss symphonic poem, "Don Juan," played with a skill which made one forget a band instead of an orchestra was interpreting the poem. In other numbers the same quality was apparent: in spite of the absence of violins the orchestral illusion was strong.

There were many of the old favorites, "El Capitan," arranged in a suite, "El Capitan and His Friends," "The United States Artillery," and, of course, "The Stars and Stripes Forever." New was "Marquette University," and a fantasia, "Music of the Minute."

Miss Nora Fauchald, the soloist, sang "Maid of Cadiz," and for encores, "Carry Me Back to Old Virginia," and "Dixie." She has a high, pure, rather light soprano voice, which she uses with skill and discretion. Other soloists were John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone. A. L. L.



JOHN PHILIP SOUSA

My American Mr 17

LIEUTENANT - COMMANDER JOHN PHILIP SOUSA HAS JUST PASSED HIS SEVENTIETH BIRTHDAY, AND IN COMMEMORATION OF THAT IMPORTANT EVENT GAVE A BAND CONCERT PARTY AT THE MANHATTAN OPERA HOUSE LAST NIGHT.

There was no cake with candles, but there was much sweet and light music and rhythm galore by the ever-young March King.

The band, numbering about a hundred, played "Washington Post," "Hands Across the Sea" and about a dozen more of those fine high-stepping pieces that have swayed thousands of music lovers for several decades.

A new "Fantasia of the Minute" and the "Marquette University March" recently composed showed that Sousa's invention is still going strong, just as is his quaint and irresistible method of wielding the baton.

The programme contained works by other composers and there were vocal and instrumental solos by Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone.

My Post Mr 17

Sousa's Closing Concert

John Phillip Sousa and his band gave their last concert of the season last night in the Manhattan Opera House. Features of the evening were the famous old "Washington Post March" and excerpt from his operas, "The Bride Elect" and "El Capitan," given as encores, and two new band pieces, the "Marquette University" march, written for that institution's conferring on Sousa of the musical doctor degree, and "Music of the Minute," a tribute to the bandmaster and his 100 men to the new age of "jazz." In more serious vein were the classic "Robespierre" overture and a version for wind instruments of Strauss's "Don Juan." Nora Fauchald sang soprano airs, and three bandmen added solos for cornet, saxophone and xylophone.

Indianapolis Times Mr 13

WILL LEAD SCHOOL BAND.

Saturday afternoon, in Public hall, John Phillip Sousa will lead the All-High School band of Cleveland in two concert numbers and will present the band with a silver loving cup. At noon, Mayor Townes will give a luncheon in honor of Sousa's seventieth birthday and the High School band will furnish the music.

My Herald
Sousa Gets Cake For 70th Birthday As He Ends Tour

George Barrere, Walter McNally and Edwin Hughes Also Give Recital - Opera Has "Samson et Dalila"

Lieutenant Commander J. Sousa and his band, having from Cleveland in less than 24 hours, wound up their annual tour today with an afternoon concert at the Manhattan Opera House, where he appeared that his seventy years of experience as the bandmaster's should be lighted on the bandmaster's shoulder while the band was in its usual excellent and sonorous form.

New Sousa numbers on the program included a suite, "El Capitan and Friends," bringing in tunes from that operetta, and two others, a fantasia on current popular jazz tunes, "Music of the Minute" and the "Marquette University March." Another feature was Richard Strauss' "Don Juan," skillfully transcribed, but, in the absence of strings, acquiring a certain stiffness. Its effectiveness varied inversely with the importance of the strings in the original score. Solos were given by Nora Fauchald, soprano, and three instrumentalists. The final number of a generous program was to be the presentation of a birthday cake to Sousa by Sir Thomas Lipton.

A large audience occupied the auditorium and stage of the Longacre Theater to hear the American debut of Walter McNally, a young Irish barytone, who beginning with "Ombra mai fu" and the "Pagliacci" prologue, turned to popular Irish numbers with marked success. A pleasing personality, animation, expressive ability, excellent diction were his assets, a voice of good volume and agreeable though not always impeccable. There were some touches of John A. McCormack, although Mr. McNally, who was copiously encored, is not a second McCormack just yet. Madeleine MacGuigan, violinist, played three groups very creditably, while Conal O'C. Quirkie accompanied.

Aeolian Hall housed the piano recital of Edwin Hughes, who, opening with Beethoven and Chopin, gave perhaps his best performance here so far, with ample expression joined to his technical skill. He ended with a large group of American numbers, two by Henry Cowell, of elbow-played "tone-cluster" fame; Rubin Goldmark, F. Parr Gere, American folk dances arranged by Eugen Putnam and Guion's "Turkey in the Straw."

George Barrere, leading his Little Symphony at Henry Miller's Theater, sandwiched ancient and modern numbers; an early Schubert Symphony followed by two miniatures by A. Walter Kramer; Haydn's harpsichord concerto in D, with Lewis Richards as soloist, preceding Alfred Bruneau's "Chansons a Danser," with Bach's E flat flute and harpsichord sonata, played by Messrs. Barrere and Richards, as an epilogue.

The Metropolitan gave "Samson et Dalila" in concert form for its regular Sunday night party, introducing two new members, Martin Oehman, a Swedish tenor, who disclosed a very promising voice of a high lyric type as Samson and Vicente Ballester, barytone, making his delayed debut as the High Priest. Mme. Matzenauer had her familiar rôle of Dalila, and Mr. Bamboschek conducted.

My Telegraph
JOHN PHILIP SOUSA



Famous bandmaster who will direct at the Academy of Music this afternoon.

Although Sousa and his band were at the Manhattan Opera House last night giving a concert with enormous success, while listening to it I felt that I was again sitting in old Dixieland Park, across the river from Jacksonville, Fla., and talking with Sousa as I was then years ago. It came about in this way.

I had been conducting a stock comic opera company in the Park for several months, when the manager came along and briefly notified us that our matinee and evening performances of "Girofle-Girofla" would have to be canceled the coming Saturday because Sousa's Band was billed to give two concerts in our Auditorium on that date. The manager also said something about getting a decent house for once, but let that pass.

At any rate, along came Sousa, and after his matinee he invited me over to his hotel for dinner. I was glad of the invitation—being tired of beans. As we were waiting for the ferry to take us across to Jacksonville we sat down on a bench and swapped experiences since last we had met.

"Theodore," said John suddenly, "what are you doing down here?"

"I am conducting stock opera," I replied.

"That's good," he said. "What are they paying you?"

"Forty dollars a week," I answered, proudly.

"Good Lord," exclaimed Sousa. "I pay my triangle player more than that!"

...birth-day, which will be celebrated in detail in the afternoon from Troop A, will go to Public hall and salute the colors during the playing of the "Stars and Stripes Forever."

Among those who plan to be at the dinner are former Capt. Newell C. Bolton, Dr. F. E. Bunts, Robert C. Norton, Col. Dudley J. Hard, C. C. Bolton and Capt. Walker H. Nye and Lieut. Woods King. Capt. Nye is the commander of the troop and Lieut. King next in command.

My Herald
SOUSA IN TRIBUTE TO "JAZZ"

He Gives "Music of the Minute" at Manhattan Gala Concert.

Twice greeted by audiences yesterday, John Philip Sousa concluded at a Brooklyn Academy matinee and a gala evening at the Manhattan Opera House an actual ten-day continuous celebration of his seventieth birthday. The bandmaster and his men had come in from concerts half across America for the local closing events of their thirty-second annual tour. The weather did not deter some 3,000 admirers from hailing an American musical organization that has paid its own way for all those years and an American composer whose works have "followed the flag" around the world.

Famous old "Washington Post March" was early among the Manhattan encores last evening, with excerpts from "El Capitan" and "Bride Elect" to recall Sousa's operas, and two new band pieces, the "Marquette University" march, written for that institution's conferring on Sousa of the Musical Doctor degree, and "Music of the Minute," a tribute of the bandmaster and his 100 men to the new age of "jazz." In more serious vein were the classic "Robespierre" overture and a version for wind instruments of Strauss's "Don Juan." Nora Fauchald sang soprano airs, and three bandmen added solos for cornet, saxophone and xylophone. After the concert there was a presentation of a birthday cake from Sir Thomas Lipton.

My Herald
Sousa at Seventy.

It required the cold black and white of the program caption to tell us that John Philip Sousa is a septuagenarian. It should have been supported by an affidavit.

For thirty-two years the "march king" has been touring the United States at the head of his own organization, making music for the millions, and it is the kind of music the millions like.

Last evening's performance at the Manhattan Opera House opened with that ambitious overture, "Maximilien Robespierre," by Litolf, descriptive, vivid, with its creating tumbrels, its shrieking populace, the swish and thud of the falling guillotine, and the pean of triumph. Then there were marches, marches on marches, famous thrillers of a third of a century ago and crashing quicksteps of the very modern time, each suggestive of the other but all suggestive of Sousa and bygone joys and pangs, of two-steps with the girls that are now budding into grandmotherhood, of peace and war.

And Sousa is seventy! Heaven save the mark, he doesn't look it! His masses of music for the masses are just as massive as ever. His eloquent back awayed before the audience and all the gestures were just as they were forty years ago, when the slim young man in scarlet tunic, with his ebony beard and his pince-nez eyeglasses, was beginning to think he could write music for Americans—and he could.

G. L. E.

My World
SOUSA KEEPS TWO DATES.

His Train Speeds From Cleveland to This City in 12 1-2 Hours.

John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within twenty-four hours, beat the running time record from Cleveland to New York by two hours.

Sousa's band tooted its last note in Cleveland at 11 o'clock Saturday night, whereupon the big bass drum and its little brothers in the instrument world to the number of 100 pieces were rushed to the station. The train of three Pullmans, two baggage cars and a diner left there at 12.30 o'clock yesterday morning and arrived at 1 P. M. in this city, making the run in twelve and a half hours.

Last night the Sousa concert was given in the Manhattan Opera House.

My Herald
Sousa Gives Jazz Cute Definition And He Has Hopes

"Jazz music is like the little girl with the curl. When it's good it's very, very good but when it is bad it is—d—n bad."

Thus spoke John Philip Sousa, march king, in an interview Tuesday noon upon his arrival in the city for a concert at the Armory Tuesday evening. Commander Sousa was met at the train by his brother-in-law and sister, Mr. and Mrs. J. M. Bower of Grand Rapids, and went directly to his suite in the Pantlind hotel.

The famous director said he has great hopes that jazz music will make a place for itself in the class of the world's great music. "A new musical form always is an inspiration," he declared. "Jazz musicians are getting away from the acrobatics and freak actions which marked earlier performances. Jazz composers also are getting away from imitation and are beginning to compose in the real sense of the word, that is, by inspiration and not imitation."

Commander Sousa is a mild-mannered little man with a gentleness of speech and action rather unexpected in the composer of the fiery and inspiring strains of the "Stars and Stripes Forever."

Drifting into the subject of inspiration the commander gave a glimpse into the mental workshop of a great musical composer. "I never have forced a successful composition," he said. "When I really am inspired the music flows from me—I might almost say gushes. I composed the 'Stars and Stripes Forever' in one week sailing home on the boat from Europe."

My Herald
SOUSA HONORED ON HIS 70TH BIRTHDAY



John Philip Sousa.

Cleveland, Nov. 15.—Today was Lieutenant Commander John Philip Sousa's 70th birthday and the day was a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he attended two birthday parties given in his honor. A 250-pound cake decorated with 70 candles awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. A 150-piece school band—the pick of Cleveland's school children—serenaded him with pieces of his own composition.

My Herald
SOUSA 70 YEARS OLD TODAY

Two Birthday Parties Arranged for "March King" in Cleveland

Cleveland, Nov. 15.—(By A. P.)—Today is Lieutenant Commander John Philip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he will attend two birthday parties.

A 250-pound cake, decorated with seventy candles, will be cut by Lieutenant Sousa at a luncheon given by old friends. A 150-piece juvenile band—the pick of Cleveland's school children—serenaded him with pieces of his own composition. Tonight he will be the guest at a birthday dinner given by National Guard officers.

My Herald
John Philip Sousa.

Two generations of Americans have stepped out and have fought two wars to the marches of John Philip Sousa, who celebrated yesterday at Manhattan Opera House his seventieth birthday.

"Oh, listen to the band" may have quite a different significance to the small boy in the street watching a parade and to his highbrow big sister at a concert by the Philadelphia Orchestra. But it cannot be denied that the composer who rouses the martial spirit is as necessary as another whose appeal is simply to the pacific intelligence.

May Lieutenant Commander Sousa live to put an itching in the heels of a third generation of his countrymen.

My Herald
Sousa at the Academy This Afternoon.

The famous "El Capitan Suite" will take a conspicuous place on the program this afternoon when Lieut. Com. John Philip Sousa and his Band come to the Brooklyn Academy of Music for their annual concert in this borough. Sousa's Band this season, as for several years past consists of more than 100 musicians and soloists, and truly deserves to be classed as a thoroughly American institution of music.

The Sousa programme will be more varied than ever before including the famous "Robespierre" overture by Litolf, Richard Strauss' symphonic poem, "Don Juan"; a concert solo, "Our Maud," by John Dolan; an xylophone solo by George Carey and soprano selections by Nora Fauchald, including the popular "Maids of Cadiz." A characteristic Sousa interpretation of the latest syncopation and a new Sousa march will complete the afternoon's entertainment.

My Herald
FIFTY-FIVE YEARS IN MUSIC.

John Philip Sousa has reached the three score years and ten. The seventieth birthday of this splendid American finds him still about his business, touring the nation with his band.

There is only one man living who really knows the ingredients of a march and that man is Sousa, whose stirring rhythms have lifted more feet from weariness than any other music of similar character ever written. The memory has to carry far back to recall the beginning of that famous roster on which are included "Stars and Stripes Forever," "Washington Post," "King Cotton," "Liberty Bell," "Semper Fidelis" and the score of others that have become part of the band literature of the world.

So identified is he with these that Sousa probably will have to struggle hard with fame to get recognition for the comic operas, symphonic poems, suites, songs and waltzes which are among the more pretentious of his hundreds of compositions. But the world has produced many composers of symphonic poems and only one march-king.

Sousa, appropriately, was born in Washington, D. C., and he has been, for these many years, a national symbol. The fifty-five years of his life devoted to music have been a gift to the American people. It is doubtful if his familiar marches will ever be forgotten, or even disregarded.

SOUSA PLAYS TWO PROGRAMS

Veteran Bandmaster Gives Pair of Typical Concerts in Orchestra Hall

By R. J. McLAUCHLIN.

John Philip Sousa, the veteran bandmaster, brought his famous organization to Orchestra Hall for two programs, matinee and evening, on Wednesday. His visit this year held more than ordinary interest on Thursday of last week, the notable musician celebrated his 70th birthday. He is a reble man with a trim, erect that belies his three score and ten and a spirit of indomitable youth that tremendously animates his music. Excepting for a shaven chin he is the selfsame Sousa as years ago; one of the true traditions of American music.

