

## SOUSA TRAVELS MILLION MILES HERE FOR TWO CONCERTS TODAY



LIEUTENANT COMMANDER JOHN PHILIP SOUSA

Somewhere along the route of his thirty-fourth annual tour is the one millionth milestone of Lieutenant Commander John Philip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1,000 miles a week for an average of 20 weeks a season for 34 years is the Sousa record. And the March King is still going strong and firmly convinced that "the first million miles are the hardest."

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the States of the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than 43 of our 48

States and five Canadian provinces. Yet it was not until he was in his 33rd season that Sousa did the greatest traveling of his career. The record was a trip of about three thousand and three hundred miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia, and remarkable because 19 concerts were given along the way.

At present railway rates, Sousa's personal expenditures for carfare have amounted to about forty thousand dollars. On that basis the transportation of the Sousa organization of 100 persons has cost about four million dollars. But Sousa's band originally consisted of about fifty pieces and it traveled in the days of the two-cent fare, so Sousa actually has patronized the railway companies to the extent of

about two million dollars. This computation of course takes no account of Pullman and luggage expenses.

Sousa and his band give two concerts in Missoula today, matinee and night, at the Wilma theater. The March King and his organization appeared here last three years ago, when they played to two large audiences.

Two entirely different programs will be played. The one for the evening concert is announced as follows:

Overture—"Flying Dutchman"..... Wagner  
Cornet solo, "Carnival of Venice"..... Arban

John Dolan.  
Suite, "The Internationals".....

Arranged by Sousa  
(a) "Morning Journals"..... Strauss

(b) "The Lost Chord"..... Sullivan

(c) "Mars and Venus"..... Sousa

Vocal solo, Aria from "Traviata"..... Verdi

Miss Marjorie Moody.  
"Andante Cantabile" from Opus II

Tschaikowsky  
Interval.

"The Feast of Spring".....

Ambrose Thomas  
(a) Saxophone solo, "Beautiful

Colorado"..... DeLuca

Edward Heney.  
(b) Three marches

"Magna Charta" (New)..... Sousa

(This march was written at the request of the International Magna Charta Lay association, headquarters at St. Paul, Minn., and with the approval of Judge Elbert J. Gary. The Magna Charta association urges the observance of one day annually, in common, June 15—by the seven English speaking nations—the United States, Canada, Newfoundland, Great Britain, Australia, South Africa and New Zealand, and it is dedicated to these nations to strengthen the ties which bind them together.)

"Stars and Stripes Forever"..... Sousa

"Semper Fidelis"..... Sousa

Xylophone solo, "Ghost of the

Warrior"..... Grossman

Mr. Howard Goulden.  
Finale, "Carnival Night in Naples".....

Massenet

## SOUSA PROGRAM HAS WIDE RANGE

Famous Musicians at  
Lewis and Clark High  
School Twice Today.

The program offered by the famous band conducted by Lieutenant Commander John Philip Sousa at Lewis and Clark high school today was designed to meet the approval of a wide variety of taste in music.

The first concert was scheduled for 3 p. m., the last concert for 8 p. m.

Sousa, now 72 years old, has remained the leading band conductor of America for more than 30 years. Several of the marches on his program were written by the director during recent years.

### Evening Program.

Following is the evening program:

Overture, "The Flying Dutchman"..... Wagner

Cornet solo, "Carnival of Venice"..... Arban

Mr. Nolan.  
Suite, "The Internationals".....

Arranged by Sousa  
(a) "Morning Journals"..... Strauss

(b) "The Lost Chord"..... Sullivan

(c) "Mars and Venus"..... Sousa

Vocal solo, Aria from "Traviata"..... Verdi

Miss Moody.  
"Andante Cantabile" from Opus II.

Tschaikowsky  
"The Feast of Spring"..... A. Thomas

(a) Saxophone solo, "Beautiful

Colorado"..... De Luca

Mr. Heney.  
(b) Three marches: "Magna

Charta" (new)..... Sousa

"Stars and Stripes Forever"..... Sousa

"Semper Fidelis"..... Sousa

Xylophone solo, "Ghost of the War

rior"..... Crossman

Mr. Goulden.  
Finale, "Carnival Night at Naples".....

Massenet

THE SPOKESMAN-REVIEW, SPOKANE, WASH.

SUNDAY MORNING, SEPTEMBER 25, 1927.

## SOUSA CONCERTS HERE TOMORROW

New Marches of Famous Band  
Man Included in Programs—  
Offer Children Cut Rate.

A program of general public interest is promised Spokane music lovers tomorrow when Lieutenant Commander John Philip Sousa's famous band gives two concerts here, at 3 in the afternoon and 8 in the evening. Sousa is coming to Spokane for the third successive year under the aus-

here a year ago, and will play them in Spokane.

Tickets are on sale in the Davenport lobby. A special rate of 50 cents for children at the afternoon performance has been made.

Following is the program:

### Matinee Program.

Overture, "King Henry VIII." Hatton

Cornet solo, "Rondo Capriccioso"..... Saint-Saens

Mr. Dolan.  
Suite, "Last Days of Pompei"..... Sousa

(a) "In the House of Burbo and

Stratonice".....

(b) "Nydia".....

(c) "The Destruction of Pompei

and Nydia's Death".....

Vocal solo, "On the Banks of the

Beautiful Blue Danube"..... Strauss

Miss Moody.  
Ballet music from "Aida"..... Verdi

Rhapsody, "Espana"..... Chabrier

(a) The saxophones, "At Sun-

down"..... Donaldson

Messrs. Heney, Kincaid, Sullivan,

Desmond, Madden, Eaulaire, Schiartz,

Monroe.  
(b) March, "Riders for the

Flag" (new)..... Sousa

Xylophone solo, "Dance of the

Toy Regiment"..... Shilkret-Green

Mr. Howard Goulden.  
Cowboy Breakdown, "Turkey in

the Straw"..... Gulon

### Evening Program.

Overture, "The Flying Dutchman".....

Wapier  
Cornet solo, "Carnival of Venice".....

Arban  
Mr. Nolan.  
Suite, "The Internationals".....

Arranged by Sousa  
(a) "Morning Journals"..... Strauss

(b) "The Lost Chord"..... Sullivan

(c) "Mars and Venus"..... Sousa

Vocal solo, Aria from "Traviata".....

Verdi  
Miss Moody.  
"Andante Cantabile" from Opus

II..... Tschaikowsky  
"The Feast of Spring"..... A. Thomas

(a) Saxophone solo, "Beauti-

ful Colorado"..... De Luca

Mr. Heney.  
(b) Three marches:

"Magna Charta" (new)..... Sousa

"Stars and Stripes Forever".....

Sousa  
"Semper Fidelis"..... Sousa

Xylophone solo, "Ghost of the

Warrior"..... Crossman

Mr. Goulden.  
Finale, "Carnival Night at Na-

ples"..... Massenet



John Philip Sousa.

pieces of the Lewis and Clark high school, where the concerts will be held in the auditorium.

The "March King," as Sousa has been called, has been taking audiences by storm wherever he has appeared. He is now in his 72d year, but his step is as brisk as the tempo of his marches, his beat as elastic as their rhythm, and his spirit as buoyant as the melodies that first made American music known around the world.

Sousa has several new marches that he has composed since his visit

THE DAILY MISSOULIAN,  
THE MISSOULA SENTINEL,  
SEPTEMBER 26, 1927

## SOUSA

And His Band Play Two  
Fine Concerts Here.

"—suffer now thy servant to depart in peace," for he has heard Sousa's band play "The Stars and Stripes Forever" and "U. S. Field Artillery" twice in one day!

Yes, and all the other famous Sousa marches—and a handful of new ones that carry the old swing and tunefulness that made John Sousa the March King when many now gray-haired men and women were finding a new joy in the twostep.

It was a fine musical day for Missoula—and the town did not quite do its part. Both matinee and evening audiences at the Wilma were not what they should have been. We can't see why, but—. Well, the people who did come were more enthusiastically appreciative than ever. And that is saying a good deal, for Sousa started bringing his band here long ago and always has been well received. But the people realized that the 35th tour of Sousa and His Band—long a national institution—has shown to them the best organization of all, with a flexibility, a versatility and a power almost beyond belief. It is also his largest touring band. And, as always, Mr. Sousa is a good showman. He presents his goods most effectively. And both of yesterday's programs show that he can do other things besides marches. His suite, "Last Days of Pompeii," was masterful.

The soloists were well received. Miss Marjorie Moody is a delightful

soprano and the audience could not have enough of her. John Dolan was an artist when he was here before; today he is a virtuoso. Howard Goulden showed that a xylophone is, after all, a fine instrument and Edward Heney and the rest of his section demonstrated the ultimate possibilities of the saxophone.

Oh, yes—the band paid a fine compliment to Professor Gustave Fischer at the afternoon concert, when it played his spirited and vigorous march composition, "Montana." The Sousa band has played this march before, once at Nashville, Tenn., when the leader stepped aside to hand the baton to its composer.

And, as Mr. Sousa left the stage last evening, we, with the rest of the audience, breathed a prayer that it would not be his last appearance in Missoula.—F. T. F.



SEPTEMBER 27, 1927.

## SOUSA IS HOST TO SPOKANE MEN

Famous Conductor Entertains 50  
at Breakfast at the  
Davenport.

In commemoration of his 35th anniversary as conductor of his own band, Lieutenant Commander John Philip Sousa entertained a group of 50 prominent Spokane professional and business men yesterday at an American breakfast held at 12:15 in the Marie Antoinette room of the Davenport.

Mr. Sousa sat at the head of the long table, with W. S. Gilbert at his right and George Greenwood on his left. At the opposite end was Henry M. Hart, principal of Lewis and Clark high school, under whose auspices Sousa and his band were presented in Spokane.

### Greenwood Lauds Sousa.

In an interesting program of informal talks Mr. Greenwood spoke of the important part that Sousa has played in music, in lengthening the life of good music. He distinguished between the good and bad of popular music, and Sousa's marches, though so-called popular, have lived for years and will continue to live for the famous band leader has interwoven into his compositions all the best traditions of good music. Many of the pieces that have been popular in their time, have long since been relegated to the discard, for want of that finer element to keep them established.

Mr. Gilbert referred to the place that music is acknowledged to play in life today, and the valued heritage Sousa has given to music. As a remembrance of the occasion Mr. Gilbert presented to Mr. Sousa a small tablet on which were inscribed the names of the guests present at the breakfast.

### Says Career Lucky.

In accepting the memento, Mr. Sousa gave his guests a brief but illuminating resume of his career, which he referred to as having been a lucky one. Each change he had made and each step he had taken, the famous conductor said, had brought him luck, until on this tour he is celebrating three anniversaries—his 50th as a conductor, his 35th as director of his own organization, and his 73d birthday to be celebrated in Milwaukee, November 6. His first appearance on the directors stand was made in his native city, Washington, D. C., April 9, 1877, and in 1880 he assumed command of the United States marine band. All during his career Sousa has been giving on an average of 11 concerts a week.

Included with the male guests at the breakfast yesterday were the two women soloists of the present touring organization, Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. Sousa and his band played to two large audiences twice yesterday at the Lewis and Clark auditorium.

THE SPOKANE PRESS  
MONDAY, SEPT. 26, 1927

## Sousa Giving Two Concerts at L. C. Today

Lieutenant John Philip Sousa and his famous band arrived in Spokane Monday morning and will be heard in concert at the Lewis and Clark high school both at 3 p. m. and again at 8. Accompanying the band are Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist.

At least one director begins his concerts at the announced hour. That one is Sousa, who is making his 35th annual tour at the head of his organization of 100 bandmen and soloists.

For 12 years before he became director of his own organization, Sousa was director of the United States marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand. "The way to begin a concert is to begin it," says Sousa.

SEPTEMBER 26, 1927.

## SOUSA'S BAND HERE TODAY

Matinee and Evening Concert in  
Lewis and Clark.

Lieutenant Commander John Philip Sousa, conductor of the famous band, and his 68 musicians, arrive in Spokane this morning preparatory to the two concerts they will give today at the Lewis and Clark auditorium, the matinee at 3 p. m. and the evening concert at 8.

This tour is the 35th Mr. Sousa has made as the head of his organization. In honor of this anniversary, he will entertain 40 of his Spokane friends at an "American breakfast" at the Davenport this noon. Henry M. Hart, principal of Lewis and Clark high school, is sponsoring the "breakfast."

Principals of the Sousa organization that will take part in today's programs are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Howard Goulden, xylophone; R. E. Williams, flute; Edward Henley, saxophone; Roy Schmidt, clarinet, and J. P. Schueler, trombone.

On the concert program will be classical, martial, humorous and jazz numbers. Three new marches by Sousa that will be presented here are "Riders for the Flag," "Minnesota" and "Magna Charta."

Tickets for the concerts will be on sale today in the Davenport hotel lobby.

## THE SPOKANE PRESS

TUESDAY, SEPT. 27, 1927

## Sousa Host to Local Men at Breakfast

Just 35 years ago Monday John Philip Sousa gave his first concert on tour with his own band.

To commemorate this anniversary, Mr. Sousa gave an American breakfast in the Marie Antoinette room of the Davenport at 12:15 Monday to about 50 of Spokane's professional and business men.

Mr. Sousa headed the large table with Henry M. Hart, principal of Lewis and Clark high school, at the other end.

"Unquestionably Mr. Sousa and his band is one of the leading musical institutions of the United States," said Mr. Hart.

## SPOKANE DAILY CHRONICLE.

MONDAY, SEPTEMBER 26, 1927.

## SOUSA THINKS MUSIC IS BEST OF ALL THINGS THAT MAN DOES

Famous Band Leader Says  
Jazz Appeals to Feet,  
Not to Brains.

What is better than music? Lieutenant Commander John Philip Sousa, famous veteran band leader, when asked this question at the Davenport this morning, answered without hesitation, "Nothing that I know of is better than music. Of all things that man does for a living or for pleasure, music is the best."

Deliberating a moment, evidently weighing the subject that has been his life's work, his life's study, the "march king" made himself comfortable in the rocker he occupied, and continued:

"Music is both joy and consolation. At the funeral soft, sweet notes of the organ, the sweetly blended voices of the singers, give consolation to the mourners. At the wedding the organ sends forth the enchanting, happy strains of the wedding march, giving joy to bride and groom."

"And from all standpoints of life music, by far, is the best profession."

### Great Majority Love Music.

"Love of music is divided into two classes. Probably one per cent love music of technical excellence, but devoid of melodic theme. The 99 per cent love music in its beautiful form. With them the aspiring melody will live for days. They love music when it is pleasant."

"Only once have I met a person who did not love music. It was in Berlin. A man came to me and said he did not love music—it was too 'saccharine.'"

"I should say, then, that you would not be fond of women unless they were all hideous," I replied."

A bus boy interrupted to ask permission to remove the table. As he did so the gillyware and plates made a not unpleasant jangle somewhat like the more tranquil passages in a jazz number. This seemed to suggest a different line of thought to the composer.

### Hear Jazz With the Feet.

"There is no real love for jazz" (he didn't term it music), the band leader continued. "Jazz wouldn't last a week if the people did not want to dance. One hears jazz through the feet. Aside from its use for dancing it serves no real purpose to music lovers. It must stand its chance

with everything else. Of 20 persons in a dance hall probably 16 will like the 'alle breve' time—it goes to their feet—and the other four will prefer the slower and more or less emasculative waltz tempo."

"After each dance the dancers will applaud, not the music, but the hope for an encore, which the sensible dance director gives by playing another and different number."

"Those same pieces put on a concert program will very quickly empty the hall."

"In my opinion the life of jazz depends on the feet of the dancers and not on the brains of listeners for its existence."

### Will Not Retire.

Retire? "No, indeed," Mr. Sousa declared. "I hope to keep going many years." Straight of figure, bright of eye, and quick in thought and movement, the band leader, in his lieutenant commander uniform, appeared much younger than his 73 years, and physically fit for many more concert tours.

The band leader and his 68 musicians appear today in two concerts at the Lewis and Clark auditorium, the first at 3 o'clock this afternoon, the other at 8. On the program will be classical, martial, humorous and jazz numbers, with vocal and instrumental soloists.

Mr. Sousa said he likes to come to Spokane "for here I find appreciative audiences—real lovers of music."

TUESDAY, SEPTEMBER 27, 1927.

## WITH THE MUSICIANS ENTHUSIASTIC MUSIC LOVERS GIVE SOUSA ROUSING CHEERS

Storm of Applause Greeted  
Appearance of Famous  
Band and Leader.

Before a large audience in the Lewis and Clark auditorium last night, John Philip Sousa and his famous band gave a concert of march music, classical selections and popular song numbers. The reception the listeners gave each number by the musical organization was ample proof that Sousa has sustained his nationwide reputation as the "March King."

An enlarged stage in the high school auditorium was filled to capacity with the musicians on tour with Sousa. When the famous band leader stepped out in front of his musicians at the beginning of the concert the applause was so great that it was several minutes before the leader could lift his baton for the overture, "The Flying Dutchman."

In the second number, "Carnival of Venice," John Dolan showed his ability as a cornet soloist of high quality. He responded with an encore to the thunderous applause.

Miss Marjorie Moody, soprano solo-

ist, sang the aria from "Travista" with the band accompanying. She graciously sang three encores in response to the continuous applause.

Mr. Henry, saxophone artist, and Mr. Goulden, featured on the xylophone, each received thunderous applause after their respective numbers. Both played encores. A special arrangement for eight saxophones won favor with the audience.

Throughout the concert the band selections showed the finest differentiation in technique and interpretation. The marches were exhilarating and carried a rollicking rhythm that set feet to tapping. The applause was deafening when it was announced that the band would play Mr. Sousa's immortal "Stars and Stripes Forever."

### Leader Vigorous Despite Years.

Mr. Sousa's concluding number to the evening program was "Carnival Night at Naples" by Massenet. In this selection, as well as throughout the program, the veteran band leader demonstrated that he has not lost his fire and enthusiasm as director of the world's most famous band. In spite of his 73 years he stood erect on the leader's platform and inspired his musicians to bring forth all the dash and spirit that his own compositions are meant to convey.

A capacity audience of young students and children enthusiastically received the opening concert of the organization at the high school yesterday afternoon.



# SOUSA WINS NEW ADMIRERS HERE

Big Audiences Greet Celebrated March King at Two Local Concerts.

## OLD VIGOR NOT LACKING

Present Band Said to Be Best Ever Taken on Tour by Conductor.

In two concerts given yesterday in the Lewis and Clark auditorium, the Sousa band, under the leadership of its veteran conductor, John Philip Sousa, sustained the reputation it has held for many years that as a high-class organization it has no peer.

Coming away from the opening concert, the feeling of the listener is that the band is a most versatile organization, and one with a wide appeal. From an educational as well as a musical standpoint, a Sousa concert has become almost traditional in this country. The young students and children who composed the majority of the afternoon audience gave the conductor an uproarious reception which continued throughout the program.

**Music Is Exhilarating.**

Exhilarating rhythm, great abandon and lively eccentricity soon had young feet marking time, heads nodding in unison, and shoulders were moving, too. Sousa's music is not the kind that allows one to keep still for long.

The present aggregation has been acclaimed the best Sousa has ever

had on tour, and it can be rightly said that it has all the qualities that for 50 years have made the Sousa band famous. As a whole there is not a weak spot in it. The attack was magnificent, the volume enormously powerful, the tone sonorous and the style majestic.

And as for the famous conductor himself, there never has been any one quite like Lieutenant Commander John Philip Sousa, and there probably never will be. Though nearing his 73d birthday, the number of years has seemed but to increase the vigor of his step and the energy behind his directing. His arms swing with the enthusiasm of youth, and there is behind his baton the same fire and "pep" that years ago brought him his distinction as one of the outstanding band conductors of the country.

**New Marches Heard.**

The program was arranged with appeal particularly to the younger generation, and for encores several marches recently composed were heard here for the first time, included were "The Gridiron Club" written for the famous newspaper men's club of Washington, D. C.; "Power and Glory," in which was interpolated "Onward Christian Soldiers," and "United States Field Artillery," all in the same stirring tempo that brought to Sousa, as a composer, the world-famous title of "The March King."

Miss Marjorie Moody, soprano, proved to be a great favorite, both for her gracious personality and for her voice. In response to her waltz solo, "The beautiful Blue Danube" (Strauss), she generously sang three encores, one of which was Sousa's own composition, "Forever and a Day."

By request, the second part of the program, after intermission, featured Sousa's own novelty, "Showing Off Before Company," in which Miss Winifred Bamrick, harpist, was a soloist. She in turn was followed

by the 68 members of the band, in varying numbers, playing each instrument that makes up the composite whole of the organization. The saxophone players, injecting some humorous and grotesque jazz, were popular.

**Capacity Audience Out.**

The program closed with the stirring "The Stars and Stripes Forever," played with the martial spirit for which it has become famous over the world.

A capacity audience greeted Sousa and his band last evening when an exceptionally fine program was presented. Featured as soloists were Miss Moody, who sang an aria from "Traviata" (Verdi); Mr. Nolan, cornet; Mr. Henry, saxophone artist, and Mr. Goulden, playing the xylophone, who repeated his success of the afternoon.

Sousa and his band played in Spokane for the third time under the sponsorship of the Lewis and Clark high school.

# SOUSA DISCUSSES HIS INTERVIEWERS

Says Newspaper Reporters Ask Same Questions

## CHATS WITH MR. ELKIN

Denies He Will Not Appear Again in Spokane; Shows Much Affability

It takes a bandmaster to interview a famous bandmaster.

This truism was demonstrated a week ago Tuesday when Charles W. Elkin, Lewis and Clark bandmaster, had a little chat with John Philip Sousa in the band office just opposite the stage door. The Lieutenant Commander relaxed in this small, poorly-lighted room when he was not before his famous band in the auditorium.

During the course of the chat, during which Mr. Sousa showed his geniality and affability, several newspaper reporters called for an interview.

"What do you think of jazz?"

"Do you approve of the saxophone?"

"What do you eat for breakfast?"

Such were their typical questions. They were really amusing to Mr. Sousa, who declared that most newspaper reporters asked the same questions and that he might as well have the answers mimeographed, all ready to hand out when the newspaper reporter, with his typical questions, made his appearance.

**Not Through Here**

To keep the conversation going Mr. Elkin observed that, according to the newspapers, this was Sousa's last appearance in Spokane.

"Is that so?" said the famous man. "That is all news to me. I have been coming to Spokane at regular intervals for the last thirty-five years, and I have not declared my intention of stopping as yet."

The conversation veered to high school bands. Mr. Sousa had observed the Lewis and Clark band on the street that morning and had waved to the players. He commented favorably on the new drum major, Elton Ricketts, who has just taken over this position.

"High school bands represent the new basis of American instrumental music," he said.

He thought that a trumpet and drum corps would make a very suitable addition to the high school band. Playing the bugle, or trumpet, is not so difficult, and the art is a very suitable preparation toward learning any of the brass instruments. He likes the trumpet and drum corps effects in band music.

"How big should a band be?"

"I never carry less than fifty men," said Sousa, "but when a band becomes much larger it is difficult to know what they are all doing."

"When it comes to salaries, we pay our soloists \$200 per week and traveling expenses. The lowest paid members receive \$74.00."

**Sousa Does Not Hire**

Sousa does not know many of his band members personally. His personnel manager does the hiring.

If a player is good and believes in the Sousa art, he lasts a lifetime. If he doesn't, his stay is about two weeks.

Contrary to common belief, Sousa does not start a tour with a series of strenuous rehearsals. The first appearances act in their stead. To the musically trained, these first concerts may sound a little "rough", but the band soon becomes the playing unit for which it is famous.

Do the players ever make mistakes? Yes, they are human beings. At one of the Lewis and Clark concerts two solo cornetists started off vigorously on two different marches because one of them misunderstood the selection scheduled.

A Spokane friend of Sousa sent him a beautiful basket of fruit during the recent stay. The bandmaster carried the huge basket to the back stage and there offered the contents to his organization. He was not observed to eat any himself.

Just before coming to Spokane the band got a new baggage man. His outstanding characteristic was a small fuzzy dog, which followed within two feet of his heels at all times, no matter how big a trunk was just ahead. On the train the Pullman porter refused to let the dog sleep with him in his berth. After a fit of disconsolation over the hard-hearted porter's announcement, the baggage man, like Mahomet and the mountain, decided to follow the dog to the baggage car and there get his rest. Which he did.

**Young Lady Is Consoled**

A young lady with red hair, age about 19, stopped after the matinee and told how much she enjoyed the concert. On hearing Sousa speak, she broke forth into tears.

"You knew my father," she said.

"Yes," said Sousa. "How old was he when he died?"

"On—ly—forty-five."

"So young as that? What was he doing last?"

"Don't you remember? He was station-master at —."

"Oh, yes," said the bandmaster sympathetically. "I'm sorry he is gone."

When the young lady had departed, he confessed that he did not remember the man.

"Someone I probably met but once," he said.

# "MARCH KING" ON HAND FOR CONCERT

Sousa and Troupe of 100 Came Over N.P. for Second Appearance Here

The "march king" arrived in Moscow during the heavy noon down-pour, but his bandmen seemingly did not mind, for they poured out of the two special pullman cars provided for them, trekked uptown for lunch, paid visits to the Elks' temple, and took in Moscow for two hours.

Sharply at 2:30 o'clock, Sousa was ready with lifted baton for the opening of his concert at the university auditorium, his second recent appearance in Moscow.

Sousa brought a troupe of approximately 100 with him, traveling in two pullman cars with a special baggage car. The band, with its soloists, arrived over the Northern Pacific, their cars attached to the regular 12:25 train.

This evening the famous conductor and composer appears with his organization at State College, Pullman, leaving Moscow over the O. W. R. & N. at 5:55 p. m., and late tonight a special train will take the band from Pullman to Lewiston, where a concert is scheduled tomorrow night.

Stores of Moscow were closed this afternoon from 2:30 o'clock until after the concert.

# SOUSA THRILLS IN CONCERT TUESDAY

It was the same Sousa, a little older perhaps, calm yet energetic, that gave Moscow a taste of stirring band music Tuesday afternoon. It was music typically of Sousa. The program was one appealing to the general public, admirably staged, enough of the spectacular to rivet attention, enough of the Sousa marches to quicken the pulse, enough of the classical to appreciate the deeper sense of quality.

A comfortably-filled auditorium turned out to see Sousa and his 96-piece band, possibly the last time Moscow ever will see Sousa as a director.

As usual, there were some new marches. There was, as usual, Sousa novelties, such as Paderweski's Minuet jazzed a bit for a saxophone octet as "Saxerwiski." There was a humorous touch in "The Mingling of the Wets and Drys," with "How Dry I Am," the "Old Oaken Bucket," "Just a Little Drink," "Tea For Two," and such familiar numbers mingling in medley.

**Two New Marches**

"Magna Charta" and "University of Minnesota" were two new Sousa marches. Then there were the old standbys, played as only a Sousa band can play them. "The Stars and Stripes Forever," "Semper Fidelis," "Field Artillery," "Mars and Venus." His heavier numbers included "The Flying Dutchman" overture, "The Feast of Spring" by Ambros Thomas, "The Lost Chord," one of the best executed numbers; and "Carnival Night in Naples," by Messenet.

His soloists were strikingly excellent. They were Miss Marjorie Moody, soprano, encored three times; John Dolan, veteran cornetist with Sousa; Edward Heney on the saxophone and Howard Goulden on the xylophone.

The band played in Pullman Tuesday night and Wednesday night plays at Lewiston.

## MAKE INDICATION

IDAHO students turned out Tuesday afternoon to hear Lieutenant Commander John Philip Sousa's famous band. The auditorium was packed; hardly a vacant seat being available. Is not that an indication, or at least something of an indication, that the students want that class of entertainment?

Earlier this fall came the announcement that no artist course will be offered this year because of the failure of students to support the numbers. Sousa's band was brought here by the committee on public events, and is just a sample of other numbers that would be included in an artist course.

This course has been presented each season for several years and the discontinuing of it now will be felt. If it is not possible to have a regular course, it is hoped that the committee will not pass anything by. If artists, playing in this section can be brought to Moscow to present a program it should be done.



Wednesday, September 28, 1927

## MARCH KING APPEARS BEFORE BIG AUDIENCE

Appreciative Listeners Enjoy  
Sousa's Concert in Auditorium  
Last Night

By Margaret Ellefsen

A unique and distinctive figure, John Philip Sousa, whose band appeared in concert at the college auditorium last evening, stands unsurpassed in his chosen field. As "March King" he is everywhere heard with great enthusiasm and pleasure, and last night was no exception. It was an appreciative audience that filled the auditorium and the applause it accorded the band was generous and sincere.

Everyone who listened must have been thrilled by the tremendous force and volume exhibited in the first number, the "Flying Dutchman," an overture by Wagner.

True to his promise to "make it snappy," Sousa's program was exceptionally pleasing and well planned, and his classical numbers were generously interspersed with lively, snappy, modern jazz pieces.

### Ensemble Work Brilliant

The ensemble work was grand—a wonderful spirit moving through it all. As much and more can be said for each of the soloists and feature players. Keen range and wonderful tone quality characterized the work of the cornet player. The saxophonist was technically perfect, and this was true of them all.

Perhaps the most popular single number was given by the xylophone soloist, whose spectacular playing called forth insistent demands for encores.

Certainly the saxophone octet deserves mention for it was almost collegiate in the snappiness of the performance.

### March Stirs Memories

That famous march, "The Stars and Stripes Forever," must surely have stirred the memories of many, reminding each of the time when he or she marched in and out of school to those familiar strains.

A lovely lyric soprano was revealed by Miss Moody in her several selections. She could have chosen no more appropriate encore than "Peter Pan," by Stickler, for Miss Moody seemed a veritable Peter Pan herself.

It was not difficult to distinguish which pieces Sousa had composed for they all had a gay, irresistible swing to them.

It is truly unfortunate for us in the west that this is perhaps Sousa's last appearance, for he has an unusual and marvelous musical organization unequaled in any part of the world.

## Sousa Says Student Audiences Are Most Intelligent In World

By Jo Dunning

"Certainly," said Lieutenant-Commander John Philip Sousa last night when asked by an Evergreen reporter if he thought that student audiences are more critical than ordinary ones. "There is no reason why these audiences should not be the most intelligent in the world," he went on. "I have played in many countries of Europe and there and in the United States there is a certain spirit in college audiences. Their minds are alert."

"No, I do not believe that music appeals entirely upon the intellect. Emotion has much to do with it. That is why jazz is so popular. It has a tremendous appeal to the emotion. There is such a thing as being too intellectual about music. In London once, I was attending the concert of a very great musician with a gentleman of my acquaintance who sat through the whole thing without a change of countenance. When we were leaving I said, 'The concert was good, wasn't it?' 'Yes,' said my friend, 'but I didn't like the second Oboe!'"

### Sousaphone Player Errs

"Then there is the other, again in London I had a sousaphone player (Sousa pronounces the second 's' with a hissing sound and not a 'z' sound)

who was a very great artist but who at times had something the matter with his feet. They pained him so greatly that he could not control himself. This happened during the concert at the point where he was to play a few notes in solo. Of course he made the wrong ones. A friend of mine remarked to me afterwards that it was a funny mistake for my sousaphone player to make in the presence of the wealthy, but ignorant gentleman who had brought the concert this time to London. 'Sousa make a mistake?' exclaimed the wealthy gentleman who knew nothing about music, 'That is impossible!'"

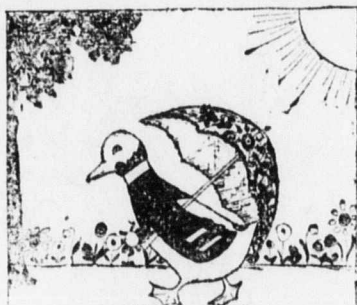
### Excuses Human Mistakes

John Philip Sousa went on to say that he could excuse human mistakes from his musicians, but not careless ones. His soloist, Miss Marjory Brown, was practicing in the next room. "She," he said thoughtfully, "is the greatest singer in the world."

Applause is necessary, contended this musician, because it is the only way that the poor musician can tell that he is appreciated. He was interested in our football prospects and asked if we played good clubs. His own son, Philip Sousa, is a member of the squad at Yale.

## LEWISTON MORNING TRIBUNE

WEDNESDAY, SEPTEMBER 28, 1927



HONKI HONKI!

### Believe It or Not—But—

Bootlegger: "Try a sample of this stuff before you buy it."  
Customer: "But suppose it kills me?"  
Bootlegger: "Well, it's my loss then, isn't it?"

Cars Washed the Hardie-Bennett Dependable Way.

### Today

Kiwanis Club Meets at Noon—at Lewis-Clark.



John Philip Sousa  
and  
HIS BAND

At the Lewiston Normal Auditorium.  
This afternoon at three and tonight at eight.

### Mayor's Proclamation.

Whereas, John Philip Sousa, the greatest band master of all time, is this year celebrating his fiftieth year as a conductor, and

Whereas, he is the only living American who has been an officer in each branch of the United States Military service, beginning his military career as Lieutenant of Marines, serving as Lieutenant of Infantry during the Spanish-American war, and as Lieutenant commander in the United States Navy during the World war,

I, hereby, proclaim Wednesday, September 28th, as Sousa Day in Lewiston and respectfully request that flags be displayed throughout the business section in honor of his presence in the city.

E. G. BRADDOCK,

Mayor of Lewiston.

Friday, September 30, 1927

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Sousa's Concert in Auditorium  
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It is truly unfortunate for us in the west that this is perhaps Sousa's last appearance, for he has an unusual and marvelous musical organization unequaled in any part of the world.

Kiwanis Club Meets.—The Kiwanis club will hold its regular meeting today, at noon, at the Lewis-Clark hotel and will have as a guest Lieut.-Commander John Philip Sousa.

## LEWISTON MORNING TRIBUNE

WEDNESDAY, SEPTEMBER 28, 1927

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THURSDAY, SEPTEMBER 29, 1927

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## SOUSA AS GUEST

Gives Humorous Address at Kiwanis Club.

## TELLS OF HIS TRAVELS

In Search of Foreign Specialties to be Found Only in the United States

Lieut. Commander John Philip Sousa appeared in a role not before familiar to Lewiston people, when, as a guest of the Kiwanis club yesterday, he gave an address a richly humorous nature. He was introduced by President Geo. E. Erb, of the club, in the presence of a large attendance of club members and visitors. At the opening of the meeting, the chairman read a communication from the Business and Professional Women's club of this city, making a presentation to the club of a gavel made from native white pine. The attendance prize was awarded to A. Lough.

At the conclusion of the address by Sousa, Rev. L. C. McEwen spoke of the honor to the city of its present guest, in whom confidence enough was felt to give him the key of the city, this incident having taken place just before the Kiwanis luncheon, when

Mayor E. G. Braddock, as chairman of a committee of heads of the various civic clubs of the city made such a presentation, in the hotel lobby. Upon motion of Rev. McEwen, a standing vote of thanks was given to the guest of honor.

"This city," said Commander Sousa, "is the most truthful place that I ever visited. There must be a happy kind of people in this state. I know of no state where truth so generally prevails, and this I regard as the most truthful location in the world."

In explanation of his opening statement, Sousa went on to tell of his wild desire, long entertained of visiting Europe and other parts of the world, and of his efforts, when traveling, to find some of the things that he had long desired. One of his wild desires was to get some English breakfast tea of England, but he was unable to find any there or to find anyone who had ever heard of it in that country.

In Paris, in a similar search, he had been unable to find any French salad dressing; at Hamburg, to find any Hamburg steak; at Frankfurt, to discover any frankfurter; at Hong Kong to obtain any chop suey; at Bombay to get any Bombay duck; and so on wherever he went, finding that what was so widely advertised in America, did not exist in any other part of the world.

Coming to Lewiston, he had ventured, with considerable reluctance and fear of failure, to ask for an Idaho potato, to which request he received answer here are the best Idaho potatoes in the state; thus showing him that Lewiston is the most truthful

city and Idaho the most truthful state in the world.

He further explained that, in getting acquainted with most cities, it is safe to form an opinion and to retain the same opinion over a period of years, but that he had found one city, that of Boston, an exception to this rule, the fashion there being to change every year its leading line of thought. On one visit, he had found the Einstein theory prevailing, and had enjoyed its elucidation from one of the "guardians of the peace," known elsewhere as "cops." At another time, he had studied hard all night, on the way to Boston, to get familiar with its latest literary craze, a work on birth control and eugenics, getting his mind so saturated with the subject that when a Boston lady asked him how he directed his band so accurately, he replied "by birth control."

At the conclusion of his entertaining recital of personal experiences, all told in a mild, unassuming manner, he responded to an encore with a "Virginia story," which amusingly illustrated the Englishman's appreciation of an American joke.

WEDNESDAY, SEPTEMBER 28, 1927

## 'TIS SOUSA DAY

Proclaimed by Mayor Braddock of Lewiston.

## TWO CONCERT PROGRAM

Famous Band and Leader Will Appear This Afternoon and Evening.

The coming of John Philip Sousa and his famous band to Lewiston today, and their appearance in two concerts at the Normal school auditorium has been made the occasion of a special proclamation by Mayor E. G. Braddock, as follows:

"Whereas, John Philip Sousa, the greatest band master of all time, in this year celebrating his fiftieth year as a conductor, and

"Whereas, he is the only living American who has been an officer in each branch of the United States military service, beginning his military career as lieutenant of marines, serving as lieutenant of infantry during the Spanish-American war, and as lieutenant commander in the United States navy during the world war,

"I hereby, proclaim Wednesday, September 28, as Sousa day in Lewiston and respectfully request that

flags be displayed throughout the business section in honor of his presence in the city."

Sousa will also be especially honored by the formal presentation to him, by a committee representing the leading civic organizations of the city, headed by Mayor Braddock, of the "key of the city." The ceremony will be at the Lewis-Clark hotel, at 11:45 a. m. today.

Not only has Sousa been a musical conductor for 50 years but, on Monday last, he completed his thirty-fifth year as a band leader. He came into national prominence as leader of the United States marine band, from 1880 to 1892, during which time he composed some of the long list of military marches which are known and played throughout the world. He has always encouraged American players and composers. On his present tour, only two of his instrumentalists are foreign born, while nearly one-half of his players are said to be graduates of American colleges and universities.

During the world war, Sousa was commissioned a lieutenant-commander in the naval reserve force, and trained hundreds of musicians at the Great Lakes naval station, where he had for a time the largest regularly organized band in the world. Although 72 years of age Sousa directs his band with all of his old-time vigor and masterly skill, and his band is famous for its wide range of instrumentation. With a high standard of music, his programs appeal to the people everywhere as musical entertainment of highest type and popular character.

Sousa has several new marches that

he has composed since his visit here two years ago. Three of these which will be presented here are: "Riders For The Flag," "Minnesota" and "Magna Charta."

The sale of seats yesterday was large, scores being taken by the people of many neighboring communities on both sides of the river. The remaining seats will be on sale at the Normal during the day. Phone 1185, or 1124.

## SOUSA TRIUMPHS

Wins New Admiration as a Band Leader.

## TWO GREAT PROGRAMS

Greeted by Large Audiences at the Normal School Auditorium Yesterday.

Exhilarating, educational and entertaining was the music presented yesterday by John Philip Sousa and his band of 68 musicians, in two concert programs at the Normal school auditorium. But very few vacant seats remained at either afternoon or evening performance.

The program in the afternoon was of fine variety, including classical and modern selections, with Sousa's usual generous allowance of encore responses. The evening offering opened the weirdly beautiful Wagner selection from "The Flying Dutchman," and continued with the varied elements of the suite of three selections arranged by Sousa, including his lively "Mars And Venus" march.

Miss Marjorie Moody, the talented young soprano soloist, appeared to advantage in her selection from "Traviata," and responded to encores with "Peter Pan" and "Annie Laurie," all showing her sweetness of voice, and effective expression. Other numbers by the band included a saxophone solo, by Edward Heney, a cornet solo by John Dolan, a xylophone solo by Howard Goulden and three of Sousa's spirited marches.

Many encore responses were given, including several of Sousa's new marches. One response was with "Mingling of the Weeds and Drys," by Sousa, introducing some of his humorous touches in old-time melodies, suggestive of former customs. Novel effects were produced in several of the numbers, by special devices. The concluding number was a brilliant finale of Massenet, "Carnival Night In Venice."

The next number in the Normal school entertainment course will be the Moroni Olsen players, in "The Lilies of The Field," by John Hastings Turner, October 27.

## Sousa Gives Dinner Party.

John Philip Sousa was host last night to a delightful dinner party at the Lewis-Clark hotel, having as his guests President and Mrs. J. E. Turner of the Normal school, Mayor and Mrs. E. G. Braddock, O. M. Mackey, president of the Commercial club and Mrs. Mackey, E. A. White, president of the Rotary club and Mrs. White, George Erb, president of Kiwanis and Mrs. Erb, E. E. Holmes, chairman of the Normal entertainment committee and Mrs. Holmes, Miss Marjorie Moody, Miss Winnifred Bambrick, soloists with the Sousa organization, and William Schneider the manager of the band.

Thursday, September 29, 1927

## MARCH KING HERE ON RECORD JAUNT

Sousa Plans to Write New Dictionary With Some Choice Definitions of His Own

Temperamental? Not John Philip Sousa, world famous musical conductor who is appearing in the Capitol theatre this afternoon and evening with his band. Although he is celebrating his 50th year as conductor and has passed his three score and 10 years, he gets much amusement out of the world from the things that irritate other people. It is this genuine interest in people and places, probably, which makes him put up with the hardships of travel in touring the country rather than remain in New York and let the people come to him.

## Has New Definition

Bell hops and waiters, whom some travelers find exasperating at times, Mr. Sousa finds interesting, he says. Some have absolutely every evidence

that they are going to own their own hotels some day and others show as plainly that they will never rise high, he finds.

"Lots of pompous, conceited people go around scared that others will find out they have no ability," Mr. Sousa commented. "They go through the world that way and grow more cross and cranky all of the time. I'm getting up a new dictionary," he continued facetiously. "It's going to be a wonderful dictionary. In it I shall define temperament as either excessive stupidity or excessive vanity and I think it will get the endorsement of every man, woman and child in the world. Why should musicians be any more temperamental than interviewers, or hod carriers?"

## Career Held Accident

Starting on a musical career was just one of those lucky accidents which have followed John Philip Sousa all of his life, the great conductor says. There is no such thing as inherited talent in his career. He came from an unmusical family, he declares.

"A new musical conservatory was started in Washington when I was a boy," Mr. Sousa explains. "The principal called on my father and asked him if he wouldn't send me there. It would 'keep him off the streets,' the principal explained. I went there when I was 7 years old. When I was 12 years old and took my first examinations I won every medal there. The principal spoke to my father and said his kid had won all of their medals and they didn't have any left for anyone else. They decided to give me three and give two to others. I still have those three medals."

## Patriotism Is Explained

Born in the shadow of the capitol building in Washington, D. C., Mr. Sousa drank in lacteal fluid at the same time he drank in patriotism, he says. Windows of his mother's room looked out upon the capitol buildings. His home is now in New York where he has an estate on Long Island.

Although trap shooting has been a favorite sport of the world famous musician, he has been unable to indulge in it for 5 years because of an accident. His horse ran away with him, injuring his shoulder so seriously that he is not yet able to raise his arm high. The horse was magnificent to look at but hated men, he says. He tried for years to ride that animal. On that particular morning the horse went out with the intention of killing him, Mr. Sousa is confident. But the horse was killed instead, he explains.

## Band Members Devoted

Mr. Sousa is much in love with his profession and declares he would not exchange it for anything the world could offer. He considers music the most beautiful thing in the world. On a man's bridal day, it means joy, on a burial day, it means consolation, he comments.

The kindly genial qualities which endear John Philip Sousa to the music loving people of the world who have been privileged to hear him and to meet him, make the musicians in his band devoted to him. To them he is a "grand old man" and wonderful to be associated with.

Friday, September 30, 1927

## SOUSA PRESENTED WITH GIFTS

Camp Fire Girls Give Him Beaded Moccasins, Union Sends Fruit

Gift of two boxes of choicest Yakima peaches presented to John Philip Sousa by the Yakima Horticultural Union on his visit here yesterday pleased the world famous musician so much that he made a personal visit to the company headquarters on First avenue to express his appreciation. On each of his visits here he has obtained fruit from the Horticultural Union to send back to his home in New York and he recalled that fact yesterday when informed that the boxes of peaches had been delivered to him. Beaded moccasins, made by Yakima Indians, were presented to the march king by the Camp Fire Girls during the afternoon concert. Mr. Sousa was visibly impressed and responded graciously to the clever presentation speech made by Miss Billie Barnes, daughter of Mr. and Mrs. C. H. Barnes. Mr. Sousa dedicated one of his own compositions to the Camp Fire Girls, who are interested in music.

## CAPOLIS JOURNAL

MONDAY, SEPT. 19, 1927

HE REGINA DAILY POST,

THE MONTANA RECORD-HERALD

THE CALGARY DAILY HERALD,

Friday, September 30, 1927

A news item says that a father's blood keeps his son alive. It is dad's sweat that usually keeps the whole family alive.

A Seattle woman is being tried for shooting her husband in the spring. In so vital a spot of course the shot proved fatal.

John Phillip Sousa says he is not temperamental and here we had always taken him for a great musician.



SEPTEMBER 30, 1927

## SOUSA PRESENTED WITH MOCCASINS

**Yakima Camp Fire Girls Make  
Gift Typical of West to Band-  
master at Afternoon Con-  
cert; Program Changed**

Beaded moccasins, made by Yakima Indians, were presented John Philip Sousa, noted composer and bandmaster, at the matinee performance in the Capitol theater Thursday afternoon by the Yakima Camp Fire Girls. As a mark of his appreciation, Mr. Sousa rearranged his program and played one of his compositions that he had dedicated to the Camp Fire Girls of America.

Billie Barnes, young daughter of Mr. and Mrs. Charles H. Barnes, made the presentation speech. She wore a white middie and skirt, and her Camp Fire headband. In a witty little talk she said that the Yakima girls were unable to confer the Victoria cross, the badge of the Legion of Honor, or any of the other famous ribbons and orders that have been given Mr. Sousa in the past, but they thought as much of him as the girls of the nations who had so honored

him, and had chosen for him a gift typical of this section.

Mr. Sousa was visibly affected, and he shook Billie's hand with great enthusiasm. Accompanying Billie to the stage were several of her Camp Fire sisters, in service or ceremonial gowns. They were: Helen Giedt, Gertrude Nelson, Jean Kilgore, Roberta Gibson, LaVerne Pettibone, Hannah Hatten, Julia Marsh, Maxine Vaughn and Elizabeth Callison.

## Tickets for Sousa

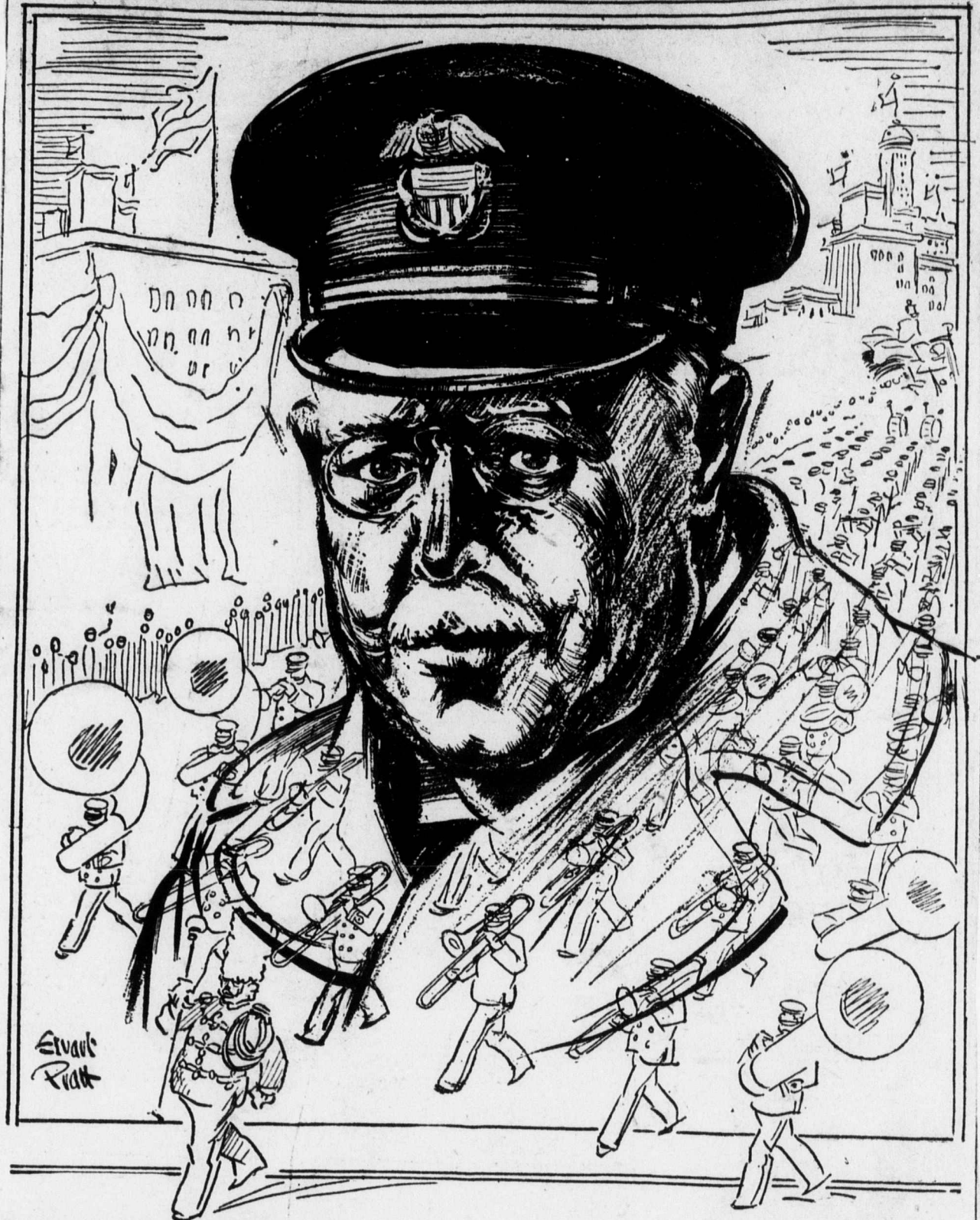
"That certainly beats the band" said the irate gentleman to his beloved, seated in her peignor charmant vis-a-irs, at the breakfast make-believe enjoying their Portland-roasted, home-brew of delicious coffee, roasted by gas, by the way.

"That beats whose band?" sweetly snarled the wife of his bosom, who was just reading about Sousa coming to town and planning how she could separate old baldy from the price of two tickets.

"Why, this here statement of the Gas people giving house-heating gasbills for the whole of last year. What a mutt I was to listen to that fellow knocking the cost of gas, so he could sell us his do-funny and make you and me do our own stoking as a penalty! Think of it, they heated 683 homes for less than \$100, half of them for less than \$80, about 400 for between \$100 and \$125 and so on... oh yoy-yoy-yoy!"

Wisely she waited a happier moment to mention tickets.

## Master Of Martial Melody



His name a synonym for all that is finest in the way of pulse-stirring martial music, Lieutenant-Commander John Philip Sousa comes to the Metropolitan today with his world-famous band. This characteristic sketch of the dynamic leader is the work of Stuart Pratt, Post-Intelligencer staff artist.

## SEATTLE DAILY TIMES SEPTEMBER 28, 1927.

**JOHN PHILIP SOUSA, whose  
band will give four concerts  
at Metropolitan Theatre, start-  
ing Friday.**



Tickets for four appearances of Sousa and his band starting next Friday afternoon have been placed on sale by the Metropolitan Theatre, according to today's announcement, and with the advance requests for reservations as an indication, it is advised by the management that patrons make their preferences known at the box office as soon as possible.

Sousa is accompanied this year by several specialty acts in addition to a wealth of new marches and other selections. A soloist of note and several important instrumentalists are included in solo offerings. His appearance will be concluded Saturday night.

## SEATTLE DAILY TIMES SEPTEMBER 29, 1927.

### Sousa's Band to Be At Metropolitan Two Days

"The pacifists will have to choke Sousa off if they expect to make any headway," wrote one enthusiastic Chicago critic after hearing the March King and his famous band in a concert that concluded with the stirring strains of "The Stars and Stripes Forever."

A great American patriot is Lieut. Comdr. John Philip Sousa, and there is a patriotic urge in all of his vivid martial melodies. Commander Sousa's music is simple, clear and stirring. It is like no other martial music ever written. It reflects America. It is inimitable. And that is why his name has become known wherever the American flag is known.

During the World War millions of American fighting men marched to the encouraging strains of Commander Sousa's music, and in time of peace his melodies continue to inspire.

His famous marches, some of the old ones and a few that are new, will figure conspicuously in the four programs to be presented by his band at the Metropolitan Theatre tomorrow and Saturday. There will be matinee and evening concerts both days, with a complete change of program.

### "Sweet Adeline" Dying as Result of Prohibition

WASHINGTON, Sept. 10 (U.P.)—"Sweet Adeline," is being killed by prohibition.

Assistant Secretary of the Treasury Lowman says hotel guests can now go to bed unaccompanied by the refrain of that old favorite. Elimination of the tune and less drinking in hotels help tired people, he said in a press statement.

Since prohibition, banquets have changed, according to Lowman.

## SEATTLE UNION RECORD- Friday, September 30, 1927

### Program to Be Made Up of Sousa's Works

The entire program of Sousa's band at the Metropolitan theatre Saturday afternoon will be made up of compositions by the famous bandmaster, with his historical picturization, "Sheridan's Ride", featuring. The program follows.

1. Overture, "The Glass Blowers" ..... Sousa
2. Cornet solo, "Willow Blossoms" ..... Sousa
- William Tong
3. Suite, "Dwellers of the Western World" ..... Sousa
  - (a) The Red Man.
  - (b) The White Man.
  - (c) The Black Man.
4. Vocal solo, "The Crystal Lute" ..... Sousa
- Miss Marjorie Moody
5. Scenes historical, "Sheridan's Ride" ..... Sousa

#### Interval

6. Valse de Concert, "Paroles d'Amour" ..... Sousa
7. (a) The Saxophones, "Dance Hilarious" ..... Sousa
 

Messrs. Heney, Kincaid, Madden, Desmond, Sullivan, Schlanz, Monroe.

  - (b) March, "The Gridiron Club" ..... Sousa
8. Xylophone solo, "Concertante" ..... Sousa
- Howard Goulden
9. Finale, "Stars and Stripes Forever" ..... Sousa



# Crowd Enthralled By Famous Sousa Band

By E. J. MITCHELL

Gems from world-famous operas, stirring marches, cleverly arranged popular airs and sentimental selections were all combined to hold a large audience enthralled at the Metropolitan Friday night when the world's greatest musical aggregation, the band of Lieutenant Commander John Philip Sousa, appeared in concert.

Two more concerts were to be given Saturday—one in the afternoon and one at 8:30 p. m. The latter program will consist of the overture "Tannhauser"; a clarinet solo, "Il Trovatore"; "Romeo and Juliet" suite; Miss Marjorie Moody singing "Caro Nome"; "The Night of Sabba"; "La Boheme"; "Lucia"; "University of Minnesota March"; a xylophone solo, "Apple Blossoms," and the finale, "The Merry, Merry Chorus."

The march king Friday night led his band in the finest concert to be given in Seattle this season, if not in years. Outstanding

were "Stars and Stripes Forever," Sousa's most famous composition, and Sullivan's "The Lost Chord." These numbers were rendered in a soul-stirring manner and brought Sousa and his musicians a tremendous ovation.

Individual honors were shared by Miss Marjorie Moody, soprano soloist, and Howard Goulden, xylophone soloist. Miss Moody's voice, exquisitely sweet, won her three curtain calls. As the opening number she sang Verdi's aria from "Traviata." This was followed by "Peter Pan," "Italian Street Song" and "Annie Laurie." Goulden rendered "Ghost of the Warrior," "At Sunrise" and "Indian Love Call."

John Dolan, cornet soloist, playing "Carnival of Venice," and an encore number, was also given a big hand. Edward Heney, saxophone soloist, scored a big hit.

Sousa's program did not lack humor, this form of entertainment being produced by the band's playing of "Wets Mingling With the Drys," and several selections by a saxophone sextette.

Two new marches—"Magna Charta" and "University of Minnesota"—by Sousa, and his famous "The U. S. Field Artillery" and "Semper Fidelis" were other triumphs. Other numbers of a more impressive nature were "The Flying Dutchman" overture; "Andante Cantabile," from Opus II; "Morning Journals," "Mars and Venus" and "Carnival Night in Naples."

THE SEATTLE STAR

## Sousa Is Here



Lieut. Com. John Philip Sousa, who brings his noted band to the Metropolitan theater for a series of four concerts on Friday and Saturday of this week.

The long-awaited concerts of John Philip Sousa's world-famous band will be heard at the Metropolitan theater on Friday and Saturday, with both afternoon and evening performances scheduled.

Advance seat sales for this musical event have been heavy and the full houses for the dean of bandmasters on his 49th

THE SEATTLE STAR

SEPTEMBER 29, 1927.

## 3 Generations



Here we have John Philip Sousa I, II and III. The veteran bandmaster, who appears at the Metropolitan Friday and Saturday of this week, is overseeing the musical education of his grandson.

The Saturday matinee concert of John Philip Sousa will be made up entirely of compositions by the noted bandmaster, many of these being included at the request of local musical followers of Sousa. The program follows:

"The Glass Blowers,"  
Cornet solo—Willow Blossoms, by William Tong.

Suite—Dwellers of the Western World (a), The Red Man; (b), The White Man; (c), The Black Man.

Vocal solo—The Crystal Lute, by Marjorie Moody.

Scenes historical, Sheridan's Ride. Valse de concert, Paroles d'Armour.

The saxophones—Dance Hilarious, by Messrs. Heney, Kincaid, Madden, Desmond, Sullivan, Schlanz and Monroe.

March—The Gridiron Club. Xylophone solo—Concertante, by Howard Goulden.

Stars and Stripes Forever.

SEATTLE POST-INTELLIGENCER—

## SOUSA WORTH MILLION FROM HIS MUSIC

WEALTH has come to Lieut. Commander John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who with his band, is coming to the Metropolitan Theatre September 30, and October 1, is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession, during his last season rounded out a million miles of travel with his band.

Sousa's traveling record is almost 27,000 miles a season for his entire career, and this season with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles.

Sousa is not so certain that "the first million is the hardest." When he began his career he had fifty men, who were well paid, at an average of \$35 a week.

## OLD ARE MADE YOUNG BY JAZZ, SAYS SOUSA

Famous Bandmaster's Life Is Dedicated To Good Music, But He Sees Virtue In Other

By R. B. BERMANN

He's hailed as the greatest bandman of all the centuries; his compositions are known, played and whistled in every corner of the world, and practically all his seventy-three years of life have been dedicated to music—good music.

Yet, John Philip Sousa can't be counted among those who deplore the spread of jazz.

Bad, yes, most of it's shocking, from a musical viewpoint. But it has the virtue of making old people feel young—and that's more than can be said for a lot of music that is regarded by the intelligentsia as great.

### GIVES VIEWS

Sousa so expressed himself in his dressing room at the Metropolitan Theatre yesterday, just before opening a two-day engagement there with his band.

"When I was a boy," declared the chubby, volatile little musician, who doesn't look within a quarter of a century of his age, "they danced lancers and quadrilles. Pretty steps, nice to watch—but they required thought—and so much grace that nearly all old people were barred from executing them.

### "EVERYBODY DOES IT"

"But today people are dancing right on the brink of the grave. Why? Because anyone who can walk can jazz. And those afflicted with flat feet and broken arches don't even have to walk—you can stand perfectly still and jazz."

Even without considering this aspect, Sousa said, some jazz has its merit.

"Jazz," he said, "is like the little girl—when she's good, she's very good, and when she's bad, she's very, very bad. But first of all, in considering the subject, you've got to decide what jazz is. The answer is—anything. Because anything can be jazzed. This afternoon we'll jazz Paderewski's Minuet. I don't know how Paderewski would like it—but the people approve; they like the rhythm."

## No Reformer



John Philip Sousa — who thinks there's plenty of room in the world for jazz and good music. —(Post-Intelligencer Photo.)

## Sousa and Band Are Popular

BY LOUISE RAYMOND OWENS

Everyone enjoys hearing a march, especially when played by a good band, so when John Phillip Sousa and his famous band of 60 men opened their local engagement here yesterday at the Metropolitan theater there were many who went to hear them. Long known as the march king, Sousa is also recognized as the greatest of bandmasters, and he receives the most enthusiastic reception wherever he and his men are heard.

Sousa and his men have won international praise as interpreters of popular music, and it is popular music at its best. While in the main, each program contains the latest musical hits, they also contain compositions of the old masters, all of which are admirably interpreted, but they are not what the Sousa audiences want, so the many encores given are always Sousa numbers, and they meet with the most thunderous applause.

Talented soloists and musical novelties lend color to each program given. At last night's concert the soloists were: Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. Edward Heney, saxophone, and Mr. Howard Goulden, xylophone, all excellent artists, who met with unusual favor.

The program contained numbers by Wagner, Strauss, Verdi, Tschalkowsky and Massenet, but it was Sousa's "Mars and Venus," "Magna Carta," "Semper Fidelis" and the always popular "Stars and Stripes Forever" that pleased the audience most; also many of his others, which were given for encores.

Sousa's present engagement closes with a concert tonight, the program being arranged as always to please everyone.

THE SEATTLE STAR

SATURDAY, OCTOBER 1, 1927.

## Sousa Concerts Attract Music Loving Audience

Nice Response to Epochal Event at the Metropolitan; Two Bills Saturday

BY H. B. M.

If it were only to see an international bandmaster in his 50th concert season, a visit to the Metropolitan to hear Lieut. Com. John Philip Sousa and his band would be worth while. Add to it the fact that music as good as any that has been offered in Seattle is being rendered, and you have something, which really should be seen by every person—grown or growing.

Sousa is easily the "youngest" old man in America. His work with the baton is the same tireless, easy control of his musicians which we have come to associate with him; his instinctive selection of encores are sure-fire as in former years, and the response of his musicians is perfect.

Friday afternoon was the special concert for the school children of the city, and they filled the house to a very large degree. As a result, the band was brought back after the interval in sections and each instrument explained, with a clever series of musical interludes for each group.

The veteran leader was presented with a scroll by representatives of the city's school children by a uniformed high school bandsman and four charming girls, one of whom blushing informed Commander Sousa that she "was very glad to

meet him."

Featured in the Friday concerts were Marjorie Moody, a soprano who really knows how to sing, and was called back for four encores in the afternoon and three at night; John Dolan, the world's greatest cornet player, and who earns his title; Howard Goulden, whom Sousa calls the best xylophonist he has ever carried with the band, and a number of ensembles from the players.

Miss Moody's solos were Strauss' "On the Banks of the Blue Danube," a floridly-tuneful number for the afternoon, and the standard aria from Verdi's "Traviata" for the evening. Her encores included Herbert's "Italian Street Song," Sticks' "Peter Pan" and "Annie Laurie."

Dolan played Saint-Saens "Rondo Capriccioso" in the afternoon and Arban's difficult "Carnival of Venice" at night, and was especially brilliant in the latter. He scored heavily with Goddard's "Berceuse" from "Jocelyn" as his evening encore.

Goulden played the "Dance of the Toy Regiment" at the matinee and Grossman's massive "Ghost of the Warrior" in the evening, with "Mighty Lak a Rose," "The World Is Waiting for the Sunrise," "Indian Love Call" and a medley featuring

Brown's "Doll Dance."

Two new Sousa marches are featured on the program, "Magna Charta" and "University of Minnesota," and his "March of the Blues" was also introduced. This is a number that is at once novel and musical, and indicates better than anything else played Friday just how thoroughly Sousa has kept pace with the musical ideas of the time.

Of the heavier number, I enjoyed his "Last Days of Pompeii" suite at the matinee, and his rendition of Tschalkowsky's "Andante Cantabile," with Sousa's own "Mars and Venus," a notable novelty.

SEATTLE POST-INTELLIGENCER—

SEPTEMBER 30, 1927.

Household hint on highway sign near Centralia:

EAT, DRINK, SMOKE CALPET GAS

Sousa says he gets his ideas for new marches from newspaper items. No doubt the battle marches are from the divorce court news.

SEATTLE DAILY TIMES

WEDNESDAY, OCTOBER 5, 1927.

## Sousa to Hunt Ducks On Grays Harbor

ABERDEEN, Wash., Wednesday, Oct. 5.—John Philip Sousa, famous bandmaster, who is an ardent duck hunter, will be the guest of a group of Grays Harbor sportsmen on a duck-hunting trip, after his concert here Thursday night. He will be taken to a Southbay hunting lodge after the concert and will remain there all night, getting in some shooting in the morning before being brought back to Aberdeen in time to catch his train.



# March King At Metropolitan

## Sousa And His Famous Band Enthrall Crowds

A CONCERT by Sousa's band is more than a mere concert—it is a dramatic performance, a stirring lesson in patriotism, and a popular musical event, all on the same program.

Last night, at the Metropolitan, the March King proved that after half a century of music-making he is still a master in his chosen field. There is youthful elan in the playing of his incomparable band, and there is a sense of "showmanship" in the way the band is presented. For Sousa doesn't merely play martial music. He dramatizes it. For example, he brings his famous march, "The U. S. Field Artillery," to an impressive climax by having six trombone players step to the front and play, fortissimo, the swinging strains of the trio—a melody that was on the lips of thousands of artillerymen during the World War. The effect is electric. And last night it moved the crowd at the Metropolitan to a great demonstration of enthusiasm.

The audience enjoyed such familiar compositions as Wagner's "Flying Dutchman" overture and Tchaikowsky's celebrated andante cantabile from Opus 11, but it was an audience that had come to the



Marjory Moody

theatre not only to hear Sousa's band, but to hear Sousa's music. And throughout the program it was the Sousa numbers that drew the most applause, whether the gifted leader elected to play an old favorite, like "The Stars and Stripes Forever," or a new march, like "The University of Minnesota," one of the most recent products of his facile pen.

Sharing Sousa's triumph was Marjory Moody, soprano, who sang "Ah, fors e lui" from "La Traviata" in a way to win demands for no less than three encores, with the crowd still applauding warmly when she took her final bow. Still another popular soloist was John Dolan, cornet virtuoso, who revealed his command of the instrument in a lively version of "The Carnival of Venice." Also, there was a saxophone solo by Edward Heney and a xylophone solo by Howard Goulden.

At the matinee concert, likewise, enthusiasm ran high, and, for the benefit of school children in the

audience, Lieut. Commander Sousa explained the function of each instrument in the band.

There will be another matinee concert today, and a farewell program this evening. At the afternoon concert Sousa's stirring Civil War suite, "Sheridan's Ride," will be featured, while Miss Moody will offer solos on both programs.—E. A.

VICTORIA DAILY TIMES, SATURDAY, OCTOBER 1, 1927

### HARPIST HERE MONDAY WITH SOUSA



Miss Winifred Bambrick

### MANY UNIFORMS WORN BY SOUSA

Famous Director and His Band Will Appear Twice at Arena on Monday

What becomes of the old uniforms that Lieutenant-Commander John Philip Sousa must cast aside? When he appears on the band-stand with his musicians, he is always immaculate and his well pressed clothes give impression of just having arrived from the tailor. Of course there is a reason for this, for a personal attendant sees to it that every detail of the band-master's uniform is complete when he leaves his dressing room for the platform. Moreover the uniform itself must be practically new, and that means that many a good suit is set aside before it has outlived its usefulness, even in a meticulous world of concert-giving.

When Sousa is on tour the uniform that seems a bit old is sent back home to be cared for by Mrs. Sousa at the composer's residence at Port Washington, Long Island. There, it would probably be found, are numerous uniforms, many as good as new and probably long to be in oblivion. But just recently there was a reduction in the number of "left-overs." And an old uniform that would delight any band-master has come again into the open.

It all happened this way. Mrs. Sousa happened to be in Jamaica. It has a perfectly good Salvation Army contingent, but, unfortunately, finances were not just what they might be and John Phillips, leader of the Salvation band, did the best he could with the suit he had. It covered him but, how it had faded! It was positively shabby. Mrs. Sousa bethought her. Why not? All that would have to be done was to take one of her husband's old suits, see to it that the gold braid was removed, and, lo and behold, there would be such a uniform for a Salvation Army musician as would make him truly proud.

So Mrs. Sousa told Mr. Sousa about it. He personally selected one of the best of his former concert suits and two days later John Phillips, who leads the Salvation musicians at Jamaica, was proudly walking at the head of his little group, handsomer than ever. It seemed an inspiration too and the music took on some of the pep that has always been a Sousa characteristic.

Sousa and his band will appear at the Arena for two concerts on Monday, October 3.

### SEATTLE DAILY TIMES

SATURDAY, OCTOBER 1, 1927.

## SOUSA'S BAND PROVES ITS GREAT SUPREMACY

King of March Delights Seattle Audience With Baton That Is Real Musical Sceptre.

Lieut. Comdr. John Philip Sousa, king of the march, defended his throne against all possible pretenders last night. In the Metropolitan Theatre and before more than one thousand music lovers he, and the musicians he ruled, performed miracles. The baton which has made Commander Sousa famous for more than a generation was the same wand of legerdemain last night. With this slender little rod he unified some sixty-five musicians in one great, harmonious effort.

In all of its numbers the band never muddled its passages. Notes were given their full, clear, defined value. The sound was so well synchronized, furthermore, that even the interpolations, the accompaniments of minor instruments were distinct and clarified.

While the band itself proved wonderful as an aggregation, three bandmen in solo selections left no doubt in the minds of their admirers that they merited the featured roles they assumed. These were John Dolan, cornetist; Edward Heney, saxophonist, and Howard Goulden, xylophonist.

Perhaps the most significant ensemble selection was "The Flying Dutchman." This Wagnerian overture was interpreted with true imagination and with a shifting of mood which is always the quality of great directorship. The old favorite, Sullivan's "Lost Chord," was beautifully played, this selection particularly revealing that perfect blending of the reeds and the brass.

Miss Marjorie Moody, soprano, with Sousa's Band, sang an aria from "Traviata" in finished style.

VICTORIA DAILY TIMES, MONDAY, OCTOBER 3, 1927

## GREAT LEADER BRINGS WONDER BAND TO CITY

John Philip Sousa Has America's Foremost Musicians Here on Tour

With a band such as Victoria rarely has the privilege of hearing, Lieutenant-Commander John Philip Sousa is a visitor to this city to-day, and will give two concerts, one this afternoon and one this evening, at the Arena, where there is accommodation for thousands of lovers of music. The programme which this organization of master musicians has to offer is of a character to please the most fastidious, the most critical.

At the matinee performance Lieut.-Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1927 edition—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville.

It is interesting to note that somewhere along the route of his thirty-fifth annual tour, Lieut.-Commander John Philip Sousa will work his fingers into his 10,000 pair of white kid gloves. Sousa upon the director's stand probably would be more at home without a baton than without his white kid gloves, and with a record of a new pair of gloves every time he has appeared on the conductor's stand over a stretch of thirty-three years, the March King has been somewhat of a friend to the kid glove industry. That the forty weeks of his tour will require about 400 pairs of gloves.

As to the tremendous popularity of the organization just at present, it is due to the fact that it is a superior band, but still more to the magnificent leadership of Mr. Sousa, whose thorough knowledge of music enables him to provide fascinating programmes without banality or boredom. Nothing unworthy is ever played under his baton yet he has cheerful, sparkling music, and it is lively and up-to-date. His own marches, selections from his operas, his suites, his songs and other compositions from his numerous list, give distinctive character to his offerings. There is no one who has ever equalled him in the writing of marches, and they are played around the world and on every imaginable occasion. This season, as in the past, he has a number of new compositions of his own in his repertoire, and they are received with as much enthusiasm as his established favorites.

### SOPRANO SOLOIST WITH SOUSA



MISS MARJORIE MOODY



# THE KANSAS STATE TEACHERS COLLEGE OF HAYS

WILLIAM A. LEWIS, LL. D.  
PRESIDENT

HAYS, KANSAS

HAYS  
STATE TEACHERS COLLEGE  
NEWS SERVICE  
EDGAR P. SCHOWALTER, Director

For Release Week of Oct. 10 to 15

## SOUSA COMES TO HAYS AGAIN MONDAY, OCT. 24

HAYS, Kans., Oct. 10—Sousa and his famous band now on their 35th annual tour commemorating Lt. Commander John Philip Sousa's 50th year as a band conductor will be in Hays for matinee and evening concerts on Monday, Oct. 24, in Sheridan Coliseum.

This is the second time that Sousa's band has consented to appear in Hays within two years signifying the musical interest of this section of the state. On Dec. 11, two years ago, when Sousa's band played in the Coliseum it was filled to capacity and preparations are being made by the music festival organization which is sponsoring the presentation this year to accommodate capacity audiences for both performances.

Tickets will sell for \$1.50 and \$2 for each of the concerts. A few seats will sell for \$1. A special rate of 50 cents for children will be made for the afternoon only. The matinee concert begins at 3 o'clock and the evening concert at 8 o'clock.

Requests are already coming in for seats. Those wishing reservations or more information should write to Dean F. B. Lee, Hays, Kans.

We would appreciate it if you would give the above story space in your issue week of Oct. 10 to 15.

## CLIP OUT THE COUPON BELOW AND MAIL IT IN TO GET YOUR "COMPS" FOR THE SOUSA CONCERT AT HAYS

This entitles the editor of THE \_\_\_\_\_ to  
two tickets for ONE of the Sousa Band concerts at Hays State Teachers College, Monday, Oct. 24.

**This MUST Be Mailed In Not Later Than Oct. 15**  
The tickets will be mailed back to you

Which concert do you wish to attend: afternoon  
evening

SEND THIS TO DEAN F. B. LEE, K. S. T. C., HAYS, KANSAS



Victoria, B.C.  
Daily Colonist  
Oct. 5, 1927

## SOUSA'S BAND WELCOMED HERE

Enthusiastic Reception Given  
Veteran American Conductor  
and His Musicians

An enthusiastic reception was accorded Lieut. - Commander John Philip Sousa, the veteran American conductor, and his band on the occasion of their return to the city yesterday to give afternoon and evening concerts at the Arena. Not even one of the wettest October days on record succeeded in dampening the ardor of band-music lovers. Last night's audience was one of the biggest ever seen in the big auditorium, and was so insistent in its plaudits that before the National Anthem brought the programme to a close enough encores had been added to almost double the length of the entertainment.

The band's repertoire is extraordinarily varied as to material. There was something to suit every taste, from the most "high brow" to the most modern of jazz enthusiasts. The juxtaposition of operatic compositions and the most racy descriptive or humorous music was sometimes surprising, but it never met with anything but apparent whole-hearted approval. The good humor and responsiveness of the conductor and his band helped to sustain their wonderful popularity. Commander Sousa's style is quiet and undemonstrative, but he has extraordinary control of his instruments, and although they play with infectious spirit, animation and abandon, there is also fine balance, and the finesse of phrasing and rhythm which comes only from close attention to the baton. The perfect pitching of the instruments was another point noted.

### OPENS WITH OVERTURE

The evening programme opened with the overture from Wagner's "Flying Dutchman," and among the other numbers of semi-classical character were the "Andante Cantabile," from Tchaikowsky's Opus II, which made a beautiful transcription for band instruments; and Massenet's "Carnival Night in Naples," which formed the finale of the programme. The Tchaikowsky number demonstrated, as well as anything that was played, the beautiful control and balance. The delicacy with which the cornets in particular were played was a feature which merits special comment.

Among the special favorites were Sullivan's "Lost Chord," in the coda of which was worked up a tremendous effect, very similar to the use of a full organ. The big horns and percussion instruments were very useful in attaining this. The descriptive "Mars and Venus" (Sousa) in the same group of "International" was enthusiastically applauded. Several of the encores also proved very popular. One of the most applauded numbers of the evening was Sousa's own "Stars and Stripes," good military march music, cheery, ringing, with plenty of voice from the cornets and trumpets, piccolos and percussion instruments. This number was one of the three new marches, the first of which "Magna Charta" was written, a note on the programme stated, at the request of the International Magna Charta Day Association, which urges the observance of one day annually by the seven English-speaking nations, and is dedicated to these nations to strengthen the ties which bind them together.

### A DESCRIPTIVE NUMBER

Other numbers by the band included the encores "U.S. Field Artillery," by Sousa, descriptive to the point of firing pistols during the playing of the music; "Canadian Patrol," in march time, embodying some of the well-known patriotic airs; the humorous "Wets and Drys," employing saxophones in very effective manner.

Mrs. W. H. Wilson, winner of the soprano soloist medal at the Victoria Musical Festival, substituted at the last moment for Miss Marjorie Moody, unable to appear on account of a cold. Mrs. Wilson's two Scottish numbers, "Annie Laurie" and "Comin' Through the Rye," were charmingly sung. Mr. John Dolan proved himself a virtuoso on the cornet with his solo, "Carnival of Venice," a florid number by Arban, full of difficult runs and intervals. As an encore he played the pleasingly contrasted Jocelyn Lullaby. Miss Winifred Banford, of Ottawa, provided a novelty by playing two selections on the harp, the first a group of Scottish airs, and as an encore to this Irish airs. The saxophone solos by Mr. Edward Heney, also proved very popular, being followed by a saxophone sextet which played "At Sundown," "Wait," and "Symphony in D," a comic Dutch number which played the lowest note in the bass.

VICTORIA DAILY TIMES,  
TUESDAY, OCTOBER 4, 1927

## INMATES OF HOMES HEAR SOUSA'S BAND

Showing great interest in the agility and skill of the trap drummers and the operators of the big bass drums, which were directly in front of them, inmates of the Aged Men's Home, the B.C. Protestant Orphanage and the Children's Aid Home were present as guests of Joseph North at yesterday afternoon's performance of Sousa and his band at the Willows Arena.

The violent exercises of the drummers when playing for a march and the antics of the saxophone players when giving a comic number brought out round after round of applause from both the old gentlemen and the young children alike.

Although the backs of the bandsmen were turned to them, these favored few were able to see the workings of each and every instrument in the eighty-piece band. And another thing, they were able to watch the handsome old face of the veteran band leader, Lieut.-Commander John Philip Sousa, as he was leading his world-famous musicians. Sousa's marches, which were so popular when these men were in their prime, were particularly enjoyed by them, while the children got great pleasure from the comic numbers and the popular jazz music. All in all it was a most enjoyable afternoon and one which will not soon be forgotten by all who were present.

Joseph North, who made the arrangements, to-day said he wanted publicly to thank Stanley Patrick, manager of the Arena, for the block of seats; H. B. Olsen, for transportation; Brown's Victoria Nurseries, for flowers; David Spencer and H. S. Stevenson, for candles, and E. A. Morris Limited and C. A. Steele, for cigars.

On account of the bad weather and the coldness of the Arena, the committee of the Home for Aged and Infirm Women decided that it would be best for the aged ladies to remain at home, and so they did not hear the band.