It has been declared with considerable vehemence recently that jazz is this country's sole contribution to the world's music. But Sousa stands as a reproach to such talk. He may have originated little but he has assuredly brought the march to its loftiest development and if that is not a contribution to the world's music we don't know what is. It may be argued that the brass band does not belong to music's aristoc-

rest to the occasion, but, as far as this chronicler is concerned, we only to put in the time while Sousa isn't playing marches. Another interval was devoted to the highly modern and very clever jazz of the observation goes for that. At the afternoon program was played a symphonic poem of Sousa's, dealing with Ben Hur's famous chariot race and very graphic and exciting, and, in the evening, occurred Strauss' "Don Juan." The evening program opened with Liszt's tremendous overture "Robespierre." One of the most enjoyable things on either program was the evening's conclusion, the "Carnival" from Massenet's "Scenes Napolitaines," played at a furious tempo while the conductor remained, apparently, as cool as a cucumber. The Sousa organization is too well known to need description. It is one of the most highly developed and finely routined bands in existence, with woodwinds that have much of the delicacy and flexibility of strings and brasses, that lose no whit of their smoothness in achieving colossal volume. Above all is absolute unison and precision and the immense driving force that emanates directly from the conductor.

News want ads thoroughly cover Detroit. Used alone they bring best returns at least cost.

SOUSA AT SEVENTY.

Lieutenant Commander John Philip Sousa is seventy years and a few days old. He has passed three score and ten, and is entitled to lay aside his baton and henceforth listen to music filtering down from another sphere, instead of making further additions to the music treasures of this one, if he cares to, which he does not.

At seventy a man is justified, in ancient and reliable authority, in surrendering himself to contemplation of another existence. But few men in these times are ready to break with the world at seventy. It is not so much that the span of life is longer than a generation ago, but that the span of usefulness now ends only at the grave.

Sousa is typical of the day. Instead of passing into a comfortable chair on his birthday last Wednesday he directed two concerts at Madison, Wisconsin, and if dispatches may be accepted that face value, suffered no ill effects from the effort. Probably, if the truth were known, he emerged happier, fitter, and stronger from the concerts than he would from a day of idleness or of receiving the felicitations of friends and relatives assembled to tell him how well he "holds his own." Active men, like Sousa, find the increasing burden of years lightest. One lesson of such a

life is that unflagging effort creates reserve strength no shirker may hope to have. Another is that the product of effort increases in merit in proportion to the perseverance and conscientiousness put into it.

In 1876 Sousa wrote a march to be performed by Jacques Offenbach's orchestra, in which he then played a fiddle. It was a first effort, and has value now only as the first verses of poets are valuable for the light they shed on adolescent genius. Twenty-eight years ago came his "Stars and Stripes Forever" which has never ceased to be a best seller, the sales reaching ten million copies to date. From the beginning Sousa had the fever to compose fine martial music; but it was only through unremitting study and toil and experimentation that he acquired the technique. And at seventy he is directing the best band of his career, because, we believe, he has employed the mellowing years in studying to be a greater director.

SOUSA OBSERVES 70TH BIRTHDAY BY CARRYING OUT CONCERT PROGRAM

Cleveland, Nov. 15.—Lieutenant Commander John Philip Sousa's seventieth birthday was celebrated here today. In addition to leading his band in concerts this afternoon and to-night, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with seventy candles awaited his arrival at a hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

To-night he will be guest at a birthday dinner at the Union Club given by present and former officers of Troop A, One Hundred and Seventh Cavalry, Ohio National Guard.

Lieutenant Commander John Philip Sousa, who, with his band, will give a concert on Friday evening at the Coliseum, will be honored at a dinner at the Toledo Club preceding the concert, to be given by the officers of the Zenobia Shrine. This is the famous band leader's anniversary year, as he is commemorating his seventieth birthday. Shrine in all the cities in which he appears are arranging dinners in

This last week has been celebrated (as we stated earlier in this article) by fitting music affairs honoring the 70th birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Philip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift for melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known since the Sousa band has appeared in many parts of the world.

Today at the Congress hotel in Chicago Frederick Stock is giving Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men, will be present, and the septuagenarian will be presented with a loving cup. Mr. Stock has also invited the genial lieutenant commander to appear at the next Chicago orchestra concert and conduct his "Stars and Stripes Forever." The familiar strains of Sousa's marches will no doubt be much heard in theatres and motion picture houses throughout the country this week, with the usual stimulating reactions.

(Copyright, 1924 by Pierre V. R. Key)

SOUSA IS 70 TO-DAY

Veteran Bandmaster to Attend Two Parties and be Serenaded

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To-night he will be guest at a birthday dinner at the Union club given by present and former officers of Troop A, 107th cavalry, Ohio National Guard.

Sousa Celebrates 70th Birthday

CLEVELAND, O., Nov. 15.—After he had been greeted and dined here tonight by members of Troop A, at the Union Club, Lieutenant Commander John Philip Sousa promised members of that organization that he would write a march for the troop "that will rival the one I composed for the ancient and honorable Artillery Company of Boston."

The commander put in a busy day here. He gave a matinee and evening program, received hundreds of callers and attended a dinner in his honor given by Mayor Clayton Townes.

The unusual program was in observance of Sousa's seventieth birthday which occurred on November 6.

Troop A is known nationally as an escort to the President on inauguration days.

Jazz a la Sousa

Sousa for some of his numbers in his concert Saturday at Public Hall has a jazz band of 18. Then, there are other jazz numbers by his band of 100.

FIFTY-FIVE YEARS IN MUSIC

John Philip Sousa has reached the three score years and ten. The seventieth birthday of this splendid American finds him still about his business, touring the nation with his band.

There is only man living who really knows the ingredients of a march and that man is Sousa, whose stirring rhythms have lifted more feet from weariness than any other music of similar character ever written. The memory has to carry far back to recall the beginning of that famous roster on which are included "Stars and Stripes Forever," "Washington Post," "King Cotton," "Liberty Bell," "Semper Fidelis" and the score of others that have become part of the band literature of the world.

So identified is he with these that Sousa probably will have to struggle hard with fame to get recognition for the comic operas, symphonic poems, suites, songs and waltzes which are among the more pretentious of his hundreds of compositions. But the world has produced many composers of symphonic poems and only one march-king.

Sousa, appropriately, was born in Washington, D. C., and he has been, for these many years, a national symbol. The fifty-five years of his life devoted to music have been a gift to the American people. It is doubtful if his familiar marches will ever be forgotten, or even disregarded.

SOLVES WORD PUZZLE, WINS SOUSA TICKETS

S. A. Roogow, of 7913 Bay parkway, is the winner of the John Philip Sousa cross-word puzzle. The puzzle appeared in the Brooklyn Daily Times last Friday.

It was announced at that time that the first correct solution of the puzzle to reach H. T. Swin, manager of the Academy of Music, would be awarded two box seats for the concert to be given at the Academy this afternoon by Lieut. Sousa and his band.

Although five correct solutions, according to Mr. Swin, were received, Mr. Roogow's was the first to arrive. It reached Mr. Swin's office at 10 o'clock yesterday morning, the manager stated. Mr. Roogow was accordingly awarded the box seats for today's concert.

AMONG the many social courtesies to be extended in honor of Lieut. Com. John Philip Sousa, who, on his anniversary concert tour of the country, will be in Cleveland on Saturday, is the dinner party to be tendered at the Union club by the members of Troop A. The entertainment committee is headed by Capt. Walker H. Nye, the troop's commander. At noon on Saturday the distinguished guest will be honored at the luncheon by members of the Fortnightly Musical club for the national officers of the Federation of Music Clubs of America. These women, prominent in the music circles of the country, are to be in Cleveland for the presentation on Friday and Saturday evening of the American opera "Alhambra."

Racine news 11/10

Legion Drum Corps Pleases Sousa and Milwaukee People

Prize Winning Organization Escorts Famed Musician to Auditorium.

The Racine Legion Drum corps made a tremendous impression on the great audience which packed the Milwaukee auditorium at Lieut. Com. Sousa's benefit concert, Sunday evening, and was forced to respond to an encore when led by the great bandmaster himself at the intermission. The Drum corps played "The American Trumpeter," one of Sousa's compositions and did it with a snap and—which took the big house by storm. It was hard for the boys to quit playing as they had such an appreciative audience.

Lieut. Commander Sousa afterwards complimented Drill Master Maxted, saying that he did not know of any drum corps in the world that could touch the local outfit. His only criticism was in the pitch of the bugles which he said would sound better if changed from G to B. This will probably be done as any criticism coming from Prof. Sousa has weight and the drum corps officials want to make their outfit the finest ever.

The drum corps boys were taken to Milwaukee via automobiles. Arriving at the auditorium they lined up and marched to the Milwaukee Athletic club and from there to the Pfister hotel. G. A. Malmé, official photographer of the Wisconsin department, took a picture of the corps there with Prof. Sousa in the foreground after which the corps marched back to the auditorium.

During the concert put on by Prof. Sousa's orchestra in honor of his seventieth birthday, the drum corps boys, their wives and sweethearts, occupied boxes as Prof. Sousa's guests. All were greatly pleased over their trip and enjoyed the great concert given by this fine organization.

The drum corps, glee club and orchestra are getting ready for a big benefit performance to be put on at the Rialto theater the first three days in December. Selections will be given then by the glee club and orchestra while an eight reel feature picture will be shown.



—Underwood & Underwood

NOBLE JOHN PHILIP SOUSA, of Almas Temple, who will appear at the Brooklyn Academy of Music with his famous band on Sunday afternoon at 3 o'clock. He is here shown with his Shriner's fez.

Boston Traveler 11/13/24

FETE SOUSA ON 70TH BIRTHDAY

Bandmaster Is Given Big Celebration in Cleveland

CLEVELAND, Nov. 15.—Today is Lt. Comdr. John Philip Sousa's 70th birthday, and the day promised to be a busy one for the great bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties.

A 250-pound cake, decorated with 70 candles, awaited his arrival at his hotel. Arrangements were made for Lt. Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

135

Honored Today by Cleveland Friends



JOHN PHILIP SOUSA

Toledo Blade 11/13/24

Soloist With Sousa's Band



NORA FAUCHALD.

Great Singers of Future Years Will Come From Prairie Regions Says Bandmaster:

FROM far out on the Dakota prairies Lieutenant Commander John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour

which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a 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 on the Sousa tour will be heard 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 Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl."

The Sousa concert in Toledo is tomorrow night at the Coliseum.

Toledo Blade 11/13/24

Varied Selections on Sousa Program

A well balanced array of classical, popular and novelty selections is announced for the concert to be given Friday evening in the Coliseum by the noted John Philip Sousa and his band.

Band numbers will include "Maximilian Robespierre" or "The Last Day of the Reign of Terror," Litolff; "El Capitan and His Friends," Sousa; symphonic poem, "Don Juan," Strauss; "Music of the Minute" (new), Sousa; march, "Marquette University" (new), Sousa, and "Carnival Night in Naples," Massenet.

Miss Nora Fauchald...

Lieutenant Commander John Philip Sousa, who is to give a concert with his famous band at the Coliseum tomorrow night, will be honored with a dinner at the Toledo club preceding the concert, by officers of Zenobia Shrine. "Because this is the great bandmaster's anniversary year, commemorating his seventieth birthday, Shriners all over the country are extending greetings to their distinguished member in every city visited in his coast to coast tour.

Mrs. Ella McBride of New York...

Cincinnati Star 11/13/24

SOUSA, MARCH KING, REACHES AGE OF SEVENTY

Cleveland Friends Help Note Bandmaster Celebrate.



LIEUTENANT COMMANDER JOHN PHILIP SOUSA, noted bandmaster, was seventy years old Saturday.

(By Special Ohio Wire of Associated Press.) CLEVELAND, O., November 15.—Lieutenant Commander John Philip Sousa's seventieth birthday anniversary was celebrated here to-day. In addition to leading his band in concerts this afternoon and to-night, he prepared to attend two parties in his honor.

A 250-pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Commander Sousa to cut the cake. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with marches of his own composition.

To-night he will be guest at a dinner at the Union club given by present and former officers of Troop A, One Hundred and Seventh cavalry, Ohio National Guard. A welcoming committee, headed by Mayor Clayton C. Townes, met Lieutenant Commander Sousa and his band upon their arrival this morning.

Chicago Post 11/15

SOUSA REACHES 70TH MILESTONE; GETS BIG CAKE

Famous Bandmaster Is Honored by Friends in Cleveland.

CLEVELAND, Nov. 15.—Today is Lieut. Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight he prepared to attend two birthday parties given in his honor.

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Tonight he will be guest at a birthday dinner at the Union club, given by present and former officers of troop A, 107th cavalry, Ohio national guard.

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Chicago News 11/15

SOUSA, 70, CUTS BIG CAKE

Bandmaster's Natal Anniversary Celebrated in Cleveland.

(By The Associated Press.)

Cleveland, O., Nov. 15.—To-day is Lieutenant-Commander John Philip Sousa's seventieth natal anniversary and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and to-night, he prepared to attend two parties given in his honor.

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Chicago Journal 11/15

Sousa, at 70, to Cut 250-Lb. Birthday Cake

(By the Associated Press.)

CLEVELAND, Ohio, Nov. 15.—Today is Lieut. Com. John Philip Sousa's 70th birthday anniversary and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor.

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Tonight he will be guest at a birthday dinner at the Union club, given by present and former officers of troop A, 107th cavalry, Ohio national guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Lieut. Com. Sousa and his band upon their arrival this morning.

Philade W. Ave 11/16

SOUSA, 70 YEARS OLD, GETS CAKE WEIGHING 250 POUNDS

CLEVELAND, Nov. 15. (By the Associated Press.)—Today is Lieutenant Commander John Philip Sousa's seventieth birthday. In addition to leading his band in concerts this afternoon and tonight, he attended two birthday parties.

A 250-pound cake, decorated with seventy candles, was cut by Lieutenant Sousa at a luncheon given by old friends. A 150-piece juvenile band—the pick of Cleveland's school children—serenaded him with pieces of his own composition. Tonight he was the guest at a birthday dinner given by national guard officers.

St Paul News 11/15

250-POUND CAKE FOR SOUSA'S 70TH BIRTHDAY

CLEVELAND, O., Nov. 15.—Lieut. Commander John Philip Sousa is 70 years old today.

A birthday cake weighing 250 pounds awaits his arrival at a downtown hotel.

WHO'S WHO

JOHN PHILIP SOUSA.

The other day John Philip Sousa, an infant prodigy who never outgrew it, but instead became the greatest bandmaster in the world and one of America's greatest composers, celebrated his seventieth birthday.

He celebrated it by giving two concerts at Madison, Wis. And he intends to celebrate many coming ones the same way. For at 70 he works as hard, and feels able to, as he did 20 or 30 years ago.

Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, bandmaster, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He has leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of President Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made 40 or more tours of the United States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876, and he has

been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is not called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at 70 as well as at 50 or 30.

In the olden days the coach was the most expensive part of the outfit to buy, and football seems to be moving along the same lines as the coach is the most expensive single part of the team.—Newark (O.) American-Tribune.

But what became of Hi Johnson?—Urbana (O.) Democrat.

Kalamazoo
Dayton
1909

Sousa Will Present Fine Program Here

EXCELLENT SOLOISTS TO APPEAR AT FULLER WITH NOTED DIRECTOR.

On Monday evening, Nov. 10, John Philip Sousa, and his band, assisted by Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone and George Carey, xylophone, will give a program at the Fuller theatre.

Sousa, who during the last week celebrated his seventieth birthday anniversary, is a favorite in Kalamazoo. The program for the concert follows:

- I Overture..... Litoff
- II Cornet Solo "Our Maud".....Short
- III Suite—"El Capitan and His Friends".....Sousa
 - (a) El Capitan.
 - (b) The Charioteer.
 - (c) The Bride-Elect.
- IV Vocal Solo "Maid of Cadiz".....Delibes
Miss Nora Fauchald.
- V Symphonic Poem "Don Juan".....Strauss
- VI Fantasia "Music of The Minute".....Sousa
- VII (a) Saxophone Solo, Valse Fantasia.....Gurewicz
Robert Gooding.
(b) March "Marquette University".....Sousa
- VIII Xylophone Solo "The Pinwheel".....George Carey
George Carey.
- IX Finale "Carnival Night in Naples".....Massene

REMARKABLE REMARKS

JOHN PHILIP SOUSA, marching king: "Jazz? Of course, jazz is perfectly respectable now. Don't I include it in my programs? And, that don't make it respectable, that don't know what I said."

SOUSA, 'THE MARCH KING,' AND HIS GRANDCHILDREN



Left to right: John Philip 3rd, Nancy, John Philip Sousa, I, Jane Priscilla, Thomas Adams, and Eileen Sousa. Eileen was honored by her grandfather when he composed the "Debutante" in her honor. Sousa comes to the Fuller theatre Monday night, Nov. 10, with his famous band.

Who's Who in the News

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San Francisco Call
11/15

Sousa Observes 70th Birthday

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BANQUET HELD IN HONOR OF SOUSA

Famous Band Conductor Made Honorary Member of Alpha Epsilon Mu

Alpha Epsilon Mu, honorary musical society, gave a banquet in John Philip Sousa's honor at the Michigan Union after the Sousa band concert Thursday night.

To watch Sousa quietly and masterfully handle his band on the concert stage, one would not realize the keen sense of humor, the brilliant wit, that is part of his personality and shines forth in his after dinner speeches.

Q. McKay Kiene, director of Alpha Epsilon Mu, acted as toastmaster. Burton Hyde spoke for the fraternity and presented Sousa with a Michigan song book as a memento of his stay in Ann Arbor. Dr. Albert Stanley stated in his talk that wherever one hears a Sousa march, one always hears a brass band, one always hears a Sousa march. Dean Hugh Cabot told of the power of the band to rehabilitate battle scarred and depleted regiments in the World War. Robert Campbell said that Alpha Epsilon Mu was honored by Sousa's membership, and expressed the wish that when Sousa was ready to retire, he might make his home in Ann Arbor. Robert Dierle sang the Friars Song and the Toreador Song from Carmen.

Guests at the banquet were: Members of the Michigan band, the University Glee club, Varsity Band Honorary society, Charles A. Sink, Earl V. Moore, Dr. Albert A. Stanley, Dr. Hugh Cabot, Robert Campbell, Capt. Wilfred Wilson and John Philip Sousa.

Rochester Times
11/10

Sousa's Train Sets Speed Record.

New York.—John Philip Sousa's special train, chartered to bring his band from Cleveland to New York so speedily that concerts might be held in both cities within 24 hours, beat the running time record from Cleveland to New York by two hours.

When Sousa's band tooted its last note in Cleveland at 11 o'clock the big bass drum and its little brothers in the instrument world to the number of 100 pieces were rushed to the station. The train of three Pullmans, two baggage cars and a diner left there at 12:30 o'clock yesterday morning and arrived at 1 p. m. in this city, making the run in twelve and a half hours.

Memphis Press
11/20

Sousa and His Famous Band at Fuller Monday

John Philip Sousa and his famous band will appear at the Fuller Monday night, Nov. 10, for a single concert. The noted bandmaster is on a brief tour of the country and is playing two towns each day, matinee in one and evening performance in another. Hammond, Ill. will be the place of the Sousa concert Monday afternoon with Kalamazoo scheduled for the night program.

Sousa has many soloists of eminence this season and there are new compositions to inspire the interest of his listeners. Among the number is the latest march from the pen of the conductor, "Nobles of the Mystic Shrine." Others hits of the more popular sort are "Peaches and Cream," "Camelia Sketches," "Leaves from my Notebook," and the repetitions of the most popular of the old successes. You will again hear "The Washington Post," "High School Cadets," and "Stars and Stripes Forever," the immortal composition of the great March King.

Miss Nora Fauchald is the soprano soloist and Miss Winifred Bambeck is the harpist. The Sousa program this season is one of the best ever offered and fairly bristles with melody and rhythm.

Seats are selling. Monday night, Nov. 10.

Shirley Mason's latest picture is

Visit of Sousa Recalls Inception Of Band Spirit

Development of the kind of spirit that makes a boy walk 10 miles on a snowy night so he won't spoil his attendance record in the Press Newsboy band was recalled with the coming of John Philip Sousa and his band to the city this week. It was Sousa who years ago inaugurated the award system now practiced by the band, with the

presentation of the first medal to Edward Haldaman, now foreman of the pressroom of The Grand Rapids Press. That was 16 years ago and the system is being continued this year.

Boys who have a perfect attendance at rehearsals for a year are awarded a gold lyre. If they have a perfect score for two years a bar is attached, the third year a second bar, the fourth the entire medal is mounted on a gold shield and for five years a diamond is inserted.

No excuse justifies a mark of present. The boy must be on hand to answer rollcall in person and many have won the five-year medal. In spite of weather conditions and health, members of the band have kept Friday nights for practice and have let nothing interfere. That is why Howard Gillespie walked to Grand Rapids from Marne, 10 long miles, when the snow blocked the interurbans.

The most perfect record in the band has been kept by J. Wesley Lafferty, its present conductor, who took over the work last winter following the death of his father. He played in the band 14 years under his father's supervision and never missed a rehearsal.

The band was organized back in 1895 and besides Mr. Haldaman and Mr. Lafferty, some of the early members were George D. Smith, supervisor of distribution; George W. Welsh, lieutenant governor-elect and Herbert Conlon, Press advertising manager.

PACKED HOUSE WILL HEAR SOUSA'S BAND TOMORROW

The advance sale of seats for the concert which Sousa and his band will give tomorrow evening in the Armory assures a packed house. Saturday Grinnell's Music store, where the tickets are on sale, was crowded. Many Saturday visitors to Grand Rapids from neighboring cities and villages took the opportunity to secure their seats.

The Sousa program this year promises to be more varied and more entertaining than any previously given in this city. His saxophone sextette, the jazz orchestra, the xylophonist and the soloists promise little bits of entertainment between the band selections that go for a perfectly balanced concert.

FORM 66 BAST

"MARCH KING" AT R TONIGHT 137



JOHN PHILIP SOUSA.

SOUSA OBSERVES 70TH BIRTHDAY

FAMOUS BAND MASTER WILL BE HONORED AT TWO PARTIES

(By The Associated Press)

Cleveland, Nov. 15.—Today is Lieutenant-Commander John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts this afternoon and tonight, he prepared to attend two birthday parties given in his honor. A 250 pound cake, decorated with 70 candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant-Commander Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Tonight he will be a guest at a birthday dinner at the Union club, given by present and former officers of troop A, 107th cavalry, Ohio national guard.

A welcoming committee, headed by Mayor Clayton C. Townes, met Commander Sousa and his band upon their arrival this morning.

Who's Who in the Day's News

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He celebrated it by giving two concerts at Madison, Wis. And he intends to celebrate many coming ones the same way. For at 70 he works as hard, and feels able to, as he did 20 or 30 years ago.

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BUSY MR. SOUSA IS MASTER STILL

Just Turned 70, but Concert Appearance Does Not Suggest It.

BY JAMES H. ROGERS.

What with luncheons and banquets and loving cup ceremonials and all sorts of festivities to keep him on the jump, one might think that John Philip Sousa, now on a gala tour of the country with his band of high renown, would have trouble in finding time for his concert activities. Not so, however. For yesterday he played before two big and enthusiastic audiences in Public Hall.

Honors have always been freely bestowed upon the master march maker. There is a special reason for this in the present year. Mr. Sousa, as energetic and full of vim as ever, has just slipped by his seventieth milestone. But if it were not for the pesky "Who's Who" and the music encyclopedias, he could tell the world it was his fiftieth, and get away with it.

The sights and sounds in yesterday's concerts were of familiar type. The brasses played with all their old time wealth and pungency of tone, and the woodwinds with their old time agility. Encores were too numerous to count; and the programs proceeded, with characteristic snap and promptness.

There is no sitting about, waiting for something to happen, in a Sousa concert. Something is happening every minute. Psychologists, or psychoanalysts might aver that Mr. Sousa is an apt observer of the behaviorism of audiences. Which would be quite deep stuff. Anyhow, he knows what his hearers want, and he gives it to them. This probably covers the ground well enough.

There was a new march, "Ancient and Honorable Artillery Co.," a spirited bit of work which showed that Mr. Sousa's facility of invention is as dependable as ever.

Two features in the matinee concert were of distinctively local interest; a lively and effective march entitled "The Spirit of Freedom," by L. M. Turner, a Plain Dealer employe, was played for the first time in public, and heartily applauded; and a band of, we should say, 125 members, chosen from various Cleveland high schools, played "El Capitan" and "The Thunderer" in excellent style, with Mr. Sousa conducting.

There were, as usual, solos by a number of the bandmaster's star performers; and the soprano Nora Fauchald, who was the assisting soloist, sang pleasingly and was well received.

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JOHN PHILIP SOUSA, BANDMASTER, FETED ON 70TH BIRTHDAY

Cleveland, Ohio, Nov. 15.—Saturday is Lieut. Com. John Philip Sousa's seventieth birthday and the day promised to be a busy one for the celebrated bandmaster. In addition to leading his band in concerts Saturday afternoon and Saturday night, he prepared to attend two birthday parties given in his honor.

A 250-pound cake, decorated with seventy candles, awaited his arrival at a downtown hotel. Arrangements were made for Lieutenant Sousa to cut the cake at a luncheon given by old friends. It also was planned to have a 150-piece school band—the pick of Cleveland's school children—serenade him with pieces of his own composition.

Saturday night he will be guest at a birthday dinner.

JOHN PHILIP SOUSA

John Philip Sousa, who has played in Winston-Salem several times and is well remembered, celebrated his seventieth birthday a few days ago by giving his daily program of two concerts on tour.

There is only one man living who really knows the ingredients of a march and that man is Sousa, whose stirring rhythms have lifted more feet from weariness than any other music of similar character ever written. The memory has to carry far back to recall the beginning of that famous roster on which are included "Stars and Stripes Forever," "Washington Post," "King Cotton," "Liberty Bell," "Semper Fidelis" and the score of others that have become part of the band-literature of the world.

Probably the most famed of his compositions has been "Stars and Stripes Forever." Sousa wrote it in New York on Christmas day, 1896, when a ship bearing him home from Europe was held up at the gates of New York by a violent snowstorm. That composition has been played in every civilized country on earth. The New York Times states that over ten million copies of sheet music copies have been sold and twenty million phonograph records.

Very appropriately Sousa was born in Washington, D. C., for the years of his life devoted to music have been a real gift to the American people. It is doubtful if his familiar marches will ever be forgotten or discarded. That he may be spared for many more years of usefulness is the hope of every person who has sat and marveled at the power of his baton.

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Sousa Week' Is Tribute to Famous Band Leader

Last week was celebrated (as we stated earlier in this article) by fitting music affairs . . . to honor the 70th birthday of the distinguished bandmaster and composer.

Who is there who has not felt a thrill at the sound of John Phillip's music? His marches are classics. His operetta scores had in them the touch of one bearing the gift of melody. Always were they the work of one skilled in his craft. And probably no artist in the profession (for Sousa is an artist) is more widely known . . . since the Sousa band has appeared in many parts of the world.

Last week at the Congress hotel in Chicago Frederick Stock gave Mr. Sousa a birthday party. One hundred and fifty persons, some of them Chicago's representative music men were present, and the septuagenarian was presented with a loving cup! Mr. Stock also invited the genial lieutenant commander to appear at the next Chicago orchestra concert and conduct his "Stars and Stripes Forever."

The familiar strains of Sousa's

marches were no doubt much heard in theaters and motion picture houses throughout the country last week, with the usual stimulating reactions. (Copyright, 1924, by Pierre V. R. Key)

SOUSA'S BIRTHDAY

Famous Bandmaster Celebrates 70th Birthday With Concert and Two Parties.

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Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of President Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made forty or more tours of the United States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is not called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at seventy as well as at fifty or thirty.

WHO'S WHO

In the Day's News

John Phillip Sousa

The other day John Phillip Sousa, an infant prodigy who never outgrew it, but instead, became the greatest band master in the world and one of America's greatest composers, celebrated his seventieth birthday.

He celebrated it by giving two concerts at Madison, Wis. And he intends to celebrate many coming ones the same way. For at seventy he works as hard, and feels able to, as he did twenty or thirty years ago.

Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

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RETURNS FROM TOUR

WITH SOUSA'S BAND

After a tour embracing six months with Lieut. John Phillip Sousa and his band, Jack Richardson returns to his desk with the City Band. Among the treasures Mr. Richardson was privileged to convey to the band on behalf of Mr. Sousa was a complete program of manuscript music by the famous bandmaster.

It is planned in the near future, the tentative date being Sunday, December 21, to give a concert of this entire program of original manuscript at the Colonial Theatre.

The program as arranged by Mr. Sousa reads: Overture "El Capitan and His Friends;" cornet solo, "The Milkmaid;" Suite, "The Dwellers of the Western World;" Valse, "Paroles d'Amour;" memorial dirge, "The Golden Star;" "Music of the Minute;" Suite, "The Summer Girl;" march, "The Stars and Stripes Forever."

Storming the Town.

One feels for those musicians who are striving to gain New York's acceptance. So much hangs in the balance that it is invariably a hazardous matter to stake one's immediate future on the outcome of a first

appearance here. For a negative press always makes itself felt when managers try to find engagements for those who have not gained a rather strong endorsement of New York's corps of critics.

Among the newcomers or quasi-newcomers who have been heard in this city during the past few days are several who are well qualified to be considered seriously. One of these is the American pianist, Edwin Hughes. Several others—instrumentalists and singers—seemed so deeply concerned over their technical difficulties that they could not give to the interpretative side of their endeavors their full attention.