## MARCH KING IS GUEST OF GYRO

JOHN PHILIP SOUSA ENTERTAINS LOCAL CLUBMEN WITH RICH EXPERIENCES

Dance in Honor of "Red Widow"  
Cast Will Be Held on Thursday Night

Victoria Gyros honored Lieutenant-Commander John Philip Sousa, famous band conductor, whose internationally-known musical aggregation has performed in many lands, at their weekly luncheon gathering yesterday in the Chamber of Commerce Cafe.

Dr. Sousa, who was given a signal ovation by the local clubmen, proved a most admirable after-dinner speaker, and his stories of experiences encountered in London, Johannesburg, New York, St. Petersburg and other world centres, were greatly appreciated.

In introducing the speaker-guest, President Archie Willis stated that the Gyros were mindful of the great honor Dr. Sousa had conferred by accepting an invitation to attend their luncheon here. Dr. Sousa, he declared, was one of the outstanding musicians of the world today, and truly the March King, "the man who kept the whole world marching." The distinguished guest had composed 116 marches, three of them this year.

Gyro Syd Chiverall, manager of "The Red Widow" show, extended his thanks to all who took part in the recent Gyro production here. Gyro Art Kerr, who took a leading part in the show, was warmly thanked for the splendid way in which he performed his role, and was accorded three rousing cheers and a tiger.

Enjoyable vocal solos were rendered by Mrs. W. H. Wilson, who was accompanied at the piano by Mr. Jesse Longfield.

Mr. Austin John Alexander, optician, Hudson's Bay Company, was elected a member of the Gyro Club.

The Gyros will hold a dance next Thursday night in the Chamber of Commerce from 8 o'clock until midnight, in honor of the cast of "The Red Widow." Every member of the club, including Gyrettes, are invited to attend, whether they took part in the show or not.

DAILY COLONIST, VICTORIA, B.C.,  
SUNDAY, OCTOBER 2, 1927

## SOUSA'S BAND AT ARENA TOMORROW

Famous Organization Appears in  
Afternoon and Evening Concerts Monday

There is only one Sousa, and he will be at the Arena on Monday, rain or shine, for two concerts. This is the thirty-fifth season of Sousa and his band. And never but once in his thirty-five years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

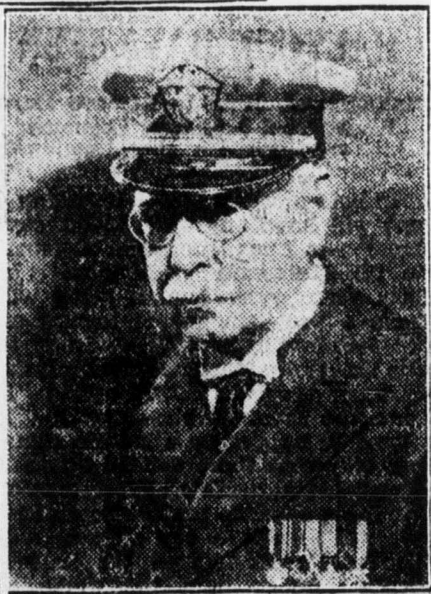
Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman.

The programmes for tomorrow's concerts are as follows:

Afternoon, 3 o'clock:  
Overture, "King Henry VIII,"  
Cornet Solo, "Rondo Capriccioso,"  
Suite, "Last Days of Pompeii," (a)  
"In the House of Burbo and Strattonice;" (b) "Nydia;" (c) "The De-

Cowboy Breakdown, "Turkey in the Straw."

Evening, 8:30 o'clock:  
Overture, "The Flying Dutchman;" Cornet Solo, "Carnival of Venice;" Suite, "The International," (a) "Morning Journals;" (b) "The Lost Chord;" (c) "Mars and Venus;" Vocal Solo, Aria from "Traviata;" "Andante Cantabile," from Opus II; Interval; "The Feast of Spring;" (a) Saxophone Solo, "Beautiful Colorado;" (b) Three Marches, "Magna Charta," "Stars and Stripes Forever," "Semper Fidelis;" Xylophone Solo, "Ghost of the Warrior;" Finale, "Carnival Night in Naples."



LIEUT.-COM. JOHN PHILIP SOUSA  
Conductor of Sousa's band, who will appear at the Arena for two concerts tomorrow afternoon and evening.

VICTORIA DAILY TIMES,  
MONDAY, OCTOBER 3, 1927

## NOTED MARCH KING ARRIVES WITH BAND FOR CONCERT HERE

John Philip Sousa's Military  
Marches Now Total 116  
and More Coming

John Philip Sousa, march king of the world, seventy-two years of age, but still a smart "young" military person, arrived in Victoria this morning with his band of eighty musicians for their two concerts this afternoon and evening at the Arena.

For sixty years this band conductor and march composer has been before the public of the world. He made his first appearance as a violinist when he was twelve years of age. At twenty-five he was conductor of the famed Marine Band of Washington.

"Not being a gushing young girl, you see, I don't mind telling my age," said the Commander at the Empress Hotel. For thirty-five years he has been at the head of the band which bears his name. He has played in Victoria five times.

"I remember Victoria well," he went on. "It was in this city we gave our first concert on the Western hemisphere when we returned from our world tour in 1912."

"You know, these two countries, Canada and the United States, are really brothers. And thank God they speak the same language!"

"We expect to tour Britain next year. We have toured there five times before. They are rattling good listeners over there and if there is anything that a conductor craves more than another, it is to be listened to."

Of the stirring Sousa marches, which are used by military bands wherever soldiers march, there are now no less than 116. Dr. Sousa wrote three more this year, the "Magna Charta," "Riders of the Flag," and "University of Minnesota" marches.

"I feel that I am happier in my composition as years go on," he said. "I don't seem to lose my power in that direction. And I don't want to weaken until I am 102 or so."

"I find that music by a band is still from the old symphonies as they are a great drawing card. I seldom play essentially string compositions. Modern things lend themselves so adequately to combinations such as ours. The modern orchestra is leading so strongly to brass and wood instruments that Rochstro, the noted European critic, the other day declared that an orchestra was really a band with the addition of strings. In the development of the band during recent years, every addition with the exception of the harp has been wood or brass instruments."

VICTORIA DAILY TIMES,  
MONDAY, OCTOBER 3, 1927

## SOUSA TELLS GYROS OF HIS EXPERIENCES

Famous Musician Makes  
Clubmen Laugh at His  
Humorous Stories

Dr. John Phillip Sousa, internationally known musician and leader of the band which bears his name and which has played in all parts of the world, was the guest of the Gyro Club at their luncheon to-day at the Chamber of Commerce. He proved a wonderful after-dinner speaker and had the Gyros in fits of laughter for half an hour.

Dr. Sousa told the Gyros of some of his experiences in England, Johannesburg, St. Petersburg, New York and other parts of the globe. He had a wealth of jokes and had a great way of telling them.

Dr. Sousa described the time when his father, who was an Englishman, advised him to visit England and see how they ate an egg. The opportunity came and the composer went to a restaurant and saw, as he says, "as artistic an exhibition of eating an egg as I have ever seen."

The composer was introduced to the man who gave the exhibition and invited him, when in America, to visit him at his long Island home. The Englishman paid the visit and Sousa thought that he was to see another "artistic exhibition," but to his dismay the visitor dumped "the eggs into a coffee cup and ate it in the horrible manner the Americans do." This was one reason why he thought the English were slipping.

Gyro Sid Chiverall announced that the Gyro Club would hold a dance at the Chamber of Commerce on Thursday night at which the cast of "The Red Widow" would be entertained. Gyro Charlie Hunt's orchestra will provide the music.

John Alexander was elected to membership in the club.

The directors of the club will meet at 8:45 o'clock at the club.



# SOUSA GREETED BY HUGE AUDIENCE AT ARENA LAST NIGHT

Rousing Reception Given to  
Veteran Conductor and  
Famous Band

John Phillip Sousa, veteran conductor, and his famous band were accorded a rousing welcome by the three thousand Victorians who attended his concert at the Arena last evening. The enthusiasm expressed itself in frequent applause throughout the evening, and Sousa responded with a lavish generosity in the matter of encores.

It was difficult to realize that the conductor, straight and immaculate in his uniform, has passed the three score years and ten mark, for time has not impaired his inimitable gifts, in fact it has rather mellowed them and his control of the fifty-odd musicians is superlative. Unlike many conductors of famous bands, he depends on no extraneous effects to extract the very best out of his players and their instruments, his quiet wielding of the baton suggesting that it has magical qualities, so crisp is the attack of the instruments.

The programme opened with Wagner's "Flying Dutchman" overture, which lends itself admirably to brass band interpretation, and at Sousa's hands all the subtle nuances of this fine overture were peerlessly interpreted. In response to popular demand, one of Sousa's newer compositions, "Atlantic City Pageant" was given, and it quickly illustrated that the venerable composer has lost none of the art and that he is still without a peer in the composition of stirring band numbers.

Other Sousa marches on the programme, included "Mars and Venus" from "The Internationals" suite, a clever fantasy on war and its lighter side; "U.S. Field Artillery," with its trombone sextette and its convincing effect of big gun fire; "Canadian Patrol," including a number of popular Canadian airs; "Mingling of Wets and Drys," a most amusing arrangement of such airs as "How Dry I Am," "Tea for Two," "Another Little Drink," and ending with "Auld Lang Syne;" "Semper Fidelis," that perennial favorite, "The Stars and Stripes Forever," and a new number, "Magna Charta," a magnificent number calling for beautiful ensemble effects of wood-wind and brasses.

One of the finest and most popular numbers on the programme was Sullivan's "Lost Chord," in which the air was first taken by a cornet solo and then swelled into a diapason of sound organ-like in its beauty as the other instruments came in at the call of the baton.

## FINISHED ARTISTS

In such an aggregation of musicians, every instrumentalist must of necessity be a finished artist, and the programme included several solo numbers which demonstrated this fact. John Dolan in his cornet solos, "Carnival of Venice" and the beautiful Jocelyn "Berceuse" was dexterous in his triple-fingering and rich in tone coloring; Edward J. Heney retrieved the saxophone from the comparative ignominy into which the "jazz" bands have forced it, by the beauty of his interpretation of "Colorado" and with five other saxophonists in "Sundown," and Howard Goulden proved to be a master of the xylophone, the audience demanding an encore after his playing of Grossman's "Ghost of the Warrior," to which he responded with the ever-popular "Sunrise," "Indian Love Call" and "The Doll Dance."

Massenet's fine composition, "Carnival Night in Naples" was the final band number on the programme.

Owing to the illness of the soprano, Miss Marjorie Moody, Mrs. W. H. Wilson, the popular Victoria soprano, and "star" of the recent Gyro show, stepped into the breach at the last moment and acquitted herself with distinction, the bell-like clarity and sweetness of her voice being heard to advantage in "Annie Laurie." In response to insistent demands for an encore she gave the ever-popular "Coming Thro' the Rye."

Miss Winifred Bambrick, a harpist from Ottawa, also appeared on the programme by special request, playing a medley of Scottish airs, followed by "The Last Rose of Summer."

The Billboard, October 8, 1927

JOHN PHILIP SOUSA and His Band gives two concerts in Vancouver, B. C., October 4, after which the veteran conductor and his musicians will play a two-day engagement in Portland, Ore., October 8 and 9, with a matinee and evening concert on each day, with the Sunday matinee program made up entirely of Mr. Sousa's own compositions.

# FAMOUS LEADER OF BAND TELLS OF WORLD TOUR

Sousa Describes Experiences in Travels on  
Concert Trips

## MUSIC GIVEN

Member of Celebrated Organization Plays for  
Rotarians

### CLUB CALENDAR

TODAY—Canadian Club, Hotel Vancouver, 12:25 p.m.; Concordia Club, Hudson's Bay restaurant, 12:15 p.m.

THURSDAY—Kiwaniis Club, Hotel Vancouver, 12:15 p.m.; Lions' Club, Hotel Georgia, 12:15 p.m.; Y's Men's Club, Y. M. C. A., 6:15 p.m.; Kinsmen Club, Hotel Georgia, 6:15 p.m.

FRIDAY—Electric Club, Hotel Vancouver, 12:15 p.m.

MONDAY—Gyro Club, Hotel Vancouver, 12:15 p.m.

TUESDAY—Rotary Club, Hotel Vancouver, 12:15; Ye Knights of the Round Table, Hudson's Bay, 12:15 p.m.

John Phillip Sousa, internationally famous bandmaster and musician, throughout the course of a witty speech to the Rotary Club at its luncheon in the Hotel Vancouver, Tuesday, told of his varied experiences in travelling with his organization all over the world. His tours in the British Isles, Russia and Africa received special attention from the speaker.

A mouth harmonica offering by one of Sousa's musicians, M. Munro, proved a feature event of the musical program, the number, "Annie Laurie," being lauded by the band leader as one of the most appealing songs ever written. Maxim Brodi, Russian tenor, in presenting vocal numbers, received the approval of the gathering.

"Where the Stars and Stripes go the Martini cocktail follows; where the Union Jack goes 5 o'clock tea follows." This was the opinion expressed by Mr. Sousa in speaking of his world journeys. Johannesburg, South Africa, he said, provided one of the most interesting spectacles in the world as it was composed of "part American, part itself, and part English." There, he declared, the cocktail and tea were laid on the table side by side at 5 o'clock.

Lyman Trumbull presided at the luncheon. A five-minute address on the work of her organization was given by Miss Pierce of the Y. W. C. A.

SEPTEMBER 24, 1927

# CONDUCTOR HAS GOLDEN JUBILEE

Sousa to Appear at Arena  
Next Tuesday

While he is making his thirty-fifth annual tour at the head of his famous band, Lieutenant Commander John Phillip Sousa this season is celebrating his golden jubilee as a conductor. In Washington, D. C., his home city, Sousa, then 22 years old, made his first appearance on the director's platform.

Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization.

Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's Living Pictures. In 1880, at the age of 26, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. Sousa will conclude his regular season late in November, when he will go to South Carolina for his annual duck hunting. He will conduct his famous band at the Arena on Tuesday.

OCTOBER 3, 1927

# SOUSA IS ON 35TH TOUR

Active leader at 72 of what he is firmly convinced is the finest musical organization in the world, Lieutenant Commander John Phillip Sousa will be directing in person, his bandsmen, in their matinee and evening performance at the Denman Street arena tomorrow.

This is a year of records for Sousa. It is his thirty-fifth tour at the head of his own organization and he has amassed a fortune of \$1,000,000 from music and to get this, he traveled 1,000,000 miles.

In addition the personnel of his band is practically one hundred per cent United States. When he began touring the percentage of foreign talent was almost this figure reversed.

But for years his musicians have been recruited from United States colleges until today they are mostly graduates from U. S. seats of learning.

Fifty years ago Sousa made his first appearance as a conductor in Washington, his home city.

But these are not the only records held by the American march king. He is literally the only American composer-conductor who ever has amassed a fortune of \$1,000,000 solely from music. Sousa who has been a musician all his life probably never earned a penny in any way save through the practice of his art. He is also the only living U. S. citizen who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American War he was a lieutenant of infantry, and at the conclusion of the World War, he was a lieutenant commander in the United States navy.

# ROTARY CLUB TO HEAR SOUSA AT MEETING TODAY

Famous Musician to Be  
Honor Guest at  
Luncheon

## DRIVE PLANNED

Members Seek Higher Attendance at Regular  
City Gatherings

### CLUB CALENDAR

TODAY—Rotary Club, Hotel Vancouver, 12:15; Ye Knights of the Round Table, Hudson's Bay, 12:15 p.m.

WEDNESDAY—Canadian Club, Hotel Vancouver, 12:25 p.m.

THURSDAY—Kiwaniis Club, Hotel Vancouver, 12:15 p.m.; Lions' Club, Hotel Georgia, 12:15 p.m.; Y's Men's Club, Y. M. C. A., 6:15 p.m.; Kinsmen Club, Hotel Georgia, 6:15 p.m.

FRIDAY—Electric Club, Hotel Vancouver, 12:15 p.m.

MONDAY—Gyro Club, Hotel Vancouver, 12:15 p.m.

John Phillip Sousa, famous bandmaster and composer, will address the Rotary Club in the Hotel Vancouver at noon today. Special music will feature the gathering. The initial meeting of the Spokes Club, an organization of Rotary, is called for Oct. 3.

Dr. MacRae will address the Spokes organization on "Should Nationalism Pass" at a meeting, Oct. 10, in the Hotel Georgia. A drive is being put forward by the Rotary attendance and fellowship committee for an increase in the percentage of members attending gatherings of the club.

Dean R. W. Brock, who recently returned from a visit to the Orient, will address the Canadian Club in the Hotel Vancouver, Wednesday, on "The Chinese Situation."

# AUDITORIUM TO OPEN PORTALS WITH BIG BALL

Inaugural Function for New  
Hall Built by F. Patrick Planned

## CIVIC WANT FILLED

Oct. 15 Set as Date for  
First Gathering to  
Be Held

Vancouver's long-felt want of a public-hall suitable for music recitals, conventions and similar events is to be fulfilled by Oct. 15.

"The Auditorium," as the handsome new \$100,000 structure erected alongside the Arena at Georgia and Denman streets is to be called, will throw open its doors to the public that evening. An inaugural ball will be the first event to be held within its walls, it is announced by Frank Patrick, to whose enterprise is attributable this important addition to the city's community life.

Everything will be in complete readiness for the opening ceremony by that time, he states.

Progress is already sufficiently far advanced that an accurate idea of the comfortable and artistic interior finishing can be obtained. The building is much more elaborate in its equipment than was originally planned by L. T. Alden, the engineer in charge of construction.

### Hall Seats 3,000

In addition to a commodious sunken spring dance floor surrounded by a raised promenade, a fully equipped stage with standard 36-foot opening, and a public auditorium capable of seating 3,000 people comfortably the building is equipped with a spacious supper room, a luxurious lounge room and an ingeniously arranged cloak room so planned that the customary congestion in these places will be completely done away with.

Concerts, conventions, public meetings, theatrical performances, boxing bouts, badminton, tennis and basketball finals can all be accommodated with facilities for large crowds.

### Decorations Pleasing

Heating, lighting and ventilation facilities are all on a thoroughly modern and efficient basis. The interior decorative scheme is pleasing to the eye and the lighting fixtures are especially beautiful. Soft carpets and comfortable chairs will be distributed about the promenade during the dancing. The balcony is furnished with comfortable upholstered opera chairs.

Public dances will be held in the Auditorium every Wednesday and Saturday evening throughout the season and a number of private functions of similar character have already arranged for the use of the hall, among them being the annual Fireman's Ball.

The building will not be completed in time to accommodate Sousa's band next Tuesday, but for this the Arena would probably have been preferred anyway, as there are 100 members in that great organization.

# SOUSA'S BAND DRAWS CROWDS

Two Fine Performances  
Given at Arena

Lieut.-Commander John Phillip Sousa and his band played before a large audience at the Arena, Tuesday night. The program, which included many solo numbers, was added to by several of Sousa's own marches as encores. The overture of Wagner's Flying Dutchman opened the performance, bringing out the splendid quality of the brass instruments.

Miss Marjorie Moody sang a gay aria from Verdi's Traviata, accompanied by the orchestra. Due to the immensity of the Arena her higher notes were sometimes not altogether convincing. The first part closed with the Andante Cantabile, in which the absence of violins was noticeable.

Stars and Stripes Forever and Semper Fidelis, Sousa's best marches, carried the audience to prolonged applause, which was rewarded by "The Canadian Patrol" as an encore.

Sousa's well known suite, the Last Days of Pompeii, constituted the most important item at the afternoon performance. The program included "On the Banks of the Beautiful Blue Danube," and "The



THE VANCOUVER SUN  
OCTOBER 5, 1927

SOUSA THRILLS  
AUDIENCES IN  
TWO CONCERTS

By J. CHELTENHAM

John Philip Sousa, veteran composer-bandmaster and march king, appeared with his big, brilliant band in two programs in the Arena on Tuesday, and again succeeded in delighting large Vancouver audiences.

The present tour of this impressive company of instrumentalists commemorates the fiftieth anniversary of Sousa as a conductor. That his half-century of composing and direction has written an important page in the annals of military music was reflected in the bursts of applause which greeted his assured, rather stoop-shouldered entrances on Wednesday afternoon and evening.

On the latter occasion an audience of some thousands watched with affectionate interest the author of such world-famous marches as "The Washington Post," "El Capitan," "Liberty Bell" and "Stars and Stripes Forever," mount his conductor's dais and, with celebrated economy of motion employ his baton and white gloves to produce a memorable evening of band music.

**BAND'S RESOURCES SHOWN**

In the first item, "Wagner's Flying Dutchman" overture, the finish and resourcefulness of the band was at once established. The weird atmosphere of the music was correctly woven, the ebb and flow of tonal enchantments and crashing climaxes brilliantly encompassed, and in the general excellence of musicianship no section stood out from the rest.

This complete unison of the imposing batteries of brass, woodwind and percussion, together with great beauty of tone, precision of attack and interpretative animation, marked the performance of each full-band item that followed.

Here were a Sousa suite, "The Internationals," Strauss' "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus"; Tchaikowsky's "Andante Cantabile" (Op. 2), Thomas' "The Feast of Spring," three Sousa marches ("Magna Charta," "Stars and Stripes Forever," and "Semper Fidelis") and the finale of Massenet's "Carnival Night in Naples."

Of these, "The Lost Chord" was perhaps the most electrifying effect of the evening, the Tchaikowsky was especially interesting for its recurring announcement of the well-known "Volga Boatmen" theme, the Massenet was a gorgeous rainbow of symphonic rhythms; while the various items from the conductor's own pen were given, naturally enough, with arresting authority as well as some stirring piccolo, cornet and trombone choruses.

**SOUSA NOVELTIES**

Encores, of course, were continual. All of these were Sousa compositions of arrangements marked by many Sousa novelties of presentation: the "Atlantic City Pageant" march, the "U. S. Field Artillery" march (featuring a trombone quintette and some gunpowder percussion), the "Canadian Patrol" (a warmly-received march pot-pourri on British themes) and a hugely diverting medley, "The Mingling of the Wets and Drys."

The soloists of the occasion were in keeping with the general effect. John Dolan, in "Carnival of Venice" and the Berceuse from "Jocelyn" was revealed as a cornetist of some virtuosity; Marjorie Moody, although suffering from a severe cold, used her soprano voice with much charm in a song from "Peter Pan," and in "Comin' Through the Rye"; Edward Heney delighted with his saxophone playing in "Beautiful Colorado"; while Howard Goulden, in Grossman's "Ghost of the Warrior," and many popular melodies, proved a xylophonist of unusual brilliance.

The applause which greeted Heney's solo resulted in a sweet-throated double quartette of saxophones giving a small recital of popular and novelty numbers, in which a droll "Simpfunny in Deutsch" and "Saxerewski" (a quaint treatment of Paderewski's "Minuet") were the most interesting items.

VANCOUVER,  
THE DAILY PROVINCE,  
OCTOBER 5, 1927

SOUSA'S BAND  
VERY POPULAR

Large Audience Hear Excellent Programme at Arena Tuesday Night.

SPECTACULAR EFFECTS

Sousa's Band is as popular as ever, judging by the enthusiastic audience which assembled at the Arena Tuesday evening, and who defied the mud underfoot and the rain overhead and the generally encircling atmosphere of chilliness, to be cheered by the brave type of music which Sousa and his band may always be relied upon to produce.

Sousa's renditions are spectacular, when necessary, and he believes in using his effects to advantage. For instance, in the "U. S. Field Artillery March" several loud detonations give one the right idea, and accompanying this he has one of the most enthusiastic big drummers to be found on the North American continent. He supplies comedy, too, and following the really excellent saxophone solo by Mr. Edward Heney, a battery of them is introduced in some jazzy numbers, who supply all the appropriately funny noises of which only saxophones are capable.

**SOLO NUMBERS.**

Mr. Howard Goulden's xylophone solo, "Ghost of the Warrior," displayed artistic skill, and Mr. John Dolan's cornet solo, "Carnival of Venice," was played by a master's hand.

Miss Marjorie Moody, who supplied the one vocal number of the programme, gave the aria from "Traviata." She has a clear soprano voice, and gave her number with feeling and effect. As an encore she sang "Comin' Through the Rye," which proved a popular hit with the audience.

**BAND'S FULL POWER.**

The concert opened with Wagner's "Flying Dutchman," a selection which brings the full power and effect of the band into play. The suite "The Internationals" consisted of numbers by Strauss, Sullivan and Sousa. Sullivan's number, "The Lost Chord," was outstanding, and Sousa's arrangement of it was a masterly interpretation, with telling effect. "Andante Cantabile" from Opus 11 by Tchaikowsky concluded the first part of the programme.

**SOUSA'S MARCHES.**

Three marches, all by Sousa, brought out once more the full strength of the band. The first one, "Magna Charta," is a new one, and the other two, "Stars and Stripes Forever" and "Semper Fidelis" were both of the typical Sousa touch, and brought enthusiastic and genuine applause. "Carnival Night in Venice" concluded the programme.

**GENEROUS ENCORES.**

Mr. Sousa is generous with his encores, and the programme of nine numbers had lengthened to some twenty selections by the end of the evening. One encore number, "The Canadian Patrol," was a happy compliment to the audience, and brought out some well-known British numbers, as well as "The Maple Leaf." Altogether, a very good evening's entertainment.

The afternoon's programme, entirely different from the evening, carried a wide range of tuneful numbers, both popular and classical.

THE BELLINGHAM HERALD,  
MORNING, OCT. 5, 1927.

Outstanding musical events of the season in Bellingham will be the two appearances of the world-famed band directed by Lieutenant John Philip Sousa, Wednesday afternoon and evening, in the Tulip auditorium on North Commercial street.

The matinee will begin at 2:30 o'clock. The admission for students is 35 cents and adults 50 cents, and the evening admission will be 75 cents for any seat. At this nominal charge for a musical concert of supreme quality, capacity attendances are anticipated. Marjorie Moody, renowned soprano, will be heard with the band. At the matinee performance Lieutenant Sousa will direct the Bellingham Junior band of sixty pieces during intermissions. Preceding the evening concert, Lieutenant Sousa will entertain a few representatives of the local musical organizations to dinner at the Hotel Leopold.

THE BELLINGHAM HERALD,  
MORNING, OCT. 5, 1927.

SOUSA HERE TODAY

Master's Band Will Give Two Splendid Concerts.

Programs carrying nine selections each, all compositions by masters, will be offered at the Tulip auditorium at 2:30 and 8:15 p. m. today by John Philip Sousa's band. The concerts will feature Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone; Edward J. Heney, saxophone.

The band comes under the auspices of the Normal school and the Bellingham Woman's Music club.

Needy Normal Students  
To Get Sousa Tickets  
As Gifts of Citizen

President C. H. Fisher, of the Bellingham Normal school, announced at assembly Tuesday morning that school would be dismissed at noon Wednesday in order to allow all students to attend the matinee concert by Sousa's band in Tulip auditorium at 2:30.

Dr. Fisher also said that through provision which had been made by an unnamed Bellingham citizen, students at the Normal wishing to attend the matinee concert, yet who could not afford it, would be given free tickets upon presenting themselves at the school office and showing "a meritorious case." "I am so desirous of having every student in the school hear this famous band that this means has been provided for those who otherwise would not attend," Dr. Fisher said.

Different programs will be given at the afternoon and evening performances.

THE BELLINGHAM AMERICAN  
Wednesday, October 5, 1927

SOUSA OFFERS  
FOUR SOLOISTS  
NIGHT CONCERT

Featuring four soloists Lieut. Commander John Philip Sousa with his band of 100 artists will give a concert of nine numbers this evening at the Tulip auditorium, Lottie and North Commercial streets. At the afternoon concert given today students and grade school pupils were entertained.

The soloists which Sousa has selected for his American musical organization are: Marjorie Moody, soprano; John Dolan, cornet; Edward Heney, saxophone, and Howard Goulden, xylophone.

The program for tonight is as follows:

1. Overture, "Flying Dutchman" Wagner.
2. Cornet Solo, "Carnival of Venice" Arban. John Dolan.
3. Suite, "The Internationals" arranged by Sousa. (a) "Morning Journals" Strauss. (b) "The Lost Chord" Sullivan. (c) "Mars and Venus" Sousa.
4. Vocal Solo, Aria from "Traviata" Verdi. Marjorie Moody.
5. "Andante Cantabile" from Opus 11, Tchaikowsky.
6. "The Feast of Spring" Ambrose Thomas.
7. (a) Saxophone Solo, "Beautiful Colorado" DeLuca. Edward Heney. (b) Three Marches ("Magna Charta") (New) Sousa. "Stars and Stripes Forever" Sousa. "Semper Fidelis" Sousa.
8. Xylophone Solo, "Ghost of the Warrior" Grossman. Howard Goulden.
9. Finale, "Carnival Night in Naples" Massenet.

THE BELLINGHAM HERALD,

SOUSA IS SPEAKER

Famous March King Entertains With Reminiscences



JOHN PHILIP SOUSA

John Philip Sousa, 73-year-old march king, speaking at a joint session of the Bellingham Real Estate Board and the Bellingham Rotary club at the Hotel Leopold today, proved that he is no less an artist as a raconteur than as a band leader. Sousa's stories, which were told with a degree of cleverness and ease that makes him an after-dinner speaker of superior ability, were sometimes at his own expense.

"One quality a musician must have above all else is sympathy for his fellowman," he remarked at one point, in telling how he begged his manager for a ticket for a scrub-woman, to one of his concerts in Europe. His manager reluctantly parted with the ticket, he said, and when he offered it to the charwoman, asking her if she would not like to attend the concert on Thursday night, she rose from the floor, dried her hands on her apron, and inquired of Sousa: "Is that your only night off?"

**What Medals Stand For**

At one point he said his handsomen every morning have to go through a "breath control rehearsal," and the player who is able to hold a note the longest is given a medal.

"So," he said, "if you see one of my bandsman wearing a medal, you may know he is the greatest blower in the band. He may wear it for only one day, but that is another story."

"Wherever the Stars and Stripes

go," said Sousa in telling another story, "the martini cocktail follows not far behind. It is sneaking a little just now, but it never keeps out of sight—and I hope it never will."

**National Institution**

Commander Sousa was introduced by President Charles H. Fisher, of the Normal school, who said Sousa and his band had become a national institution.

Sousa's band was scheduled to give a matinee at Tulip auditorium this afternoon and an evening concert at 8:15 o'clock.

The joint meeting was presided over by Ernest F. Wells, vice president of the Rotary club, and was attended by a number of Rotarians from Mount Vernon and Anacortes, as well as by a large number of Bellingham visitors.

President George Wright of the Real Estate Board congratulated William T. Follis, local realtor, on the birth of a daughter today, and cigars were passed on behalf of Mr. Follis.



## Sousa Comes, Sees and Conquers All

\* \* \* \* \*

### With His Music; Veteran Conductor

\* \* \* \* \*

### Directs Local Junior Band to Triumph

John Philip Sousa, veteran American bandmaster, beloved by the American people he has served so many years and also by lovers of band music over the wide world, took Bellingham by storm Wednesday when he came, saw and conquered with his band of sixty or more musicians in two concerts at Tulip auditorium afternoon and evening.

The Bellingham Woman's Music club and the Normal school sponsored the appearances, and President Fisher, of the Normal, was authority for the statement that 6,500 people attended, 3,500 in the afternoon and 3,000 in the evening. These were the largest gatherings to have assembled in Bellingham to a musical affair, aside from The Herald's giant orthophonic Victrola concerts at Elizabeth park last summer, in the memory of old pioneers.

The audiences were largely augmented, particularly in the afternoon, with hundreds of school children of all ages, from public, private and Normal schools and from schools of near cities and towns of the Northwest.

The afternoon program, as befitted the youngsters, was more of a light and popular appeal, with many of the famous Sousa marches interpolated as encores, while the evening program was given largely to more pretentious pieces, including several well known classical selections. The band proved itself to be equal to all requirements under the able, dignified baton of the veteran conductor and was said by many who had heard Sousa bands in previous years to be one of the best he had ever assembled for a tour.

**Soloists Splendid**  
Miss Marjorie Moody, soprano soloist, delighted with a lovely voice which she used to splendid effect both afternoon and evening, filling the auditorium easily with true and pure notes. John Dolan, a cornetist, as an instrumental soloist, was one of the finest of the famous line of cornetists which have been identified with Sousa bands in the past. Other instrumental soloists were also good.

A pleasing feature of the afternoon concert was two numbers by the Bellingham Junior band played during the intermission. The first of these, a march, was conducted by Mr. Sousa with perfect command over his young musicians. Conductor Frank Baldauf led the encore number. The band had never played so well in its entire career, to judge from the comment, as when Mr. Sousa led it. The band distinguished itself for its correctness, fine individual musicianship and response to the leader's baton. It was a proud and happy moment for the young musicians before the largest audience they perhaps had ever

faced and playing at the command of the world's best known director.

Sousa today was, as Sousa of old had been, unpretentious, with slight gestures in directing, yet every one filled with meaning for his musicians. Probably the greatest applause given on both afternoon and evening programs was the immortal march, his best and most widely known, "Stars and Stripes Forever," its martial strains familiar to everyone.

The concerts were inspiring and never to be forgotten, particularly for those of the oncoming generations who listened to music under the baton of the world's best acclaimed bandmaster for the first and possibly the last time.

Preceding the evening concert Lieutenant Sousa entertained as his guests to dinner at the Hotel Leopold, President C. H. Fisher, of the Bellingham Normal, and Mrs. Fisher; Mrs. C. X. Larrabee, president of the Woman's Music club; Mrs. C. H. Barlow, chairman of the concert committee, and Mr. Barlow; Spencer Meads, conductor of the local Elks' band, and Mr. and Mrs. Charles F. Larrabee.

**Community Thanked**  
Thanking the community for its reception to the noted conductor and stressing the need of a civic auditorium, President Fisher contributed the following comment:

"Mrs. C. H. Barlow, representing the Woman's Music club, and myself, representing the Normal, wish to thank the people for their fine response to the two concerts by Sousa and his band. There were 2,500 in attendance in the afternoon and about 3,000 at night. It appears as though there would be a small surplus above expenses. It was a great musical treat not to be forgotten soon. The afternoon concert, besides being entertaining, was very instructive to the children. It was fitting that Sousa and his band, who have enjoyed great popularity among the American people, should be heard by large audiences from the people. This was made possible by charging popular prices. If Bellingham had an auditorium seating from 3,000 to 3,500, we could have here the finest musical performances in the country.

"We could finance such attractions by charging prices within the reach of everyone. There were people in attendance not only from Bellingham and Whatcom county, but from all over Skagit county. Bellingham can become a musical center for a wide radius of country. This can be made possible with an auditorium that will be large enough to produce an income sufficient to meet expenses. I believe that such an auditorium is no idle dream and that in the not distant future we shall see this dream come true."

## CONCERTS POPULAR

Sousa's Band Plays to 6,500 Persons Wednesday

Greeted by audiences that totaled 6,500, Lieutenant-Commander John Philip Sousa, peerless bandmaster, achieved another triumph Wednesday at the Tulip auditorium. In the afternoon his sixty musicians entertained 3,500, many of them students of the Normal and city schools, and in the evening 3,000, according to the Bellingham Woman's Music club and the Normal, which sponsored the concerts.

The afternoon program, as befitted the youngsters, was more of a light and popular appeal, with many of the famous Sousa marches interpolated as encores, while the evening program was given largely to more pretentious pieces, including several well known classical selections. The band proved itself to be equal to all requirements under the able, dignified baton of the veteran conductor and was said by many who had heard Sousa bands in previous years to be one of the best he had ever assembled for a tour.

**Soloists Splendid**  
Miss Marjorie Moody, soprano soloist, delighted with a lovely voice which she used to splendid effect both afternoon and evening, filling the auditorium easily with true and pure notes. John Dolan, a cornetist, as an instrumental soloist, was one of the finest of the famous line of cornetists which have been identified with Sousa bands in the past. Other instrumental soloists were also good.

A pleasing feature of the afternoon concert was two numbers by the Bellingham Junior band played during the intermission. The first of these, a march, was conducted by Mr. Sousa with perfect command over his young musicians. Conductor Frank Baldauf led the encore number. The band had never played so well in its entire career, to judge from the comment, as when Mr. Sousa led it. The band distinguished itself for its correctness, fine individual musicianship and response to the leader's baton. It was a proud and happy moment for the young musicians before the largest audience they perhaps had ever faced and playing at the command of the world's best known director.

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## SOUSA'S 2 CONCERTS DELIGHT THOUSANDS

Yesterday John Philip Sousa and his famous band of 100 skilled musicians played to thousands of Bellingham adults, students and children, at two concerts given at Tulip Auditorium.

Sousa does not give just the regular concert—he holds a fete, a festival, a classic, a carnival! So versatile, so complete and so fascinating are his wonderful programs.

At the matinee program given in the afternoon, 5,000 students were the guests with a sprinkling of a few hundred adults.

It was a wonderful two hours of entertainment, for young and old—for all types.

It was a magnificent program, holding all that one admires, all that inspires, all that one loves; a program full of splendid incentive for students of music.

The latter part of the program was an illustrated musical lecture, calling out the trombones, the woodwinds, the flutes and all groups of players of different instruments—explaining the mechanism of the instruments, their tones and place in the ensemble of melody.

All numbers used in illustration were old and loved numbers, some ludicrous and some that touched the heart or fired the imaginations.

All encores were the famous Sousa marches—El Capitaine, High School Cadets U. S. Field Artillery, Semper Fidelis, etc.

The boys of the Bellingham Junior band played during the interval of the afternoon concert. They played The Royal Guards March and were honored by having Sousa as director.

The concert program was closed by the famous "Stars and Stripes Forever" march.

In providing the Sousa Day programs, the Woman's Music club and the State Normal school have gone far in the building of a music-loving Bellingham.

## SOUSA HONORED AT BIG MEETING

Morck Dining Room Crowded For Rotary Banquet

(By Staff Correspondent.)  
ABERDEN, Oct. 6.—Nearly every man who amounts to anything has played in a village band, John Philip Sousa told the hundreds gathered at the Rotary club dinner at the Morck hotel tonight to do him honor. He spoke of having met Warren G. Harding, when Harding was a United States senator. They talked of band music. Mr. Sousa expressed surprise at the senator's knowledge of the subject. "I used to blow a horn in the home band," the then future president replied.

Mr. Sousa also cited Congressman Boutelle, of Maine, as another man who had played in a village band.

W. H. Tucker introduced the musician, telling how when a boy he and other lads went a long distance to hear Sousa's band and it so inspired them that they organized a boys' band. Last winter Mr. Tucker returned to his old home town and found some of those same boys still playing in the town band.

Mr. Sousa declared there are two ties binding him and Mr. Tucker; both had played in brass bands and both had belonged to the marines.

**Tells Of Experiences**

Mr. Sousa talked interestingly and often humorously of his experiences in his 50 years as a band leader and captivated the hearts of his audience.

The crowd was so large that it was necessary to set tables in the room adjoining the Morck Hotel dining room to accommodate late comers.

Sousa's band had a fair house for the matinee this afternoon and the Grand theatre was well filled for the evening concert.

### PUBLIC AUDITORIUM NEEDED

JOHN PHILIP SOUSA and his famous band were heard by 6,500 persons at their two public appearances in Bellingham yesterday. The explanation is two-fold. The famous band director is a drawing card wherever he goes. Primarily, he is the big attraction. Secondly, the Normal school and the Woman's Music club were able to meet expenses by charging popular prices owing to their ability to seat so large an audience in Tulip auditorium, a temporary wooden structure acquired by the Tulip Festival association last spring.