Drifting into concerts given by Sousa's Band and the Paul Whiteman Orchestra afforded pleasure to the listener. The march king is 70 now, yet he has an abundance of physical vitality and his popularity seems not one whit abated.

Whiteman has gained a large following, and in it are many persons who are to be seen at the opera and at symphony concerts.

SOUSA AND HIS BAND

TO PLAY HERE TONIGHT

John Phillip Sousa and his famous band will arrive at noon today for the concert which they will give to night in the Armory. Lieut. C. Sousa will be a speaker at the Army and Navy club luncheon in the Pantlind at 12:15, to which members of the American Legion posts and the noonday luncheon clubs, with their wives, are invited.

In order to give everyone an opportunity to view the parade tonight the concert will not start until 8:30 p. m. Seats for the concert may be obtained at Grinnell Brothers music house.

THE new composition, "The American March King," written by J. Austin Springer of this city, and played by Sousa's Band at the concert in Harmanus Bleecker hall on Wednesday night, was completed last Saturday. The instrumentation for the band of 50 was also arranged by Mr. Springer, who took the baton and conducted while the march was played for the first time. Mr. John Phillip Sousa, to whom the new candidate for favor is dedicated, thus indicated his pleasure. "Mr. Springer, the new march is, all right. Thank you for the dedication."

Sousa Celebrates Long.

Playing a matinee in Brooklyn and an evening concert at the Manhattan Opera House, John Phillip Sousa and his band concluded their 32nd annual tour in New York Sunday last and concluded, as the New York Times puts it, "an actual ten days continuous celebration of his seventieth birthday." At the Manhattan concert Sousa played many of his march hits of other days and excerpts from his operas. The Times commends the band as "one that has paid its own way through all these years."

The Daily Telegraph in an appreciation of Sousa told this story: "Sousa is pure American. The old yarn of his being a Portuguese and that he derived his name from the fact that his baggage was labeled 'John Phillip So, U. S. A.' when he left Europe for America, is entirely untrue, it amused him."

John Phillip Sousa.

New York Telegram.

Two generations of Americans have stepped out and have fought two wars to the marches of John Phillip Sousa, who celebrated recently at Manhattan Opera House his seventieth birthday.

"Oh, listen to the band" may have quite a different significance to the small boy in the street watching a parade and to his highbrow big sister at a concert by the Philadelphia orchestra. But it cannot be denied that the composer who rouses the martial spirit is as necessary as another whose appeal is simply to the pacific intelligence.

MUSIC APPRECIATION

MUSIC MEMORY CONTEST

No. 18 "Stars and Stripes Forever." Sousa.

This military march was written by the American band leader and composer, John Philip Sousa. The patriotic title and stirring music of this composition have endeared it to Americans, that it has almost become a national air. One critic writes: "The Stars and Stripes Forever" has become permanent in the affections of the people, being indeed a national anthem more eloquent in Americanism than many tunes which bear the official seal."

This "most popular march ever written" is nearly thirty years old. We began to hum it in 1898, when we were at war with Spain, and we have gone on humming it ever since. Although Mr. Sousa does not regard it as his best march, yet he has always included it in all his programs. The best Sousa march, according to Sousa himself, is "Semper Paratus," which he composed for and dedicated to the United States marine corps.

Since ancient times, trumpet, the spirit-stimulating armies with modern military march band instruments and encourage bravery and advance of soldiers appear until about 1650. The earliest known marches is the beautiful Welsh melody "The March of the Men of Harlech," which had its origin during the siege of the castle of Harlech in 1468.

"The Stars and Stripes Forever" is composed in the regular march form, which is A-B-A. The B, or middle part, is usually called the "Trio." It is a typical military march—bright, cheerful and strongly rhythmic, and abounds in hopeful enthusiasm.

Born in Washington.

John Philip Sousa was born in Washington, "within sight of the Capitol building," in 1859. His father, Antonio Sousa, was a Spaniard, his mother was born in Germany. The grandparents were educated, influential citizens of Seville. When Antonio, the father, was twelve years old, the spirit of adventure seized his imagination. He ran away from home and went to sea. After sailing many seas with many adventures, he found Antonio at the age of twenty-five in the Brooklyn navy yard, where he was a member of a band on an American battleship. He married soon, and within a few years moved to Washington, where he was a trombone player in the Marine Band.

John Philip, the second child of Antonio's, was born in Washington thirty-five years ago. He went to the public schools in Washington, studied trombone playing with his father and violin with an Italian musician in the neighborhood. When fifteen he enlisted as a trombone player in the Marine Band, and a few years later moved to Philadelphia where he played the violin in an orchestra.

Sold for \$35.

When only twenty-five, Sousa was

STORMING THE TOWN.

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Among the newcomers or quasi-newcomers who have been heard in this city during the past few days are several who are well qualified to be considered seriously. One of these is the American pianist, Edwin Hughes. Several others—instrumentalists and singers—seemed so deeply concerned over their technical difficulties that they could not give to the interpretative side of their endeavors their full attention.

Drifting into concerts given by Sousa's band and the Paul Whiteman orchestra afforded pleasure to the listener. The march king is seventy now, yet he has an abundance of physical vitality and his popularity seems not one whit abated.

Whiteman has gained a large following, and in it are many persons who are to be seen at the opera and at symphony concerts.

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"Sousa Festival Week" will be celebrated at the Fox Theatre next week. On Monday evening Mr. Sousa will appear in person and conduct the Fox Theatre Orchestra at both performances.

"The Breath of Scandal" will be the photoplay attraction for the week. The picture has a distinguished cast, including Patsy Ruth Miller, Lou Tellegen, Forrest Stanley, Jack Mulhall, Phillis Haver, Murtle Stedman, Frank Leigh and Charles Clary.

A cycle of songs and dances will be offered by Miss Helen Buchanan Hitner, Bobbie Tremaine and the Fox Theatre Ballet Corps.

Joseph De Luca will offer a scenic fantasia on "Stars and Stripes." Mr. De Luca is a member of Sousa's band.

The Festival Overture was written by Frank Black on the most popular melodies of Sousa, and will be played by the Fox Theatre Grand Orchestra, under the personal direction of Erno Rapee and A. S. Kornspan.

called to Washington to be the leader of the Marine Band. Very soon after he donned the uniform which met with instant success, "Washington Post" and "The High School Cadets." Unfortunately for Sousa, he sold these marches outright for \$35, so that only praise and fame went to him, while a snug fortune began pouring into the pockets of the publisher.

In 1892 Sousa left the Marine Band to organize a concert band of his own. This band has concertized not only in America but also in Europe and in 1910-11 made a tour of the world. During the world war Mr. Sousa returned to the service of the government, and as a dollar-a-year-man became at the Great Lakes training station, director of the largest band ever assembled. He has written more than twenty-five marches and is known at home and abroad as the "march king."

LENORA COFFIN.

Storming the Town

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Whiteman has gained a large following, and in it are many persons who are to be seen at the opera and at symphony concerts.

FOX—The coming week will be observed as "Sousa Festival Week," when many of Lieutenant Commander Sousa's compositions will be played by the Grand Orchestra. On Monday evening Mr. Sousa will appear in person and conduct the 7:30 and 9 o'clock performances.

A photoplay for mothers, fathers, sons and daughters will be shown at the Fox, it is called "The Breath of Scandal," a preferred picture presented by B. P. Schulberg, and said to be one of the best society dramas of the year. What happens to a girl when her ideals go crashing down? Can any woman understand the moral code of men? Do you believe—as this woman did—that right is only the most obvious and not always the best thing to do? Patsy Ruth Miller, Lou Tellegen, Forrest Stanley, Jack Mulhall, Phillis Haver, Murtle Stedman, Frank Leigh and Charles Clary are in the cast.

A cycle of songs and dances will be offered by Miss Helen Buchanan Hitner, Bobbie Tremaine and the Fox Theatre Ballet Corps. Miss Hitner is said to be happily gifted with natural vivacity and personal charm. She possesses a soprano voice of enchanting sweetness. Miss Tremaine and her ballet corps need no introduction to patrons of this theatre. Mr. Joseph De Luca will offer a scenic fantasia on "Stars and Stripes" on the euphonium. He is a member of Sousa's band. The festival overture was written by Frank Black and includes the most popular melodies of the eminent bandmaster, which will be played by the Grand Orchestra under the personal direction of Erno Rapee and A. S. Kornspan.

An excellent musical and dance program marks this week as "Sousa Festival Week" at the Fox Theatre, in honor of John Philip Sousa, famous march king, who was present at two performances last night as a guest conductor, and under his baton, the Fox Theatre Grand Orchestra rendered in pleasing and stirring style the "Festival Overture," arranged by Frank J. Black on the most popular melodies by Sousa. The venerable conductor was accorded a fine reception by the audiences on both his appearances.

Part one of the Sousa Festival consists of "A Serenade in Seville," rendered splendidly by Helen Buchanan Hitner, soprano, and Bobbie Tremaine. The Fox Theatre Ballet Corps in a pleasing dance-march to Sousa's "Jack Tar March." Part two of the festival consists of a euphonium solo by Joseph De Luca, of Sousa's band, and a scenic fantasia, in which the arrival of the dirigible ZR-3 at New York after its trip across the Atlantic is pictured in a miniature stage setting, while the orchestra plays Sousa's ever-stirring "Stars and Stripes."

The musical program more than counter-balances that which is lacking in the feature picture, "The Breath of Scandal." All the skill of Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Betty Blythe and others is wasted on a plot that deals with nothing but situations that might give scandal mongers a tid-bit were they to become

The coming week at the Fox Theatre will be known as "Sousa Festival Week," the program to include many of Lieutenant Commander Sousa's compositions, and Monday evening Mr. Sousa will appear in person and conduct the Fox Theatre Symphony Orchestra at the 7:30 and 9 o'clock performances. The photoplay will be "The Breath of Scandal," with Patsy Ruth Miller featured and Lou Tellegen in the cast. A cycle of songs and dances will be offered by Helen Buchanan Hitner, soprano, and Bobbie Tremaine, the popular danseuse, with the Fox Theatre Ballet Corps, and Joseph De Luca, a member of Sousa's band, will present a scenic fantasia on "The Stars and Stripes," including a euphonium solo.

Sousa's Anniversary Tour

Cleveland had only one day in the Seventieth Birthday Tour of Lieutenant Commander John Philip Sousa, but probably many more hundreds of Clevelanders assisted in the celebration and enjoyed the two concerts given at the Public Auditorium on Saturday last than have attended those of any other artist of the season. The genial gentleman, composer, conductor, bandmaster, is known and loved wherever music is produced. His military marches, like the proverbial weapons turned into plow shares and pruning hooks, now furnish inspiration for peace parades and quick marching school children. Thousands of the latter were at the Saturday Matinee and listened to the performance of the High School Bands under Sousa's direction. Those who had more intimate opportunity heard the Lieutenant Commander tell of experiences in country hotels, and railway trains, and big cities, watched him cut his mammoth birthday cake at the luncheon given him by the Mayor of Cleveland, and shouted with joy at the greetings from the members of the Board of the National Federation of Music Clubs and the Cleveland music lovers assembled for the luncheon of the Cleveland Musical Club as he stole five minutes from his birthday luncheon in the Lattice Room to visit with the one hundred and fifty men and women assembled in the ballroom of the Hotel Statler. Addresses by Mayor Clayton C. Townes and members of the newspaper staffs were enjoyed in the Lattice Room. Greetings from the national president Mrs. Lyons of Texas, the state president, Miss Stillman-Kelley of Oxford, O. and many others assembled from states east, west, north and south graced the luncheon of the music clubs. The chef of the Statler out-did himself in tempting dishes for the Sousa Birthday Luncheon, and as for the Birthday Cake—it was certainly a dream of beauty, and of delectable ingredients.

FOX TO CELEBRATE SOUSA FESTIVAL

Famous Musician To Direct Grand Orchestra Next Monday Night

The coming week at the Fox will be known as "Sousa Festival Week," when many of Lieutenant Commander Sousa's famous compositions will be played by the Fox Theatre Grand Orchestra.

On Monday evening Mr. Sousa will appear in person and conduct the 7:30 and 9 o'clock performances. The management advises those who can arrive early to do so for the 7 o'clock performance.

A photoplay for mothers, fathers, sons and daughters will be shown at the Fox, it is called "The Breath of Scandal," a preferred picture presented by B. P. Schulberg, and said to be one of the best society dramas of the year. What happens to a girl when her ideals go crashing down? Can any woman understand the moral code of men? Do you believe—as this woman did—that right is only the most obvious and not always the best thing to do? Agree or disagree, but see this fascinating picture with Patsy Ruth Miller, Lou Tellegen, Forrest Stanley, Jack Mulhall, Phillis Haver, Murtle Stedman, Frank Leigh and Charles Clary.

A cycle of songs and dances will be offered by Miss Helen Buchanan Hitner, Bobbie Tremaine and the Fox Theatre Ballet Corps. Miss Hitner is said to be happily gifted with natural vivacity and personal charm. She possesses a soprano voice of enchanting sweetness. Miss Tremaine and her Fox Theatre ballet corps need no introduction to the patrons of our theatre.

Joseph De Luca will offer a scenic fantasia on "Stars and Stripes" as a euphonium solo. Mr. De Luca is a member of Sousa's band.

The Festival Overture was written by Frank Black on the most popular melodies of Sousa's, and will be played by the Fox Theatre Grand Orchestra, under the personal direction of Erno Rapee and A. S. Kornspan.

Sousa to Lead Fox Orchestra

He Will Appear Twice Tomorrow Evening—Other Features of a Festival.

This is "Sousa Festival Week" at the Fox Theatre. Lieutenant Commander Sousa compositions will be played by the Fox Theatre Grand Orchestra, and tomorrow evening Sousa will appear in person to conduct the 7:30 and 9 o'clock performances. The management advises those who can arrive early to do so for the 7 o'clock performance.

A photoplay for mothers, fathers, sons and daughters will be shown. It is called "The Breath of Scandal," said to be one of the best society dramas of the year. What happens to a girl when her ideals go crashing down? Can any woman understand the moral code of men? Do you believe—as this woman did—that right is only the most obvious and not always the best thing to do? Patsy Ruth Miller, Lou Tellegen, Forrest Stanley, Jack Mulhall, Phillis Haver, Murtle Stedman, Frank Leigh and Charles Clary are in the cast.

A cycle of songs and dances will be offered by Helen Buchanan Hitner, Bobbie Tremaine and the Fox Theatre ballet corps. Mrs. Hitner is said to be happily gifted with natural vivacity and personal charm. She possesses a soprano voice. Miss Tremaine and her Fox Theatre ballet corps need no introduction to the patrons of the Fox. Joseph De Luca will offer a scenic fantasia on "Stars and Stripes" in a euphonium solo. He is a member of Sousa's band.

The Festival Overture was written by Frank Black on the most popular melodies of Sousa, and will be played by the orchestra under the personal direction of Erno Rapee and A. S. Kornspan.

SOUSA WEEK AT FOX

Leading the Fox Theatre Grand Orchestra in the venerable "Stars and Stripes Forever," as an elaborate scenic fantasia showing the ZR-3 floating across the Statue of Liberty, Lieutenant Commander John Philip Sousa last night ushered in the Sousa Festival Week, being celebrated at the Fox this week. It was a gala and memorable occasion, with a touch of added interest in the feature photoplay, "The Breath of Scandal."

The Sousa Cycle opened with Sousa's "Festival Overture." Upon the stage surrounded a large birthday cake, the "Serenade in Seville," another of Sousa's compositions, was beautifully sung by Helen Buchanan Hitner, Bobbie Tremaine and her Ballet Corps, in Sousa's "Jack Tar March," satirized the faced comique dance with perfect effect. A Euphonium solo was played by Joseph De Luca, a member of Sousa's Band.

"The Breath of Scandal" is not as interesting as the music festival. The complicated plot centers about a family of three. The mother a "Queen of Clubs" because of her interest in various societies, is forever traveling. Her sole duty is to neglect her husband and daughter. The daughter finds it her duty to prevent her father from going to a strange woman's apartment where he secretly collaborates with her in writing plays. Many strange complications result which have to be smoothed out before the happy ending can be reached.

The outstanding player is Patsy Ruth Miller as the daughter of the playwright. Although the picture boasts of an outstanding cast, with Lou Tellegen, Forrest Stanley, Myrtle Stedman and Betty Blythe playing important roles, the acting is mediocre.

LONG LIVE SOUSA!

John Philip Sousa, appropriately designated "The March King," is seventy. His birthday anniversary was celebrated but recently, and it may be said in passing that the incomparable Sousa has, perhaps, written more stirring march music than any other composer that ever lived. He has a style all his own.

Which brings up the question of musical tastes.

There is no question, however, that tastes in music differ as in everything else. While one music lover will rave over the high brow, or classical, in musical composition, another will take to the jazz stuff.

It is a question, though, whether jazz has come to stay. It is uncertain whether the general public will always hanker after near music combined with the harsh tinkle of the cow bell, the crash of the dish-pan, and other discordant effects.

It is settled, though, that popular music has caught the public fancy. The advocates of the popular programs want compositions scintillating with what they style a tune. They can hear no tune in the high brow brand of musical composition, and they frankly say so.

That Sousa is in the popular class of composers, and in the front rank, there is no doubt. He writes his melodies for the masses—the kind that everybody likes. He has written his wonderful music for two wars, and a composer who can stir the hearts, and brace up the flagging spirits of fighting men with his marvelous strains of melody, comes pretty near to being a master.

And, after all, who is there among us that wants music that nobody but an expert in musical composition can understand?

Sousa's music is understandable, and by the merest child. His compositions appeal to the people in general. His "Stars and Stripes Forever" stirs the patriotic emotions

and has a satisfying effect upon the listener as nothing else will.

The classical compositions of the old masters may, or may not, satisfy the musical taste of the listener at grand opera. There is a suspicion that many in the audience sit through grand opera only to be bored the entire evening. They do it because it's fashionable.

But the Sousa brand of music is what catches the masses, and melody that appeals to everybody must be popular and a joy forever.

SOUSA WEEK AT FOX

FOX—The "Sousa Festival Week" is being celebrated here this week.

The Sousa numbers on the program are a "Festival Overture," arranged by Frank J. Black on the most popular melodies of the noted bandmaster, and a "Sousa Cycle," in two parts, the first of the two numbers, a "Serenade in Seville," a vocal number sung by Helen Buchanan Hitner, soprano, a number which this well-known vocalist gave a sprightly and vivacious interpretation. The second number of this part was presented by Bobbie Tremaine, dancer, who, with several other dancers attired as jack tars, did regulation hornpipe time to the strains of the Sousa march, "Jack Tars."

In the second part of the "Sousa Cycle," Joseph De Luca, from Sousa's Band, presented a very brilliant number on the double-bell euphonium, responding to a number of curtain calls. The second number of this part was a dramatic climax to the "Cycle," being a stage setting showing a giant United States dirigible as though it were in the act of sailing over New York Harbor.

There was some disappointment expressed by the audience, however, judging by comment overheard in the lobbies that, with the exception of this immortal number—"The Stars and Stripes Forever"—the Sousa masterpieces—too many of the Sousa numbers were "run together" in specially-arranged numbers—that is, the audience would like to have heard several Sousa marches "from start to finish." Too many are presented only "in part" in medleys.

The feature film, "The Breath of Scandal," is a colorless, lifeless, actionless picture, starring Lou Tellegen and Patsy Ruth Miller. The picture is without action, of a very thin and threadbare plot, and it aroused but little response from the audience. But it's simply dead, from start to finish. A short but delightful comedy film, "Alice and the Three Bears," furnishes a welcome diversion.

SOUSA WEEK DRAWS CROWDS TO THE FOX

March King Conducted Orchestra in Rendition of His Great Successes

Feature Picture "The Breath of Scandal" Is Least Important Part of Programme

This is "Sousa Festival Week" at the Fox, and last night the great marching himself, Lieutenant-Commander John Philip Sousa, was the concert master, leading the Fox Theatre Orchestra in the rendition of several of his own scores. The musical programme, which is grouped about the work of the great band master, is of high merit. The orchestra played the Festival Overture, arranged by Frank Black from a number of the popular Sousa melodies. Helen Buchanan Hittner sang "The Serenade in Seville," and then the graceful Bobbie Tremaine and her "gang," the Fox Ballet Corps, danced to the strains of the Sousa "Jack Tar" march. There was an euphonium solo by Joseph De Luca, a member of the Sousa Band, and the concluding number of the immediate Sousa programme was a scenic fantasia, while the orchestra played the Stars and Stripes Forever.

It is indeed fortunate that the merit of the programme does not hinge upon the feature picture, which is a travesty on all of the old "deus ex machina" devices which the screen has long since outgrown. Lou Tellegen and Patsy Ruth Miller are among the notable stars who are crucified to produce the picture—at least, their art is crucified. It is entitled "The Breath of Scandal"—an odoriferous christening to start with. Charles Hale, played by the temperamental Lou, is married to Betty Blythe, who is a "club" woman. She forgets her home and her husband and her child. The object of the play is to smash these utterly, and then restore them at the fade-out. That it does is no tribute to its artistry. Lou gets tangled up with a woman who loves him—her husband shoots him—a rising young district attorney breaks the villain's neck—saves Lou's reputation, and then marries his daughter. That is the "Breath of Scandal." Requisite in pace!

Comedy reels and the Fox Theatre Magazine news pictures complete the programme.

FOX

'Sousa Week' Opens With 'March King' Leading Orchestra

John Philip Sousa was decidedly the high light of a spirited, inspiring program, vibrantly American, at the Fox yesterday, when the "March King" conducted in person the two evening performances. This was the introduction of "Sousa Festival week," a tribute to the author of the compositions which comprise the entire program. "The Breath of Scandal," with Lou Tellegen and Patsy Ruth Miller in the leading roles, is the feature picture.

As part one of the Sousa cycle, Helen Buchanan Hittner, soprano, sings in costume "A Serenade in Seville," Cook-Sousa and Bobby Tremaine and the Fox Theater ballet corps do a vigorous hornpipe to the tune of Sousa's "Jack Tar March." Part two of the cycle is the rendition by Joseph De Luca, of Sousa's Band, of a euphonium solo.

Not the least remarkable part of a popular group of attractions is a scenic fantasy to the accompaniment of the "Stars and Stripes." Against the beautiful background of a deep blue sky, a zeppelin float above shimmering waves, is seen approaching first a light house, which moves on out of the picture, then the statue of Liberty alight and then the famous New York skyline, as Liberty hovers on the scene. Lovely lighting and color effects make this a treat for the artistic eye.

A special "festival overture" arranged by Frank J. Black from the most popular melodies of Sousa, completes the musical offerings.

Lou Tellegen in the feature film is seen as a middle-aged father of a priggish daughter, brought up in total ignorance of the world, and especially of men. The fun begins when the father, the epitome of honor in the eyes of his daughter, who makes of him a pattern upon which to fashion her prospective husband, is caught in a compromising situation. Altho he is wholly innocent of any desire to philander, he nevertheless manages simply by collaborating in play-writing with Betty Blythe as an extremely attractive divorcee, to get himself into some mighty tight corners, to say nothing of being shot. And all the time, his wife, an over-active clubwoman, is in total ignorance of the near approach of scandal.

The plot is a totally artificial one, full of remarkable coincidences. The best acting is done by Myrtle Stedman as the spoiled and unsuspecting wife.

SOUSA AT THE FOX WARMLY WELCOMED

Presides Over Orchestra at Beginning of a Festival in His Honor.

The celebrated bandmaster, Lieutenant John Philip Sousa, presented a musical program of extraordinary interest at the Fox Theatre last night. This appearance was the cause of much enthusiasm and the audience which crowded the theatre gave a hearty welcome to this distinguished musician.

This is Sousa Festival Week at the Fox, and the music, which is made up mostly of compositions by Sousa, is especially inspiring. The "Festival Overture" is an arrangement by Frank J. Black of the most popular of Sousa's melodies and was excellently performed under the direction of Erno Rapee. The orchestra during the remaining musical selections on the program was conducted by Sousa, and consisted of a soprano solo by Helen Buchanan Hittner, "A Serenade in Seville," by Cook-Sousa, dancing by Bobbie Tremaine and the Fox Theatre Ballet Corps to the music of Sousa's "Jack Tar March," and an Euphonium solo by Joseph De Luca, a member of Sousa's band. Sousa's appearances were warmly welcomed.

"The Breath of Scandal," the main photoplay of the program, is a picture that is somewhat difficult to classify, although it is enjoyable. It has a machine-made theme, but is likely to be popular because of the modern and beautiful settings and the smoothness of direction. Those responsible for the film must have realized its severely conventional nature, for a strong cast has been assembled as a substitute for the deficiencies of the plot.

The play is the story of a mother, father and daughter. It deals mainly with the daughter's displeasure and sorrow at her father's friendship with a woman, her fear of scandal, and the methods she employs to bring the situation to a climax. In taking things in her own hands a happy ending is brought about.

Lou Tellegen as the erring father is very good, but Patsy Ruth Miller as the demure and rather old-fashioned daughter plays her rather unsympathetic role so well that interest is centered on her throughout the entire picture. Myrtle Stedman as the mother who never suspects is delightful. Jack Mulhall makes the character of the villain thoroughly displeasing as it should be, and Forrest Stanley as the hero makes the most of a small part. Betty Blythe has a rather difficult role which she plays well. The picture is really one of good actors rather than a good story. Others in the cast are Phyllis Haver, Frank Leigh and Charles Clary.

To what extent is appearance a factor in success? John Philip Sousa at 70 admits that when he was made director of the United States Marine band, at 26 he grew his long-famous beard to create the impression he was older and wiser than his years. He had confidence in himself, but he calculated the public would be more impressed by a leader who looked the part than by a pink cheeked youth.

Much as young doctors used to grow whiskers. Generally the public judges us by outward appearance. Only the very wise look deeper.

APPROACHING 70, Sousa decided he had been a public institution so long that people were beginning to think him an old man. So off came the beard—only the close gray mustache was left—and if his life wasn't public property the march king would be regarded as 10 years under his real mark. He is hearty and going at full speed after a career that has demanded long periods of hop and jump travel for 59 years.

IF YOU seek Sousa's secret you may find it in the fact that he has produced the "Music of the Minute," a jazz fantasy at 70. He's kept young at heart, in pace with the changing times, instead of fighting against innovation.

Most men at 40 have hardening of the brain. They refuse to admit that anything new can have merit. Only the things they have done and learned in their own period of development are right. And when the mind congeals the body withers.

FOX TO HAVE A SOUSA FESTIVAL WEEK; FILM, 'BREATH OF SCANDAL'

This week at the Fox will be known as "Sousa festival week," when many of Lieutenant Commander Sousa's famous compositions will be played by the Fox Theater grand orchestra. On Monday evening Sousa will appear in person and conduct the 7.30 and 9 o'clock performances.

A photoplay for mothers, fathers, sons and daughters is called "The Breath of Scandal." What happens to a girl when her ideals go crashing

Other Editorials

SOUSA AND THE WAR.

Very few people know the real secret as to how the World war was ended. Lieut. Commander John Philip Sousa, the great bandmaster, divulged it at a banquet given in his honor on his seventieth birthday. He said that in 1918, when military affairs were most critical, he shaved off his Van Dyke beard, and then cabled the news to the former kaiser of Germany.

Sousa did have a lot to do with winning the war. He organized hundreds of bands of young men, and their music stirred the martial spirit of the nation. The war would have terminated much sooner had there been more music at the front.

War is less spectacular and more horrible than it used to be. It is far less romantic and heroic. In these times it is intricately and comprehensively scientific and businesslike. The only music that the fighters hear is the dirge of seething fire and roaring cannon-balls.

But there is much music behind the battle-front, far behind. And it keeps factories working, the money flying, and the trains and ships moving. Sousa helped to win the war—Flint Journal.

OPERA CLASS MAKES BOW TO MATINEE MUSICAL CLUB

Gives Difficult Program at Varied and Largely Attended Meeting

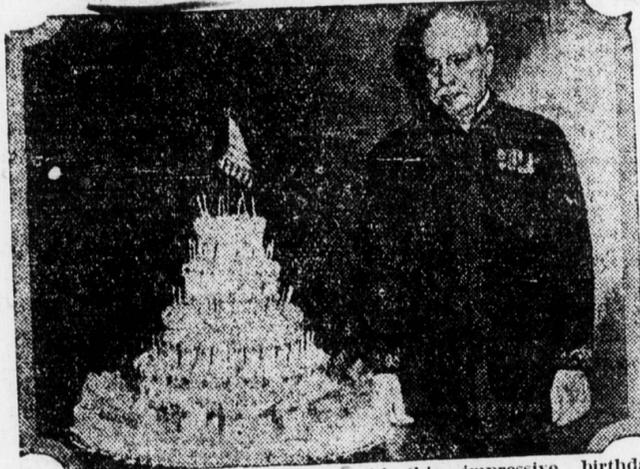
The Matinee Musical Club held one of its most largely attended and most interesting meetings in the ballroom of the Bellevue yesterday afternoon. Several assemblies connected with the club participated in the program, among them several members of the Opera class, which made its initial appearance before the club.

Both the opera class and the orchestra have shown great progress under capable direction of Alexander Smallens, who has accomplished a great deal with both of these club organizations. The members of the opera class showed real dramatic, as well as vocal training, which will be realized when the selections were such numbers as the enormously difficult quintet from "Meistersinger," the quartet from "Fidelio," the trio from "Faust," the duet from "Lakme" and the duet from Tchaikowsky's "Pique Dame." The first two were given with orchestral

accompaniment and the other piano. The orchestra showed did tonal quality and a most training.