The success of the enterprise suggests the need of a large public auditorium for such affairs. Bellingham is becoming widely known as a city that appreciates the aesthetic and the artistic. Its annual Tulip Festival attracts thousands of persons from within and without the city. Judging from the expression of sentiment during a referendum last spring, there is no probability that the festival idea will be abandoned. After eight successful pageants, it can now be accepted as a fixed and permanent institution, and plans already are under way for a more brilliant showing than ever in 1928.

Tulip auditorium, erected on property owned by the city water department, in itself seems to offer a practical solution of the auditorium problem. It will have to be dismantled, for it was built with the object merely of serving a temporary purpose. But since the site is centrally located it might be possible for the city and the Festival association to co-operate to establish a permanent municipal auditorium to be financed jointly.

Both the city government and the Tulip Festival association are going concerns and can take up the question at any time. Why not give it serious consideration before the next Tulip Festival is held?



SUNDAY MORNING, OCTOBER 9, 1927.

## Critics of Jazz Do Not Understand What It Is, Declares Famous Sousa



Leader of World's Most Famous Band Poses for Pencil Sketch by Field Artist and Discusses Many Subjects Of Particular Interest in Ten Brief Minutes.

Lieutenant Commander John Philip Sousa, of Port Washington, Long Island, leader of the world's famous band, a Bellingham visitor and guest Wednesday, will direct his band as long as he lives. He made this statement with vigor, enthusiasm and very evident belief in his ability to continue for some years to come, as he rested in his rooms at the Hotel Leopold, following the afternoon concert, in which his aggregation of musicians had entertained a crowd that taxed to its capacity the Tulip auditorium.

"I intend to lead my band as long as people continue to attend my concerts and I see no diminution evidenced yet," said the peerless leader, with a smile.

"Will jazz music develop classical values and be accepted definitely as a worthy type of music?" was asked Sousa.

"What is jazz?" Sousa asked his questioner.

Baffled and with no answer to make, the interviewer was relieved to have Mr. Sousa continue, "Jazz is not a kind of music, it is a rhythm. People jazz because they listen with their feet instead of their heads. You can jazz any piece of music. Even 'Jesus Lover of My Soul' could be played to jazz time as easily as any other selection." Sousa then continued to illustrate just why jazz has won its place in the sun with the people of the world. He stated that his band plays some jazz pieces and he had no indictment to bring against the captivating lilt and rhythm of jazz. He intimated that refinements would come and that there might be some beautiful so-called jazz compositions accepted in the musical hall of fame in years to come.

### Worthwhile Replies

The great leader made it very clear that the people should understand just what popular jazz is before condemning it. Not that he lauded it or held any brief for it. He measured his words carefully with the beautifully ripened judgment of his more than three score and ten years, not only in his reply to the jazz question, but in each and every query that was presented by the interested interrogator.

"How long have you been a leader of a world famous band?" he was asked.

"I began leading a band in 1880 at the age of 25," he said.

"I have lead musicians for fifty-five years and my first important assignment was in 1880 when I was appointed director of the United States Marine band, the band known as 'the president's band' and directed this for twelve years. In 1892 a Chicago syndicate persuaded me to organize my own band, which has endured ever since." Mr. Sousa intimated that his leadership of musical groups antedated his marine band work by a number of years, hence the fifty-five year record of which he speaks. He is now in his seventy-third year. April 9 of this

year he celebrated his fiftieth year as a band conductor.

### Hears of Resort

"Have you heard any comment upon your tours of the country concerning the Mount Baker region and the new Mount Baker Lodge?" was the next question.

"Mount Baker section, as a scenic attraction and resort, is quite widely known and I have heard of it a great many times in a great many places. If you mean the new resort hotel, of course it is not as widely known as the region in general, but we are hearing of that too now. It is certainly a fine thing."

With much interest the march king was asked which of Irving Berlin's musical compositions he considered the best and which seems to him to be the most tuneful.

"Irving Berlin is a very good friend of mine and a very fine man. I certainly am glad to see him succeed. I believe he is making money. Any man who has made as many people happy and has entertained as many millions as he has with his popular melodies, deserves to make money and fame," he continued. "Irving Berlin's popularity is deserved." Mr. Sousa then mentioned "Alexander's Ragtime Band" as probably the most tuneful selection ever to come from the musical architect's versatile pen.

"Have radio and phonographs given impetus to or retarded musical study in the world?" Sousa was asked.

### Musicians Here

His reply was rather peculiar, not exactly evasive, but cleverly vague. It was, "America has, I believe, the most latent musical talent and genius to be found anywhere in the world and it of course is being commercialized, but the world can expect great things from American musicians in years to come. America is filled with music lovers."

"Do the Northwest's music followers appreciate what you consider the best music as much as average cities, or is there any difference?"

"There is no geography in music," said the keen-witted musician. "People the world over respond to superlative music splendidly given. No matter whether it be in Labrador or Zanzibar, people respond to music and come to hear it and express appreciation."

The great composer of "Stars and Stripes Forever," the world's most famous march selection, and composer of more than 100 published marches, was posing for a pencil sketch as he answered the questions. His eyes twinkled merrily as he watched the questioner trying to record both the replies and the contours of his visage. He probably realized the risk that a lowly illustrator was taking, in essaying to portray for publication a face known to hundreds of millions, at a glance.

### Not Irritable

Sousa, gracious courtesy itself, allowed ten minutes for the entire interview and sketch, although he had but seven to give before he was due at a special dinner in the hotel diningroom below, but he betrayed not the slightest annoyance as the stolen moments were appropriated and exhibited not a trace of irritability and temperament supposed to be an integral part of one so famed and so gifted.

It might be suggested that possibly the poise and control possessed by this remarkable leader has been won through his long and arduous training and military associates, as he is the only living person who has served as a commissioned officer in all three branches of the nation—the army, the navy and the marine corps, being a lieutenant in the marine corps since 1880, a lieutenant in the Spanish-American war in 1898 and a lieutenant commander in the late World war.

### Pioneers of Music

In closing, some interesting facts in connection with his marvelous band might be mentioned. Some of

these facts he gave himself, some of them were obtained from one of his pioneer cornet players, C. J. Russell, who has been with Sousa's band continuously for seventeen years.

Mr. Russell, Mr. John W. Richardson, player of the sousaphone; August Helmecke, bass drum; L. A. Engberg, clarinet; John Dolan, cornet; Jay Sims, trombone, are the pioneer members of the present band. Mr. Russell's seventeen-year service is exceeded in actual years by others who have been with Sousa more than twenty years, but not continuously.

Mr. Sims is manager of the organization and talent scout. He looks for new prospects over the country much as a baseball scout watches for new players.

The band is kept at seventy-five pieces and new players are added in New York. Only three rehearsals are held before a tour, as all men are superlative players before they are ever signed to play.

Sousa's band has toured the United States many times, Europe six times, the world once.

### New Gloves Daily

The march king wears a new pair of white kid gloves each day and is as particular about his attire as the West Point cadet is his equipment and uniform.

Sousa is conceded to be the most graceful band leader in the world. The band travels on special trains, with a baggage car for instruments and equipment.

Sousa, for years, was a solo cornetist and played at almost every performance, making a tremendous hit, but of recent years he has not taken part in the playing, devoting all his time to leadership, which is in itself an arduous task for one of his years. He never yet has shown the effects of fatigue after a concert and is ever the efficient and magnetic leader.

A good many have wondered what becomes of the white kid gloves the master of the band discards each day, but they have never found out. Perhaps no one has ever asked him, but nobody seems to know.

ABERDEEN DAILY WORLD.

OCTOBER 6, 1927

## SOUSA NEAR END OF HALF CENTURY AS A COMPOSER

Extreme vigor is a phrase that can aptly be used to express the first impression of John Philip Sousa, who with his famous band appeared here in a matinee this afternoon and who will also appear in a performance tonight at the Grand theater.

Past his seventy-second birthday, making his thirty-fifth annual concert tour at the head of a band and celebrating his golden jubilee as a conductor might make many a larger man look worn and haggard. Not so with Sousa, a man short in stature, with a grave mien, but a kindly and flashing eye. In these years he has made journeys that aggregate more than a million miles of travel.

From a bake shop to one of the most famous band conductors in the world is the record of Mr. Sousa. As a boy, he says he thought practicing on his violin an irksome task and as he practiced he dreamed of the odors coming from a bake shop near his home in Washington, D. C., and he made up his mind that if the opportunity offered he would avail himself of the chance to work in the bake shop.

The elder Sousa discovered that his son was not an enthusiast on the violin and a conference between the two was held. The father consented and helped him get the job. John Philip Sousa's own words best show how he thrived in the bakery business, "I hadn't counted on the laborious part of the business and soon found that baking wasn't all cream puffs and delicious odors. I had to go to the bakery late at night and remain working until daybreak. It was no hardship the first night, because everything was novel. However, I had to work hard. The second night seemed increasingly tiresome and the violin practice looked less monotonous. The next morning I issued my ultimatum that I had decided to quit

the bake shop and go back to the violin."

From that day to this, Sousa's purpose in life has been apparent and his rewards would seem to indicate that once having selected a vocation his whole energy was given over to making it fine and worthy.

GRAYS HARBOR DAILY WASHINGTONIAN

Thursday Morning, October 6, 1927.

## SOUSA WILL BE HONORED TODAY

Fifty-six Hoquiam Rotarians and their wives have made reservation for the dinner at 6 o'clock tonight at the Morck at Aberdeen at which Aberdeen Rotarians will compliment John Phillip Sousa. The dinner has been scheduled for 6 o'clock so that the lieutenant commander will not need to hurry to be in readiness to conduct the concert at the Grand theatre.

Following the evening's entertainment Lieut. Sousa will be the guest of Harbor sportsmen on a duck shoot at the lodge at Laidlow island. The party will leave tonight so as to be on the grounds at daybreak tomorrow morning.

GRAYS HARBOR DAILY WASHINGTONIAN

Thursday Morning, October 6, 1927.

## ROTARIANS PLAN SOUSA MEETING

(By Staff Correspondent)

ABERDEEN, Oct. 5.—Honoring John Phillip Sousa, America's march king and premier band conductor a large number of Grays Harbor people will attend the dinner given at the Morck hotel tomorrow night under the auspices of the Aberdeen Rotary club.

All service clubs of the Grays Harbor cities have been invited to be present and reservations up to the present time indicate an attendance of between 150 and 200 people. Ladies of the club members are also invited.



## SOUSA, BAND TO PLAY AT GRAND

Two Concerts Today Bring  
Leader To Harbor

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieut. Com. John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous band. One of the first of the Sousa marches was dedicated to a great newspaper, "The Washington Post," and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he saw in the day's news. Sousa saw in a Philadelphia paper the announcement that the Liberty bell was to be taken from Philadelphia to the World's Fair in Chicago, and he wrote "Liberty Bell." James G. Blaine, the "Plumed Knight" of an almost-forgotten political campaign, inspired "The White Plume" march. Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhatan's Daughter," the organization of the American Legion was the inspiration for "Comrades of the Legion," and so on.

That the American daily paper should be the greatest inspiration of the march composer is quite understandable, Sousa says. The march is distinctively an American musical form and expression of the

irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant things of the day and the deep-rooted happenings which are likely to leave their impress upon history.

Sousa and his band come to the Grand theatre, Aberdeen, this afternoon at 3:30 and tonight at 8:30.



Sousa and his band on the stage of the New York Hippodrome. Sousa and his famous band will come to the Grand theatre, Aberdeen, for two concerts, this afternoon at 3:30, night at 8:30.

THE ABERDEEN DAILY WORLD,  
FRIDAY EVENING, OCTOBER 7, 1927

## SOUSA WIT WINS ROTARIANS

Bandmaster Entertains Club  
With Dry Humor

Mingling a dry wit with the background of a series of episodes in his life as a band leader travelling about the country meeting with nationally known leaders, John Philip Sousa, world famous musician and composer, pleasantly entertained a group of 175 Aberdeen and Hoquiam people last night at a dinner in the main Morck dining room under the auspices of the Rotary club. William Dinsmore, president of the organization, presided over the meeting while W. H. Tucker took the gavel as toastmaster.

Mr. Sousa informed his listeners that in a great majority of cases to become prominent a man must have played in his home town band. The late Warren G. Harding and Senator L. T. Boutelle of Maine were humorously cited as two outstanding examples. Of the toastmaster, Mr. Tucker, the famous band leader remarked that they were bound together by the two great bonds of having played village bands and both once belonged to the marines.

Considerable laughter greeted Mr. Sousa in his manner of entertainment when he told of appearing before a committee from the House of Representatives to get a raise in salaries for the marine band men and found that the chief of the group which he was addressing had a thorough knowledge of music after he had explained every detail of the band organization.

Sympathy for fellow men is one of the greatest points in the development of a band musician according to Mr. Sousa. During the course of his remarks Boston bore the brunt of an attack for its "superior intellect." He says that in his own opinion the city is the hub of the universe with all deep problematical matters centering within it. The remainder of the world only gets a small taste of what Boston carries to it, he said.

During the course of the dinner Miss Margaret Moody, soloist, and Miss Winifred Bamrick, harpist, were introduced before the group. Mrs. A. McEachern appeared in several vocal selections, accompanied by Lowe Bartruff.

## SOUSA AND BAND THRILL AUDIENCE IN CONCERT HERE

Martial Music Delights  
Crowd; Noted Leader's  
Work Acclaimed

By P. R. H.

"A rare musical treat" is an age-worn phrase used the length and breadth of this land and many others, but the person who coined the combination of words must have heard some such music as that played by John Philip Sousa and his band yesterday afternoon and last night in the Grand theater. To say that the audience was enthusiastic is understating the truth. At times the entire audience burst into applause during the playing of a number.

The rhythm of his martial marches, the thunder and throb of his regimental music thrilled his listeners and made them leave the theater whistling and humming some one or other of Sousa's own compositions. Of these the best loved is his famous "Stars and Stripes Forever", a march known by nearly every one who has ever heard a band.

### A Vivid Portrayal

Lieutenant Commander Sousa may be in his seventy-third year, making his thirty-fifth annual concert tour and celebrating his golden jubilee as a conductor, but there was no one in either of his audiences yesterday that would have dreamed of such a thing from the erect manner in which he stood, from the decisive

manner in which he wielded his baton, or from the ecstasy that he communicated to the senses of his listeners. One minute he makes every nerve tingle and vibrate with the stupendous beauty of his achievement and at another he lulls one to infinite peace. Pictures form before the eyes and move in imagination across the stage of life. It is as easy to see the sprites dancing on the green in the spring as it is to see regiments of men armed with guns and bayonets.

For encores, the conductor selected marches and popular numbers from the compositions that he has made as familiar as our own national anthems. And he was generous in this matter of encores, swinging into the numbers with an ease and abandon that would do credit to even a very young director. The most hearty enjoyed of these marches were: "U. S. Field Artillery", "El Capitan", "Hands Across the Sea", and "Semper Fidelis."

### Sousa, the Leader

Sousa is such a striking personality and so far overshadows everyone else about him that one is inclined to forget that the band is there. Another reason for that feeling is that the band plays so perfectly together, at times as though all the group were playing one instrument. Each player knows his instrument and above all knows that he is but a part of one great organization, with a leader that inspires the best in each.

There are four assisting artists on the program: Miss Marjorie Moody, a soprano with a pleasing voice; Mr. John Dolan, a cornetist; Mr. Edward Heney, a saxophone player, and Mr. Howard Goulden, whose xylophone numbers were especially well received.

THE ABERDEEN DAILY WORLD, TUESDAY EVENING, OCTOBER 6, 1927



Miss Marjorie Moody, soprano soloist with Sousa and his band, which comes to the Grand theater for two concerts Thursday, October 6.

## JAZZ MUSIC HAS USES SAYS SOUSA TO INTERVIEWER

R. B. Brennan, musical critic of the Seattle Post-Intelligencer, who interviewed the noted bandmaster there, says:

"He's hailed as the greatest bandsman of all the centuries; his compositions are known, played and whistled in every corner of the world, and practically all his 73 years of life have been dedicated to music—good music.

"Yet, John Philip Sousa can't be counted among those who deplore the spread of jazz.

"Bad, yes, most of it's shocking, from a musical viewpoint. But it has the virtue of making old people feel young—and that's more than can be said for a lot of music that is regarded by the intelligentsia as great.

"Sousa so expressed himself in his dressing room at the Metropolitan theater yesterday, just before opening a two-day engagement there with his band.

"When I was a boy," declared the chubby, volatile little musician, who doesn't look within a quarter of a century of his age, "they danced lancers and quadrilles. Pretty steps, nice to watch—but they required thought—and so much grace that nearly all old people were barred from executing them.

### Everybody Does It

"But today people are dancing right on the brink of the grave. Why? Because anyone who can walk can jazz. And those afflicted with flat feet and broken arches

don't even have to walk—you can stand perfectly still and jazz."

"Even without considering this aspect, Sousa said, some jazz has its merits.

"Jazz," he said, "is like the little girl—when she's good, she's very good, and when she's bad, she's very, very bad. But first of all, in considering the subject, you've got to decide what jazz is. The answer is—anything. Because anything can be jazzed. This afternoon we'll jazz Paderewski's Minuet. I don't know how Paderewski would like it—but the people approve; they like the rhythm."

## ABERDEEN DAILY WORLD. OCTOBER 6, 1927 SOUSA WILL BE BANQUET GUEST

John Philip Sousa, world famous composer and band leader, will be the guest of honor at a special intercity service club dinner session of the Rotary club in the Morck hotel at 8 o'clock tonight. Miss Marjorie Moody, soprano, and Miss Winifred Bamrick, harpist, who are

a part of Sousa's band which is appearing in this city today will present a short program during the dinner.

Members of the other service clubs of this city have been invited to attend along with the complete body of Hoquiam Rotarians. Wives and friends of the service club members have also been asked to be present. The affair will be held in the main dining room and will start promptly on the hour so that the guests can return to their company before the evening appearance of the band.



## FAMOUS BAND LEADER IS HERE



John Philip Sousa, "the band leader of a century" and no doubt the greatest of all time, is in Longview today, heading his famous organization on its thirty-fifth annual tour of the country. Children, grown-ups, will thrill to the great Sousa marches at the Columbia this afternoon and tonight.

## SOUSA'S BAND ARRIVES FOR TWO CONCERTS

Famous Band Master and Wonderful Organization. Traveling in Three Cars, Pays Second Visit to City.

John Philip Sousa, with his band organization of some 80 pieces, arrived in Longview this afternoon in three special cars, which were attached to the Northern Pacific train reaching Kelso from Seattle at 1:28 o'clock. The men immediately came to the Columbia theater, there to prepare for the opening of the afternoon concert at 3:30.

When Sousa was in Longview in January, 1926, nearly two years ago, he was taken through the Long-Bell mills and about the city. At that time the famous band leader said that he would note the appearance of the city carefully so that on his next visit he would be able to note quickly the amount of development. Today, Manager W. G. Ripley of the Columbia hopes to take Sousa to the Longview Fibre company site and about town.

Sousa's special cars will be attached to a southbound train tomorrow morning for Portland, where he will play a several days engagement.

School children were expected to make up the greater part of the audience at the concert this afternoon, although many will be accompanied by their parents and school teachers. His program this year will contain several new marches, most outstanding of which is the "Minnesota March," written by Sousa this year and dedicated to the students of the University of Minnesota at a special concert there only last month.

Many novelty numbers are announced on the program, though

each has the stamp of real music, played by life-long musicians. A saxophone octette, a triple sextet of clarinets, solos on trombone and cornet that reach the heights of perfection in brass instrument playing, a harpist, Miss Winnifred Ramrick and a soprano soloist, Miss Marjorie Moody, are only a few of the offerings besides the marvelous band ensemble that Sousa has trained and led for more than 35 years. And not the least interesting, even for those who have seen him many times before, is Sousa himself, a national and international figure for a quarter of a century.

LONGVIEW DAILY NEWS, FRIDAY, OCTOBER 7, 1927.

## 30 CENTRALIANS COMING TO HEAR SOUSA AND BAND

Lewis County City Sending Many to Concert Tonight; Vader and Other Towns Will Be Well Represented.

Reservations for the Sousa concerts at the Columbia theater this afternoon and tonight have been received from all points in Cowlitz county and from many towns outside, according to W. G. Ripley, manager of the Columbia. That the arrival of the famous band has been awaited with much anticipation is indicated in the number of seats that have been ordered from towns such as Vader, Winlock, Rydewood, Kalama, Castle Rock and other smaller communities in the county including Silver Lake which has taken at least a dozen seats, and from Toledo and Centralia in Lewis county.

A telephone message from the superintendent of schools at Centralia this morning to the Columbia called for 30 reservations, 10 for Centralia teachers and 20 for students, all for the evening concert. In addition, 12 reservations had been made previously by Centralia people. H. L. Brass, editor of the Centralia Chronicle reserved four seats for the afternoon concert and Ray Ettinger, business manager of the same paper, took two seats. Max Townsend, former mayor of Vader, is said to be bringing a party of 19 persons.

Longview and Kelso schools were to be dismissed early today so the many children going to the concert can arrive on time. A special price of 50 cents was made for children in the afternoon.

LONGVIEW DAILY NEWS, SATURDAY, OCTOBER 8, 1927.

## FAIR SIZED CROWD HEARS SOUSA BAND

Usual Popular Program of Original Music Presented at Columbia Concerts.

A fair-sized audience, both afternoon and evening attended the Columbia theater here yesterday to hear John Philip Sousa's famous band on their second appearance in Longview. The crowd in no way compared with that first visit in January, 1926, when some 2500 people packed the theater at two concerts, but at least many who have never heard the popular organization and who had never seen the internationally known leader before took advantage of the opportunity to do so yesterday—and were glad they did.

Sousa is always popular, and from the smallest towns to the greatest cities and before the greatest of audiences, his pieces, of which he has composed many, are also always popular. Played by his own organization these are heard at their best.

In addition Sousa arranged several musical "specialty" numbers and first class solos and combinations, bringing out to the best advantage the ability of certain ones of the 80 that travel on the tours. Many a school child will remember this visit of Sousa's, probably his last in the west, long after the great leader and many others who heard him yesterday, are gone.

The company left this morning in their three special cars, attached to a southbound train for Portland, where Sousa plays his next engagement.

OREGON SUNDAY JOURNAL, MORNING, OCTOBER 9, 1927.

## Buddies Greet Band King



Leathernecks of Portland marine corps welcoming Jean Philip Sousa on arrival Saturday. Below is closeup of noted bandmaster.

PORTLAND, SUNDAY OREGONIAN, OCTOBER 9, 1927

University to Get Sousa March.

UNIVERSITY OF OREGON, Eugene, Oct. 8.—(Special.)—The University of Oregon will have a snappy march, written by John Philip Sousa himself, and dedicated to the university. This was the news received today direct from his manager, Harry Askin, by telegraph. Mr. Sousa will also lead the university band at the matinee performance here Monday.

PORTLAND TELEGRAM

## Sousa Concerts Big Feature of Week

By Susie Aubrey Smith.

Lieutenant Commander John Philip Sousa and his famous band are bringing delight to Portland music lovers this week end with four interesting programs at the Auditorium. This afternoon the featured composition was Sousa's suite, "The Last Days of Pompeii." The soloists for the engagement, which includes also a concert tonight and Sunday night and a Sunday matinee, are Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, saxophone, all of whom proved popular with this afternoon's audience.

Tonight's program will feature an aria from "Traviata" by Miss Moody; three Sousa marches, one of them new to Portland, and Massenet's "Carnival Night in Naples."

Sunday afternoon the march king will give an entire program of his own compositions with "Sheridan's Ride" as the big number. A suite, "Dwellers of the Western World," a waltz song and several marches will also be given with special numbers for the soloists.

An all-operative program, with a Sousa march for variety, will be given at Sunday night's concert. Selections will be played from "Tannhauser," "Il Trovatore," "Romeo and Juliet," "Mephistopheles" and "La Boheme," and Miss Moody will sing "Caro Nome" from "Rigoletto." Lieutenant-Commander Sousa will conduct all programs.



Marjorie Moody

Miss Marjorie Moody, soprano soloist with Sousa's band, which will give afternoon and evening concerts today and Sunday at the Auditorium.



## SOUSA'S BAND ADDS VARIETY TO MUSIC

Grant High Players Receive Silver Trophy.

### CHILDREN GIVE SURPRISE

Large Harmonica Orchestra Plays Two Numbers; Programs Today to Close Engagement.

Sousa and his band are in town! This announcement sent thousands of Portlanders to the public auditorium yesterday afternoon and night to partake of the entertainment that a Sousa concert never fails to provide. No doubt, thousands more will flock to the hall again this afternoon and tonight to attend the closing events of the short season of four concerts that Sousa arranged for this city.

Lieutenant-Commander John Philip Sousa and his band are an American institution. Sousa is well entitled to his cognomen, "the march king." He is, indeed, even more than that. He is a king of musical entertainment. Whatever his peerless band performs for the benefit of its auditors, whether it be some sprightly ballet music, a stately overture, an entr'acte, or a thrilling march, the same is bound to be something at once entertaining and inspiring.

#### Program Spiced With Novelty.

In the first two concerts of his Portland engagement, Sousa demonstrated his ability to entertain. He drew extensively from the store of his own compositions, he presented ballet music from an Italian opera; he presented numbers that are frankly serious, others that are frankly frivolous, and it was all worth while—every note of it.

There is no such thing as a Sousa concert that is not varied. Yesterday afternoon the band presented a program that cannot adequately be described by the adjective "varied." It presented everything from the masterworks of great composers to the half-inspirations of unknown composers; everything from a Strauss waltz to "Hail, Hail, the Gang's All Here," the latter arranged to emulate a fugue. There

Sousa Completes Millionth Mile on Columbia.

Point on Bridge Reached in 35 Years as Band Leader.

WHEN John Philip Sousa and his band crossed the interstate bridge from Washington into Portland yesterday the famous band leader completed his millionth mile of travel.

When he started out on the present tour he figured the millionth mile would be reached in California, but a change in routing brought this total here. In 35 years as leader of his own band he has made five trips to Europe and 15 transcontinental tours. He has averaged 30,000 miles per year.

### MORNING OREGONIAN, OCTOBER 10, 1927

That Oregon has passed the million mark in population and that Sousa has traveled his millionth mile with his band were notable events recorded in one issue of The Oregonian.

Sousa has passed the million mark in the course of his band travels—and still goes marching on.

### OREGON SUNDAY JOURNAL,

OCTOBER 9, 1927.

## Sousa Records His Millionth Mile in Entering Portland

John Philip Sousa, who arrived in Portland Saturday for concerts with his band at The Auditorium, completed his millionth mile of travel as he crossed the Interstate bridge.

When he started the present transcontinental tour he figured his millionth mile would be reached in California but a change in routing brought this distinction to Portland. The leader has averaged 30,000 miles per year for 35 years. He has made five trips to Europe and 15 transcontinental trips.

### MARINES GREET SOUSA ON ARRIVAL HERE



Photograph taken at Union station of famous bandmaster, who started his career with the "devil dogs" 50 years ago. Left—Lieutenant M. V. Yandell, Right—John Philip Sousa.

were soprano solos by Miss Marjorie Moody, solos by several members of the band, any number of small ensembles of various combinations of instruments; to say nothing of the numbers wherein the entire organization participated.

#### Boys Play Under Noted Baton.

One of the features of the program that attracted interest was the announcement of the outcome of the contest between four high school bands, held earlier in the week. Preliminary to the awarding of a silver cup to the Grant high school

band, the four bands joined with the Sousa organization in playing the "Liberty Bell" march (Sousa). This feature was followed with another, quite as novel and quite as interesting. A large group of school children, ranging in age from the middle "teens" down to 8, comprising a large harmonica orchestra, assembled on the stage and played "America" and "The Long, Long Trail."

The second half of the concert proved to be one of the most unusual things that Sousa ever presented. A short prelude was played

by the band from back stage. Then a member of the band stepped forward, and announced a harp solo. This was followed by another announcement and an oboe solo. The same procedure was followed in presenting solos and small ensembles of clarinets, tubas, flutes, piccolos, trombones, a valveless trumpet, French horns, double-bell euphoniums, valved trumpets and cornets, saxophones, bassoons and a xylophone. The official announcer gave brief descriptions of each instrument represented—thus affording the listeners a valuable lesson in the technique and composition of larger musical bodies.

One would almost suspect that Sousa's band is a group of small bands merged into one large organization, so perfect were the smaller ensembles featured in the latter half of the program. There was even an octet that played jazz in a way that would make Paul Whiteman sit up and take notice.

The afternoon concert closed with two of Sousa's most popular marches, the second of which was the most popular of all, "The Stars and Stripes Forever."

#### Night Program Serious.

The night program was on the whole more serious than the one offered in the afternoon, although there were plenty of numbers that were designed to give the bulk of the presentation a spicy savor. A Wagner overture; a suite made up of the Strauss waltz, Sullivan's "The Lost Chord," and an original composition of Sousa's; an arrangement of the andante cantabile movement of the Tchaikovsky string quartet, Op. 11, were representative of the evening's offering.

Miss Marjorie Moody, coloratura soprano, who has been for the last few years the vocal soloist with the Sousa organization, was in splendid voice last night. She sang the aria "For'se lui" from "Traviata" (Verdi) in a brilliant fashion. Her principal encore, as at the afternoon performance, was "Comin' Through the Rye."

#### Cornet Soloist Featured.

John Dolan, star cornet soloist, who has been with the Sousa band for years, was featured at both the afternoon and evening performances. This soloist is capable of executing passages on his instrument that are the equivalent of rapid cadenzas on the pianoforte. He made a much embellished concert piece out of the old Italian air "Carnival of Venice."

Sousa and his band will appear at the public auditorium both this afternoon and tonight. Of particular interest is the announcement that the program for the afternoon performance will be devoted exclusively to Sousa's own compositions. All of the most popular numbers will be performed, as well as a number of new or relatively new numbers.

Sousa's Portland engagement is under the local management of William T. Pangle.

## Sousa and His Band to Play In Valley

JOHN PHILIP SOUSA and his famous band are on their way East by way of Salem and Eugene after giving a series of four thrilling concerts in The Auditorium under the local management of W. T. Pangle. The famous and beloved conductor-composer and his finely disciplined men left here this morning. After playing several engagements in the Middle states, they go either to Europe or the South early next year.

The Portland series closed Sunday night with an operatic program that proved a rare musical treat with scenes from "La Bohème" and the sextet from "Lucia" as the high spots. The sextet featured such distinguished artists as Dolan, Tong and Russell, trumpets; Schueler and De Luca, euphoniums, and Lewis, trombone. They made the huge building ring with pure, perfectly blended tone.

Howard Goulden, xylophonist, had to respond with three extra numbers, after an amazing performance of a Kreisler composition for violin. Goulden does some delightful double hammer things, among them "Indian Love Song" and "At Sunrise." Sousa

seldom lets his soloists respond with more than one encore.

Edmund Wall, principal clarinetist, won applause with the "Rigoletto" fantasia with its lightning speed variations.

Miss Marjorie Moody sang "Caro Nome" from "Rigoletto" so effectively that she was called on for two extra numbers, "Annie Laurie" and "The Goose Girl," a Sousa composition.

Sunday's matinee program consisted in its entirety of Sousa compositions, including the big historical number, "Sheridan's Ride," which is most fascinatingly descriptive. William Tong was the matinee trumpet soloist and he left lingering in memory "Willow Blossoms," written by Sousa for the cornet.

## SOUSA TODAY

### Famous Band Holds Stage at Auditorium

THIS is the 35th annual tour of Lieutenant Commander John Philip Sousa and his band and it is the most successful with respect to attendance and enthusiasm that he has experienced. That is saying much when it is recalled that for 35 years he has gone to every part of the United States and Canada and to Europe and that he has unremittingly been acclaimed wherever he was heard.

Two exceptionally interesting programs will be presented today by Mr. Sousa at The Auditorium. The matinee program, beginning at 2:30, consists in its entirety of Mr. Sousa's own compositions, a remarkable fact in view of its wide variety. The evening program contains favorite operatic works, like the programs that won Sousa and his band fame in earlier days.

Following are today's programs in full:

MATINEE AT 2:30  
Overture, "The Glass Blower".....Sousa  
Cornet solo, "Willow Blossoms".....Sousa  
Mr. William Tong  
Suite, "Dwellers of the Western World".....Sousa  
(a) The Red Man  
(b) The White Man  
(c) The Black Man  
Vocal solo, "The Crystal Lute".....Sousa  
Miss Marjorie Moody  
Scenes historical, "Sheridan's Ride".....Sousa  
Waiting for the Bugle  
The Attack  
The Death of Thoburn  
The Coming of Sheridan  
The apotheosis

Interval  
Valse de Concert, "Paroles d'Amour".....Sousa  
(a) The Saxophones, "Danse Hilarious".....Sousa  
Messrs. Hiney, Kincaid, Madden, Desmond, Sullivan, Schanz, Monroe  
(b) March, "The Gridiron Club".....Sousa  
Xylophone solo, "Concertante".....Sousa  
Mr. Howard Goulden  
Finale, "Stars and Stripes Forever".....Sousa

EVENING AT 8:30  
Overture, "Tannhauser".....Wagner  
Clarinet solo, "Il Trovatore".....Verdi-Bussi  
Mr. Edmund Wall  
Suite, "Romeo and Juliet".....Gounod  
Vocal solo, "Caro Nome".....Verdi  
Miss Marjorie Moody  
Grand scene, "The Night of Sabba" (Mephistopheles).....Boito

Interval  
Scenes "La Bohème".....Puccini  
(a) Sextette "Lucia".....Donizetti  
Messrs. Dolan, Tong, Russell, Schueler, De Luca, Lewis  
(b) March, "University of Minnesota" (New).....Sousa  
Xylophone solo, "Apple Blossoms".....Kreisler  
Mr. Howard Goulden  
Compilation, "The Merry, Merry Chorus".....Sousa

morial organ, every second Tuesday of the month during the school year. These recitals are similar to the ones given in the large Eastern colleges. The recital will begin at 8:15 p. m. and last an hour and a half. The musical public is cordially invited. Admittance is free. The program for next Tuesday night's recital follows: Fugue in G minor No. 7, Book 4 (J. S. Bach); largo from "New World" symphony (Anton Dvorak); sonata Romantica No. 3 (Pietro A. Yon); evensong (Edward F. Johnston); rustic song (Clifford Demarest); toccata in D major (Rene L. Becker).

The Longview Ladies' Choral club, under the direction of Mrs. Rose Coursen-Reed, is preparing an interesting program to be given at its first musicale at the Hotel Monticello. Following are the members: Mrs. Margaret Roeder, Miss Evelyn Furlund, Mrs. Elmer Lewis, Mrs. R. D. Hamilton, Mrs. Edna Welner, Mrs. M. B. Mattoon, Mrs. W. A. Taylor, Miss Dorothy Wootton, Miss Esther Bottriff, Mrs. Ray Ling, Miss Ruth Alden Riley, Mrs. W. H. Walker, Miss Helen M. Roberts, Miss Helen Johnson, Mrs. H. A. Estey, Mrs. F. W. Williams, Mrs. Lillian Kinnear, Miss Eva L. Hawes, Miss Helen Drake, Mrs. Armour Murdoch, Mrs. E. G. Ditley, Miss Marjorie Van Clee, Mrs. Alton B. Clark, Miss Marjorie Carpenter, Miss Mabel Larimore, Miss R. C. Pepin, Miss Freda Peterson, Miss Gladys W. Steele, Miss Martha Sayer, Miss Gladys Thorpe, Mrs. Cecil Hallin is the accompanist of the club.

Thursday afternoon four high school bands competed in the Heilig theatre for a silver cup presented by John Philip Sousa as an encouragement to the young players. The outstanding feature of the contest, and a most gratifying one, was the excellent discipline displayed. It was a joy and a pleasure to see the members step with decision and precision to their seats, hold their instruments in proper position and keep in touch with the conductor. The competing bands represented the Franklin, Grant, Jefferson and Washington high schools.



Monday, October 10, 1927

OCTOBER 10, 1927

# APPLAUSE GREETSS SOUSA AND HIS FAMOUS BIG BAND

Eighty Pieces Thrill Audiences  
at Two Concerts; "Stars and  
Stripes" Still Most Popular.

By J. L. Wallin  
John Philip Sousa and his famous  
band of 80 pieces thrilled two large  
audiences at The Auditorium Satur-  
day with typical Sousa programs and  
evoked great bursts of applause. Two  
concerts will be given today, one in  
the afternoon and one in the evening.  
Then the great band continues south  
on its 35th annual tour, and with  
the distinguished conductor-composer  
starting on his second million of  
miles of travel. He completed his  
first million miles just as he entered  
Portland, Saturday.

Last night and Saturday afternoon  
the great conductor stepped as ginger-  
ly as ever from the stage wings  
to the conductor's platform, although  
a little over half a century has rolled  
by since he first picked up the baton  
to direct a band.

## MARCH STILL POPULAR

And he directs with the same meas-  
ured movements that characterized  
from the first when he began to  
build fame and the band responds  
with the same spontaneity. But there  
is ever something new and refreshing  
in Sousa's music and Sousa's con-  
ducting. His own marches, he has  
played times innumerable; still his  
"Stars and Stripes" seemed more  
popular yesterday than ever. It is a  
tonic. With his trumets and trom-  
bones strung all the way across the  
wide front of the stage, he almost  
lifted the audience out of the chairs.  
There was no question of the enthu-  
siasm when the applause broke loose.

The matinee program contained  
many novelties, especially pleasing to  
the younger element of the audience,  
such as the amusing saxophone octet  
and the bassoon duet. John Nolan,  
Sousa's principal trumpeter for  
several seasons, was featured in a  
brilliant solo, and as always he com-  
pletely won the audience. He added  
to his laurels with another solo at  
the evening concert. Marjorie Moody,  
soprano, is again the vocal soloist  
with the band. She fits beautifully  
in the picture.

Howard Goulden, who was heard in  
xylophone solos at both performances.

## PRESENTS CUP

has few equals. Then Edward Heney  
did some clever things on the alto  
saxophone. These numbers inters-  
persed the big band numbers that  
were played as one likes to hear them,  
with a complete instrumentation in  
the hands of expert performers.

During the intermission, Sousa pre-  
sented to Grant High School band the  
silver loving cup won in the high  
school band contest last Thursday.  
Conductor Sousa offered the cup to  
encourage band music in the schools,  
and it was a large, beautiful one, ap-  
propriately inscribed. The presenta-  
tion drew cheers from the audience.  
To cap the climax, the combined  
bands that participated in the con-  
test were invited to the stage to join  
Sousa's men in playing his "Liberty  
Bell" march, with Sousa himself con-  
ducting. That was a moment that  
long will be remembered by the boys.

# SOUSA PRESENTS CUP TO PLAYERS

Bandmaster, Entertained by the  
Journal Junior Harmonica  
Band, Receives Gift Baton.

If John Philip Sousa expressed him-  
self correctly, one of the most pleas-  
ing incidents on his entire trip oc-  
curred Saturday afternoon during the  
intermission of the matinee perfor-  
mance at The Auditorium. After the  
high school bands had completed their  
playing and the prize cup awarded, 92  
youngsters, ranging from 8 to 16,  
filled upon the stage and perched on  
the narrow space at the edge. They  
represented The Journal Junior Har-  
monica band, which is recruited from  
the different schools of the city.

A large silver cup was presented  
by Sousa to the delegation from Oak-  
ley Green school as first prize in the  
contest staged Thursday afternoon at  
the Hellig theatre. Cups for second  
and third place went to Woodmere  
and Sunnyside schools.