The second part of the program consisted of ballets accompanied by the orchestra and the chorus under the direction of Helen Pulaski. The chorus sang with good tone, with accuracy of pitch, as well as excellent balance, and many of the scenes, which were devised (and performed) by Florence Cowan, were very effective and beautiful. The luncheon preceding the concert, the guests of honor were Louis Hasselmann, director of the Metropolitan Opera Company, of New York, and John Philip Sousa, both of whom spoke.

Sousa Gets a Birthday Cake



John Philip Sousa, famous bandmaster and composer, celebrated his seventieth birthday recently. At an anniversary concert in New York at the Manhattan Opera House, he was presented

with this impressive birthday cake. If it were not for the 70 candles (count them) on his birthday cake, Sousa might find it hard to get anyone to believe that he is really this age.



John Philip Sousa, 70 Years Young Celebrates Birthday in New York

JOHN PHILIP SOUSA, famous bandmaster and composer, celebrated his seventieth birthday recently. At an anniversary concert in New York at the Manhattan Opera House, he was presented with this impressive birthday cake made by the Ward Tolley, master baker of the Ward Baking Company. Sir Thomas Lipton was one of those present.

The famous bandmaster, who has played before the celebrities of two continents, and whose compositions, especially the "Stars and Stripes Forever" march, have earned him the title of the "March King," is as hale and hearty as most men of fifty. If it were not for the seventy candles (count them) on his birthday cake, Sousa might find it hard to get anyone to believe that he is really this age.

So to Continue Directing Despite His 70th Birthday

March King, in Duluth Recently, Aiming for Non-Stop Record.

When Lieut. Com. John Philip Sousa laid down his baton a fortnight ago at the conclusion of his annual concert at the Manhattan Opera house, New York, he concluded his 32nd annual tour. Sousa, who was in Duluth a short time, has just passed his 70th birthday.

Fresh from a series of Sousa days which has made his journey from the middle west a veritable triumph, Sousa declares that the mere fact that he is 70 does not mean the end of his career as a bandmaster-composer. Rather, he expects to keep on "as long as the American people will have me," which indicates that the March King has designs on the nonstop record set by the late Methusalem.

Sousa, without much doubt, is the best known of American composers of his time, and his musical career has been more varied and more versatile than that of any of his contemporaries. But even Sousa has been able to pile up accomplishments only by virtue of an early start and a quick rise. Born in Washington, he was first violinist for Jacques Offenbach, when that composer toured America in 1876, and the first Sousa march, "The International Congress," was played by Offenbach in Philadelphia on Centennial day, July 4, 1876. By the time he was 25 he was writing comic operas, and at 26 he grew a beard to give himself an older and a foreign appearance, and assumed command of the United States Marine band.

Served Twelve Years.

Thus it happened that Sousa had served 12 years and had known intimately five presidents—Hayes, Garfield, Arthur, Cleveland and Harrison—when he resigned in 1892 to become the head of his own organization. And in the 32 years that have followed he has made not only his annual American tours, but has added two European tours and one journey around the world.

Sousa's famous pirate's beard was grown when, at the age of 26, he became head of the United States Marine band, and was a defense against his youth and the fact that he was an American. He was younger than any man in the band, and virtually the only member of the organization of American parentage, in a time when foreign birth was presumed to be the prime qualification of a musician.

The beard passed from a defense to a trade mark with the result that Sousa and his band were so thoroughly known throughout the land that for a season his name did not appear in the newspaper advertising of his appearances. His photographs and the time and the place of the concert being deemed all that was necessary. The beard lasted until he entered the naval service at the beginning of the Great War.

By that time he had demonstrated that it was quite possible for an American to be a capable musician, and also the need for a protection against his youth had passed.

down? Can any woman understand the moral code of man? Do you believe—as this woman did—that right is only the most obvious and not always the best thing to do? These are questions concerned in this film, with Patsy Ruth Miller, Lou Tellegen, Forrest Stanley, Jack Mulhall, Phyllis Haver, Murtle Stedman, Frank Leigh and Charles Clary.

A cycle of songs and dances will be offered by Helen Buchanan Hittner, Bobbie Tremaine and the Fox Theater ballet corps. Joseph De Luca will offer a scenic fantasia on "Stars and Stripes" as an euphonium solo. The "Festival Overture" will be played under the personal direction of Erno Rapee and A. S. Kornspan.

Only a few more weeks and the broadcast orators can warn us to start making good resolutions early. As a rule the radio critic doesn't listen to amateur bands such as are broadcast throughout the west and southwest. Last night, however, we tuned in WOC just as a fifty-piece band from Mt. Morris, Ill. opened its concert by playing Sousa's "Washington Post March." It was well played and well broadcast and we sat through two long selections from "Traviata" which followed so that we might hear more marches played. A brief shift to WFAA to see what was on there satisfied us and we came back to WOC.

Side Lights

Sousa's Old Beard.
And Young Heart.
Monument to Song.
An Actress' Job.

TO WHAT extent is appearance a factor in success?

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John Philip Sousa celebrated his seventieth birthday Nov. 6. The cities in which he played his band from Nov. 2 to Nov. 8 proclaimed the week "Sousa Week" in honor of the occasion.

ALTHOUGH the rival foghorns in Ethel Clayton's act have departed to continue their offstage moanings elsewhere, we cannot resist setting forth the claims of Harry Delf, who sounds musical notes that compete so valiantly with those of Travers Vale. The following pitiful plea comes from Delf, who is at once author and actor of the unforgettable "Joker." He writes: "Say I'm orful saw I am. Can you imagine that guy Travers Vale ritin' you all that highfalutin' language claimin' to be the best foghorn blower in Ethel Clayton's act? Braggin' about his cressendos and knockin' my pizzicatos lemme tell you sumthin' when the or-dience gets all full of gooseflesh its from my pizzicatos and when they don't get goosefleshy that's also on account of my pizzicatos. I can't rite highbrow english like that guy cause I'm only a vordavil act writer but lemme tell you I blow a mean foghorn; and those Greeks he mentioned I never heard about them and you know I know every-thing about Greek mythology cause you seen my act! and as for Sousa and Heifetz who are they they never played the Orpheum circuit; Corse Payton told me that I was the best foghorner he ever heard and he's some blower hisself—so all I gotta say is this I openly challenge this guy Vale to a foghorn blowing contest and I'll even spot him two blows besides. I'll prove to the world that I am the undiluted cham-peen foghorner. I ain't got any grudge against you Mr. Miles but just the same that was a dirty crack you made about my drama cause I'm one of the actors in it too that helps to make it full of gooseflesh hoping you are the same I am Harry Delf."

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Sousa's Seventieth Birthday

John Philip Sousa, with whose name the phrase "march" is almost synonymous, is celebrating this year the seventieth anniversary of his birth. Throughout the country Mr. Sousa has been the guest of honor at gatherings assembled in compliment to him. In Chicago he was given a dinner at which Frederick Stock, conductor of the Chicago Symphony Orchestra, was toastmaster; and another similar event took place in Milwaukee, when Ossip Gabrilowitsch acted in the same capacity as Mr. Stock.

Last Monday afternoon in the Fox Theatre Mr. Sousa was the recipient of an ovation when he was presented with a ten-foot birthday cake, on which were burning seventy electric candles. The programme at this event included a potpourri overture compiled by Frank Black from various compositions of this famous bandmaster, the singing by the brilliant soprano, Helen Buchanan Hittner of the latest song by the composer, entitled "Serenade in Seville," the words by James Francis Cooke, editor of the "Eude"; and the finale was announced by trumpeters and drummers, who led directly into the playing of Sousa's well-known march, "Sempre Fidelis."

Altogether a worthy tribute to a musician who has brought joy to tens of thousands of Philadelphians during the quarter of a century or more that he has given concerts in this city.

RADIO GREETINGS TO HEIN.

Composer, Ill at Saranac, Entertained by Celebrated Friends Here.

Silvio Hein's fellow-members of the musical and theatrical professions and of the Lambs Club in this city sent him radio greetings last night at Saranac Lake, where Mr. Hein is now reported convalescent. The spoken personal tributes and musical performance by a score of celebrities were broadcast from Station WGBS at Gimbel's at 9:30 in the evening, an hour more suited to a Saranac patient than to busy Broadway, where many of his friends were unable to leave their theatre engagements to join in the long-distance salute. Gene Buck of the Lambs and the "Follies" was master of ceremonies for the first time before the microphone.

J. P. Sousa, John Golden, Eddie Cantor, Sam Bernard, William Jerome, Vincent Youmans and others were among early arrivals at the projecting studio at Thirty-third Street and Sixth Avenue. Others were Vincent Rose and his orchestra, Madlyn Arbuckle, E. C. Mills, J. C. Rosenthal and Hay-Ward; Wanda Lee, violinist; Raymond Hubbard, Alfred Robyn, Irving Berlin, Rudolf Friml, Irving Caesar, Gus and Leo Edwards, Lew Brown, Irving Bibb, Lew Pollock and Leo Woods.

Dalley Paskman was assisted in the broadcast program by Thurston Macaulay of Station WGBS and by the American Society of Composers, Authors and Publishers. The concert was kept up by late-comers until midnight, and a message from Saranac said Mr. Hein was getting the music and enjoying it.

"Y" Leader Once in Sousa's Band
Bartlett L. Lyons, a former member of Sousa's band, has been appointed leader of the Musical Club at the Huntington avenue branch of the Boston Y. M. C. A. He is a trombone soloist. He played in Sousa's band in 1921, and for some time was supervisor of music and director of the boys' band at the Essex County Training School. In 1919 he was assistant bandmaster on board the U. S. S. Georgia. He is at present studying at the New England Conservatory of Music.

Master Baker Makes Cake For Master Musician



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JOHN PHILIP SOUSA, famous bandmaster and composer, celebrated his seventieth birthday recently. At an anniversary concert in New York at the Manhattan Opera House, he was presented with this impressive birthday cake made by Walter Tolley, master baker of the Ward Baking Company. Sir Thomas Lipton was one of those present.

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BAD MUSIC

By Irvin S. Cobb

AS I recall, they first told sweet und it comes out so this story on Theodore r-r-rotten!"

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 aird me," explained the perspiring musician; "it's dis d— horn." He shook the misbehaving instrument. "I blow in it so nice und

HERE is another little story which also has a musical background.

As Montague Glass tells the tale, a foreign pianist was engaged to act as accompanist for an aspiring amateur singer. The amateur was a lady. She had boundless ambitions, but her technique was faulty. This defect became manifest at the first rehearsal.

After the poor woman had flatted and flatted until she had flatted practically all her notes, the accompanist waved her to silence.

"Madam," he said mournfully, "it is no use. I gif up der chop. I blay der black keys, I blay der white keys—and always you sing in der cracks!"

(Copyright, 1924, McNaught syndicate, Inc.)

RADIO COPYRIGHTS AGAIN

Senator Dill Wants Action on Bill for Free Use of Music

WASHINGTON, Dec. 10.—Senator C. C. Dill of Washington announces he will demand immediate action on his bill to permit free broadcasting of copyright music, songs and other compositions. The bill, which was introduced at the last session, is now before the Senate Committee on Patents. Senator Dill says he will urge the committee to meet at once and dispose of the measure. If he fails in that, he will move in the Senate that the committee be discharged from further consideration of the bill, that it may come up for immediate action on the floor of the Senate.

Senator Dill's bill at the last session of Congress brought protests from the American Society of Authors, Composers and Publishers. John Philip Sousa, the late Victor Herbert, Irving Berlin and Harry Von Tilzer were among composers who came to Washington to assert the bill would practically destroy the financial profits to which art is entitled. Senator Dill holds that radio broadcasting is a means of popularizing and advertising compositions, both vocal and instrumental. ALFRED T. MARKS.

THE SPECTATOR

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And Young Heart.
Monument to Song
An Actress' Job.

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SOUSA'S SOLOIST ON MINOT PROGRAM

Miss Nora Fauchald Will Sing Over WCCO in Second of N. W. Series Dec. 15

Miss Nora Fauchald, soprano, native of Minot, N. D., and for the last three years soloist with Sousa's band, will sing on the Minot night program to be sent out from WCCO, Gold Medal station, December 15, at 8:30 p.m. Miss Fauchald is the daughter of Mr. and Mrs. Julius Fauchald of Minneapolis. The program is the second of a series given by residents of northwest cities. Miss Fauchald will sing under auspices of the Minot Association of Commerce. Speakers and their subjects include R. E. Barron, president of the Second National Bank of Minot, on "The Economic Situation in Northwest North Dakota"; H. S. Davies, publisher of the Minot Daily News, on "The City of Minot," and James S. Milloy, secretary of the Minot Association of Commerce, on "Northwest North Dakota's Development."

Effort
Shuck
often

Inquire
Phila
Dec 7

Los Angeles
Dec 2

My time
Dec 8

Dec 13
Musical
Amuse

Boy city
Tulsa

Springfield
news
Dec 11

Boston
Transcripts
Dec 5

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS



Photo by Underwood & Underwood.
GENE BUCK.



JOHN PHILIP SOUSA.



Photo by Apeda.
CHARLES K. HARRIS.



RAYMOND HUBBELL.



Photo by Oliver Lippincott.
NATHAN BURKAN.



Photo by Brunel.
J. C. ROSENTHAL.



Photo by Roscoe Rae Tullis.
E. C. MILLS.

Reading From Left to Right, These Officers, All Men of Genius in the Music World, Are: Gene Buck, President; Charles K. Harris, Secrerresident; John Philip Sousa, Vice Ptary.; Raymond Hubbell, Treasurer; Nathan Burkan, General Counsel; J. C. Rosenthal, General Manager; E. C. Mills, Chairman of Administrative Committee.

(Continued From Page 1.)

all civilized nations grant these creators what is called 'copyright.'

Vastly for Public Good.

"Copyright" is a dull subject to discuss—it is a creature of the statute, and most all such are dull. So I'll dismiss it with the single observation that its effect is vastly for the public good, for through its operations are encouraged the creative geni of the nation and the world.

"Fundamentally, the American Society of Composers, Authors and Publishers was organized in 1914 by a little group of musical writers, under the leadership of their attorney and adviser, Nathan Burkan, for the primary purpose of protecting the rights of these creators of musical works from the infringements of pirates, plagiarists, counterfeiters and crooks.

"Included is the rights granted to a copyright owner is the one of publicly performing, for purposes of profit, his copyrighted work. At that time the motion picture theatres, dance halls, cab-

arets and other establishments of this sort throughout the country made a practice of using for purposes of profit in their public performances all sorts of copyrighted works without in any way compensating the creators of the material.

Checking Up on Theatres.

"So the society began doing what the individual composer could not do. It began checking up on theatres, dance halls, etc., all over the country, and prosecuting all cases of unauthorized or unlicensed use of the music of its members which were discovered.

"Gradually it gained strength, and as those who had theretofore made unlawful use of the works of the members of the society came to know that it would relentlessly prosecute infringers, these establishments began securing proper license to use copyrighted works, until at the present time there are some nine thousand or more of them paying the required license fees.