Then little Dorothy Hutchinson, 8-  
year-old player of Oakley Green, on  
behalf of The Journal Juniors, pre-  
sented the famous director with a  
baton shaped by F. M. Groshong,  
manual training supervisor, on a  
pedestal and supporting a silk Ameri-  
can flag with gold cords emblematic  
of the composer's golden anniversary.  
Sousa was obviously touched by the  
gift and along with the members of  
his organization, applauded vigorously  
the two selections played by the as-  
sembled harmonica players.

Individual winners in the contest  
Thursday as announced were: Junior  
girls: First, Kathleen Cahill, Rose City  
Park; second, Dorothy Hutchinson,  
Oakley Green. Junior boys: First,  
Ray Hughes; second, Earl Rankin,  
Oakley Green; third, Lester Fimmell,  
North, Donald Ormsby. Buckman;  
fourth, Bob Thomas, Oakley Green.  
Senior girls: First, Margaret Hirtz,  
Buckman. Senior boys: First,  
Benson; second, Sanford  
Benson; third, Arthur Berg-

# Sousa Gets Junior Gift



Dorothy Hutchinson, 8, No. 1239 Missouri avenue, presenting a gift from  
the Journal Juniors to Lieutenant Commander John Philip Sousa. The  
baton and pedestal are of yew wood. The flag and golden tassels honor  
the golden anniversary of the composer. Boychuk-Jones photograph.

# Sousa Tells How Jazz Happened; Talks of Tours

By Susie Aubrey Smith.

"Are you the young lady who  
wanted to interview me?" demanded  
Lieutenant Commander John Philip  
Sousa, as he stepped into the lobby  
of the Benson hotel from the eleva-  
tor. "Well, here I am."

And there he was, looking very  
natty in his uniform.

A well-chosen word or two on jazz  
from the March King seemed appro-  
priate, and he seemed only too glad  
to provide it. "First, kindly tell  
me," he said, "what is jazz?"

"Well, I should say rhythm—noth-  
ing else," ventured the interviewed  
interviewer.

"You're right—jazz means noth-  
ing," Mr. Sousa agreed. "I can tell  
you how it probably came about. I  
understand when old Noah got  
drunk one day and was getting out  
of the ark, his orchestra started  
playing jazz."

"They have been playing it ever  
since, and they will keep on playing  
it as long as they dance to jazz."

"They will dance to jazz as long  
as music strikes the feet first in-  
stead of the head. If the opposite  
should happen, jazz will get a ter-  
rible flop."

"Of course," he smiled, "it may  
never happen, and then they will be  
playing jazz one million years from  
now. The worst thing about it is  
that they have taken beautiful mel-  
odies by good composers and jazzed  
them. They have jazzed everything,  
I believe, except 'Safely Unto Jesus'  
and 'Nearer, My God, to Thee.'"

But Mr. Sousa wouldn't let the  
saxophone be put under the jazz ban.

"Lots of sins are put at the door  
of the poor saxophone that it doesn't  
deserve," he said.

"This is not your farewell tour?"  
was asked.

"Never," said the March King  
firmly, and then added, "Why should  
you ask a question like that of a  
young man like me? This is my  
thirty-fifth tour with this band—  
but I brought the Marine band to  
Portland 37 years ago."

"The most intense moment in  
aging of my life," he said earnestly,  
"was when I went from 39 to 40. I  
said to myself, 'Now you are an old  
man.'"

In answer to a question about the  
royalties controversy between the  
radio companies and the American  
Association of Composers, Mr. Sousa  
said:

"Oh, it is coming on satisfactorily.  
Most of the companies have come  
into the fold. Of course, the radio  
companies, being very poor and hav-  
ing a hard struggle—he looked  
quizzically over his glasses—"we  
should not press them. And, of  
course, a composer should not eat  
and he should not marry," he broke  
off with a smile.

Mr. Sousa then put on his cap  
and went out for a walk before his  
opening matinee performance at the  
Auditorium.

The whole force in the local mar-  
ine recruiting office turned out at  
the Union depot to help greet Mr.  
Sousa, in honor of his 12 years' ser-  
vice as director of the President's  
band, the corps' show band in Wash-  
ington, D. C. Lieutenant Morgan V.  
Yandle, commander of the office,  
was in charge.

MORNING OREGONIAN,  
OCTOBER 7, 1927

# SCHOOL BANDS CONTEST

JOHN PHILIP SOUSA WILL  
GIVE SILVER CUP.

Trophy to Be Awarded at Matinee  
in Public Auditorium With  
Contestants Present.

Four high school brass bands of  
Portland, those representing Wash-  
ington, Franklin, Jefferson and  
Grant, played in turn two marches  
each yesterday on the stage of the  
Hellig theater, in competition to  
determine the winner of the big sil-  
ver cup offered by John Philip  
Sousa, the band conductor and march  
king, for the best-played band se-  
lections, especially Sousa's "Liberty  
Bell" march. J. L. Wallin, on be-  
half of himself and the two other  
judges, Jacques Gershovitch and  
John R. Britz, announced, after the  
four bands had concluded, that the  
decision as to the winner will be  
handed in writing to Mr. Sousa dur-  
ing the concert by Sousa's band at  
the public auditorium tomorrow at  
2:30 o'clock, and that Mr. Sousa per-  
sonally will hand the prize cup to a

representative of the winning band  
on that occasion.

Franklin boys appeared in street  
clothes and so did Washington. Jeffer-  
son boys wore neat white suits  
and Grant boys appeared in blue  
caps and blouses and white trousers  
with a stripe running down each  
leg.

W. T. Pangle, manager of the  
Hellig, afterward announced that all  
the bandmen of the four bands in  
competition are expected to be at  
the Clay-street entrance to the pub-  
lic auditorium tomorrow afternoon  
at 2 o'clock, with their musical in-  
struments and music scores, so that  
they can enter the auditorium and  
play "Liberty Bell" march with  
Sousa's band.

The proposed high school band  
concert to take place in the court-  
yard of the Portland hotel is aban-  
doned in favor of the public audi-  
torium, Mr. Pangle said.

THE PORTLAND NEWS  
MONDAY, OCT. 10, 1927

# SOUSA'S BAND WINS ACCLAIM

High School Units Join in  
Concert; Award Cup  
to Grant

By EMIL ENNA

The United States has traditions  
which identify national character.

Not the least is Lieutenant-Com-  
mander John Philip Sousa and his  
famous band. For 35 years Sousa's  
band has been undeniably foremost.

On Saturday and Sunday William  
T. Pangle presented this peerless  
organization in a series of four con-  
certs at the municipal auditorium.  
The programs were replete with vari-  
ety, offering selections to thrill  
everyone. Ballet music, overtures  
from operas and, perhaps most thor-  
oughly understood and appreciated,  
a wealth of Sousa marches were given  
dynamic and brilliant perfor-  
mance. Marjorie Moody, soprano;  
John Dolan, cornetist, Howard  
Goulden, xylophone, and Edward  
Heney, saxophone, were the featured  
soloists, although the personnel of  
the band consists of individual ar-  
tists.

A most interesting feature of the  
Saturday afternoon program was the  
awarding of a silver cup to the  
Grant high school band. Portland's  
four high school bands joined with  
the Sousa organization in playing  
the "Liberty Bell" march composed  
by the eminent director. Another  
novelty was the harmonica orches-  
tra of grammar school children as-  
sembled on the stage, playing "Amer-  
ica" and "The Long, Long Trail."

# SOUSA CONCERTS PLEASE

MARCH KING GIVES AUDIENCE  
NUMBERS THEY LIKE.

Programs Include Features With  
Educational Value as Well  
as Entertainment.

Lieutenant-Commander John Philip  
Sousa and his band concluded their  
current Portland engagement with  
a pair of concerts given at the pub-  
lic auditorium yesterday afternoon  
and evening. They were concerts  
that filled the hall with reverberat-  
ing tone. With these two perfor-  
mances Sousa rounded out his pro-  
gram of the best in wholesome mu-  
sical entertainment. He kept his  
standing pledge, namely, to give the  
public the kind of music and enter-  
tainment it likes and, further, to  
present the same in a manner that  
would satisfy the hypercritical. The  
four concerts were a gold mine of  
fine music—overtures, ballets, suites,  
all sorts of smaller ensembles and  
marches. There was real entertain-  
ment in these four concerts, an  
abundance of it. Sousa presented a  
group of his players at one of the  
concerts in a pair of jazz numbers.  
There were short comic sketches,  
tricky numbers for the saxophone  
octet. Sousa's performances were  
also instructive. Witness the first  
concert, where every instrument of  
the band was described by an an-  
nouncer and demonstrations by  
soloists and small groups of players  
were given.

The concert yesterday afternoon  
was something of a new orbit in the  
Sousa universe—that is, a concert  
made up, with the exception of a  
scattering of encores, entirely of  
Sousa's own compositions. While  
the famous bandmaster is known  
everywhere as the "march king," it  
must be conceded that he has pro-  
duced suites and songs of real dis-  
tinction. There were two remark-  
able numbers on yesterday after-  
noon's program that deserve special  
mention, and neither of them were  
marches. The first, a suite, was en-  
titled "Dwellers of the Western  
World." The number was in three  
parts, each representing a different  
race—the red man, the white man  
and the black man. There was  
breadth to this composition, a ple-  
thora of melody and a definite  
atmosphere.

The second of these numbers was  
entitled "Sheridan's Ride," being  
evidently one of a series of histori-  
cal sketches wherein Sousa hopes to  
recreate famous moments of history  
in musical terms.

Miss Marjorie Moody, coloratura  
soprano; William Tong, cornetist,  
and Howard Goulden, xylophonist,  
were featured as soloists in the af-  
ternoon concert. Each performed  
numbers from their repertoire of  
Sousa's works.

The night concert resembled the  
one given the previous evening in  
that the music was of a more seri-  
ous nature than that presented at  
the afternoon performances. The  
program included a Wagner over-  
ture, an operatic aria sung by Miss  
Moody, and the new Sousa march,  
"University of Minnesota."

Much of the program for the night  
concert consisted of excerpts from  
grand operas. The overture to  
"Tannhaeuser" opened. Miss Moody's  
aria was "Caro Nome" from "Rigo-  
letto" (Verdi). There were band ar-  
rangements of excerpts from Boito's  
"Mephistophele," Puccini's "La Bo-  
heme," and Donizetti's "Lucia." Likewise there was a potpourri from  
Verdi's "Il Trovatore" arranged for  
clarinet and played by Edmund  
Wall.

In one or another of the concerts  
and in one case all of them, the  
most popular Sousa marches were  
performed. The most notable, "U. S.  
Field Artillery," "King Cotton" and  
"The Stars and Stripes Forever,"  
were enthusiastically received.

The night concert brought to a  
close Sousa's current Portland sea-  
son.



## Sousa Gets Junior Gift



Dorothy Hutchinson, 8, No. 1239 Missouri avenue, presenting a gift from the Journal Juniors to Lieutenant Commander John Philip Sousa. The baton and pedestal are of yew wood. The flag and golden tassels honor the golden anniversary of the composer. Boychuk-Jones photograph.

SOUSA PRESENTS  
CUP TO PLAYERS

If John Philip Sousa expressed himself correctly, one of the most pleasing incidents on his entire trip occurred Saturday afternoon during the intermission of the matinee performance at The Auditorium. After the high school bands had completed their playing and the prize cup awarded, 92 youngsters, ranging from 8 to 16, filed upon the stage and perched on the narrow space at the edge. They represented The Journal Junior Harmonica band, which is recruited from the different schools of the city.

A large silver cup was presented by Sousa to the delegation from Oakley Green school as first prize in the contest staged Thursday afternoon at the Heilig theatre. Cups for second and third place went to Woodmere and Sunnyside schools.

Then little Dorothy Hutchinson, 8-year-old player of Oakley Green, on behalf of The Journal Juniors, presented the famous director with a baton shaped by F. M. Groshong, manual training supervisor, on a pedestal and supporting a silk American flag with gold cords emblematic of the composer's golden anniversary. Sousa was obviously touched by the gift and along with the members of his organization, applauded vigorously the two selections played by the assembled harmonica players.

Individual winners in the contest Thursday as announced were: Junior girls: First, Kathleen Cahill, Rose City Park; second, Dorothy Hutchinson, Oakley Green. Junior boys: First, Ray Hughes; second, Earl Rankin, Oakley Green; third, Lester Fimmell, fourth, Donald Ormsby, Buckman; fifth, Bob Thomas, Oakley Green. Senior girls: First, Margaret Hirte, Jefferson high; second, Evelyn Breckenridge, Buckman. Senior boys: First, Ray Johnson, Benson; second, Sanford Langoe, Benson; third, Arthur Bergford, third.

**BAND UNITES FRIENDS**  
COMING of Sousa's band to Eugene is the occasion for the meeting of two old friends. Bert Madden, in the saxophone sextet of the band is a college friend of Gene Carr, member of the university school of music faculty here. The two young men went to Eureka college, Eureka, Ill., at the same time, and even sang in the same glee club, as well as being personal friends.

Monday, October 10, 1927

SOUSA THRILLS  
LOCAL HEARERS

By Susie Aubrey Smith.

Lieutenant Commander John Philip Sousa and his band made several thousand Portland music patrons happy over the week end in four interesting concerts given at the Auditorium.

A Sousa program is always—a Sousa program—always well balanced, always delightful.

Of the four concerts, perhaps the most interesting was the Sunday afternoon one, which consisted entirely of compositions by Mr. Sousa. The featured number was his new work, "Sheridan's Ride"—based on the poem of that name—which is thrilling from start to finish.

The march king knows the value of variety in a program as his Sunday afternoon concert proved. Two lilted waltzes—one sung quite charmingly by Miss Marjorie Moody, soprano soloist with the band; a cornet solo by an excellent cornetist, William Tong, and a xylophone solo by Howard Goulden, which was very popular with the large and enthusiastic audience, were contrasted with the more stirring rhythms of the marches. A saxophone stunt, in which the whole family of saxophones took part, was also a big hit.

## PRECISION PERSONIFIED.

As a conductor of one of the world's most famous bands, Mr. Sousa is precision and perfection personified. And he is unusually generous with encores. For every number on his Sunday afternoon program an extra was demanded by his auditors.

Sousa gave them some of his famous marches—"Semper Fidelis," "King Cotton," "U. S. Field Artillery" and the new "University of Minnesota" march. The soloists were also generous and gave favorite old melodies when recalled.

The concert ended dramatically with the entire audience standing in courtesy to Mr. Sousa while the band played "The Stars and Stripes Forever."

The Saturday programs were by various composers and also included compositions by Mr. Sousa. John Dolan played cornet solos and Edward Heney played saxophone selections. Sunday evening an operatic program was given with Miss Moody singing the popular "Caro Nome" from "Rigoletto" and with only a march or two for variety.

## GRANT HIGH GETS CUP.

The Portland performances of Sousa and his band were under the local management of W. T. Pangle.

At the Saturday afternoon concert Mr. Sousa presented a silver cup to Grant high school as winner in the high school band contest in which four Portland high school bands took part. Preceding the award the four bands played with Sousa and his men the "Liberty Bell" march.

Tuesday, October 11, 1927.

Soldiers Enjoy  
Concert of Band

Machine gunners of Company M, 186th infantry, the local unit of the Oregon national guard, heard Sousa's band Monday night, and got paid for it.

It was the regular Monday night drill period for the company and the gunners gathered in their squad room, adjacent to the big drill hall where the concert was in progress.

Radio experts say music has a penetrating element sharper and more distinct than the voice, but it didn't take much to penetrate a thin wall. As a result, the national guardsmen drew their federal pay for attendance while Sousa's band played for them in the next room.

TUESDAY, OCTOBER 11, 1927

## SOUSA PRESENTS TROPHY

UNIVERSITY BAND IS PAID  
TRIBUTE BY DIRECTOR

A tribute was paid to the University of Oregon R. O. T. C. band yesterday by John Philip Sousa, noted march king, after he had directed the band in the playing of his march "Fairest of the Fair," in the

intermission of the matinee performance of the Sousa concert.

Turning to the audience, Sousa said: "Some bands under my direction think with their feet. This band is using its head instead of its feet."

Sousa presented the band with a slender silver cup, on which was written: "In appreciation to the U. of O. University band, Walter L. Ferris, conductor, presented by John Philip Sousa in commemoration of this thirty-fifth national tour."

TUESDAY, OCTOBER 11, 1927

SOUSA AND BAND  
ARRIVE IN CITY

Lieutenant Commander John Philip Sousa and the 80 musicians who comprise his famous band on its 34th tour of the United States arrived in Salem this morning for the two concerts they will give today, afternoon and evening, at the Elsinore theater.

The demand for tickets at the box office today indicates a capacity house this evening such as greeted Sousa on his appearance here at the armory two years ago.

Special numbers on the program tonight include three of the great composer-director's latest marches.

Monday, October 10, 1927.

SERVICE CLUBS  
HEAR MR. SOUSA

John Phillip Sousa, march king and band master par excellence was the guest of honor at a joint meeting of Eugene service clubs Monday noon in the Eugene hotel under the auspices of the Lions club.

Dr. Arnold Bennett Hall, president of Oregon university in introducing Mr. Sousa paid him exceptional tributes, declaring that Sousa more than any man of his generation had helped to give the American people an understanding and love of music.

"When I was a boy back in Indiana," said Dr. Hall, "I was invited to ride to a chautauqua band concert with a family that had a very fine turnout. I was attracted not by the band concert but by the chance to ride in the beautiful carriage. But at that concert I heard Sousa's band for the first time and I came away with an understanding and appreciation of the possibilities of music I had never had before."

Mr. Sousa kept his large audience amused with stories of his experiences and adventures as a concert master in many parts of the world. The Sousa concerts are in the armory Monday afternoon and evening.

TUESDAY MORNING, OCTOBER 11, 1927

The greatest man in his field of this age, or any age, John Philip Sousa, is a guest of Salem today.

## BITS FOR BREAKFAST

John Philip Sousa himself—

"World's greatest band man, is an honored guest of Salem today. Who has not been thrilled by his music?"

Oregon Statesman  
Oct. 11, 1927.

## STAGE

## Elsinore Theater

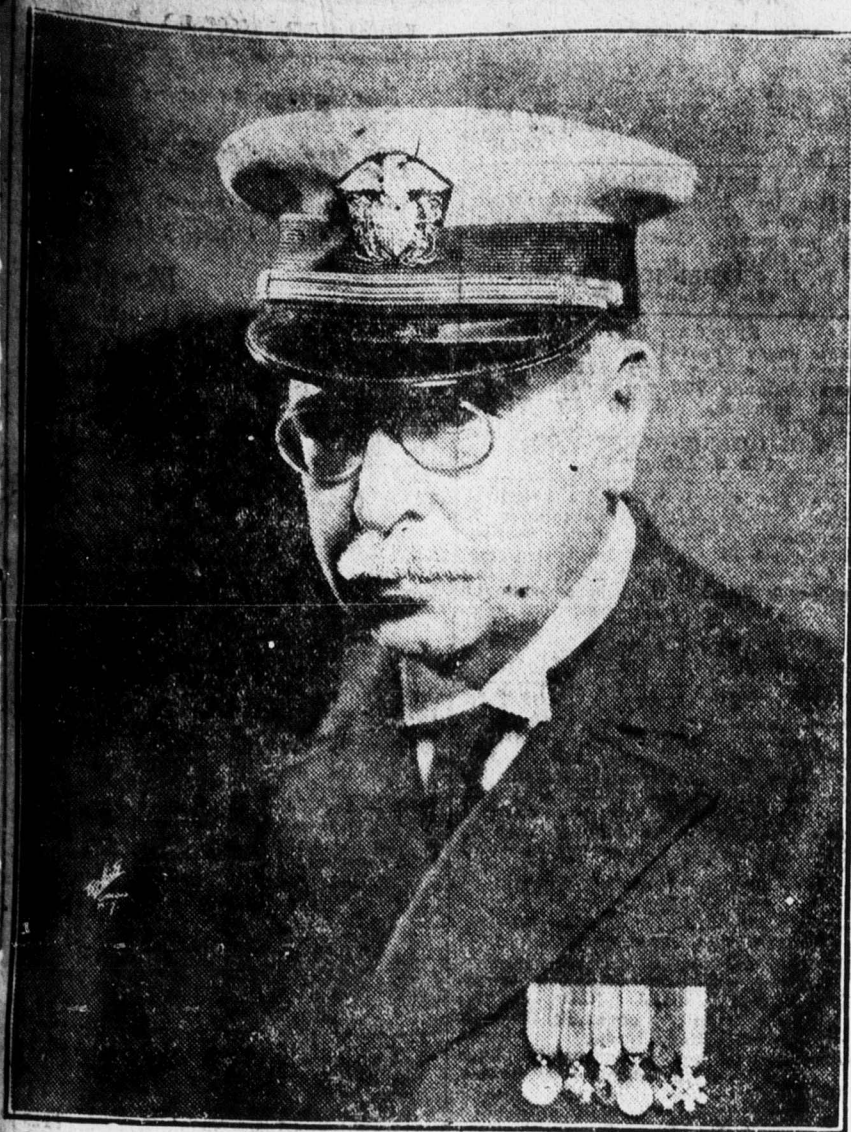
Lieut. Com. John Philip Sousa, most famous of American composers and conductors, will celebrate his fiftieth anniversary as a conductor on Tuesday, October 11—while in Salem at the Elsinore.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill, and upon a few hours' notice, the youthful musician, who had been playing in a quadrille orchestra, left town with the Nobles troupe. Sousa continued with Nobles for more than a season, and then toured with Mackey's Extravaganza company and Matt Morgan's Living Pictures, the first organization of the kind to be seen in America. In 1880, at the age of 26, Sousa was appointed director of the United States Marine band. In 1892, he resigned to form his own organization, which has continued without interruption for 35 years.

The composed of "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "U. S. Field Artillery," and more than one hundred other marches has, of course, many claims to distinction. Perhaps the two most noteworthy are that he is the only American composer-conductor who has earned a million dollars through the practice of his profession and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the Army, the Navy and the Marine corps. Sousa was a lieutenant of Marines from 1880 to 1892, a lieutenant in the United States Army during the Spanish-American war, and a lieutenant commander in the United States Navy during the World war. Reserved seats are now selling at the Elsinore.



Coming to Elsinore Theater Today



Lieutenant Commander John Philip Sousa

THE OREGON STATESMAN,

WEDNESDAY MORNING, OCTOBER 12, 1927

Over.

## "MARCH KING" LIKABLY HUMAN

JOHN PHILIP SOUSA, EMINENT  
CONDUCTOR, HEREFavorite and Companion of Presi-  
dents and Kings Recalls  
Long Career

By VICTOR D. CARLSON

The "march king," companion  
and confidante of presidents, fav-  
orite of royalty, is delightfully  
human after all.Contact with every type of per-  
son in the 50 years of waving the

John Philip Sousa

baton has tempered Lieutenant  
Commander John Philip Sousa's  
disposition; through a multitude  
of varied experiences, pleasant and  
unpleasant, he has become toler-  
ant, charitable, approachable.In spite of a strenuous life,  
spent largely in Pullman cars and  
hotel rooms, Sousa's 72 years rest  
lightly. Just as erect is he, as the  
day he became a music conductor.  
His hair is gray. Some of it near  
the top is gone. Years ago, he  
wore a beard. Only the mous-  
tache, gray and neatly trimmed, is  
left. Gentle inquiring eyes peep  
from behind pinch nose glasses.Sousa sat in a stiff-backed  
chair, back-stage, as he conversed  
with the writer, just before the  
curtain of the afternoon perform-  
ance. He was unconcerned about  
the stir of his bandsmen as they  
made ready to play. None of them  
bothered him, or asked questions.  
They grouped themselves on the  
stage. When the curtain went up,  
the eminent conductor picked up

(Continued on page 2.)

## PIONEER TEACHER DIES

Edwin H. Anderson Formerly  
City Superintendent HereLIBERTY, Oct. 11—(Special)  
Edwin H. Anderson, well known  
as an old Salem pioneer school  
teacher and principal, who came  
to Oregon in 1875, passed away  
here tonight. He had been pro-  
prietor of the Liberty store since  
January of this year.

# Don't Say You Didn't Hear Sousa, Greatest Band Man of History- -This Afternoon and Evening; Elsinore

THE OREGON STATESMAN, SALEM, OREGON,

WEDNESDAY MORNING, OCTOBER 12, 1927

## "March King" Accorded Great Ovation In Salem

By Irl S. McSherry

As the curtain ascended  
promptly at 8:15 last night for the  
opening of the band concert in  
the Elsinore theatre Lieutenant  
Commander John Philip Sousa  
strode briskly to the director's  
platform as the thunderous ap-  
plause of a house filled to capacity  
echoed and re-echoed from column  
to column of the spacious theatre.The concert opened with the  
overture, "The Flying Dutchman"  
by Wagner. With wonderful tech-  
nique this difficult selection was  
presented in a fascinating manner  
and at times the huge band  
seemed as one instrument as the  
magic tones literally rolled in  
pleasing harmony from the stage.The cornet solo "Carnival of  
Venice," which was played by  
John Dolan to the accompani-  
ment of the band, was truly a  
masterpiece. At times the band  
seemed to be a great organ as its  
delightful tones blended in perfect  
harmony with those of the cornet.  
The cornetist was a real artist and  
with great ease the highest of  
notes were reached and sustained.  
During the encore the sound of  
chimes added greatly to the de-  
lightful selection, and as in a dis-  
tance the tones of a great organ  
could be heard.Then came the suite, "The In-  
ternationale," which had been  
arranged by Lieutenant Somman-  
der Sousa. "The Morning Jour-  
nals" was played with an ease  
of accomplishment pleasing to be-  
hold. It carried the audience along  
with a calm and peaceful feeling  
into the very climax. Then came  
"The Lost Chord" by Sullivan  
with Mr. Grandin accompanying  
the band on the Wurlitzer. Slowly  
and majestically it was played and  
then came the conclusion with a  
triumphant flourish that left  
nothing to be desired.The closing selection of the  
suite was "Mars and Venus" by  
Sousa. It was lively, fascinating  
and this wonderful selection was  
all the more pleasing as the mili-  
tary airs lent the swing of the  
march. The playing of the drums  
from the small sound heard in the  
distance to the sonorous roll near-  
by was an especial feature of this  
selection.Miss Marjorie Moody delighted  
the huge audience with her pleas-  
ing solo, an aria from "Traviata."  
She responded with an encore  
which touched the hearts of the  
listeners. The band accompanied  
her in the singing.Softly and sweetly came the  
closing selection for the first part  
of the program as the strains of  
"Andante Cantabile" by Aschai-  
kowsky played with artistic skill  
reached out and gripped the  
hearts and souls of the vast au-  
dience. As an encore the band  
responded with a spirited selection  
"U. S. Field Artillery," by Sousa.  
The swing and dash of this selec-  
tion are characteristic of the mili-  
tary airs, which stir all peoples.  
A second encore was "The Ming-  
ling of the Wets and the Drys."The second part of the program  
opened with the rendition of "The  
Feast of Spring" by Ambrose  
Thomas. Swiftly the band carried  
along the air unto the end and  
gave to the piece the very feeling  
of spring.The saxophone has always been  
the center of many jokes and  
might be called almost the outlaw  
of the musical instruments, yet  
last night it came into its ownthrough the wonderful playing of  
Edward Heney in his saxophone  
solo, "Beautiful Colorado." The  
rendition of this piece was a true  
delight. As an encore a saxophone  
octet made life merry with sev-  
eral skits.Then came three marches, all  
written by Sousa. The opening  
one was "The Magna Carta," a  
comparatively new piece, yet it  
fulfills every requirement for a  
real march. The second selection  
was the great favorite, "The Stars  
and Stripes Forever," the opening  
strains of which were the signal  
for a round of applause. Every  
musician seemed to enter into the  
playing in a wonderful spirit and  
as it progressed fifes, cornet and  
trombone players lined the front  
of the stage to bring the grand  
old march to a most glorious close  
as a fitting tribute to its composer,  
Lieutenant Commander John  
Philip Sousa. This was followed  
by another favorite march "Sem-  
per Fidelis," a march which has  
inspired many thousands and will  
continue to do so through the  
years. It was played with an ease  
that carried the people along with  
the march. The drum and bugle  
section added the necessary mili-  
tary atmosphere to charm the au-  
dience into seeing men marching  
by, rank after rank.The xylophone solo "Ghost of  
the Warrior" which was played  
by Howard Goulden to the accom-  
paniment of the band came as the  
quiet after the storm after the  
marches. Its beauty of rendition  
served to calm all and bring a  
peaceful feeling of contentment to  
the people.As a finale the band played  
"Carnival Night in Naples" by  
Massenet. As the rendition of the  
great piece progressed the au-  
dience was lifted up and thrilled as  
never before and the charm lasted  
until the final triumphant conclu-  
sion which brought to an end the  
Sousa band concerts in Salem.Lieutenant John Philip Sousa is  
a man among men. His dynamic  
personality may be felt in every  
rendition of the famous band. He  
gives himself heart and soul to  
the work and so literally inspires  
the musicians to greater and  
nobler efforts. Music seems to  
radiate from his very hands and it  
may truly be said that he is the  
peer of all band directors—"The  
March King."

WALLA WALLA DAILY BULLETIN

WEDNESDAY, OCTOBER 12, 1927

## March King Shows Sense Of Humor In Today's Interview

An interview this morning by  
two young representatives of the  
Wa-Hi Journal, a serious young  
man and a less serious minded  
young woman, brought a merry  
twinkle to the eye of John Philip  
Sousa, who when asked for a  
hitherto unpublished statement  
as to his favorite outdoor past-  
time explained in fun that he  
has been paid 20 cents a word for  
his memoirs and was taken seri-  
ously by the embryo journalist.One does not have to talk to  
Mr. Sousa long to understand he  
has a keen sense of humor; his  
lips smile slightly and his eyes  
twinkle merrily. Despite his 70  
odd years he's just the kind of a  
man one would expect to bring  
into being those stirring tunes  
which have brought him the title  
of "March King."Mr. Sousa and his listeners get  
a great deal of enjoyment out of  
his telling about his daughter's  
suggestion that four words be  
eliminated from his memoirs; of  
his objection to the loss of these  
words at the rate of 20 cents  
each and of his subsequent sale of  
the self same words to a per-  
sonal friend who is a well-known  
author.





Lieut. Commander John Phillip Sousa

Conductor of Sousa and His Band, at the Capitol theater matinee and night concerts, today.

WALLA WALLA DAILY BULLETIN  
THURSDAY, OCTOBER 13, 1927

## SOUSA WELCOMED BY MUSIC LOVERS

Audience Delighted With  
His Marches: Novelty  
Numbers Given

By Rose Leibbrand

Lieutenant John Phillip Sousa and his band of 100 men was received with an ovation by a capacity audience at the Capitol theatre last evening. The veteran bandmaster, premier band leader of the world, is conducting his 35th annual tour and celebrating his 50th anniversary as a director of a band. John Phillip Sousa in his 73rd year conducts with the superb energy and facile technique of a master of the baton. His conducting is characterized by grace and a minimum of motion, the slightest gesture bringing forth instant response.

The audience was especially delighted with the encores given so generously by Sousa and his band as he played his own compositions. His marches, as "Semper Fidelis," "The Stars and Stripes Forever," brought forth storms of applause. Miss Marjorie Moody soprano, was very well liked and her appearance was greeted with applause. The saxophone double quartette was strictly humorous and brought forth roars of laughter. The clever composition,

"Mingling of the Wets and Dries" was one of the funniest things played on the stage for some time.

It is to be hoped that the "March King" and his 100 bandmen will be here again and exemplify the artistic and bravura possibilities of a band.

WALLA WALLA DAILY BULLETIN  
WEDNESDAY, OCTOBER 12, 1927

## MAYOR GIVES KEY OF CITY TO SOUSA

More Than 50 Persons At  
Station To Welcome  
March King Here

America's march king, John Phillip Sousa, was welcomed to Walla Walla this morning, Mayor W. E. McCroskey and an audience of about 50 persons assembling at the O. W. R. & N. station, where the special train bringing Commander Sousa and his band, arrived at 9 o'clock from Eugene.

A gold key to the city, prepared by K. Falkenberg, was presented Commander Sousa, with the word that it also was the key to the hearts of Walla Walla and all good things the city has.

In a brief and extemporaneous address of welcome, Mayor McCroskey paid high tribute to Commander Sousa's contributions to the music of America in his half century of leadership. He called him "peculiarly American," and praised his patriotic service to his nation.

The veteran band leader expressed gratitude at the welcome given and inquired of Walla Walla's resources and the meaning of its Indian name. His first thought was of Mrs. Sousa and something he might send her from Walla Walla.

Accompanying the mayor on the mission of welcome were W. Craig Ferguson, commissioner of finance; W. M. Kern, superintendent of schools; K. Falkenberg, jeweler; W. J. Leonard, district freight and passenger agent for the O. W. R. & N. Co., representatives of the press, and Frank Hill and Jack Wright, representing the Junior Amusement Co.

### Sousa's Band.

It all depends upon how you take it. That is, the present tour of Lieutenant Commander John Phillip Sousa and his Band is either the thirty-fourth or the thirty-fifth. Perhaps it is proper to call it the thirty-fifth, for it was in Baltimore in November of 1926 when his actual touring ended. He had started his tour at Hershey, Pennsylvania, July 4th of 1926, following his thirty-third annual season that had taken him and his organization over 30,000 miles and had brought receipts of astonishingly large amount. It was thought to be good judgment to follow with a short tour that would begin on Independence Day. But when the band had concluded its tour, there came insistent demand for resumption. Mr. Sousa could not be aught but flattered, although it was apparent that he would have to forego the fine vacation that he had planned. He managed to get some days of relaxation and then he listened to managerial pleas and succumbed to offers of engagements.

That is why it is not quite clear whether to say that this is the thirty-fifth or the thirty-fourth annual tour of the band. But one certainty prevails and that is as to the tremendous popularity of the organization just at present. It is due to the fact that it is a superior organization but still more to the magnificent leadership of Mr. Sousa, whose thorough knowledge of music enables him to provide fascinating programs without banality or boredom. Nothing unworthy is ever played under his baton yet he has cheerful, sparkling music and it is lively and up-to-date. His own marches, selections from his operas, his suites, his songs and other compositions from his numerous list, give distinctive character to his offerings. There is no one who has ever equalled him in the writing of marches and they are played around the world and on every imaginable occasion. This season, as in the past, he has a number of new compositions of his own in his repertoire and they are received with as much enthusiasm as his established favorites. His appearances in the great motion picture theatres of

OCTOBER 13, 1927.

## SOUSA GIVES TWO CONCERTS

NOTED BAND LEADER AND  
ORGANIZATION DELIGHT  
AT CAPITOL THEATRE

Lieutenant Commander John Phillip Sousa and his band delighted large audiences at the Capitol theater at matinee and evening performances yesterday. Made up of overtures, suites, ballet music, marches, solos, the concerts offered the best in music played by a carefully-selected, well-trained organization under a master conductor. Sousa used many of his own numbers and also selected generously from other well known composers.

With the band were featured as soloists—John Dolan, cornet; Marjorie Moody, soprano; Howard Goulden, xylophone, who appeared both afternoon and evening, and in the afternoon a saxophone octet was featured. All responded generously with encores.

### "Stars and Stripes"

A Sousa concert would not be complete without "Stars and Stripes Forever" and this was played at both appearances, drawing stormy applause. The afternoon audience was made up in large part of students and their reception of Sousa and his organization was uproarious. The evening crowd, mostly of older folks, was equally enthusiastic in its applause.

Sousa himself bears his 72 plus years with ease. He is vigorous and energetic and behind his baton seems to be the same fire and pep which music lovers have noticed every time they have watched him in action. His band is a strong organization. As one critic has said, "Its attack is magnificent, the volume enormously powerful, the tone sonorous and the style majestic, and it was all of that. In the afternoon a new march "Riders of the Flag" (Sousa, of course) was heard here and in the evening another new march Magna Charta delighted hearers.

### Music Stirring.

Sousa's music is of the foot-tapping quality and few there are who can resist the swinging stirring music.

At the afternoon concert Sousa numbers played included "Last Days of Pompeii" an ambitious suite, "Stars and Stripes Forever" and the new march "Riders for the Flag," and in the evening "Mars and Venus", "Magna Charta", "Stars and Stripes Forever" and "Semper Fidelis". In addition numerous Sousa numbers were given as encores.

The Sousa concert was one of the biggest and best things which Walla Walla has heard in years and the citizens showed their appreciation of the fact by a generous attendance.

The organization arrived by

special train in the morning from Eugene and left on the special, after the concert, for Boise. Mr. Sousa was welcomed at the depot by Mayor W. E. McCroskey and a large number of citizens, and was presented with the "key to the city."

BOISE CAPITAL NEWS  
THURSDAY, OCTOBER 13, 1927

## SOUSA ROTARY'S LUNCHEON GUEST

Lieutenant Commander John Phillip Sousa has accepted an invitation to speak at the Boise Rotary club's Thursday meeting. It is expected that the special train bringing the famous musician and his organization will reach the city Thursday forenoon.

Under the leadership of Reilly Atkinson, a committee of representative citizens will greet Mr. Sousa at the station. The members of the committee will be guests of the Rotary club at luncheon. The personnel of the committee is as follows:

Reilly Atkinson, chairman; Mayor

Walter F. Hansen, Dr. F. B. Brewer, vice president of Boise Rotary club; B. W. Beetham, chairman of Rotary program committee; Charles W. Mack and Dr. C. B. Over, personal friends of Mr. Sousa; M. M. Thompson, editor of the Statesman; H. A. Lawson, editor of the Capital News; W. A. Mendenhall of the Pinney theatre; Judge Raymond L. Givens, president of the Kiwanis club; Ralph York, president of the Ad club; Dr. P. G. Flack, vice president of the Exchange club; Mrs. Gilgan, president of the Boise Business Woman's club.

BOISE CAPITAL NEWS  
OCTOBER 13, 1927

## SOUSA APPEARS IN TWO CONCERTS HERE

John Phillip Sousa appeared with his famous band at the high school auditorium Thursday afternoon and is scheduled to give a night program there Thursday night. A wealth of good things is on the program to be given tonight. There will be heavy overtures, lighter numbers for saxophones and xylophones and also vocal numbers by Marjorie Martin, soprano. The ever-popular Sousa marches will also feature in the program.



THURSDAY, OCTOBER 13, 1927

# SOUSA A HUMORIST AS WELL AS A GREAT MUSICAL DIRECTOR

Proves His Ability to Enter-  
tain When Honored Guest  
of the Rotary Club of  
Boise Thursday Noon.

John Phillip Sousa is a humorist as well as a celebrated band leader. That was demonstrated beyond question of doubt Thursday noon when he was the guest of the Boise Rotary club and was presented with a banner in honor of his fiftieth anniversary as a band leader. Director Sousa kept his big audience convulsed with laughter. His entire address was a story of experiences while traveling in the United States and abroad.

Referring to the laudatory remarks of Reilly Atkinson who had the honor of introducing him, Director Sousa told the story of trying to find dishes supposed to be typical of each country he was in, only to discover that they did not exist there. Idaho was the only exception to the rule. In England he tried to get a pot of tea, only to discover that they never served it that way. In France he ordered lettuce with French dressing, but the waiters did not have it. Ger-

many had never heard of hamburger and Frankfurt knew nothing about a meat by that label. Before he got to Bombay, he said, he learned that the famous Bombay duck was really a fish. But at Pocatello, Idaho, when he asked for a typical Idaho product on the menu he was given a real, a genuine and a delicious potato.

On another occasion while in New York, he said, he was required to walk up and down the stairs because the elevator was out of order. One day he noticed a woman scrubbing the steps and he felt genuinely sorry for her, so he ventured to ask his manager for a pass intending to please her by giving it to her. After some little argument, he said, he managed to get the pass. His manager, he said, never forgets to register on his memory everyone who gets a pass and to hold a grudge against them.

Approaching the scrub woman he asked her how she would like to hear the concert and if she could go Thursday evening.

"Why Thursday evening?" she inquired. "Is that the only date ye have open?"

Sousa meekly returned the pass to his manager.

As an entertaining speaker John Phillip Sousa does not take a back seat for any of them. He is an honorary member of many Rotary clubs and is the guest of this organization wherever he goes.

His address Thursday noon in Boise was a rare treat and was greatly enjoyed.

Two beautiful solos were sung by Ernest Peed.

## SPECIAL ARRIVES

A special train which arrived at the Union Pacific station at 11:20 a. m., brought Sousa and his band to Boise for his afternoon and evening performances at the high school. He was met at the depot by a delegation of Boise people.

The special train was made up of five cars and included a baggage car and a diner. Immediately the entire band left the station and were seen about town in their band uniforms window shopping and occasionally making purchases.

The matinee performance of the famous band was given at 3 o'clock and was for children especially although many adults attended. The evening performance will begin at 8:30 o'clock.

# Barber Shop Interview Reveals Sousa Prefers Wagner to Beethoven

"Where is the barbershop?"

The speaker was a short, well-built man, whose agile fingers played restlessly with his short stubby moustache, as he accosted a Statesman reporter in the lobby of the Owyhee hotel Thursday morning. His costume was the uniform of a lieutenant commander in the United States navy.

"May I have a word with you, Mr. Sousa?" countered the reporter.

"My name is Jones, but you can talk to me in the barbershop if you like," responded the other, with a twinkle. "What shall we talk about? Irrigation or weather?"

And his questions displayed a wide knowledge of both subjects.

"I'm not interviewing you, you're interviewing me," finally objected the scribe. "Let's talk about music; I've heard you have ideas on that line."

"I do indeed, but I keep them to myself," responded Mr. Sousa, and then promptly proceeded to disprove his remarks.

## Starts on Wagner.

"I play Wagner and stay away from Beethoven, because the dramatic qualities of Wagner make him more easily understood, while enjoyment of Beethoven depends on intellectual factors," he explained. "Of course there is the question of strings; Beethoven is almost entirely string music, with an icing of the wind instruments. Did you ever stop to think that it is significant that all the modern additions to the orchestra except the harp have been wind instruments?"

Then he chatted about the "Flying Dutchman" overture, the first number on his evening program. It would seem that in 1893 he played the overture for the first time with a band, using his own arrangement, and created quite a sensation.

"An amusing thing happened that year," he added. "A German band, anxious to play in this country, ran into difficulties with the immigration service, which insisted the members were laborers, not artists. Finally, as a test, it was arranged that they should play for the immigration service. One of the inspectors thereupon sent for my score of the 'Flying Dutchman' and put it before the players."

## "Can't Play That."

"We can't play that without months of preparation," expostulated the band leader.

"Then you aren't artists; Sousa's band can play it," was the official verdict. They finally let them in, but I don't just remember the circumstances."

"Boise's band plays the 'Flying Dutchman,'" ventured the reporter.

"Indeed! That is remarkable," responded the conductor, with animation. "I consider the 'Flying Dutchman' Wagner's most difficult overture, and if your band can play it acceptably it speaks highly for the ability of your players and their leader. Of course, from the standpoint of popularity the 'Tannhauser' overture probably ranks higher, but the construction, the dramatic effect and the skillful use of themes places the 'Dutchman' very high in the list of Wagnerian overtures."

Jazz was the next subject.

"No, there's no real significance in it," was Mr. Sousa's verdict. "Some of its music is written by very clever fellows, and a lot of it has an appeal, but so far as its being the music of the future is concerned, I can't concede it."

"You know, people have occasionally complained of my band because it wasn't noisy enough," and he smiled whimsically. "That's the essence of the appeal of jazz, just noise."

As the conductor started to discourse on the "aristocracy of instruments," as he termed it, he glanced at his watch, then looked up, to see a phalanx of Rotarians descending on him, to carry him off to their luncheon.

"Can you get a stickful out of that?" he asked apologetically, looking back over his shoulder as the reception committee bore him away.

Idaho is loyal to the things that distinguish it among the states, Mr. Sousa told members of the Boise Rotary club at luncheon Thursday at the Owyhee. Though he is very fond of English tea, he was never able to get the real thing in London; and French dressing couldn't be found in Paris, nor could he find tasty hamburger in Hamburg, but in Idaho the famous leader has no difficulty finding the well-known Idaho potato on menus, he declared.

Sousa is an honorary member of 63 Rotary clubs over the world. He was guest of the Boise club for the first time Thursday. A small silk banner was presented him by the club, in recognition of the fiftieth year of his leadership as a bandmaster.

THE IDAHO STATESMAN  
OCTOBER 14 1927

# SOUSA

(A Review)

We don't know whether Mr. Howard Goulden ever yearned to talk Chinese or play the ophicleide, the viola d'Amore or the oboe da caccia, or do anything else similarly difficult, but we'll bet if he wanted to he could.

Mr. Goulden, be it known, is the kettledrummer with Sousa's band. For eight-ninths of the program he plays the kettledrums with his whole soul, and incidentally he is one of the best tympanists Boise ever heard; in encores he becomes with equal versatility the old oaken bucket, a thunderstorm or a battery of field artillery. In the next to the last number, he throws off his disguise and becomes the world's champion xylophonist. He does everything to his instrument except make it get on its hind legs and say "Mama." Probably he'd do that if it occurred to him.

Sousa has forged perhaps the world's mightiest instrument for the playing of military music; in a Sousa march the band which Boise heard Thursday night is unsurpassable. And it can turn with equal readiness to the heaviest of classical music or the most ephemeral of ragtime.

The high spots on Sousa's program, inevitably, were Sousa's own contribution. There were The Stars and Stripes Forever, (greeted with storms of applause as it started; one woman even stood in her place); Semper

Fidelis, the marine corps march; U. S. Field Artillery march, with its stirring refrain, "The Colors Go Rolling Along," and the other Sousa marches, some new, some a generation old.

A novelty was "The Mingling of the Wets and the Drys." This is an airy fancy thing, like the persiflage, witty yet full of recondite allusions, of a man of the world. The audience at first was not sure how to take this; then it realized it was a huge joke, and enjoyed it immensely.

Edward J. Heney, saxophonist, played beautifully (all Sousa's soloists are the best of their kind; they have to be) and then, as he was encored, a weird procession disentangled itself from the center of the orchestra, and revealed the source of many bizarre tone colors—the saxophone octet, from the little soprano sax to the prehistoric monster which carried the double bass. The audience had a hard time letting this outfit go.

John Dolan, cornet soloist, is a remarkable technician. He performed the difficult feat of playing a duet with himself, so that the sostenuto notes of the lower register continued while he was playing a soprano obbligato.

Miss Marjorie Moody, soprano, has a beautiful coloratura voice, which appeared to advantage in the Traviata aria "Ah fors e lui"—but somehow sopranos seem out of place with a military band.

Boiseltes who failed to hear Thursday's program, and there were lots of them, may have their regrets. There is only one Sousa, and we will not have him with us forever. H. H. M.

IDAHO STATESMAN  
OCTOBER 13 1927

# NOTED MASTER IS IN CAPITAL TODAY

John Phillip Sousa and His  
Band Will Give Two Con-  
certs in Boise.

From Wagner's "Flying Dutchman" overture to the cowboy breakdown, "Turkey in the Straw," will be the range of program for the concerts to be given here today by John Phillip Sousa and his band.

Because of the larger seating capacity the concert, given under the management of the Pinney theatre, has been moved to the high school auditorium. The matinee is especially for the school children, although no one is barred. The evening concert is for the public at large.

"The Flying Dutchman" overture, which Boise's band did so much last year to popularize, will open the evening concert, while "Turkey in the Straw" will conclude the afternoon program.

Mr. Sousa has accepted an invitation to speak at the Boise Rotary club's Thursday meeting.

A committee of Boise citizens will greet Mr. Sousa at the station.

Oct. 13, 1927

# SOUSA ROTARY'S LUNCHEON GUEST

Lieutenant Commander John Phillip Sousa has accepted an invitation to speak at the Boise Rotary club's Thursday meeting. It is expected that the special train bringing the famous musician and his organization will reach the city Thursday forenoon.

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FRIDAY, OCTOBER 14, 1927

## THURSDAY SOUSA DAY

It is utterly impossible to estimate the number of times that "Stars and Stripes Forever" has been played. That march by Lieutenant Commander John Philip Sousa has become associated in many minds with America's national anthems. People arise and stand at attention when the music is heard, just as when "The Star Spangled Banner" is played. If it could be ascertained how many times Sousa marches and Sousa music generally are played in a day in all parts of the world the figures would doubtless be startling. Of course there is a reason for this and it is inherent merit.

No one ever tires of a Sousa march and "Stars and Stripes Forever" is heard with enthusiasm over and over again. Wherever there is a band there is Sousa music and there is none that is more enjoyed. Witness the magnificent and stupendous receptions to our own Colonel Charles Lindbergh. Bands and more bands—waiting to welcome the hero and to escort him on a triumphant way. And what did the bands play? "Stars and Stripes Forever," preferably—many other Sousa marches, "El Capitán,"



"Liberty Bell," "Washington Post," and so on.

Sousa opens his Boise engagement Thursday afternoon at the high school auditorium. He will also play a concert in the evening at 8:30 p. m.

SOUSA THRILLS  
BOISE AUDIENCE

Band a Wonderful Organization; Soloists Also Excellent.

By V. B. W.

Military marches to springtime fantasies; overtures to near-jazz; arias to ballads—Sousa, his band and soloists thrilled a Boise audience Thursday night at the high school auditorium with the extensive variety of expression and selections on his program.

Naturally at its best playing the marches of its conductor, the band did wonderful work with the heavier classical selections offered. Variety held true in these also, opening with Wagner's "Flying Dutchman" music, the slower, harmonious "Andante Cantabile" by Tchaikowsky, the rollicking "Feast of Spring" by Thomas and closing with Massenet's "Carnival Night in Naples," presto in its final movement—a fitting climax to the evening.

## SOUSA MARCHES

Sousa's "Stars and Stripes Forever," "Magna Charta" and "Semper Fidelis" were programmed marches but his generosity with encores brought out "U. S. Field Artillery," "Atlantic City Pageant" and others.

Soloists with Sousa are true artists. Marjorie Moody, soprano, has a wonderfully pleasing voice, particularly in her lower tones. Her programmed number was an aria from "Traviata" and for encores "Danny Boy" and "Peter Pan" found response in the audience.

## SOLOISTS FINE

John Dolan, cornetist, showed tongueing virtuosity in two widely different numbers, Arban's "Carnival of Venice," and the favorite "Berceuse" from "Jocelyn." Edward Heney's "Beautiful Colorado" on the saxophone made one wonder how he could coordinate his tongue and fingers in such rapid passages.

Howard Goulden played the xylophone in a way it has never been played here before, his solo number being "Ghost of the Warrior" and his encore the popular "Doll Dance."

## AFTERNOON CONCERT

The afternoon concert given by the band in the auditorium was particularly well attended even though the Pomona Grange fair attracted large crowds.

The afternoon feature was the Sousa suite, "Last Days of Pompeii" and the ballet music from Verdi's "Aida."

Liberal encores were given to every number, the majority of these being Sousa marches.

Those who missed the Sousa concerts have only themselves to blame. They may not have such a chance again.

TWIN FALLS DAILY TIMES

FRIDAY, OCTOBER 14, 1927.

HIGH INTEREST  
STILL FOLLOWS  
SOUSA'S BAND

John Phillip Sousa is in town today with his aggregation of the world's best bandsmen and this afternoon and evening will give concerts at the Orpheum theater under the auspices of the Business and Professional Women's club.

That Sousa and his band lose none of their glamor and appeal to the public as the years pass was proved this morning when a large crowd turned out to greet the famous director. The same interest for the great musician and composer as was in evidence 30 years ago was shown and small boys today, as then, stopped and said with awe, "there goes one of those Sousa fellows."

The appearance of Sousa here strikingly recalls the war days. Probably no other agency in the country did any more or as much to make the various war-time Liberty Loan drives successful than Sousa and his musicians. The director had under his command at the Great Lakes naval training station at Chicago the largest and best organization of musicians in history. Bands ranging from 25 to 50 members were sent out from Chicago to help stir the spirit of the citizens in various cities and at the conclusion of the drives at Chicago, the Sousa military band was the "life of the day."

Sousa needs no particular introduction to the public, having made scores of nation-wide tours and the public's interest in his work always is high.

The seat sales for the concerts here have probably set a record for the period since last Monday. A sell out for this evening has been announced and at noon today there were only a few seats remaining for the matinee.

THE IDAHO STATESMAN

OCTOBER 14 1927

Rotarians, Realtors  
Pleased With Tales  
Told by March King

Clever stories fall easily from the lips of John Philip Sousa, march king, it developed Wednesday noon at a joint luncheon of the Rotary club and the Bellingham Real Estate board in the Hotel Leopold, where Sousa was a guest.

"One quality a musician must have above all else is sympathy for his fellowman," he remarked at one point, in telling how he begged his manager for a ticket for a scrub-woman, to one of his concerts in Europe. His manager reluctantly parted with the ticket, he said, and when he offered it to the char-woman, asking her if she would not like to attend the concert on Thursday night, she rose from the floor, dried her hands on her apron, and inquired of Sousa: "Is that your only night off?"

## What Medals Stand For

At one point he said his bandsmen every morning have to go through a "breath control rehearsal," and the player who is able to hold a note the longest is given a medal.

"So," he said, "if you see one of my bandsman wearing a medal, you may know he is the greatest blower in the band. He may wear it for only one day, but that is another story."

"Wherever the Stars and Stripes go," said Sousa in telling another

story, "the martini cocktail follows not far behind. It is sneaking a little just now, but it never keeps out of sight—and I hope it never will."

## National Institution

Commander Sousa was introduced by President Charles H. Fisher, of the Normal school, who said Sousa and his band had become a "national institution."

The joint meeting was presided over by Ernest F. Wells, vice president of the Rotary club, and was attended by a number of Rotarians from Mount Vernon and Anacortes, as well as by a large number of Bellingham visitors.

President George Wright of the Real Estate Board congratulated William T. Follis, local realtor, on the birth of a daughter today, and cigars were passed on behalf of Mr. Follis.

TWIN FALLS DAILY NEWS,

OCTOBER 12, 1927.

MARCH KING SETS NEW  
MARKS ON PRESENT TOUR

This is a year of records for Lieutenant Commander John Philip Sousa, who this season makes his thirty-fifth tour at the head of his famous band, appearing in two concerts here next Friday. That in itself is a record. No other bandmaster ever has come within a decade of equalling Sousa's achievement. This is also Sousa's fiftieth year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on the second million miles of his travels. In 34 years he traveled with his band a little more than a million miles.

But these are not the only records held by the "March King." He is literally the only American composer-conductor who ever has amassed a fortune of a million dollars solely from music. Sousa, who has been a musician all his life, probably never earned a penny in any way save through the practice of his art. He is also the only living American who has been an officer in each branch of the United States military service. Sousa began his military career as a lieutenant of marines. During the Spanish-American war he was a lieutenant of infantry, and at the conclusion of the World war, he was a lieutenant commander in the United States navy.

Seventy-two years of age, as lithe and active, both in mind and body, as he was a decade ago, a loving public seems determined that Sousa shall earn another million dollars with his music. Sousa says he is perfectly willing to travel the second million miles—the first million was collected at the rate of a dollar a mile—to get it.

TWIN FALLS DAILY TIMES

WEDNESDAY, OCTOBER 12, 1927.

Full House to Greet  
Sousa's Band Here

A full house will greet Sousa's band at the Orpheum Friday, according to announcement made by Miss Mary Dobinson at the regular monthly meeting of the Business and Professional Women's club. Children will be afforded the privilege of attending the matinee performance inasmuch as all schools, both city and rural, will be dismissed Friday because of the teachers' institute being held here. Miss Dobinson stated.

Following dinner, which was served in the club rooms, the budget for the year was presented and accepted. Guests of the club were Miss Anna C. Pearson, state supervisor of rural schools, and Mrs. C. R. Collins of The Times.



MARCH KING



JOHN PHILIP SOUSA, veteran Band master and composer, who, on his thirty-fifth concert tour, brought his famous organization here for two concerts under auspices of the Business and Professional Women's club.

SINGER WITH BAND



MISS MARJORIE MOODY, soprano soloist with Sousa and his band.

THE POCATELLO TRIBUNE  
Saturday, October 15, 1927.

Noted Band Leader Visits Here



Lieut. Commander John Philip Sousa is the guest of honor of the city of Pocatello today, having been presented with the key of the city at a public banquet held at 12:15 p. m. at the memorial hall in honor of the 73rd birthday of the eminent band leader and composer. Commander Sousa directed his band in a concert held this afternoon at Frazier hall and will appear again in concert this evening at 8

"High Brow" Standard Not  
Sousa's Test of Good Music

Veteran Band Master and Composer, in Interview Here, Discloses Attitude Toward His Calling; Likes Twin Falls Country and People.

"Not all 'high brow' music is good music; some of it, although technically perfect, has not the hand of God in it, and unless the composer carries an inspiration into his work, his composition cannot live."

These are the words of John Phillip Sousa, band leader and composer of world-wide renown, uttered a little while after he had presented his famous band last evening in its first concert in Twin Falls. The veteran music master in an interview that he had granted in the brief interval between the matinee performance and the dinner hour, had been led to discuss some of the numbers on his program and particularly some of his own compositions.

He spoke of one or two of his compositions with a manifestation of affection for them, and told the thought that he had sought to express in the music.

"The Stars and Stripes Forever," he said, "is, I suspect, one of the most widely known marches. In the finale where the piccolos, trombones and cornets are massed at the front of the stage, my thought was that the piccolos might represent the south, the trombones the power and broad sweep of the great west, and the cornets the whole country."

Mr. Sousa referred briefly to the steps leading to his present preeminence in his chosen field, mentioning the period of 12 years during which he served as director of the marine corps band at the national capital, and his first concert tour 35 years ago, and his employment as leader of the band of the Chicago world's fair.

He told of service under five presidents, of associations with lawmakers and ambassadors at the national capital and with the late Theodore Thomas, director of music for the world's fair, attributing to their influence, rather

than to his own capability or the merits of his own compositions, his rise in the musical world.

Mr. Sousa evidenced interest in Twin Falls high school boys' band which, during an interval in the matinee program, he had personally directed in playing Sousa's Sesquicentennial march.

"I take it," Mr. Sousa said, "that Mr. Bainbridge, the director of the school band, is a capable bandman and a student of music. He is not at all like the band leader who, when asked what the last number played by his band had been, replied that it was 'Number 40 in the black book.' The service rendered by Mr. Bainbridge is deserving of commendation and of appreciation."

The Twin Falls country enrolled another enthusiastic booster when the veteran bandmaster came here and was taken to view some of its attractions.

"This country," he said, "is nothing like that part of Texas that figures in the story in White's 'Texas Steer,' wherein a little girl confides to a questioner that her father says the home town needs only more water and better society, and the deduction is that these needs are shared by the infernal regions."

Mr. Sousa, when the interview opened at his room in the Rogerson hotel, has just completed writing on place cards the names of the directors of Twin Falls, Business and Professional Women's club, who were his guests at dinner in the hotel dining room. He called Miss Marjorie Moody, talented singer accompanying the band, to arrange the place cards in accordance with his directions with a place for himself in the most inconspicuous corner.

Mr. Sousa and his band arrived here early Friday morning in a special train from Boise. They will leave today to fill engagements at Pocatello and Idaho Falls and will continue eastward on the present tour.

TWIN FALLS DAILY NEWS,  
OCTOBER 15, 1927.

Sousa's Band Plays  
To Capacity House  
In Concerts Here

The S. R. O. sign, figuratively speaking, was out in front at the Orpheum theatre last night when the famous Sousa band organization began the opening number of the last of its two programs given in Twin Falls under the auspices of the Business and Professional Women's club.

There was not a vacant seat in the house during the evening performance and practically none in the afternoon. The audience sat spellbound during both programs except during the intervals between numbers when round after round of applause testified to their warm appreciation of the efforts of the great leader and his talented musicians.

Those who have heard the band in earlier years were unable to see that the seventy odd years which its leader bears so well have had any effect whatever except for the better upon the work of the organization. The "Stars and Stripes" evoked all the old-time enthusiasm, the newer numbers gave fresh opportunity for the versatility and musical ability of every member.

"Brown October Ale," "The Old Oak-en Bucket" and "How Dry I am," woven into the opening number following the intermission were among the most enjoyable features of the program. Yet the more classic numbers met with the same degree of approval and a touch of comedy in the saxophone number served to add greatly to the pleasure of the audience.

Miss Marjorie Moody, soprano, was warmly encored and her encore number, "Comin' Through the Rye," was most happily chosen. John Dolan on the cornet gave a wonderful demonstration of the musical powers of his instrument. Edward Henry on the saxophone produced music of a kind never before heard in Twin Falls and Howard Goulden on the xylophone received applause which amounted almost to an ovation.

As to the great leader himself, he served to demonstrate that years have nothing to do with the ability of a musical director. He and his organization were equal to the highest and best in musical tradition in every sense of the word.

Too much cannot be said in praise of the spirit which prompted the securing of Sousa and his band as a musical attraction for Twin Falls. The Business and Professional Women's club have set a new mark in the annals of musical attractions in this section and have succeeded in demonstrating very thoroughly that general interest in musical programs runs high.

It is sincerely to be hoped that a return engagement may be arranged during the next Sousa band tour.

THE POCATELLO TRIBUNE  
Saturday, October 15, 1927.

Sousa's Band

THAT premier master of band music of the world, John Phillip Sousa, and his aggregation of artists, have been giving the atmosphere of Idaho a tuneful aspect during the past few days, and Pocatellans enjoyed it, today and will listen again this evening.

It is said that the "March King" is making his farewell tour, which is not wholly absorbed as information, for Sousa has so stirred the American public for years with his rousing martial airs that it would prove rather difficult to accustom oneself to even listening to his band were he not present with the baton.

For fifty years has his wizardry in music been familiar to the American public. He first began his career as first violinist with Offenbach's orchestra in 1877. Later appointed leader of the celebrated Marine Corps band, for twelve years he remained with the organization, having been appointed by five presidents, from Hayes to McKinley. Then he perfected the great band organization which has remained intact to the present day.

There is something about Sousa's music that stirs the being, and though we still hear "Washington Post," "Stars and Stripes Forever" and many other of his celebrated marches, the compositions never fail to quicken the pulse and rouse the patriotic spirit. His productions have taken wide range, and he has written probably three hundred musical numbers, from light opera to martial airs, during the period of his activity, and he is still going good.

Probably the greatest revolution in the musical arrangement of America was inaugurated by Sousa, who early avoided the bombast and blare of the brass band and introduced the finer toned reed instruments, and today the reeds far outnumber the other instruments of his organization, rendering the band capable of symphony or orchestral status on any occasion.

Sousa has put life into music. He has done away with the harsh and incongruous, has no use for jazzy constructions, and probably has interpreted Wagner better than has any other director. A loveable personality and a sportsman, he never fails to imbue the most sedate with all the enthusiasm of the small boy when "Sousa comes to town." Musicians long have marvelled at his regular creations and never tire of hearing them, and his productivity has been as immense as it is contagious.



## Sings at Concert Tonight



Miss Majorie Moody, soprano soloist who sang at the Sousa concert this afternoon at Frazier hall at the university. Miss Moody will appear in the concert this evening at 8 o'clock.

Lieutenant Commander John Phillip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the School of Music of the University of Michigan and a member of the Teachers' College of Columbia University, who is chairman of the Committee on Instrumental Affairs of the National Music Supervisors. Mr. Maddy made a personal call upon Commander Sousa in company of C. M. Tremaine, director of the National bureau for the Advancement of Music, and, having explained the purposes of the contest, readily obtained the assent of the bandmaster-composer to serve as chief of

theadvisory committee. The acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contested and a high standard of musical training was manifest.

Associated with Commander Sousa on the advisory committee will be Frederick Stock, conductor of the Chicago Symphony orchestra; Taylor Branson, conductor of the U. S. Marine band; Edwin Franko Goldman, director of the Goldman band of New York and Herbert L. Clarke, director of Clarke's band at Long Beach.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously in America and it has always been my effort to encourage the American instrumentalist. We are a musical nation in spite of what any carping critics say and I am sure that these contests will be of the utmost value in raising a new generation of able musicians."

## BAND MASTER PRESENTED WITH BIRTHDAY CAKE — KEY OF CITY

It did not take John Phillip Sousa over two minutes to win the hearts of more than a 100 residents of Pocatello today when the eminent band commander was the guest of honor at a public banquet given at the Memorial building. Commander Sousa and his famous band arrived in Pocatello today for two concerts. One was given this afternoon and the second will be held this evening at 8 o'clock at Frazier hall.

Sousa was greeted on his arrival here at 12:10 p. m. today by Ralph Jones, commander of Pocatello post of the Legion; Mayor C. Ben Ross, Harold Hinckley, chairman of the Legion concert committee; Dr. J. R. Young, president of the Rotary club; H. B. Thompson, president of the Kiwanis club; Dick Wells, president of the chamber of commerce; F. E. Tydeman, Nicholas Ifft, and William Hill.

### Presented With Cake.

Ralph Jones presided at the banquet held in the Memorial building. Commander Sousa was presented with a birthday cake by George McClintock in behalf of "Mother" Hannah Ash. The speaker paid tribute to Mrs. Ash for the work she had done for the soldiers and her interest in the American Legion. He told how she had made over a million doughnuts for the soldiers and was always on duty to meet the troop trains when they passed through Pocatello. Following the presentation of the cake Mr. McClintock presented the commander with a picture of Mrs. Ash taken while she was standing at the side of a troop train where she had distributed refreshments to the boys.

The commander cut the cake and then requested Mrs. H. B. Thompson, who sat beside him at the luncheon, to distribute it to the guests present. In response Commander Sousa expressed

his deep appreciation for Mrs. Ash's gift and then regaled his audience with a series of amusing incidents connected with his many world-wide tours.

### Given Key of City.

In a short talk Mayor C. Ben Ross then presented Commander Sousa with the key of the city on which was inscribed the words "Pocatello." He paid tribute to the band leader, stating that he was an inspiration to the youth of the land. The mayor then said that Idaho had three claims to fame, its beautiful women, marvelous scenery and rich agricultural lands and its famous baked potatoes.

In closing the mayor asked Mr. Sousa for the privilege of sending him a box of Idaho baked potatoes. The commander responded that he would be delighted to receive the gift, stating that while he had tried the world over to get some product for which some city or country was famous he had never until he reached Idaho, been able to satisfy his curiosity. He said that Hamburg did not know anything about Hamburg steaks, Frankfurt did not know anything about Frankfurters, France did not know anything about French dressing, but Idaho evidently knew the famous Idaho baked potato and was in a position to deliver the goods.

Previous to the banquet Ivan Gasser, who was in charge of the arrangements took moving pictures of Commander Sousa, Mayor C. Ben Ross and Ralph Jones, commander of the legion, while they were standing in front of the Memorial building.

## Sousa Finds Inspiration in Daily Newspapers

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieut. Com. John Phillip Sousa in an interview with a Tribune reporter today. One of the first of the Sousa marches was dedicated to a great newspaper, "The Washington Post," and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he saw in the day's news. Sousa saw in a Philadelphia paper the announcement that the liberty bell was to be taken from Philadelphia to the World's Fair in Chicago, and he wrote "Liberty Bell." James G. Blaine, the "Plumed Knight" of an almost forgotten political campaign, inspired "The White Plume" march. Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhatan's Daughter," the organization of the American Legion was the inspiration for "Comrades of the Legion," and so on.

That the American daily paper should be the greatest inspiration of the march composer is quite understandable, Sousa says. The march is distinctively an American musical form and expression of the irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant things of the day and the deep-rooted happenings which are likely to leave their impress upon history.

## Conducting Band Best Exercise, Says Sousa

Do you care to be as lithe and as active both in mind and body when you have passed three score and ten as you were at fifty? Then direct a band twice a day for thirty-five years, says Lieut. Com. John Phillip Sousa, who arrived in Pocatello today for two concerts with his famous musical organization. There is nothing like the gentle exercise of baton waving for the appetite and the figure, says Sousa—and he can prove it.

"Had I gone into a business or a profession other than that of music, I probably would have been dead twenty years ago," says Sousa. "If I had tried, I could not have picked out a profession which has combined exercise and regularly of hours in such an ideal manner. All through my career, I have been giving an average of eleven concerts a week—almost two a day. As concert time throughout America is always the same, 2:30 o'clock in the afternoon and 8 o'clock in the evening, the better part of my life has found me doing my calisthenics at the regular hour and generally before a large and appreciative audience. The matinee exercise gives me the appetite for a lusty dinner. The evening exercise gives me the physical fatigue necessary to a good night's sleep. It should be pointed out, however, that directing a brass band is an expensive form of exercise. My band costs about \$1,000 a performance for salaries alone. Except for a public which has been willing all these years to pay for the privilege of seeing me exercise twice a day, I would have starved to death long ago for all of my superb physical condition."

## Two Sousa Concerts In Pocatello on Saturday

John Phillip Sousa and his band will appear in Pocatello for two concerts Saturday, a matinee program at 3 o'clock and the evening concert at 8 o'clock, both at Frazier hall. This famous aggregation is appearing under the auspices of the American Legion and a luncheon will be served in honor of the great director's birthday anniversary at Memorial hall at 12:15. The public is invited and tickets may be secured from any member of the Legion or at the Witherspoon pharmacy.

At the luncheon Mayor C. Ben Ross will present to Lieutenant Commander Sousa the key to the city. A special train will arrive shortly before 12 o'clock carrying members of the band.

Students who have admission tickets must exchange them for reserved seats at the Witherspoon pharmacy. Concert tickets may be purchased there or from members of the legion.

They come for miles to hear Sousa and his band. People often imagine that on tour Lieutenant Sousa confines himself to the large cities. It is true that he plays many engagements in cities of large population but it is equally true that he invades communities with scarcely enough inhabitants to fill the selected auditorium—high school auditorium, armory or grange hall. It is because the entire countryside is interested and for miles the people come to be present on the concert occasions.

It is this enthusiasm for Sousa that heartens him and that induces him to go to such small communities as International Falls, Minn.; North Battleford, Saskatchewan; Twin Falls, Idaho, and Hays, Kansas, for instance. Each of these is on his itinerary for this season and it is assured that each will crowd his concerts and will enjoy every minute of the music. It is a joy for him to play to such audiences and he gives of his best. No matter what may be the attendance or the place, Sousa never stints. His programs are full and his encores are always generous.

As is well known, Sousa concerts move briskly and there are never dull moments of intermission. The only let-up is when there is an announced intermission on the program. The rest of the concert is entertainment—never cut short.

### THE ROCKY MOUNTAIN COLLEGIAN

WEDNESDAY, OCTOBER 13, 1927

## SOUSA'S FAMOUS BAND WILL APPEAR IN CONCERT FRIDAY

Internationally Known Band to Play at Men's Gym Friday at 2:30—May Be Last National Tour

Lieutenant - Commander John Phillip Sousa, most famous of American composers, will lead his renowned band in a concert at the college gymnasium on Friday, October 21. The program will start at 2:30 in the afternoon.

Sousa is now on his thirty-fifth annual tour with his band, after celebrating his fiftieth anniversary as a conductor. He is the composer of "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "United States Field Artillery," and more than a hundred marches, of which many have claims to distinction.

A most remarkable achievement is that he is the only American composer-conductor who has earned over a million dollars through the practice of his profession. He is perhaps the only person living who has served as a commissioned officer in all three branches of the United States service—the Army, the Navy, and the Marines.

Miss Marjorie Moody, a soprano soloist, is traveling with Sousa and his band. Other soloists are: Mr. John Dolan, cornetist; Mr. Edward

Heney, saxophonist, and Mr. Howard Goulden, who plays the xylophone.

The admission for students will be one dollar if the student activity tickets are presented.

The following is the program that will be offered Friday:

1. Overture, "Light Cavalry"—Suppe
2. Cornet Solo, "Carnival of Venice"—Arban

Mr. John Dolan

3. Suite, "The Internationals"—Arranged by Sousa

(a) "Morning Journals"—Strauss

(b) "The Lost Chord"—Sullivan

(c) "Mars and Venus"—Sousa

4. Vocal Solo, Aria from "Traviata"—Verdi

Miss Marjorie Moody

5. "Andante Cantabile" from Opus II—Tchaikowsky

### INTERVAL

6. "The Feast of Spring"—Anbrose Thomas

7. (a) Saxophone Solo, "Beautiful Colorado"—DeLuca

Mr. Edward Heney

- (b) Three Marches

"Magna Charta" (New)—Sousa

"Stars and Stripes Forever"—Sousa

8. Xylophone Solo, "Ghost of the Warrior"—Grossman

Mr. Howard Goulden

9. Finale, "Carnival Night in Naples"—Mussinet



# SOUSA AND BAND SCORE SUCCESS

Idaho Falls Thrilled With  
Music of Aged Leader;  
Soloists All Please.

(A REVIEW.)

John Phillip Sousa, despite his 70 years, graying hair and stooping shoulders, still is the world's greatest bandmaster.

His concerts here Sunday afternoon and evening at the Colonial theater were conclusive proof that neither the aging bandmaster and composer or his spirited marches have lost any of their appeal with the years—an appeal that drew thousands of men into the service of this country during the world war. "Stars and Stripes Forever," still is his greatest composition. Just as it thrilled thousands of fighting men during the war so it seems to grip Sousa's musicians, forcing them to their utmost in interpreting this work of their leader. And while the reviewer is partial to this number there are others who possibly might select "Semper Fidelis," "Magna Charta," "Mars and Venus," "High School Cadets," or some one other as his masterpiece. And it would be hard to disagree with them. The layman, trying to pick Sousa's best, can do justice to the great composer by saying "wonderful" to each of his works, and by applying the adjective "marvelous" to the manner in which his band interprets them. This also can be said of the numbers by Strauss, Sullivan, Wagner and the others as presented by the Sousa musicians.

There is a snap and punch to the Sousa compositions that makes them readily discernable from those of the other masters. They are the type music that thrills, that makes you keep time with your feet, and that thrill you to a point where you want to get up and start marching. Sullivan's "Lost Chord" probably was the best interpreted of any compositions outside of those by Sousa, at the concerts here, although Edward Heney's saxophone solo, "Beautiful Colorado" ranked along side it for first honors.

John Dolan's cornet solo in the "Carnival of Venice" number was an outstanding feature of the evening. No layman can describe the technique necessary to his clever interpretation of this composition by Abt. Nor can the lay critic or reviewer find the proper adjectives to describe the soprano solos of Miss Marjorie Moody. This mite of a miss opened her program with a rendition of an aria from "Traviata" by Verdi, responding to two encores with "Peter Pan" and "The Goose Girl." Howard Goulden, xylophone soloist with the band also proved that the Sousa bandmen are artists individually as well as collectively.

## John Philip Sousa Making His 'Game Tour'

Lieutenant Commander John Philip Sousa's thirty-fifth annual tour at the head of his band, which begins in July and ends in November, probably will be remembered as his "game tour." Sousa, always an ardent sportsman, will be in the Dakotas in prairie chicken and quail season, in the maritime provinces of Canada in venison time, in Montana and Wyoming in time to be the guest of honor at a buffalo party, and in South Carolina, where he maintains a shooting preserve, in time for the duck season.

## MISS MARJORIE MOODY Soprano Soloist in "Sousa and His Band"



## Sousa Includes Jazz In His Programs

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen is the opinion of Lieut. Com. John Philip Sousa, who appears at The Capitol tonight. Sousa, who began his musical career mid-way of the Victorian age, declares that he is no more likely to leave jazz out of a 1927 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

It is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy.

"This is an age of speed, roar and racket, and the musician of today must write for the people who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

## SOUSA'S BAND HERE.

LIEUT. COMMANDER JOHN PHILIP SOUSA, world renowned band leader, who has been coming to Salt Lake quite regularly for the past 30 years, is again here with his famous organization, which gives two performances at the Tabernacle today as a part of his thirty-fifth annual tour. Sousa's name is synonymous with the best there is in band music and much of that which he plays is from his own master hand as a composer. Indeed, Sousa's marches are among the classics for band organizations and are recognized wherever good music is played. That in a measure accounts for his popularity as a band leader, coupled with his well known penchant for the very best players available to produce the harmonies desired.

The celebrated band director is 72 years of age and has been engaged in this work for the past 50 years. While the present tour is not announced as his last, there is strong probability that he will never come this way again as next year he plans a world tour as a fitting climax to an active life as a musical director. He is said to have traveled a million miles with his organization and to have accumulated wealth at the rate of one dollar a mile. And millions have heard and praised his organization for its splendid music and for the inspiration of his excellent leadership.

## Sousa Delights Rotarians With Stories of Life

Anticipated lecture upon the world of music was replaced by a half hour's address with a humorous vein that kept a capacity attendance in constant laughter, when Lieutenant Commander John Philip Sousa spoke before the Rotary club Tuesday noon at the Hotel Utah. Reminiscing over experiences that carried him to London, Russia and British Africa, the famous band-leader delighted his enthusiastic listeners.

Rivalling the international character for honors on the choice program, Jane Green, vaudeville artist, drew much applause with several vocal selections. She was accompanied at the piano by Frank Jefferson. The talented singer was introduced by Charles F. Barrett, vice president, who was in charge of the meeting.

Participation in the annual homecoming day parade of the University of Utah was urged by Ben F. Redman and A. B. Pembroke. Invitation was extended to attend the battalion parade Thursday at the West high by Fred D. Keeler.

The following visitors were present: Judge T. Blake Kennedy of Cheyenne, Wyo.; Frank Murphy, San Francisco; Jack Doyle, Blackfoot, Idaho; A. A. Vealy, Montpelier, Idaho; R. D. Bryner, Price; P. M. Matteson, Ogden.

## SOUSA' BAND IN GOOD FORM

Musical Organization Is  
Pleasing to Hundreds  
in Two Concerts

Many hundreds of residents of the Cache Valley had the pleasure of hearing Sousa and his wonderful band Monday at the Capitol theatre, two concerts being given, matinee and evening.

The entertainment was the first number of the college lyceum course.

The Capitol theater was packed for the afternoon performance, and the evening concert was also well patronized by music lovers.

While it is probably true that age has robbed the March King of his youthful fire as a director, it has not deprived him of his ability to assemble under his leadership an artistic array of talent.

Of course the program for both entertainments was very much Sousa, and therefore was made up in a large part of the compositions of the gallant old master, but this was interspersed with some of the greatly loved classics of the old composers.

John Dolan, cornetist, pleased greatly at the evening performance with his rendition of "Carnival of Venice" (Arban), and as an encore he played Godard's "Berceuse," which seemed to give the audience even greater delight.

Miss Marjorie Moody, contralto soloist, sang the aria from "Traviata," and for encores she charmed all with "Danny Boy" and "Peter Pan." The artist has a smooth, rich voice and she took her high notes in a manner which called for no help from the audience.

Edward Heney is a player of great ability on the saxophone and his "Beautiful Colorado" (DeLuca) was well received. The encore for this number was responded to by the saxophone octette, who gave several selections, to the unmistakable delight of the audience.

Howard Goulden's xylophone solo, "Ghost of the Warrior" (Grossman) gave him an opportunity to display his rare ability, and his responses to encores were also well received.

Yes, the band played "The Stars and Stripes Forever."

## Sousa Will Address Salt Lake Rotarians

John Philip Sousa, famed American bandmaster, will be the speaker at the Rotary club Tuesday noon, it was announced Saturday by Charles F. Barrett, vice president, who will preside.