"Now this was not all done in a day. It took years of patient and persevering work, almost endless litigation, carried in one case up to the Supreme Court of the United States, where the contentions of

the society were upheld, and tested the loyalty of those who were supporting the society.

Growth of "Ascend."

"From its humble beginnings the society has grown until its membership includes such names as Irving Berlin, Harry Von Tilzer, Ernest Ball, Jerome Kern, Rudolph Friml, Oley Speaks, Walter Damrosch, Leopold Auer, Eugenio Pirani, Leopold Godowsky, Edwin Franko Goldman, Otto Harbach, Rupert Hughes, Al Jolson, Fritz Kreisler, John Philip Sousa, Mischa Elman, Percy Grainger, Homer, Irving Caesar, Gus Kahr, Frederick Martens, Gene Buck, Con Conrad, Irene Berge, Walter Donaldson, Raymond Hubbell, Charles K. Harris and many others of America's foremost composers and authors.

"The beloved Victor Herbert was a charter member and always, during his life, an earnest and enthusiastic supporter and officer of the society.

"Among the publishers of music, the foremost firms of the United States, in both the high-class and the popular field; such firms as Irving Berlin, Inc., Broadway Music Corporation, Leo Feist, Inc., Shapiro, Bernstein & Co., Jerome H.

Remick & Co., M. Witmark & Sons, G. Ricordi & Co., Carl Fischer, Inc., G. Schirmer, Inc., Boston Music Company, Sherman, Clay & Co., Fred J. A. Forster, Inc., Edward B. Marks Music Company and many others are loyal supporters of the organization.

Entertainment for Millions.

"Twenty million people listen every day to the works of these men, or some of them; they are played on more than eight million phonographs, and over a million player pianos, to say nothing of some nine million manual pianos, endless ukuleles and so on, every day.

"Their songs are the backbone of vaudeville; the foundation of the concert hall, the dependence of the motion picture theatre, the life-blood of the dance hall, the source of supply for the broadcasting station, the record and roll manufacturer; in short, the music that these men and others like them create, is the very cornerstone of the entire structure of public amusement.

"The society collects a substantial sum of money in behalf of its members, and it distributes all of its net earnings to them in the form of royalties.

"And, let me tell you a few little stories about some other things, that we

don't shout from the housetops, but that it is as well the world should know.

No Reward Too Great.

"We start out with the premise that if a man has created meritorious musical works he cannot be over-rewarded no matter how much he receives. So we are determined to bring about a condition in this land where such a man, who has by the merit of his works established his worth as a creator, shall never want—shall never be in financial distress—nor shall his family. There shall be no more Stephen Fosters, selling their songs for \$5 a piece; there shall be no more Paul Dressers' to die in poverty.

"Up in a little Connecticut town today there lives a fine little old lady, in comfort, and will be until she has passed to the Great Beyond. It happens that she is the mother of a man whose name was famous on Times Square and throughout the Nation a few years ago—one of the brightest writers this country ever had. But he was improvident, and when the Grim Reaper came, he left nothing but this little old mother up in a Connecticut village. For her it was 'over the hill to the poor house,' or would have been, but for the fact that

the society, because of the works her son had created, decided that as long as she lived she should never want, and every month, year in and year out, there goes to that little old lady the check that means saving to her the comforts of her little home until she too, has passed on."

A Clouded Intellect.

"Another instance—not so long ago a man who had done as much as any single other in this country to, through the merit of his works, amuse the nation, failed mentally. He became a gibbering idiot—his mind utterly gone, the genius that had been his faded back into that spirit world from which it came. He was improvident—most of them are—and was destined to become the charge of some public institution. But here the society stepped in. At its expense, he was placed in the finest institution in the country for the care of persons thus afflicted; was provided a private nurse, was maintained in comfort until he passed on. A little thing, perhaps, yet it must be a comfort to those who have not failed to know that if they do, if ill-luck does come, that even to the last extremity behind them will be rallied the resources of the society which has

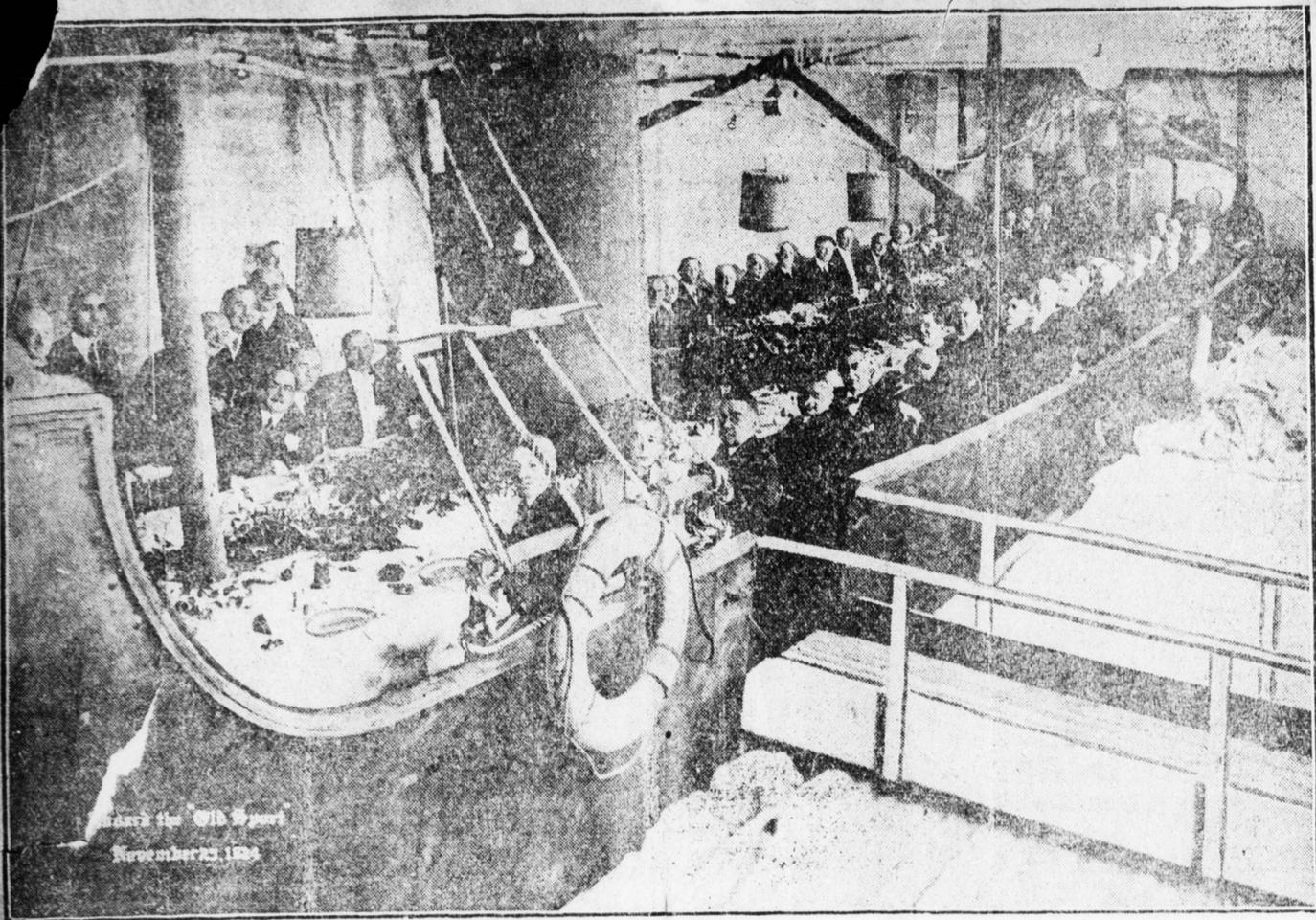
pledged itself that writers of meritorious works shall never know want.

Just Recompense.

"The society takes the money with which to do these things from those who make of the works of these men a vehicle for the earning of huge profits—collects it from those who, were they not provided with a constant, unending stream of music, and new music, all the time, could not operate the enterprises which make their enormous profits. Is it fair that they should thus contribute to the people who produce the thing without which their enterprises could not exist?"

"No man can measure the value of music to the people of the world. It is as a lighthouse in life's tempestuous sea—it has the magic quality of a wand to smooth out the wrinkles of the brow, and drive jagged sorrow from the brain. It is panacea to a sad and dreary world; sometimes it is as wine to lips that parch, dewdrops on the rose of life. It is the diversion of youth, the comfort of middle age, the solace of declining years, and at last, to the soul departed, the music of the spheres is sail and rudder. We can never do too much, can never too richly reward, those who create the melodies and harmonies that the world loves."

BANQUET HALL RESEMBLES DECK OF SHIP



Adroit News Dec 15

SHALL WE HAVE AN ANNUAL FESTIVAL?

Rarely a week passes at this season of the year without one or more of the schools of Detroit offering, through enterprising students, some form of entertainment, musical or dramatic, and frequently both. In many weeks every evening has some such program and, in the aggregate, many thousands of pupils participate.

Music in the high schools of Detroit has reached a very fair stage. Only recently John Philip Sousa, who certainly knows what he is talking about, characterized the Cass Tech band as the best school band he had ever listened to. Last Spring the music festival of the Detroit school showed an amazing advance over previous efforts and the High school concert merited the serious attention of music-lovers.

Meanwhile Orchestra Hall echoes to the applause—twice this week—of 2,000 grade school pupils who having acquainted themselves last season with the idiosyncrasies of the instruments in a large orchestra are this season applying themselves with eager devotion to the study of the music those instruments produce.

Surely the time must come when all these elements must be brought together into an annual Festival worthy of Detroit, a Festival where

in the splendid Detroit Symphony Orchestra shall find a fitting place supporting the picked choirs of the schools of this city; perhaps a soloist or two; certainly an opportunity for the best talent in the local field to present itself. Everything works to this end and all it needs for achievement is effective direction, for the elements are present and in preparation.

More than 50 guests went aboard ship in the Hering Building, at No. 112 North Twelfth street, on a recent evening when Walter E. Hering was the host at a dinner party in honor of his friend, Lieutenant Commander John Philip Sousa. Occasion for the dinner was in the seventieth anniversary of the birth of the famous bandmaster

and composer. Illusion of shipboard was remarkable. There was a tremendous smokestack, red-painted, protruding from the table, and just behind the stack was a "practical" whistle that from time to time was sounded. A ship's clock marked the passing minutes and there was a large bell aboard which was rung in accordance with nautical

custom—with George F. Fish as the quartermaster in charge. The guests included a number of distinguished men. Provost Penniman, of the University of Pennsylvania, will be recognized to the left of Mr. Hering and Mr. Sousa is at the right. Former Governor Stuart, Cyril Maude, James T. Powers, Thomas A. Wise, Antonio

Scotti, Giovanni Martinelli, Edward Siedel, A. Edwin Newton and others will be recognized in the group. The ship was built in a large room on the third floor of the building and the diners reached their respective places by a gangplank that extended over scenic waves. Red and green lights, as would become a ship, were used effectively.

Who's Who in the Day's News

JOHN PHILIP SOUSA

The other day John Philip Sousa, an infant prodigy who never outgrew it, but instead, became the greatest band master in the world and one of America's greatest composers, celebrated his seventieth birthday.

He celebrated it by giving two concerts at Madison, Wis. And he intends to celebrate many coming ones the same way. For at seventy he works as hard, and feels able to, as he did twenty or thirty years ago.

Sousa started his musical career as a boy wonder violinist. He did not stick long to "fiddling," however. In his long and busy life Sousa has been a music teacher, first violinist, orchestra conductor, band master, composer, traveler and writer. He has composed suites, symphonic poems, musical comedies and operettas, as well as the marches associated with his name. He has written at least two novels, as well as many magazine articles.

He was leader of the famous Marine band from 1880 to 1892, playing at the White House in the days of President Hayes, Garfield, Arthur, Cleveland and Harrison. Resigning from the marine corps to organize a band of his own, he made forty or more tours of the United States. He has toured the world with his organization and taken it to Europe several times. He went back into the naval service in the war period and did his conspicuous bit. He played in the orchestra conducted by Jacques Offenbach at the Philadelphia centennial in 1876 and he has been one of the big attractions at about every world's fair held since then.

Though his admirers in many cities are making Sousa's present tour a continuous birthday celebration, it is called a farewell tour. Millions of Americans who like to hear the stirring music only a great band can make hope the Sousa tours will continue for years to come. And all of us should give heed to the fact that a man may do his accustomed work at seventy as well as at fifty or thirty.

Special Train Will Bring Souse to Brooklyn

A special train which perhaps will establish a new running time between Cleveland and New York has been chartered to bring Lieutenant-Commander John Philip Sousa to New York for his two seventieth anniversary concerts to-morrow. The train will leave Cleveland over the Pennsylvania Railroad to-night at midnight and is scheduled to arrive in New York at 1 o'clock to-morrow afternoon. The train will be routed through New York to the Flatbush avenue station in Brooklyn, in order to get Sousa and his 100 bandsmen to the Brooklyn Academy of Music in time for a concert at 2:30 o'clock. The usual running time between Cleveland and New York is 14 hours and 30 minutes. Sousa will travel the 700 miles in an hour and a half less than the passenger train.

Sousa's concluding concert of his thirty-second annual tour will be given to-morrow night at the Manhattan Opera House.

SOUSA STILL GOING STRONG AT SEVENTY

FAMOUS LEADER AND COMPOSER HAS HAD REMARKABLE CAREER

When he celebrated his seventieth birthday recently the world of music and of the stage suddenly realized that Lieut. Com. John Philip Sousa had put into his career not only a degree of accomplishment but also an actual number of years of devotion to his profession such as is equaled by few musicians.

For Sousa, at 70, says the New York Times, is hale, hearty and going, is still composing, and he is not, like most men who reach threescore and ten, living and working in the past, but is living very much in the present.

All of which is demonstrated by the fact that Sousa at 70 has turned to jazz, with a fantasy entitled "Music of the Minute" as one of the numbers of the program

of the only concert he is to give this season at Manhattan opera house, and which took place November 16.

Has Wide Range.

The remarkable range of Sousa's accomplishments, of course, lies in the fact that his was an early beginning. He was playing cymbals in the United States Marine band at the age of 11. At 21 he was first a violinist and then concert master for Jacques Offenbach during the composer's American tour.

He even wrote a maren, "The International Congress," which Offenbach played in Philadelphia at the Centennial Exposition on July 4, 1876. In 1877 he had written a comic opera, a failure, it is true, but a beginning, and in the next ten years, before he was 40, he had to his credit such well-remembered works of the comic opera period as "Destre," "The Bride-Elect," "El Capitan," "The Free Lance" and "The Charlatan."

It was at the age of 26 that Sousa grew his once famous "pirate's beard," hoping to add a few years to his appearance and so to help a plain American to be taken seriously as director of the United States Marine band. When he retired from the government service, in 1892, to form his own organization, he was still on the sunny side of 40, yet he had served for 12 years and under five presidents—Hayes, Garfield, Arthur, Harrison and Cleveland.