# Sousa's Tour Turns Pages of Life Back

Lieutenant Commander John Philip Sousa, who comes to the tabernacle next Tuesday, is in a quandary. He does not know whether his annual tour this season should be celebrated because it is the thirty-fifth which he has made at the head of his own organization, or because it marks his fiftieth year as a conductor. Sousa made his first appearance on the director's stand April 9, 1877, in his native city, Washington, D. C. He made his first appearance at the head of Sousa's band in Plainfield, N. J., September 26, 1892.

The remarkable span of Sousa's active career is best realized when one reviews the goings on of the world when Sousa was making his first appearances as a director. About a year before Sousa picked up his baton for the first time, Alexander Graham Bell was demonstrating the telephone at the Philadelphia centennial. After Sousa had finished his first year as a director, Edison patented the incandescent electric lamp. Ulysses S. Grant had retired from the presidency but a month before Sousa became a musical director. Boss Tweed was in the Ludlow street jail in New York and was to die there more than a year later. During Sousa's first year on the stand eleven Molly Maguires were hanged at Pottstown, Pa., for murders in the coal region and a strike was called on the B. & O. railroad.

What was happening when Sousa's band made its first tour in 1892? The country was getting excited about the world's fair in Chicago, and Benjamin Harrison was president. The bicycle craze was yet to be born, the whole country was dancing the two-step to the measure of the Sousa marches and Pinkerton guards had just killed several steel strikers at Homestead, Pa.

## WITH SOUSA AND HIS BAND



Miss Marjorie Moody, soprano soloist with Sousa and His Band, coming to Tabernacle next Tuesday.

# Players In Sousa's World Famed Band Are All Americans

## Home Talent Is Secret Of Success Says Great Leader.

"Americans for Americans—even in music" that is one of the secrets of the success of his band, according to Lieutenant Commander John Philip Sousa, who arrived in Salt Lake shortly after noon Tuesday, bringing members of his organization here from Pocatello, Idaho, for their public appearance in the tabernacle this afternoon and evening.

When Sousa announced that slogan as a means to success he did it advisedly, for he declared that practically 100 per cent of the personnel of his world famous band is American, and he added that where there are exceptions, the foreigners are so imbued with the American atmosphere, that they are to all intents and purposes Americans themselves.

The noted band leader expressed happiness at again coming to Salt Lake, and of once more having the opportunity of playing in the great tabernacle.

### Welcomed by City.

His expressions of happiness on his arrival here were not the only ones, however, for many Salt Lakers felt the same way about it.

In a letter addressed to George D. Pyper, local manager for the band concert, Mayor C. Clarence Neslen told of his pleasure at having the band again come to Salt Lake.

"To me, Sousa is a national institution. As a result of his genius, millions, perhaps, of our citizens, have been thrilled and have had their patriotism developed," writes the mayor.

Mayor Neslen recalled having heard Sousa and his band a quarter of a century ago in eastern Germany while the mayor was visiting that section.

The program at the tabernacle this evening, which begins at 8:15 will feature, in addition to band ensemble numbers, Miss Marjorie Moody, soprano; John Dolan, cornet; Edward Heney, saxophone, and Howard Goulden, xylophone as soloists.

The detailed program follows: Overture, "The Flying Dutchman"; Wagner; Cornet solo, "Carnival of Venice"; Arbon, Mr. John Dolan; Suite, "The Internationalists"; Arranged by Sousa; "Morning Journals"; Strauss; "The Lost Chord"; Sullivan; with Edward P. Kimball at the organ; "Mars and Venus" Sousa Vocal solo, Aria from "Traviata"; Verdi; Miss Marjorie Moody; "Andante Cantabile" from Opus II Tchaikowsky; Interval, "The Feast of Spring"; Ambrose Thomas; Saxophone solo "Beautiful Colorado"; DeLuca, Mr. Edward Heney; Three marches, "Magna Charta" (New), Sousa; "Stars and Stripes Forever"; Sousa; "Semper Fidelis" Sousa; Xylophone solo, "Ghost of the Warrior"; Grossman, Mr. Howard Goulden; Finale, "Carnival Night in Naples"; Marrenet.

# S. L. ROTARIAN HOST TO FAMOUS MUSIC MASTER

## John Philip Sousa Tells of World Tours at Luncheon

The sparkling wit and subtle humor of the world's most famous bandmaster, Lieutenant Commander John Philip Sousa, manifested itself in pungent anecdotes related Tuesday at the noon luncheon of the Rotary club in the Hotel Utah by the visiting purveyor of marches.

Invited to the weekly luncheon of the local club, Commander Sousa, himself an honorary member of sixty-six Rotary organizations, the sphere over, forsook the role of an internationally known band conductor to lend enchantment to the occasion by reminiscing at large on humorous experiences foreign to the field of music, but synonymous with those of a figure long in the international limelight.

Rotarians of Salt Lake and half a dozen visitors from Wyoming, Idaho and Nevada, were treated in a brief half hour to a Sousa whose personality was expressed in verbiage bristling with quips and jests, a Sousa of warm friendliness, and not the Sousa of whirling baton, whose thirty-fifth annual seasonal tour brings him to Salt Lake for two appearances at the Tabernacle, once in the afternoon and once in the evening.

From Boston to London, to Russia and lastly British Africa, he led his closely-packed Rotarian audience in a revel of mirth resultant from personal reaction to the customs, mannerisms and mental processes peculiar to the points touched. Least of all he spared his self in detailing adventures. And when he ended the discourse an overwhelming burst of applause paid tribute to the Sousa that few were acquainted with.

Honors of the luncheon were shared by Commander Sousa with Jane Green, who is appearing at the Capitol theatre.

George D. Pyper, who brought the conductor to Salt Lake, introduced Commander Sousa and Charles F. Barrett, vice president, who presided, introduced Miss Green, Rotarian Ben F. Redman urged Salt Lake Rotarians to "pop up the sidelines" of a parade that will feature Homecoming day at the University of Utah Saturday.

## Mayor Neslen Sends Greetings to Sousa

Sousa and his great band will give two concerts in the tabernacle today. The matinee begins at 3:30 and the performance at 8:30. Manager George D. Pyper received the following from Mayor Neslen last evening:

October 16, 1927.

"I was so glad to note in the newspapers that our mutual friend, John Philip Sousa was coming to us again with his excellent musical organization.

"To me Sousa is a national institution. As a result of his genius, millions, perhaps, of our citizens have been thrilled and have had their patriotism developed.

"Some twenty-five years ago when I was away over in eastern Germany, near the Russian line, I had the privilege of hearing Sousa's band while they were en route to St. Petersburg. The joy of meeting Americans so far away from home, and listening to their wonderful music, was a happy experience never to be forgotten.

"I hope that his concert here will be liberally patronized and that for years to come we will have the privilege of enjoying his wonderful talent.

"Please extend to Mr. Sousa my greetings, and if I can assist in any way to make the concert successful, let me know."

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieutenant Commander John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous band. One of the first of the Sousa marches was dedicated to a great newspaper, "The Washington Post," and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he saw in the day's news. Sousa saw in a Philadelphia paper the announcement that the liberty bell was to be taken from Philadelphia to the world's fair in Chicago, and he wrote "Liberty Bell." James G. Blaine, the "Plumed Knight" of an almost forgotten political campaign, inspired "The White Plume" march. Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhattan's Daughter," the organization of the American Legion was the inspiration for "Comrades of the Legion," and so on.

That the American daily paper should be the greatest inspiration of the march composer is quite understandable, Sousa says. The march is distinctively an American musical form and expression of the irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant things of the day and the deep-rooted happenings which are likely to leave their impress upon history.

# Sousa's Band Thrills Crowds at the Tabernacle

By J. HOWARD M'GIBBENY.

Presenting a diversified program that ranged all the way from popular dance hits to the heaviest of dramatic overtures, John Philip Sousa and his band made their annual appearance at the Tabernacle last night. Solo numbers were offered by Miss Marjorie Moody, soprano; Mr. John Dolan, cornetist; Mr. Edward Heney, saxophonist, and Mr. Howard Goulden, xylophonist, and our own Edward P. Kimball, assisted at the organ in the performance of Sullivan's "Lost Chord."

Sousa's band has become so much of a national institution that any attempt to review a program by that organization is superfluous. Everyone has heard them playing their stirring marches and has felt the thrill that martial music of this kind inspires. Of course the program must contain other types of music, but the real appeal of Sousa is in his performance of such old favorites as "Stars and Stripes Forever" and "Semper Fidelis."

The soloists were good. Miss Moody sang the difficult aria from "La Traviata" with style and beauty, and her encore numbers, "Danny Boy" and "Peter Pan," were excellent. With the exception of Rudy Weidert, Mr. Heney is the best saxophonist that the writer has ever heard in Salt Lake. He plays that fleeting thing among saxophonists, a beautiful tone. Mr. Goulden displayed exceptional technique on his xylophone, and Mr. Dolan presented the difficult "Carnival of Venice" as a cornet solo.

The program was probably a trifle too long, because of the many encores offered. Toward the latter part of the concert the audience appeared tired. At times, too, the volume was tremendous, entirely too great for even the tabernacle. Yet at other times the band attained an orchestral effect that was very pleasing. This was particularly the case in the rendition of Tchaikowsky's "Andante Cantabile."

In all probability there will not be a great many more Sousa concerts to look forward to, for Mr. Sousa is fast reaching the age when he will want to retire to the quiet and rest of private life. For many years he has held first rank as a composer and conductor, and has more than earned the period of repose and retrospection to which he undoubtedly looks forward.

# SOUSA'S BAND THRILLS BIG AUDIENCE

Thrilling 3500 music lovers with the same beautiful touch and majestic direction that has moved audiences at the four corners of the globe, Lieutenant Commander John Philip Sousa, internationally famed band conductor, and his troop of eighty musicians played before an entranced Salt Lake group of followers Tuesday night at the tabernacle. A similar concert in the afternoon was attended by 2800 pupils of Salt Lake schools.

Supported by unusually keen soloists, the entertainers were generous with encores, which mingled rhythmic and swinging marches with soft and mellow tones of popular selections that stirred the souls of the listeners.

When the leader whirled his baton signifying the start of the march, "Stars and Stripes Forever," his own composition, thundering applause greeted him. The selection was one of the highlights of the evening program. The piece was preceded by "Magna Charta," another of the 72-year-old bandmaster's compositions, which was written at the request of the International Magna Charta Day association, with headquarters at St. Paul, Minn.

Featuring the program was the rendition of "The New Dawn," by Lorenzo Engberg of Salt Lake, assistant cornetist, who is also the composer. Participating in "The Lost Chord," by Sullivan, was Edward P. Kimball at the tabernacle organ and the combination of the tones which the giant organ sent out and the notes which issued from the band provided a volume that reverberated and reechoed about the dome of the huge building much to popular admiration.

Edward Heney gave a rendition of "Beautiful Colorado," by DeLuca, in a saxophone solo that entranced all present.

While Sousa took the attentive listeners through periods of pathos and joy, he kept the strain from reaching pitch points with the humor in "Mingling of the Wets and Dries," his own composition.

Rivalling Mr. Heney on the saxophone was Howard Goulden, xylophonist, who followed the "Ghost of the Warrior," by Grossman, with popular pieces, "At Sunrise," "Indian Love Call" and "Doll Dance," solos that brought salvos of applause. Miss Marjorie Moody gave a vocal solo, Aria from "Traviata" by Verdi, with clear melody that rang true the tabernacle over.

Mr. Sousa is celebrating his fiftieth anniversary as a leader and his thirty-fifth tour. From Salt Lake, the band will go east, featuring a concert at Denver, Saturday night. The organization will eventually travel to Europe.

## LARAMIE REPUBLICAN-BOOMERANG-

OCTOBER 19, 1927.

### Sousa's Band in Special

Lieut. Com. John Philip Sousa and his band arrived from the west at 12:30 this afternoon, for its concert at the University gymnasium at 2:30. The party will board the special at 5:30 for Cheyenne.



LARAMIE REPUBLICAN-BOOMERANG  
WEDNESDAY, OCTOBER 19, 1927.

WYOMING STATE TRIBUNE AND CHEYENNE STATE LEADER  
WEDNESDAY, OCTOBER 19, 1927

## SOUSA'S BAND IS IMPORTANT MUSICAL EVENT OF SEASON

Concert at Lincoln Theater Wednesday Night  
Follows Reception at Union Pacific Depot  
at 6:45.

The concert of Sousa and his band at the Lincoln theater Wednesday night will probably be the most important musical event of the season here. Sousa is a stickler for promptness in beginning his concerts, according to advance word, and the local concert is slated to commence promptly at 8:15.

The reception planned for his arrival at 6:45 should result in a large crowd at the Union Pacific depot when his train pulls in from the west. The combined bands from Fort Russell will be consolidated into an organization of 65 pieces for the occasion and the official reception committee will include representatives from the general staff, the Cheyenne Chamber of Commerce and the various civic clubs. Sousa's band today is nearly a 100 per cent American organization as it is possible to make it. In a recent interview the famous march king said:

"I have for years been building up my band. In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing wherever possible American born and American trained bandmen. There are plen-

ty of bands throughout the country, but in the days of a quarter of a century and more ago, the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus there was not developing a body of musicians comparable with those of foreign training. It wasn't that Americans were a bit less musical; but they didn't take music up for a livelihood because other occupation seemed more attractive from a pecuniary standpoint. It was necessary to develop a group. And so, as I traveled throughout the country I would take not of any instrumentalist who seemed to have the right idea about music and who was a student. When there came opportunity I placed them under contract. Today the band is practically 100 per cent American and any foreigner in our personnel is fully imbued with the American spirit. There is one reason why I am so proud of my band. It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

WYOMING STATE TRIBUNE  
CHEYENNE STATE LEADER  
THURSDAY, OCTOBER 20, 1927

## SOUSA'S BAND GIVEN OVATION BY BIG CROWD

Concert Here Will Be  
Long Remembered  
by Listeners.

Fifty years as a composer-conductor has not dimmed the popularity of Lieut. Com. John Philip Sousa. Now on his thirty-fifth annual tour at the head of his own organization, Sousa is more popular than ever and no better evidence of this is necessary than the rousing reception accorded the famous "March King" when he arrived in Cheyenne at 6:35 Wednesday evening and the large and enthusiastic audience which heard his concert later at the Lincoln theater.

Fully 3000 people were at the Union Pacific depot when the train bearing Sousa and his band pulled into the station and while he was being officially welcomed by a committee representing the General Staff at Fort Russell, the Cheyenne Chamber of Commerce and the civic clubs, the combined bands of Fort Russell filled the air with Sousa marches and headed an impromptu procession to the Lincoln theater.

At 8:15, the advertised hour for the concert to begin, the crowd was still streaming into the theater and Sousa graciously waved his established rule of starting promptly at the hour set and delayed until the big audience had been seated. From 8:30 until 10:45 that audience showed its appreciation of a varied program which they will long remember.

Featured in the first half of the program were John Dolan, cornet soloist, and Marjoria Moody, soprano. Both were forced to take encores and Miss Moody more than delighted with her interpretation of "Comin' Through the Rye" as her response.

As an extra feature of the program, the consolidated bands from Fort Russell occupied the stage and played "Riders for the Flag," the stirring march written by Sousa and dedicated to Col. Osmun Latrobe, regimental commander, the officers and men of the Fourth U. S. Cavalry when the famous Fourth was on station at Fort Russell. The received a big hand and Lieutenant Commander Sousa responded by mounting the platform and directing the military band in another of his famous compositions, "Rifle Regiment."

More popular numbers marked the second half of the concert and it was undoubtedly the more entertaining part of the program. Opening with an ensemble number, "The Feast of Spring," a saxophone solo, "Beautiful Colorado" by Edward Henry followed after which an octet of saxophones delighted and amused with "Sundown," "Zulu Wail," "Simpfunny in Deutch" and "Saxarowski." Three of Sousa's most popular marches were next. Starting with "Magna Charta," "Stars and Stripes Forever" and "Semper Fidelis" followed and the audience broke into instant applause on the first strains of "Stars and Stripes Forever," the march that has been

played more times and by more bands than any other march ever written.

"Ghost of the Warrior," a xylophone solo by Howard Goulden, brought its deserved reward and he responded with four popular numbers, "Sunrise," "Indian Love Call," "Dancing Doll" and "Bye Bye Blackbird," which put the auditors in splendid spirit for the rousing finale, "Carnival Night in Naples."

Although Sousa is in his seventy-second year, he is still the Sousa of a decade ago and his marvelous organization is still a peer among bands. Wednesday night's concert will probably remain the biggest musical event of the local season and all who heard it will undoubtedly look forward to another opportunity to hear Sousa and his band.

—E. J. H.

LARAMIE REPUBLICAN-BOOMERANG  
WEDNESDAY, OCTOBER 19, 1927.

## SOUSA IS GUEST OF LOCAL CLUBS

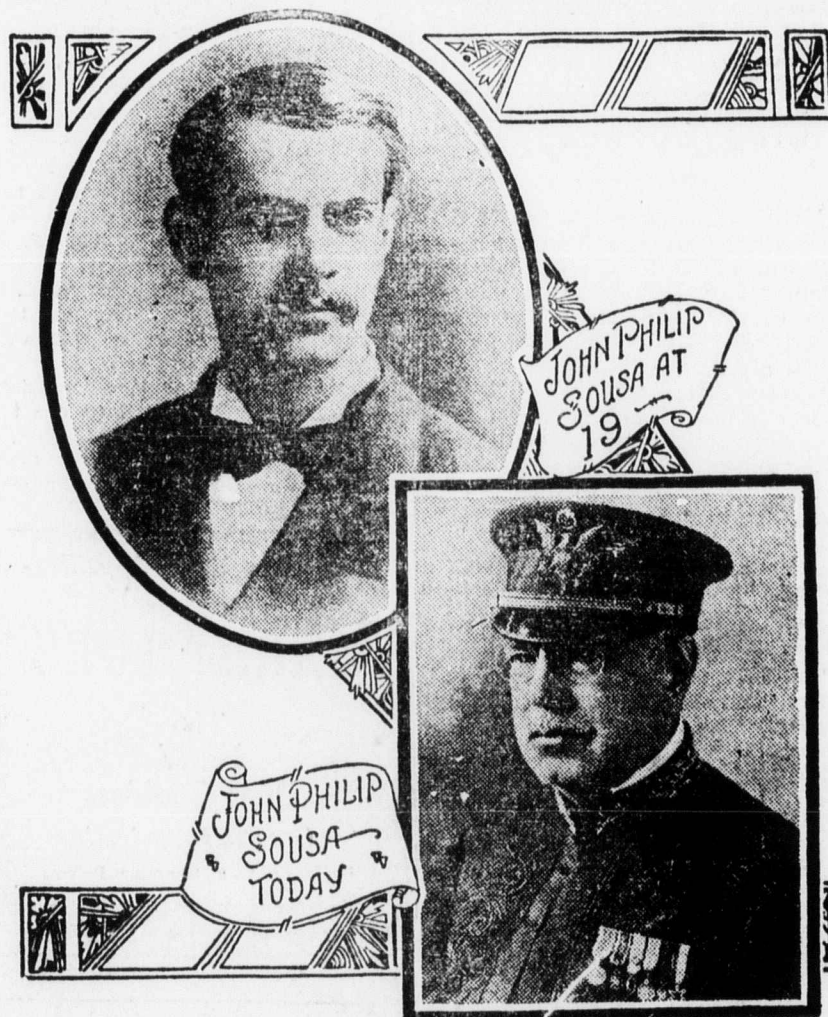
Band Master Proves King of  
Raconteurs in Address  
to Luncheon Throng

Lieut. Com. John Philip Sousa gave a splendid demonstration today of the fact that he is just as delightful a raconteur as he is a world famous band leader. The occasion was the luncheon at the Connor of the Lions, the American Legion, Kiwanis and Rotary clubs. Since it was the Lions' regular day, they conceived the idea of inviting the great band master to luncheon, and asked the other clubs to meet with them.

Architect W. A. Hitchcock, president of the Lions' club, presided, and did so most gracefully. He added spice to the occasion by saying that a member of his club had made the assertion that he was the handsomest club president in town. Mr. Hitchcock, however, wanted to be fair about the matter and said that he would put it to a vote, letting the men present show by their applause whether Hill of the Legion, Costin of the Kiwanis, Trane of the Rotary or himself, was the handsomest man. Dean Hill of the Legion won hands down.

Mr. Hitchcock then introduced Commander Sousa, who, in one of the wittiest addresses that has been heard in Laramie in many a day, immediately won the hearts of his auditors. Commander Sousa speaks as easily as possible and in a charming conversational tone. He told a delicious lot of stories, the memory of which will long linger with those who were privileged to hear him. He has, of course, traveled all over the earth, and so his stories showed a very wide geographical distribution. Boston, the hub of the universe, and Johannesburg in South Africa, contributed two of the most amusing anecdotes, and when Commander Sousa sat down, the men present were willing to admit that they had listened to a man who should rank as a great humorist as well as a great conductor.

COLORADO SPRINGS GAZETTE—THURSDAY, OCTOBER 20, 1927



SOUSA HERE TODAY

Sousa's band, with nearly 100 musicians, will appear at the Burns theater today. There will be a matinee at 3:30 and an evening concert at 8:15.

Wealth has come to Lieut. Com. John Philip Sousa at the rate of \$1 for each mile of his travels. Sousa, who is in all probability the only American composer-conductor who has amassed a fortune of \$1,000,000 solely thru the practice of his profession during his last season, rounded out 1,000,000 miles of travel with his band. Sousa's traveling record is almost 27,000 miles a season for his entire career, and this season, with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles. Sousa is not so certain that "the first 1,000,000 is the hardest." When Sousa began his career he had 50 men, who were well paid at an average of \$35 a week. Now he has 100 men, who command an average wage of about \$125 a week.



FRIDAY, OCTOBER 21, 1927

## SOUSA'S BAND SCORES AT TWO PERFORMANCES

Veteran Bandmaster Directs  
Organization Again at  
Burns Theater

Colorado Springs heard again the "March King," John Philip Sousa, and his famous band of 100 pieces at the Burns theater yesterday afternoon and evening. The concert was the first of four musical events arranged for local music lovers during the winter

season on the Oberfelder-Burns series. Sousa first appeared in Colorado Springs 37 years ago, then as conductor of the United States Marine band. Since then he has brought his own organization here many times, always to be received by an appreciative audience.

On this visit he introduced three marches, "Riders of the Flag," "University of Minnesota," and "Magna Charta." The latter was composed at the request of the International Magna Charta Day association. Others of his famous and more familiar stirring marches delighted the audience at both afternoon and evening concerts.

Both programs, however, were not devoted exclusively to march music. There were a number of classical selections, several tuneful and jazzy numbers rendered by the saxophonists, and even a humorous touch, "The Mingling of the Wets and Dries."

A distinguishing feature of the evening concert was Edward Heney's saxophone solo, "Beautiful Colorado." This piece was composed by Joseph DeLuca, once a member of the old Midland band here and now with Sousa's organization. Sousa turned the baton over to DeLuca for this selection.

Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden at the xylophone, and Edward Heney, saxophonist, were the soloists, and each contributed to the well-balanced and delightful programs.

THE COLORADO SPRINGS EVENING TELEGRAPH

October 21, 1927

## SOUSA KEEPS HOLD ON SPRINGS PUBLIC

Colorado Springs heard again the "March King," John Philip Sousa, and his famous band of 100 pieces at the Burns theater yesterday afternoon and evening. The concert was the first of four musical events arranged for local music lovers during the winter season on the Oberfelder-Burns series.

Sousa first appeared in Colorado Springs 37 years ago, then as conductor of the United States Marine band. Since then he has brought his own organization here many times, always to be received by an appreciative audience.

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Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden at the xylophone, and Edward Heney, saxophonist, were the soloists, and each contributed to the well-balanced and delightful programs.

FORT COLLINS EXPRESS-COURIER

OCTOBER 20, 1927

## LIEUT. COMMANDER SOUSA AND FAMOUS BAND HERE ON FRIDAY



LIEUT. COM. JOHN PHILIP SOUSA

Lieut. Commander John Phillip Sousa, most famous of American band composers, will lead his renowned band in a concert at the college gymnasium Friday. The program will start at 2:30 in the afternoon.

Sousa is now on his thirty-fifth annual tour with his band, after celebrating his fiftieth anniversary as a conductor. He is the composer of "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "United States Field Artillery," and more than a hundred marches, of which many have claims to distinction.

A most remarkable achievement is that he is the only American composer-conductor who has earned over a million dollars thru the practice of his profession. He is perhaps the only person living who has served as a commissioned officer in all three branches of the United States service—the Army, the Navy and the Marines.

Miss Marjorie Moody, a soprano soloist, is traveling with Sousa and his band. Other soloists are: John Dolan, cornetist; Edward Heney, saxophonist, and Howard Goulden,

who plays the xylophone.

The following is the program that will be offered Friday:

1. Overture, "Light Cavalry" Suppe
  2. Cornet Solo, "Carnival of Venice" Arban  
Mr. John Dolan
  3. Suite, "The Internationals" Arranged by Sousa  
(a) "Morning Journals" Strauss  
(b) "The Lost Chord" Sullivan  
(c) "Mars and Venus" Sousa
  4. Vocal Solo, Aria from "Traviata" Verdi  
Miss Marjorie Moody
  5. "Andante Cantabile" from Opus II Tchaikowsky
- INTERVAL
6. "The Feast of Spring" Amrose Thomas
  7. (a) Saxophone Solo, "Beautiful Colorado" DeLuca  
Mr. Edward Heney  
(b) Three Marches—  
"Magna Charta" (New) Sousa  
"Stars and Stripes Forever" Sousa  
"Semper Fidelis" Sousa
  8. Xylophone Solo, "Ghost of the Warrior" Grossman  
Mr. Howard Goulden
  9. Finale, "Carnival Night in Naples" Massenet

FORT COLLINS EXPRESS-COURIER

SUNDAY, OCTOBER 23, 1927

## Sousa and Band Please Audience Here at College

The gymnasium of the Colorado Agricultural college was filled Friday afternoon for the concert of Sousa's band. The audience found John Philip Sousa, the veteran bandmaster, the same forceful character and skilled artist of his younger years.

In the first part of the program, the vocal solos by Miss Marjorie Moody proved very popular, and she was repeatedly encored.

The last half of the program was varied from the announced program and instead there was presented what Sousa terms "Showing Off Before Company," an arrangement in which each musician has opportunity to show his individual skill. The presentation concluded with the entire band on the platform.

SPILLED INK

FRIDAY, OCTOBER 21, 1927

## Renowned Band To Give Concert

Opportunity comes but once. Lieutenant Commander John Philip Sousa, most famous of American band music composers will lead his renowned band in a concert at the college gymnasium Friday. The program will commence at 2:30 in the afternoon.

Daily Camera, Saturday, October 22, 1927

A LESSON FROM SOUSA.

Such attractions as Sousa's band are rare hence Boulder has a rare opportunity to demonstrate its love for music—stirring music, simple, harmonious music. That it pays the Music society, and the classical sort—the one individual singer or player in classical suites fails to pay—should prove to the society what sort of music Boulder will pay for.

If music is made to elevate and entertain, what more elevating than a Sousa march, or pleasing?

The Silver and Gold

Oct. 21, 1927.

Noted Band Leader  
To Appear Tonight



JOHN PHILIP SOUSA

John Philip Sousa will direct his band in Macky auditorium tonight in the first number of the Boulder Musical Society Artist Series.

BOULDER NEWS-HERALD

OCTOBER 21, 1927

## FAMOUS SOUSA AND HIS FAMOUS BAND AT MACKY TONIGHT

The world-famous "march king," John Philip Sousa and his world-famous band is the superfine attraction with which the Boulder Musical Society opens its 1927-28 season tonight at Macky Auditorium. The concert will start at 8:15 and has varied features in addition to the stirring band music. The band gave a concert last night at Colorado Springs and was enthusiastically received.

Sale of tickets has been reported as "being good" and a large audience is expected. Admission prices range from 50 cents to two dollars.

The Silver and Gold

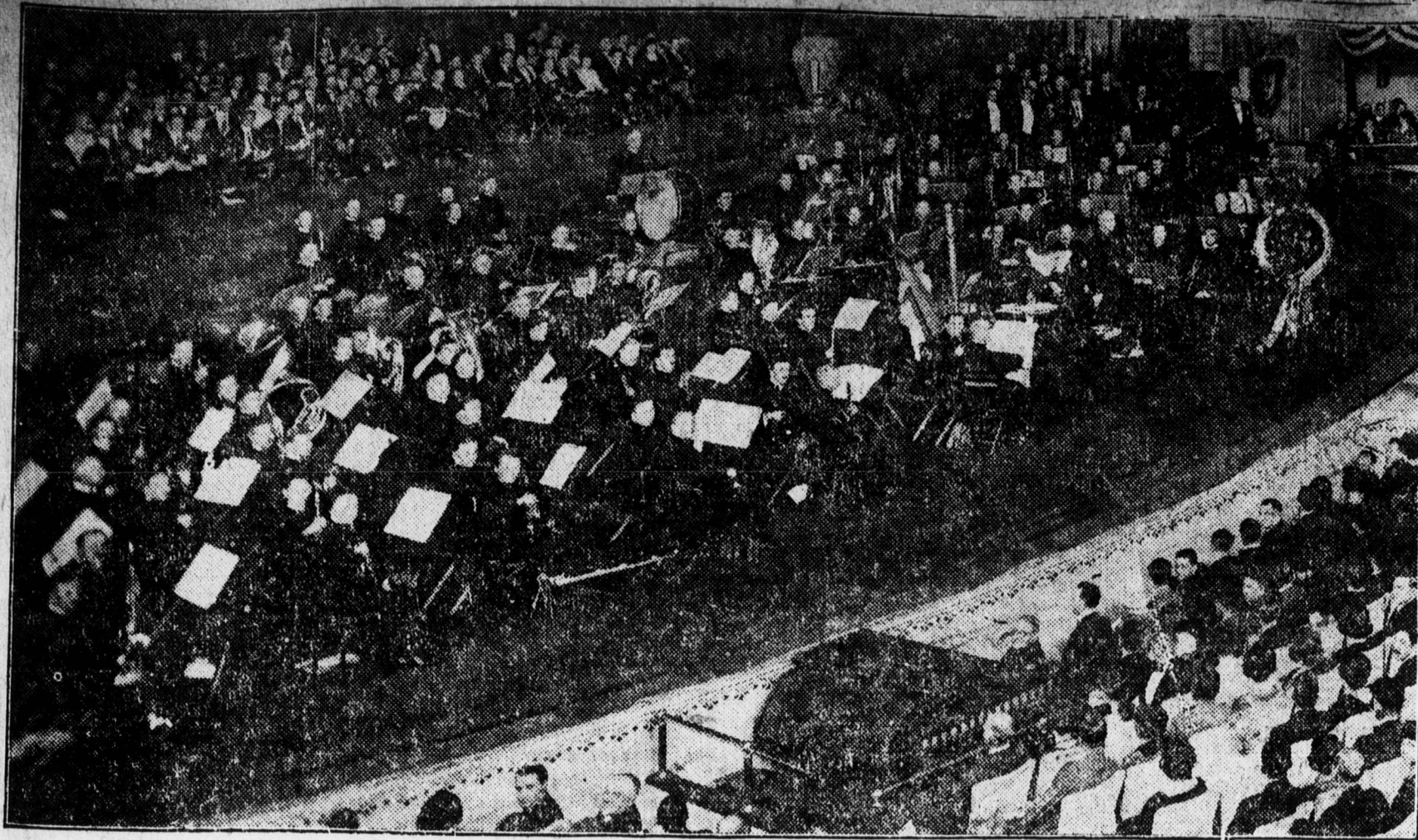
Oct. 21, 1927

## SOUSA PLAYS HERE TONIGHT

Band Will Be Assisted  
By Soprano Soloist  
And Dunham

Sousa plays tonight in Macky auditorium at 8:15 o'clock. This is the first number in the winters series of the Boulder Musical Society. A new march, "Magna Charta," by Sousa, a solo by Miss Marjorie Moody, together with a number in which the band will be accompanied by Prof. Rowland Dunham on the Macky organ, are features of tonight's concert.





John Philip Sousa and his band as it appeared recently at the Hippodrome in New York City. He and his musicians are

to play here Friday evening at Macky Auditorium, under the auspices of the Boulder Musical Society.

## SOUSA'S CONCERT BAND OPENS MUSICAL SEASON HERE TONIGHT

Program Will Start At 8:15 o'clock; Marjorie Moody, Soloist Who Sang Here In 1926, To Sing Again

The Boulder Musical Society opens its season in Macky auditorium tonight at 8:15 o'clock with a concert by Sousa's band. No matter how many times one has heard this world-famous organization, one never tires. In the local music series of two years ago, Mr. Sousa appeared with his band and played before a crowd of 1,800—probably the largest audience ever assembled there at paid admissions.

His marches are heard everywhere and are played by every band, but if one has never heard a Sousa march played by Sousa's band, he has never heard the march as it can be played. There is a certain dash and lift of tempo that is lacking even in renditions by the best of other bands, perhaps instilled by the presence of Sousa himself.

Lieut. Com. John Philip Sousa, who is to celebrate his seventy-third birthday on Nov. 6, is a picturesque figure. For longer than most of us can remember he has been recognized as the outstanding band conductor of the country. His popularity never wanes, for now, during his thirty-fifth tour, he is playing to larger and more enthusiastic audiences than ever before.

Patrons are urged by the management to remember that Sousa is a stickler for promptness and that he will positively begin his concert at 8:15 o'clock.

Miss Marjorie Moody will be soloist with Sousa's band, which opens the concert series in Macky Auditorium tonight. Miss Moody was heard here on Feb. 5, 1926, with Sousa's band. At that time she received the most favorable comment from Boulder music critics. She is a dramatic soprano, with a voice of unusual clearness and sweetness, which she handles with a true sense of understanding. On her former appearance here she sang the aria, "I Am Titania." In the words of the reporter, she was "recalled and recalled, and sang such favorite selections as 'Danny Boy,' 'Annie Laurie,' and 'Coming Through the Rye.'"

Sousa's band contains 100 members and is the most highly paid group of its kind in the world, the members drawing salaries of \$125 a week on the average. The box office is open at 7:15 and tickets ranging from \$2.00 down may be obtained there before the concert, though considering the crowd expected, patrons are asked to come early to avoid standing in line.

### THE BOULDER NEWS-HERALD

OCTOBER 22, 1927

## Sousa Concert Last Night Declared To Be Best Even Given

(Continued From Page One.)

pagne Charlie," but perhaps Mr. Sousa will "come again." Every lover of good music should hear a Sousa concert once a year.

As usual the assisting soloists were of the first rank. Miss Marjorie Moody, soprano, established herself last year as one of the best coloratura singers before the public today. Last evening she sang the "Fors e lui" from "La Traviata" in a manner which Luella Melius or even Tetrassini would have found it hard to surpass. Mr. Edward Heney in his solo demonstrated that the saxophone is a solo instrument of rare beauty. Mr. Howard Goulden was delightful as performer and pianist with his xylophone, depicting "The Wooden Soldiers."

The audience was enthusiastic, and for the most part attentive and well-behaved. However, complaints have already come in, protesting against those persons who come to the concerts to converse about the making over of clothes and the putting up of preserves. It is, however, no mean feat to out-talk a brass band.

C. C. A.

The Daily Camera, Saturday, October 22, 1927

## Sousa Captured Boulder's Hearts At Great Concert Last Night

Immense Audience At Macky Auditorium Aroused To Great Enthusiasm By the March King's Presentation of His Splendid Band and Solo Artists—Attendance 2300 And Enthusiasm Profitable To Music Society.

The greatest band leader of them all, John Philip Sousa, played his greatest program in Macky auditorium last night as the first number of the Seventh Artist series of the Boulder Musical society.

The man who had delighted millions for one-half century before this writer was born, delighted 2,300 enthusiastic persons in Macky auditorium. The great number, "Stars and Stripes Forever," that Sousa wrote in Boston April 26, 1897, caused the audience last night to break into wild applause, as tho it were something new and delightful. It was not new, but it was still delightful to listen to, and one of the pieces that music lovers have been going to hear Sousa play for years.

And what a warm and great audience it was—2,300 people who rose to the occasion of terrific applause.

Altho Sousa will be 73 years old Nov. 6, next, he still retains the fire and leadership that has made him a greater man than was Napoleon, Caesar, or Bismarck. His program last night was as well arranged as any program given by any artist, or group of artists, in Macky auditorium. At 8:30 o'clock sharp his band was seated on the stage and the leader gave the signal for the start of two hours and fifteen minutes of the most marvelous entertainment it is possible to attend anywhere in the world. Sousa started with an overture, "The Flying Dutchman."

As to his artists—they were superb, incomparable. In John Dolan, cornetist, Sousa has an artist than whom there is none finer. He plays "em. Following Sousa's encore "Atlantic City Pageant," to the opening overture, Dolan opened with "Carnival of Venice." His first encore was the Ber-

ceuse from Jocelyn and he played others.

### Charming Soprano

Miss Marjorie Moody, charming soprano, sang the aria from "Traviata," and sang "Peter Pan," and "Comin' Through the Rye" as encores. Miss Moody would stand out in anybody's opera company. She has personality and a voice.

Sousa closed the first part of his program with "Andante Cantabile" from Opus II, Tchaikowsky, and it was beautifully and artistically executed. The number is the one from which "The Volga Boatman" was stolen. Sousa's encore was "U. S. Field Artillery," another of his many stirring marches.

The second part of the program was spiced with saxophone solos by Edward Heney who opened with "Beautiful Colorado," with encores. Then the saxophone quartet played several numbers including "Zulu Wail," with all the talent of a Paul Whiteman orchestra.

### Great Xylophone Player

Another headline number in the second part of the program was Howard Goulden's xylophone solo, "Ghost of the Warrior," which he followed with "At Sunset, and Indian Love Call," "The Doll Dance," and "Parade of the Wooden Soldiers." This fine artist was encored repeatedly—stopped the show. He gets out of a xylophone what Godowski gets from a piano, and what Mischa Elman draws from a violin.

Sousa's new piece, "Mingling of the Wets and the Drys," will bring tears to the heart of the most ardent prohibitionist as "The Old Caken Bucket" is mingled with "How Dry I am," "Just a Little Drink," "Tea For Two," and similar bits. The piece actually made the writer thirsty—for more of it, meaning of course, music.

Then the great "Stars and Stripes Forever," "Semper Fidelis," and the concert was closed with Massenet's "Carnival Night in Naples."

Prof. E. I. Fjeld announced the musical society made money, perhaps more money than on any attraction given here before. We hope Sousa comes again next year.



## BOULDER MUSICAL SOCIETY WILL MAKE SOME MONEY BY SOUSA CONCERT'S RANKING SECOND IN ATTENDANCE FIGURES

The attendance at the Sousa Band concert last night came second only to the record-breaking audience that heard Madam Schumann-Heink sing here, February 22, 1922, when all but twenty-six of Macky Auditorium's 2,550 seats were sold. Last night 200 seats remained unsold. Both concerts were under the direction of the Boulder Musical Society whose president is Prof. William Baur and whose manager is E. I. Fjeld, both members of the University of Colorado faculty.

"We made some money on the Sousa concert", Manager Fjeld told The News-Herald today, "but I cannot yet give the definite amount because all bills are not yet in. In numbers and enthusiasm I pronounce the Sousa concert the most successful I have noted in Boulder. I was not here when the Schumann-Heink concert set a record that has not yet been surpassed."