Is Interpreter.

Perhaps the unique accomplishment of Sousa's career has been his achievement, not primarily as a march composer but as an interpreter of the musical tastes of great numbers of peoples. With the so-called lighter music, Sousa always was able to give his audiences a fair share of the greatest masters.

Thus, he was playing excerpts from "Parsifal" across Montana and Nevada 12 years before that work was performed at the Metropolitan opera house in New York, and this year he has played Richard Strauss' symphonic poem, "Don Juan," and the little known Litolfo overture, "Maximilien Robespierre," to the delight of the same audiences that have heard his latest marches and other compositions.

Man Sousa Praised Heads Shrine Band



BRADFORD D. GILLILAND

Bradford D. Gilliland, called by John Philip Sousa the best band instructor in the United States, is the new leader of Al Koran Shrine band. His appointment was announced by J. Barker Smith, potentate.

Mr. Gilliland was cornet soloist with Sousa for seven years, later directing the Kilties' band of Canada, which toured the world several times. He also was with the United States Marine band and Brookes Marine band.

MUSIC

Completing a 10-day celebration of his 70th birthday John Philip Sousa led his band in two concerts in New York on November 16. In the afternoon he played at the Brooklyn Academy of Music, and in the evening at the Manhattan Opera House. Besides his traditional march numbers, which he has been playing for 32 years, Mr. Sousa included in his program Litolfo's Robespierre Overture, and a version for wind instruments of Strauss' Don Juan.

Knoxville, Tenn., November 21.—John Philip Sousa, with his band, was greeted by capacity houses at two concerts on October 14 at the Bijou Theater, sponsored by the Shriners. The two programs covered a wide range from Sousa's own Music of the Minute and Peaches and Cream, to the Don Juan symphonic poem by Strauss. A group of assisting artists, including Marjorie Moody and Clara Fanchauld, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone player, and Robert Gooding, saxophonist, together with the finely trained organization under the leadership of Mr. Sousa, combined in making the concerts outstanding successes.

MOST WIDELY KNOWN SONGS

John Philip Sousa, famous bandmaster and musician, maintains that "Swanee River" and "Home Sweet Home" are the most widely known songs extant. It is because of their great popularity that many attempts, without success, have been made to trace their tunes to ancient folk

Frederick Stock, conductor of the Chicago Symphony orchestra, believes that a national school of the military band should be established in this country, which might in time develop into a national school of all the musical arts. Mr. Stock, thinks that we have neither enough bandmen, or bands in this country, but that the time will come when every community large or small, will have a good band of its own. Said the noted director: "Band music and patriotism are inseparably linked together. John Philip Sousa has done more than any single individual for the democratization of America. More bands foster patriotism, by reaching all the people, and would also help to the American composer."

Handwritten notes and signatures:
 - Dallas Herald
 - Cleveland Plain Dealer
 - Boston Star
 - Musical comic Dec 4
 - Eagle Star Newark Dec 17
 - Boston Star Dec 10
 - Musical comic Dec 4
 - Boston Star Dec 10

7913 Bay Parkway, B'klyn.

November 14, 1924.

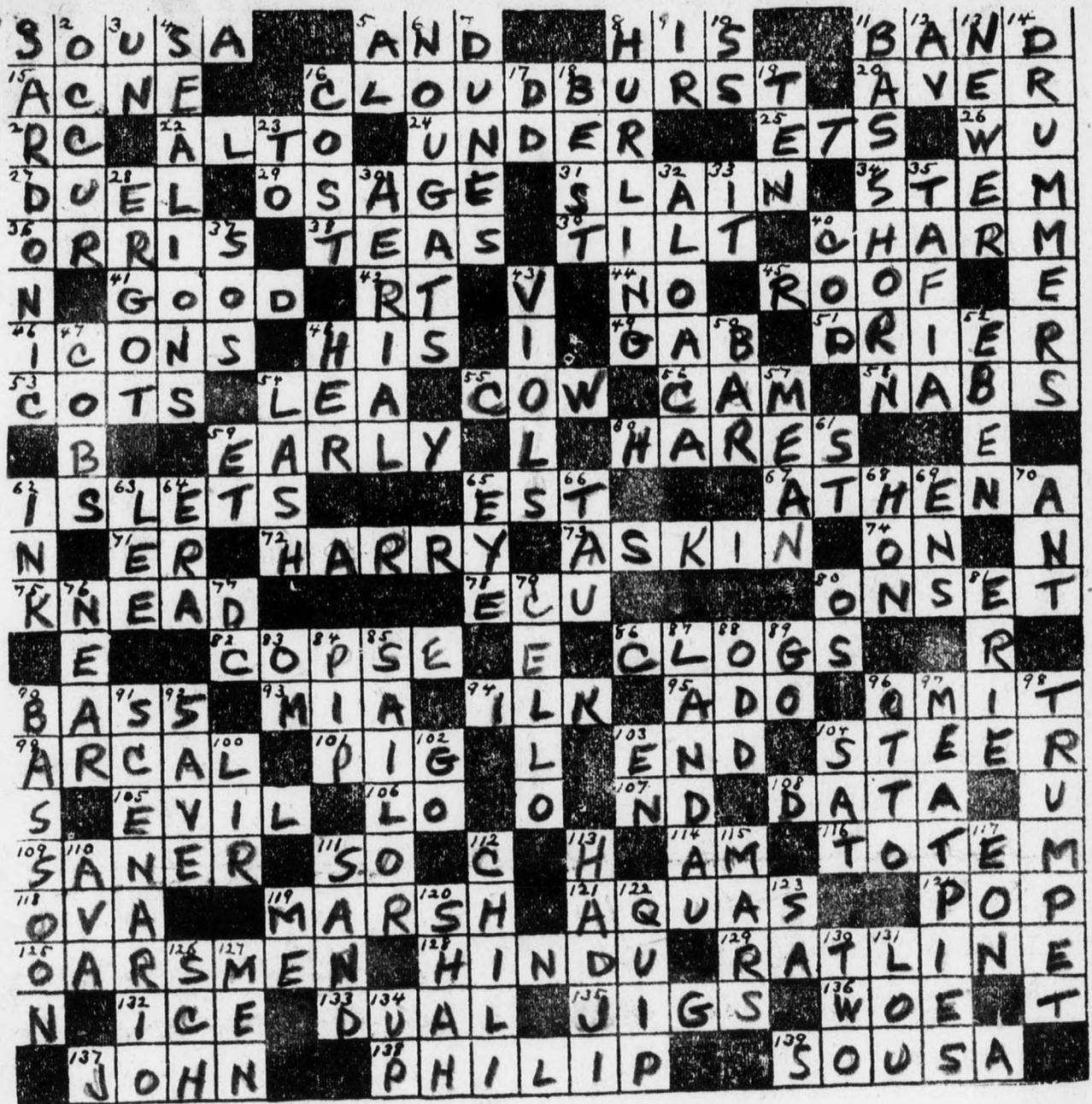
Dear Mr. Swin:

Enclosed find my ~~xxxx~~ complete solution to the Cross-Word Puzzle which ran in the Times of November 14. It certainly was a great thing and I hope that letter reaches you first so that I might have the honor to listen to the super band king Sunday afternoon. I happen to be one of his mightiest supporters and even ~~x~~ if I don't get the two free tickets I'll be at the Academy to listen anyway.

Respectfully Yours.

S. A. Roogow.

| St
—



The above puzzle was submitted by an unnamed admirer of John Philip Sousa, and is called the "Sousa Crossword Puzzle."

Lieutenant Sousa will give a concert with his band at the Academy of Music on Sunday afternoon, November 16. The first solution of this puzzle to reach Mr. H. T. Swin, Manager of the Academy of Music, will be rewarded with seats in a box for the concert.

Here are the directions for today's puzzle:

Horizontal

- 1, 5, 8 and 11—World-famed musicians
- 15—Eruption of the face
- 16—Violent downpour of rain
- 20—To affirm positively
- 21—Red Cross (ab.)
- 22—The tenor violin or viola
- 24—During the time of
- 25—Suffix denoting female
- 26—Ex-Commander-in-Chief of Chinese Armies
- 27—Combat between two
- 29—Member of an Indian tribe
- 31—Killed
- 34—Upright or downright line joined to body of a note (Music)
- 36—Iris
- 38—Afternoon repasts
- 39—Thrust
- 40—Allurement
- 41—Beneficial
- 42—Right (ab.)
- 44—Notary Public (ab.)
- 45—Canopy
- 46—Greek sacred images
- 48—Pronoun
- 49—Idle chatter
- 51—A substance added to paint causing it to dry quickly
- 53—Cottages
- 54—Meadow
- 55—Domestic animal
- 56—Projecting part of a wheel
- 58—Grabs
- 59—Soon
- 60—Rodent with long ears
- 62—Small islands
- 65—Established (ab.)
- 67—Greek goddess
- 71—Suffix
- 72 and 73—Genial manager for numbers 1, 5, 8 and 11, horizontal
- 74—Preposition
- 75—Mold
- 78—Medieval shield
- 80—Attack
- 82—Thicket
- 86—Hindrances
- 90—Lowest part in harmony of music
- 93—Spanish for mine
- 94—Kind
- 95—Bustle
- 96—Fail to mention
- 99—Pertaining to an arc
- 101—Oblong mass of unforged metal
- 103—Terminate
- 104—Guide

The Brooklyn Times will pay \$5 for each original crossword puzzle published. All puzzles submitted must be accompanied by two diagrams—the puzzle itself and the solution.

Those desiring to have their contributions returned, should they not be accepted, must enclose postage.

- 105—Wicked
- 106—Behold
- 107—Northwestern State (ab.)
- 108—Things assumed or conceded for the basis of an argument
- 109—More sane
- 111—Therefore
- 114—Part of the verb to be
- 116—Indian symbol
- 118—Egg-shaped ornament
- 119—Swamp
- 121—Waters (Latin)
- 124—Dart
- 125—Rowers
- 128—Brahman
- 129—Small horizontal rope forming ladder-like step
- 132—Frozen confection
- 133—Composed of the number two
- 135—Certain fish-hooks
- 136—Grief
- 137, 138 and 139—The March King and greatest bandmaster of them all

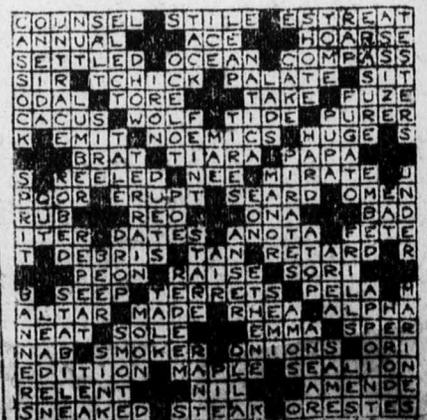
Vertical

- 1—Bitter
- 2—To happen or take place
- 3—Negative prefix
- 4—Carnivorous mammals
- 5—Everybody knows him
- 6—French confections
- 7—Sand heaps
- 8—Throwing with violence
- 9—Irish Republic (ab.)
- 10—Baseball position (ab.)
- 11—A musical instrument
- 12—Average (ab.)
- 13—Modern
- 14—Necessary players in a large band
- 16—Expense
- 17—Doctor of Divinity (ab.)
- 18—Most desirable
- 19—A number
- 23—Preposition
- 28—Black horn-like fungus
- 30—Belonging to the air
- 32—A fabric
- 33—Personal pronoun, third person
- 35—Rum distilled from molasses
- 37—Wireless danger call
- 40—The narrow part of a trawl-net
- 41—Past tense of get
- 43—Reed instruments
- 47—Strong thick-set ponies
- 48—Possessive case of the personal pronoun she
- 50—Any tribunal
- 52—A man's name
- 54—Whip
- 57—Average
- 59—French for and
- 61—Abbreviation for street
- 62—Writing fluid
- 63—Sheltered side
- 64—Period
- 65—Scrutinize
- 66—A cross resembling the Greek letter T
- 68—Abbreviation for Honorable
- 69—Half of the square measure of type (pl.)

- 70—Penetrate
- 76—Intimate
- 77—Da capo
- 79—A string instrument
- 80—Mouth
- 81—One of the Great Lakes
- 83—Sacred word of India
- 84—The seed of a lemon
- 85—Mariner
- 87—Kind of carriage
- 88—Unusual
- 89—Depart
- 90—Wind instrument
- 91—Chief incidence of a libretto
- 92—To be economical
- 96—Attar
- 97—A kind of pie (pl.)
- 98—A bugle-like instrument
- 100—Abbreviation for Long Island Railroad
- 102—Proceed
- 103—French for in
- 104—Past tense of sit
- 110—American Volunteer Army (ab.)
- 111—Fine particles of crushed rock
- 112—Country in South America
- 113—A Mohammedan who has made his pilgrimage to Mecca, and is regarded as a very holy man
- 115—A planet
- 117—An age
- 119—A personal pronoun
- 120—The sovereign of Persia
- 122—Jeer
- 123—Abbreviation for a continent
- 126—Abbreviation for schollum (A note)
- 127—Male sex
- 130—Dual
- 131—A girl's name

The solution of today's Cross-Word puzzle will be published in diagram form in Sunday's Brooklyn Times.

SOLUTION OF YESTERDAY'S CROSSWORD PUZZLE NO. 53



H. A. Walters - 1816 Ave N - Brooklyn, N.Y.

THE BROOKLYN DAILY TIMES Tel. DeWey 7803

ORIGINATE A CROSS-WORD PUZZLE AND EARN \$5

BROOKLYN TIMES CROSSWORD PUZZLE NO. 54

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625-57 Street
Brooklyn N.Y.

Mr. H. J. Swin, Manager
Academy of Music

3

Dear Sir —

Enclosed is what we
think is the solution to the
"Lousa Crossword Puzzle"

While we are quite sure we
have two wrong (43 vertical and
55 horizontal) we believe the
remainder is correct, and anyhow
the way we advertised the fact
that ~~Mr.~~ Lousa

THE BROOKLYN DAILY TIMES

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ORIGINATE A CROSS-WORD PUZZLE AND EARN \$5

BROOKLYN TIMES CROSSWORD PUZZLE NO. 54

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O ¹¹⁸	V ¹¹⁸	A			M ¹¹⁹	A ¹¹⁹	R ¹¹⁹	S ¹¹⁹	H		A ¹²⁰	A ¹²⁰	U ¹²⁰	A ¹²⁰	S			P ¹²¹	O ¹²¹			
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N		I ¹³²	C ¹³²	E		D ¹³³	U ¹³³	A ¹³³	L		R ¹³⁴	I ¹³⁴	P ¹³⁴	S		W ¹³⁵	O ¹³⁵	E		T		
	J ¹³⁷	O ¹³⁷	H ¹³⁷	N						P ¹³⁸	H ¹³⁸	I ¹³⁸	L ¹³⁸	I ¹³⁸	P		S ¹³⁹	O ¹³⁹	U ¹³⁹	S ¹³⁹	A	

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