The Boulder Musical Society admitted Prep School students to last night's concert at fifty cents each. Two hundred of them took advantage of the society's generosity. Grade and Junior high school pupils

were charged only twenty-five cents each. Four hundred of them were there.

Sousa's Band came to Boulder early yesterday evening after a matinee concert yesterday at Fort Collins. It played Thursday night at Colorado Springs and plays at the Municipal Auditorium in Denver this afternoon and evening. The organization is a favorite with Coloradans and a number of persons from other nearby towns came to Boulder last night to see and hear the famous Sousa and his band and soloists.

The Boulder Musical Society has other musical treats in its 1927-28 season's schedule. The Minneapolis Symphony orchestra is another outstanding organization that has been booked for a concert here. Manuel and Williamson, noted duo-pianists and harpsichordists will present a concert Nov. 16th.

THE DENVER POST  
WEDNESDAY, OCTOBER 12, 1927

## MANY BANDS TO PLAY IN DENVER POST CONTEST

Organizations All Over State Seek Chance to Play Under John Philip Sousa—"March King" Helps Draw Up Rules.

Entries already are being received from various parts of Colorado for the statewide brass band contest which John Philip Sousa, the world-famous bandmaster, is to conduct for The Denver Post. Enough widely scattered towns have given definite notice of their participation to make the event a complete success.

The contest not only will be highly interesting for the auditors, but it will give numerous bands an opportunity to display their skill and obtain nationwide publicity. All the big moving picture "current events" weeklies are clamoring for an opportunity to record the affair and show it in film theaters everywhere.

The Post-Sousa competition will take place in Denver on Saturday, Oct. 22—the date of the appearance here of Sousa and His Band. The famous "march king" and his celebrated organization will give two concerts in the auditorium on that date—afternoon and evening. He is coming to Denver as one of the numbers on Arthur M. Oberfelder's concert series.

### ONLY AMATEURS CAN ENTER.

The contest is for AMATEUR bands only. This, of course, does not bar such organizations as the Union Pacific and Denver & Rio Grande Western railroad shopmen's bands. Bands anywhere in the state are welcomed into the competition. Naturally, they must defray their own expenses on the trip to Denver; but there are few towns having bands that would not make up a purse to send their players into Denver for the opportunity of having them win a valuable award at the hands of the world's greatest band leader and march composer.

It is said that every amateur band in America has two ambitions—to play some Sousa march well, and to win the personal approbation of John Philip Sousa. Here is a chance for every Colorado band to do both.

Since The Post announced this contest last Sunday, various band leaders thruout the state have written in, asking that certain points regarding the competition be made clear. This was a matter for the judges—John Philip Sousa himself; Henry Sachs, director of Denver's Municipal band, and Dr. Edwin J. Stringham, music critic of The Denver Post.

march, under the personal direction of Mr. Sousa.

One thing is vitally important in this contest: If you are a band leader and are going to enter your organization, communicate at once with A. G. Birch, promotion manager of The Denver Post, so adequate arrangements can be made for all contestants.

### SOUSA HELPS FIX RULES.

Henry Sachs and Dr. Stringham conferred with Mr. Sousa over the long distance telephone, and the trio came to a unanimous agreement on the points at issue.

The judges have laid down the following rules—one or two points of which are contrary to some of the statements made in last Sunday's Post:

The competing bands will be divided into two classes—AMATEUR BANDS, OPEN, and SCHOOL BANDS.

The AMATEUR BANDS, OPEN, class will embrace adult bands and such other entries as are not legitimately "school" bands.

The Highlanders Boys band of Denver has definitely agreed to step out of the SCHOOL BANDS class and enter the AMATEUR class. This is welcome news to numerous smaller school bands thruout the state that felt they would have a good chance against other small-town school bands, but might be out of the running if matched against the 126 players of the Highlanders organization.

The SCHOOL BANDS class will have that field all to themselves.

The awards have been divided between the two classes as follows:

AMATEUR BANDS, OPEN: Two first prizes—a \$365 Buescherphone, given by the Knight-Campbell Music company of Denver, and a silver loving cup, given by John Philip Sousa himself. Second prize: \$25 in cash, from The Denver Post. There will be a third prize, to be announced later.

SCHOOL BANDS: Two first prizes—\$100 in gold, given by the Charles E. Wells Music company of Denver, and a silver loving cup, given by Mr. Sousa himself. Second prize: \$25 in cash, donated by Arthur M. Oberfelder, impresario of the Oberfelder concert series. There will also be a third prize in this class, to be announced soon.

## The Silver and Gold

## SOUSA CONCERT AT MACKY LAST NIGHT CALLED BEST THE FAMOUS ORGANIZATION HAS EVER PRESENTED IN CITY OF BOULDER

Sousa's Band furnished the opening concert of this year's series of the Boulder Musical Society last evening at the Macky Auditorium. A very large audience was in attendance to hear the best concert yet presented

in Boulder by his famous organization. In time past many have felt that Sousa in some quarters was inclined to let down on his programs, but it was not so last evening. The band played a finely selected program with all the perfection for which it has been noted for thirty-five years, with fine regard for light and shade. Even in the front seats there was no feeling of excess of tone, even in the fortissimo effect in the heroic overture to Wagner's "Flying Dutchman." To some of those present this opening number may have justly represented the high point on the program, but what followed was all interesting and well chosen.

Among the most enjoyable numbers might be mentioned "The Morning Journals Waltz," by the immortal waltz king, Johann Strauss; Sullivan's "Lost Chord,"

with Prof. Dunham at the organ; the lovely "Andante Cantabile" of Tschaiakowsky; and certain though not all of Sousa's own marches, which range all the way from the best to not so good. Mr. Sousa last evening established his claim to be regarded henceforth as a prince of humorists by his most recent composition, "The Wets and the Drys," which would seem to have come at the psychological moment. Starting in true Wagnerian style with the leit motif "I Am So Dry," the composer goes through all the motions of Wagnerian inspiration. At the close there was not a dry throat in the hall, for with the skill of a head steward, the composer had catered to every taste from "Tea for Two" to "Brown October Ale." Some may have been listening for "See How it Sparkles" and "Cham-

(By Marian Gilbert)

"The best program Sousa ever put on," says Prof. W. B. Bauer in characterizing the magnificent concert given Friday evening by the world's march king.

Sousa departed from his old style program of marches alone by including three classical numbers. "Ode to the Flying Dutchman," "Andante Cantabile," and "Carnival Night in Naples." Evidence of his tremendous success was shown in the fact that although many in the audience of twenty-three hundred had heard him in former entertainments, they responded with extravagant enthusiasm.

### Solo Artists

Sousa's solo artists were superb, even heightening the standard set by the entire band. John Dolan, considered by some critics as the world's finest cornetist, was at his best in the rapid variations of the "Carnival of Venice."

The xylophone soloist, Howard Goulden, showed himself a brilliant artist. His quiet, almost dream-like interpretation of "At Sundown" and "Indian Love Call" especially appealed to the audience, and the artist was encored repeatedly.

Featuring of the saxophone is comparatively new, and Edward Heney's saxophone solos came as a delightful surprise that the usually abused saxophone can be made to produce such beautiful music as in "Beautiful Colorado."

### Soprano Good

The lovely, bird-like voice of Miss Marjorie Moody, charming soprano, was better in the light encores, "Peter Pan" and "Comin' Through the Rye," than in the more ambitious aria from "Traviata."

Sousa appealed to a variety of tastes. Interspersed with the heavier, more splendid overtures were bits of comedy relief in the wheezy musical chain accompaniment to "The Old

Oaken Bucket" and in the tone variations of the saxophone octette.

A magnificent effect was achieved by the entire band and full organ in the finale of the "Lost Chord." Prof. Rowland W. Dunham, of the University College of Music, was at the organ.

### Reed Instruments Used

Reed instruments in the band did the work of violins just as well as the violins would have done. Sousa states that he believes they are clearer and purer in effect on an audience than violins.

Following his program Friday evening, Sousa remarked that he would like to make his program one of symphony music only. He says, however, that popular taste is not yet ready to accept entirely that type of music from bands.

## Sousa Entertains

Sousa's band played to a well-filled house in Macky auditorium Friday evening. A large part of the crowd was composed of University students. The number of students attending proves that good music when well advertised has as much appeal to college students as do other forms of amusement.

Several of the future programs offered by the Boulder Music Society this year will have as good artists and will afford as much entertainment as did Sousa's concert, but the attendance at them will undoubtedly be much smaller than that Friday evening. The chief reason for this is the glamor attached to the names of certain men in the musical profession.

The chosen few only can be famous; those who are not yet famous may be nearly as good performers. Students who must choose only a few pleasures during the year, do well to attend the programs given by the more famous men. Those who can afford to attend all of these concerts—and most students can—should realize that the other musicians who are to perform have as much to offer as did the one who already appeared.

Therefore, six bands, in all, will get prizes.

Nor is that all: Every player in all the competing bands will be the guest of Arthur M. Oberfelder at the Saturday afternoon performance of Sousa and His Band in the auditorium. This treat will cost them nothing.

The contest will start promptly at 10 a. m.

The general public will be invited, and room will be made for thousands to see and hear the novel contest.

### ENTRANTS MUST BE ON TIME.

Contestants are urged to be on hand at least twenty minutes before 10 o'clock. The leader of each band will be asked to draw a number, in his own class, and by this number he will have his place upon the program.

The Highlanders band has agreed that if any bands in its class object to following it upon the program—because of the large number of its players—it will go on the program last. It is willing to yield its place, if requested, to any other band.

The three judges—Sousa, Sachs and Stringham—will occupy a raised platform.

As its turn comes, each band will march up to the judges' stand, take seats provided there, and play one Sousa march—any Sousa march it cares to select. The players will then march off, making way for the next band.

### JUDGING TO BE ON PERCENTAGE.

The judging will be strictly according to percentages. Each of the three judges will give each band a score; these will be totaled and divided by three—to arrive at the average score. The highest average score in each class will win.

After the awarding of prizes and the taking of pictures by the movie weeklies, all the bands will march back, and as a massed band will play "The Stars and Stripes Forever."



## TWO BUTTES SENDS SNAPPY BAND TO COP PRIZE IN POST'S CONTEST

Businessmen in Live Little Town Raise Fund to Transport Musicians—Public Is Invited to Hear Free Concert of Competing Music-Makers.

Here's real interest in the statewide band contest which John Philip Sousa is to conduct next Saturday for The Denver Post:

The town of Two Buttes, Colo., is in Baca county—in the extreme southeastern corner of the state—considerably off the railroad. But Two Buttes is full of live businessmen, and it has a snappy brass band. So the businessmen got together—and the Two Buttes' band is coming all the way to Denver for Saturday's competition.

It will cost Two Buttes a lot of money to bring that twenty-five-piece musical organization to Denver. But Two Buttes is game. The town is the center of a rich and prosperous farming country. Its citizens are willing to invest in civic boosting.

And back of that spirit of enterprise stand preeminently the enthusiasm and unselfishness of one man. That is Dr. W. P. Verity, a leading citizen of Two Buttes. Dr. Verity is not a musician himself, but he loves music and loves his town; and he could not see why a town not on any railroad should not have just as good a band as more central communities. So he dug deep into his own pocket and got the band started, and has kept it in the hands of a good conductor—W. W. Backus. And now Two Buttes is vastly proud of its snappy musical organization.

Enough bands are coming to Denver Saturday to insure a whirlwind of music.

And the public of Denver is invited down to Champa street, in front of The Post, to hear the peppy contest which John Philip Sousa, the world-famous bandmaster and march king, will direct. Mr. Sousa will have with him as judges Henry Sachs, director of the Denver Municipal band, and Dr. Edwin J. Stringham, music critic of The Post.

The entire block in front of The Post will be closed to traffic, so thousands can assemble to hear the bands. The contest will start at 10 a. m.

And, at the conclusion of the contest, Mr. Sousa himself will direct all the bands in a brief massed-band concert.

The prizes for the competing bands include \$100 in cash, given by the Charles E. Wells Music company, and a \$365 Buescherphone, given by the Knight-Campbell Music company.

Sousa and his own band are in Denver Saturday—to play afternoon and night in the auditorium as part of the Arthur Oberfelder concert series.

## Some Band Will Be Lucky

Here is the \$365 Buescherphone (bass horn) which the Knight-Campbell Music company of Denver is giving as one of the first prizes in the Colorado brass band contest which John Philip Sousa will conduct in Denver Saturday morning for The Denver Post. Bands are coming from all over the state to compete. Few similar contests have been held anywhere in the United States with so valuable a prize as this. Miss Bernice Morse is holding the horn.



DENVER POST  
OCTOBER 20, 1927

## TWO BUTTES TO ENTER BAND IN SOUSA CONTEST

Entries From All Parts of State Already Pouring In.

Two Buttes, Colo., way down in the southeastern corner of the state, is sending its band to compete in the statewide band contest to be conducted by John Philip Sousa, world famous band master, under the auspices of the Morning and Evening Post Saturday.

Entries for the contest are pouring in from all over the state, and the contest is expected to be the most representative competition of its sort ever held in Denver.

Every band entered will have an opportunity to play before Mr. Sousa on Champa street in front of the Post building, and when the contest is ended, Mr. Sousa will personally present the prizes, including two silver loving cups, \$100 in cash from the Charles E. Wells Music company and a \$365 Buescherphone from the Knight-Campbell Music company.

### SOUSA WILL HOLD MASSED CONCERT

Other judges will include Henry Sachs, conductor of the municipal band, and Dr. Edwin J. Stringham, music critic of the Morning and Evening Post.

Following the contest, Mr. Sousa will conduct all the competing bands in the big massed band concert, and the public will be permitted to hear this concert, as well as the bands playing in the contest itself.

In the afternoon, all members of the competing bands will be guests of Arthur M. Oberfelder at the matinee concert of Sousa's band in the municipal auditorium.

### POST BLOCK TO BE CLOSED TO TRAFFIC

The entire block in front of the Post building will be closed to traffic Saturday morning, in order that as many persons as possible may hear the bands.

Any leader desiring to enter his band in the contest should communicate immediately with A. G. Birch, promotion manager of the Morning Post. The contest is open to all amateur bands in the state, and will be divided into two classes, amateur bands open and school bands.

THE DENVER POST  
SATURDAY, OCTOBER 22, 1927

## OLINGER BOYS BAND WINS DENVER POST CONCERT PRIZE

John Philip Sousa Awards Youths Amateur Honors, While Colorado Springs High Is Best In School Class.

(By JESSIE LAMOREAUX.)

While movie cameras clicked, "shooting" pictures of the tremendous crowd which packed every inch of Champa street for an entire block Saturday morning, the greatest musical spectacle ever staged in Colorado went into action in front of The Denver Post.

Under the personal direction of John Philip Sousa, internationally famous band leader, outstanding bands of Colorado, handsomely uniformed and primed for competition, played as they never had before—for honors in The Denver Post and Denver Morning Post's statewide band contest. And while the thousands of spectators thrilled to the playing of Colorado's musical talent, an invisible audience of tens of thousands listened in over the radio.

One by one the bands, eight in all, marched in front of the grandstand where Mr. Sousa and two other judges were seated. Then led by the baton of Mr. Sousa, the bands, comprising

(Turn to Page 3—Col. 1.)

more than 500 pieces, joined in the greatest band concert in the history of the state, playing Sousa's own composition, "The Stars and Stripes Forever."

Storm after storm of applause followed announcement of the prize winners.

The Olinger Highlanders band of Denver, directed by John Leick, walked off with first prize in the amateur class. The natty outfit of 126 youngsters played Sousa's "Stars and Stripes Forever," in the contest with such precision and interpretation that even Sousa's eyes twinkled in admiration.

### WIN HIGH PRAISE FROM SOUSA.

The Highlanders were highly complimented on their presentation of his famous march, when he awarded them first honor prizes.

First prize in the school band class was awarded to the Colorado Springs high school band, directed by Fred Fink.

Every band which participated in the great contest was rewarded for playing. Honors announced by Mr. Sousa, following consultation with Henry Sachs, director of the Denver municipal band, and Dr. Edwin J. Stringham, Denver Post music critic, the judges, were:

Amateur Open Class: Olinger Highlanders, first place; Union Pacific Railroad Shopmen's band of Denver, Otis Lewis, conductor, second place; Two Buttes band of Two Buttes, Colo., W. W. Backus, director, third place.

School Band Class: Colorado Springs high school of Colorado Springs, Fred Fink, conductor, first place; State Industrial school band of Golden, B. B. Givens, conductor, second place; State Teachers college band of Greeley, J. De Forest Cline, conductor, third place; Platteville band of Platteville, Colo., D. C. Dorman, conductor, fourth place; Littleton high school band of Littleton, Col. A. G. Harrell, conductor, fifth place.

In the amateur open class the prizes awarded were: Two prizes, a \$365 Buescherphone, donated by the Knight-Campbell Music company, and a silver loving cup donated by Mr. Sousa, as first honor awards; second prize, \$25 in gold from The Denver Post. Mr. Sousa is arranging for the third prize.

Prizes in the school bands class were: First prizes, \$100 in gold, donated by the Charles E. Wells Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in gold from Arthur M. Oberfelder, and a third prize to be named by Mr. Sousa.

### RADIO SENDS TUNES TO "HOME FOLKS."

The "home folks," all of those who were too far away to come to Denver for the mass concert and contest, were able to hear their hometown bands play in the contest just as well as those who thronged around the grandstand in front of The Post.

The radio audience had the concert brought to them thru the air by the KJLZ radio station. They thrilled with the crowd on Champa street at the ensemble concert. They listened to the applause which followed each presentation.

But the Champa street audience, those who were occupying every bit of available space in the block, those who were craning their necks from downtown windows, those who were

standing on the housetops looking down, witnessed a spectacle they will never forget.

### SOUSA PAISES MASS CONCERT.

The eyewitnesses saw the great band leader, Mr. Sousa, who is in Denver with his own band to give an afternoon and evening concert in the municipal auditorium. They saw a jostling crowd silenced to admiration as music filled the air and rose above the city. They reacted to the enthusiasm of the eager competitors.

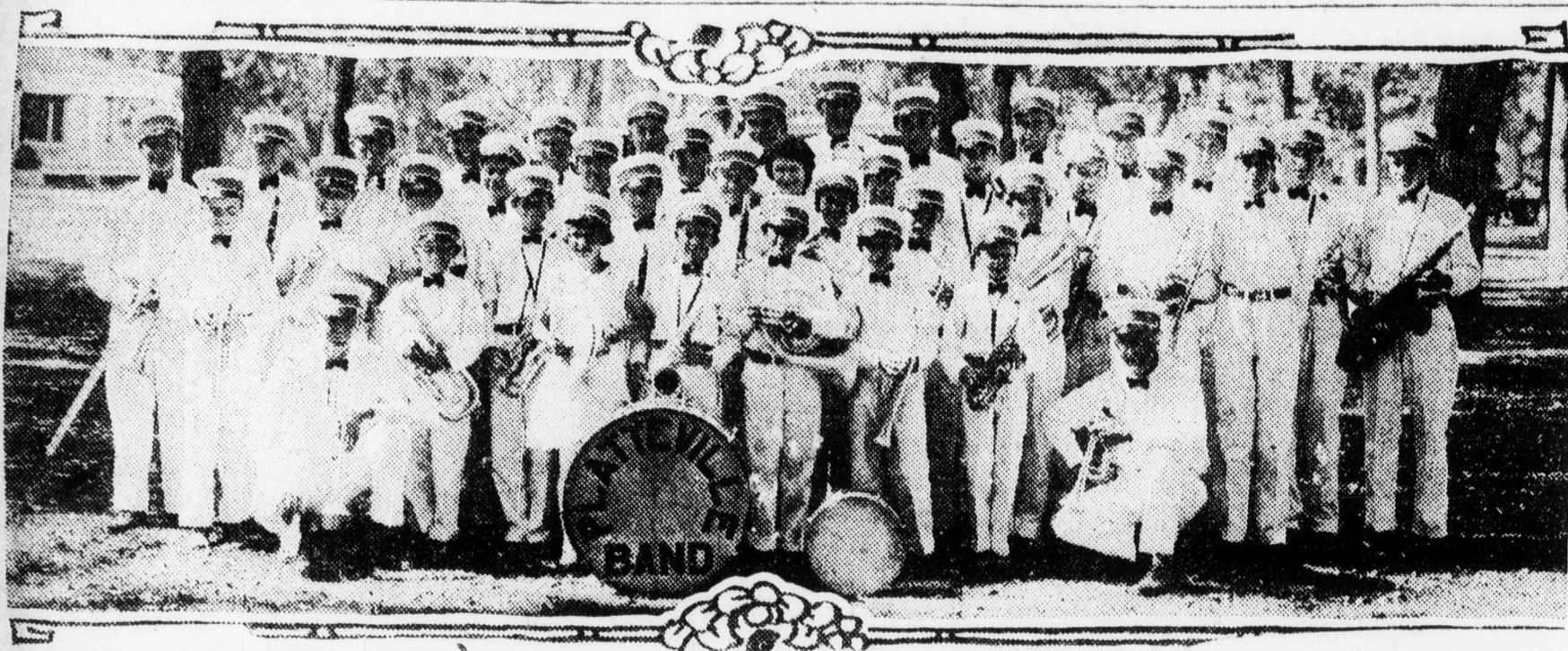
In appreciation of the splendid work done by the competing bands, Mr. Sousa himself declared that the mass concert was one of the finest amateur productions he had heard.

The competing bands, he declared, were judged on the percentage basis—intonation counting, interpretation and style each scoring thirty points and appearance of the band counting ten points.



## Sousa Contestants

The Platteville band, pictured here, will be in Denver Saturday morning to compete in the statewide brass band contest that is to be staged by John Philip Sousa for The Denver Post. Bands from all over the state will appear. Everybody is invited down to Champa street at 10 a. m. to hear the big musical treat.



## AMATEUR BAND SELECTIONS TO BE BROADCAST

Sousa To Announce Contest Winners Over Radio.

Music of amateur bands competing in the statewide band contest to be conducted Saturday by John Philip Sousa, world famous band leader, under auspices of the Morning and Evening Post, will be broadcast all over the Rocky Mountain region by radio station KLZ at Denver.

The contest itself will be held on Champa street in front of the Post building. Here a reviewing stand will be built, and the bands will each play one selection before the judges, including Mr. Sousa, Henry Sachs, municipal band leader, and Dr. Edwin J. Stringham, music critic of the Morning and Evening Post.

Music of each band will be broadcast, together with the massed-band concert to be conducted by Mr. Sousa following the conclusion of the contest. Announcement of the prize winners will be made over the radio by Mr. Sousa himself.

### AMATEUR BANDS ARE ELIGIBLE.

The contest will be public, and Champa street will be roped off for the occasion. Any amateur band in Colorado is eligible to enter the contest, and an attractive list of prizes is offered.

In the afternoon, all members of the competing bands will be guests of Arthur M. Oberfelder at the matinee concert of Sousa's band in the municipal auditorium.

Bands from all over Colorado have signified their intention of participating in the contest, and entries are still pouring in. The bands will be divided into two classes, amateur bands open, and school bands. Leaders desirous of entering their bands should communicate immediately with A. G. Birch, promotion manager of the Morning Post.

### SIX WINNING BANDS TO RECEIVE PRIZES.

The prizes for the six winning bands will be as follows:

For bands in the amateur open class—first prizes, a \$365 Buescherphone donated by the Knight-Campbell Music company and a silver loving cup from Mr. Sousa; second prize, \$25 in gold from the Morning and Evening Post; third prize to be announced.

For bands in the school class—first prizes, \$100 in gold, given by the Charles E. Wells Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in gold donated by Arthur M. Oberfelder, who will sponsor the two appearances of Sousa's band in the auditorium the day of the contest; third prize to be announced.

## COME ON, FOLKS! YOU'RE INVITED TO FREE BAND CONCERT AT POST

Saturday Morning at 10 o'Clock Is the Time When Snappy Musical Outfits of State Compete for Prizes Under Sousa's Direction.

(Continued From Page One.)

over station KLZ, so relatives and friends of the visiting bands can "listen in" in their home towns and hear the concert and the subsequent announcement of the winners.

### THREE JUDGES WILL DECIDE WINNERS.

The judges of the competition will be John Philip Sousa, Henry Sachs, director of the Denver Municipal band, and Dr. Edwin J. Stringham, music critic of The Denver Post.

A reviewing stand will be erected in front of The Post, and the judges will take their places there. Each band will march up in its turn, take seats in front of the stand, and give its performance. Then it will march away to make room for the next band.

The final massed-band concert will comprise hundreds of players.

There will be ample police protection to keep the crowd from being hurt by traffic.

The Post was able to arrange this musical treat owing to the presence in Denver Saturday of Sousa and his band. The world-famous bandmaster is to give an afternoon and an evening concert in the auditorium Saturday as part of the Oberfelder concert series.

All the members of the bands participating in the competition will be taken, free, to the afternoon Sousa concert, as the guests of Arthur M. Oberfelder.

The bands will be divided for the contest into two classes—AMATEUR BANDS, OPEN, and SCHOOL BANDS.

The prizes—six in number—are as follows:

Amateur bands, open: First prizes (two), a \$365 Buescherphone donated by the Knight-Campbell Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in gold from The Denver Post. There will also be a third prize, to be named by Mr. Sousa.

School bands: First prizes (two), \$100 in gold, given by Charles E. Wells of the Wells Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in gold from Arthur M. Oberfelder; also a third prize, to be selected by Mr. Sousa.

### RAIN WOULD CHANGE SCENE TO AUDITORIUM.

In the event of bad weather Saturday morning, the contest will take place in the auditorium instead of in front of The Post. The whole building will be thrown open, free to the public—first come, first served.

The contest and the massed-band

concert following it will be gay, colorful and full of pep. Never before has the Denver public had an opportunity to see John Philip Sousa in a public, free concert on the streets.

The bands coming into the competition are all in the hands of capable conductors, and can be counted upon for excellent programs.

Don't forget! The place is in front of The Post. The hour is 10 a. m. Saturday. And everybody is invited.

THE DENVER POST  
THURSDAY, OCTOBER 20, 1927

## SOUSA BAND CONTEST AT POST TO BE RADIOCAST FOR AIR FANS

Just Listen In on KLZ if You Can't Come to Champa Street Concert Saturday Morning—Platteville Sends Boys' and Girls' Outfit.

If you cannot get down to The Denver Post next Saturday morning to hear the Sousa band contest, just listen in on the radio.

Station KLZ will broadcast the music of all the bands, as well as the giant massed-band concert which follows the competition and which will be directed by John Philip Sousa, world-famous "march king," himself. The contest will start in front of The Post building on Champa street promptly at 10 o'clock Saturday morning, Oct. 22. By "tuning in," the friends and relatives of the musicians, in many towns throughout Colorado, can sit at home and hear what their fellow-townsmen are playing.

Announcement of the prize winners will also be made over the radio by John Philip Sousa, himself.

For Denver residents, or persons from nearby towns, the sight and sound of all these snappy visiting bands playing in Champa street will be a unique treat. Never in the history of Denver will so many bands have been assembled at one time, nor such a huge massed band have played.

Everybody is invited to come down town and hear the contest. The whole block in front of The Post will be closed to traffic, so there will be room for thousands. Chief of Police Reed will have a large force of officers on hand to handle the crowds.

### PRIZES AWAIT SIX WINNERS.

The prizes for the six winning bands will be as follows:

For Bands in the Amateur (Open) Class—First prizes (two), a \$365 Buescherphone, donated by the Knight-Campbell Music company, and a silver cup from Mr. Sousa, himself; second prize, \$25 in gold from The Denver Post; third prize, not yet announced.

For Organizations in the School Bands Class—First prizes (two), \$100 in gold, given by Charles E. Wells of the Wells Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in gold from Arthur M. Oberfelder, who is bringing Sousa and his band to Denver as part of the Oberfelder concert series, and a third prize, also not yet announced.

The judges of the contest will be Mr. Sousa, himself, Henry Sachs, director of the Denver municipal band, and Dr. Edwin J. Stringham, music critic of The Denver Post.

### VISITORS WILL BE GUESTS AT CONCERT.

Saturday afternoon all the bands that participated in the contest will be the guests of Mr. Oberfelder at the Sousa concert in the auditorium.

All classes of bands are entering this unique contest. For instance, there is the Platteville band. It is composed of forty school boys and girls ranging in age from 8 to 18 years. This band was organized only last February and all but two of its members never had played any instrument before. D. C. Dorman of Berthoud trained the youngsters and conducts the band, and it has progressed so rapidly and finely that the whole town of Platteville is solidly back of the organization in getting it to Denver for this contest.



## AMATEUR BANDS OF COLORADO TUNE UP FOR SOUSA CONTEST

'March King,' on Way to Denver, Shows Enthusiasm Over Post's Competition to Crown Champion Outfit at Free Concert on Saturday.

John Philip Sousa, world-famous band master, who is traveling toward Denver on his western tour, is keeping in daily touch with The Denver Post regarding the statewide brass band contest he is to conduct here next Saturday under the auspices of this paper.

Sousa and his band will give two concerts in the Denver auditorium Saturday, as part of the Oberfelder concert series. He will play a matinee and an evening performance.

Availing itself of the great "march king's" presence in the city at that time, The Denver Post arranged for Mr. Sousa to hear and judge all the bands of this state that care to come to Denver for the occasion. Mr. Sousa became so enthusiastic about the idea that he will devote the whole of Saturday morning to the event, and will personally donate two handsome silver loving cups.

### AMATEUR BANDS GET BIG CHANCE.

It is the ambition of every amateur band to be able to play some Sousa marches well, and to attract the attention of the great bandmaster himself. No opportunity was ever offered for Colorado's amateur bands to get so large a share of Mr. Sousa's personal attention as is vouchsafed by this competition.

The competing bands will be divided into two classes—amateur bands, open and school bands.

The awards will be: Amateur bands, first prizes (two), a \$365 Buescher-Whitely, donated by the Knight-Campbell Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in cash, given by The Denver Post; also a third prize, not yet selected. School bands, first prizes (two), \$100 in gold, donated by the Charles E. Wells Music company, and a silver loving cup from Mr. Sousa; second prize, \$25 in cash from Arthur Oberfelder, manager of the Oberfelder concert series; and a third prize.

### CONTEST TO TAKE PLACE BEFORE POST.

The contest will take place in Chamber street in front of The Denver Post building. It will start at 10 a. m. The general public is invited downtown to hear the various bands; and at the finish of the contest Mr. Sousa himself will direct all the bands, playing together as one organization, in a short concert.

The judges of the bands will be John Philip Sousa, Henry Sachs, director of the Denver Municipal band, and J. Edwin J. Stringham, music critic of The Post.

## SOUSA'S BAND TO PLAY HERE AT TWO SATURDAY CONCERTS

As the second number on the Oberfelder series, Sousa and his band of 100 pieces will appear in concert at the city auditorium for two performances Saturday—matinee and night.

Miss Marjorie Moody, who was immensely popular when she appeared with Sousa's band last season, again will be the vocalist with the organization, while other featured members of the band will include John Dolan, cornetist; Howard Goulden, xylophonist, and E. J. Heney, saxophonist.

## SOUSA DELIGHTS AUDIENCES WITH TWO CONCERTS HERE

Band Master Demonstrates He Is Still King of Marches Despite Silvered Hair

BY JOHN C. KENDEL.

JOHN PHILIP SOUSA and his band appeared at the auditorium Saturday afternoon and evening.

The name of Sousa has been a synonym for good band music for half a century. Fifty years ago Sousa started his career as a band conductor and for 35 years he has been touring America and the world with his organization.

Sousa is an American institution. Known as the "March King" he still, in spite of his silvered hair and years of active conducting, John C. Kendel holds the right to retain the title.

### Play March by Local Man

The programs were typical of this renowned leader. Sousa is a real showman. He never fails to give a program of real interest to lovers of band music. His programs always contain numbers of real musical merit as well as the virile peppy marches for which he is world famous.

Full credit must be given this

patriarch of American band music for doing more to promote the cause of symphonic band music than any other one individual.

The afternoon program featured a suite composed by the conductor entitled "Last Days of Pompeii." Other band numbers were the overture to "King Henry VIII," Hatton; the "Ballet Music from Aida," Verdi; "Es-pana," Chabrier, and a cowboy breakdown, "Turkey in the Straw," by Guion.

A march written by our own municipal band leader, H. Everette Sachs, dedicated to John Leick, leader of the El Jebel Shrine Band, entitled "March Johnny," was enthusiastically received.

The band numbers played during the evening were the overture to the "Flying Dutchman," by Wagner, which was the most effective number played during the engagement; a suite, "The Internationals," arranged by Sousa; "Andante Cantabile," Tchaikowsky, and "Carnival Night in Naples," Massenet.

The soloists were Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward Henly, saxophone.

Dolan, cornet soloist, plays with excellent smooth tone, and has a facile and exceptionally brilliant technique. He electrified the audience with his ringing high tones, which were unusually free from the blatant brassy quality so commonly found among cornet soloists.

### Miss Moody Sings Well

Miss Marjorie Moody, the soprano, has a voice of unusual range and quality, which she uses with good taste. She sang the sort of songs that go well with band accompaniment. Her voice is a flexible coloratura, with a richer quality than found in many voices of this type. A tendency to flat high tones occasionally detracted from her work.

The xylophone soloist, Howard Goulden, played well, and proved a prime favorite. Edward Henly demonstrated that it is possible to bring music from the much-abused saxophone.

Many of the old favorite marches were either on the program or given as encores. The versatility of Sousa was demonstrated by the fact that several new marches were added which showed Sousa has lost none of his cunning for composition.

A Sousa program without a liberal sprinkling of Sousa marches would be as barren as Hamlet without Hamlet.

## SOUSA'S FAMED BAND DELIGHTS AT TWO OBERFELDER CONCERTS

Versatile Program Proves Unsurpassed Artistry of Organization; Soloists Loudly Encored; 'Riders For the Flag,' New March, Is Played.

(By EDWIN J. STRINGHAM.)

The national institution of John Philip Sousa appeared in Denver Saturday afternoon and evening at the municipal auditorium, under the local management of Arthur M. Oberfelder. Naturally, the matinee concert was not overly crowded; but room was at a premium for the evening appearance of this internationally-known band. Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward Heney, saxophonist, were the soloists—Miss Moody and Dolan having appeared with the Sousa band for the last six years.

One can very well dispense with a technical evaluation of the performance of the band—not that it is absolutely perfect at all times, for even Sousa himself would not claim this; but its playing is so well known and so generally accepted as the ideal American band, that comment would be superfluous.

The programs were typically Sousa, now serious with works that are of symphonic import; now colorful, descriptive pieces harking back to days when musical "spectacularities" were the "sine qua non," and again mirth-provoking comic pieces that never fail to accomplish their purpose. Some of these last were uncommonly clever, such as "Follow the Swallow."

There were the usual encores, composed mostly of favorite Sousa marches. One of the greatest marches that has ever been written, "The Stars and Stripes Forever," was among them. We wonder how long it will be before this tune will be properly wedded with words to serve

as the national anthem? We hope Sousa lives to see it accomplished. If such could be done, we would have a national tune that would compare with the best of foreign anthems.

Miss Moody sang with a pleasing quality of tone and was deservedly encored. Dolan, as usual, fascinated with his uncanny pyrotechnical ability and mastery of the trumpet. He, too, had to be generous. The new march which Sousa composed for this year's tour was "Riders for the Flag," an interesting tune built upon the familiar Sousa formula.



OCTOBER 23, 1927

## FIVE RIDE 300 MILES IN TRUCK TO BAND CONTEST

Family of Musicians Helps Win Prize for Its Organization.

The five Olivers, representing a musical family of seven, traveled 300 miles in a truck to participate in The Denver Post band contest which was given Saturday under the direction of John Philip Sousa.

And to prove they were no worse for travel, they helped walk off with the third prize award in the amateur open class for the Two Buttes band of Baca county, Colorado.

The five Olivers are Clyde, Howard, Mabel, Raleigh and Joe, each of whom plays a different musical instrument.

In addition to those who came to Denver two other members of this musical family, Rebecca, who plays a saxophone, and Walter, who plays a first alto, are representatives of a band.

The five Olivers believe they have learned the secret of "how to stay at home and still be happy," they declared.

For this talented family spend most of their evenings in furnishing their own entertainment for each other. Wherever they go together they are ready to "take their own" band concert with them.

The instruments which the five Olivers play are the alto, sousaphone, clarinet, drum and barytone.

The Olivers just grew up playing, somewhat the way Topsy did. First the oldest child learned to play an instrument and as the other children grew old enough the parents bought them instruments.

It was not long before the family had grown to such proportions and the instruments had accumulated to such an extent that concerts in their home were as popular as they are at the civic center in Denver during the summer season.

The Two Buttes band, of which the five Olivers who came to Denver comprise one-fourth, was organized by Dr. W. P. Verity, who brought the band to Denver for the contest at his own expense. W. W. Backus is the director.

**Sousa at The Post** Thousands of spectators filled Chamber of Commerce Saturday morning. Bands from all over Colorado stage a contest for John Philip Sousa, the world-famous band leader. Mr. Sousa was chairman of the board of judges, which also included Henry S.



## S MINTER

**The Last Shot** fired at Joe Minter by Bogdon murder case in Post of the accompanying picture, on the back of which Minter wrote on the picture, "you will give this to some of fair and you can never do it later, so why should I continue to run around with another; after that if you still like me then enough as it is."

*I hope you will give this to some other chump like me, and he will do you in stead. You haven't played fair and you can never do later so why should I continue? Wreck me completely, then me stay away six months while you run around with another, after that if you still like me the best you then want my love - you get it - like hell you will, I got enough as is.*  
J. A. Minter

## MARCH KING DECLARES U. S. SOON WILL LEAD THE WORLD IN MUSIC

Sousa Thrilled by Sight of Youth in Post's Music Contest—Believes Schools Hold Great Wealth of Needed Talent.

(By FRANCES WAYNE.)

A prophecy—

In fifteen years America will lead the world in music as it leads the world today in science and industrial developments.

John Philip Sousa, premier bandmaster of the world, the man who has translated America's marching spirit into music and records 100 per cent successes for his own compositions, made the prediction as he laid down his baton after conducting the massed bands entered in The Denver Post contest as they played his "Stars and Stripes Forever."

The veteran bandmaster's eyes were still twinkling, his ears were still ringing with the applause of the thousands gathered in front of The Post and he admitted the thrill which came to him in listening to youth express itself in music.

### FOREIGN TALENT BARRED FROM U. S.

"Such experiences as this indicate what is coming to pass in this young land of ours," he said. "Since the war, our gates have been closed to immigration. This means that much musical talent is barred. In the past, orchestras and bands were largely recruited among foreigners. Now the burden of music rests on Americans. And as the need develops, the material is produced. So we have an entire change in the field of music. The high schools and universities, even the grade schools are furnishing the material out of which our bands and orchestras are made. Americans are suited to music because they represent the blending of many races and nationalities."

### CAN'T COMPUTE THE AMOUNT OF TALENT.

"And it is impossible to compute the amount of latent talent there is in every community; talent which, developed, as it is being developed through such organizations as those appearing in this contest, will give America leadership in the musical world as it has won leadership in the commercial, industrial and scientific worlds."

"The thirteen great inventions of modern times have been made by Americans, so why should we be surprised when told our people will also take over the leadership in music? They've got the finest commercial brains in the world and they will develop the finest brains for music."

"In fifteen years, a foreign-born conductor of an American orchestra or band will be as rare as an American conductor would be in a German orchestra or band at the present time."

Hays, Kansas  
Ellis County News  
Oct. 25, 1927.  
ENCORES "BY SOUSA"

A visit by Sousa and his band always is an eventful occasion. Everyone with the slightest appreciation of music can enjoy himself at a Sousa concert where classical and popular music are interspersed sufficiently to provide a program that is entertaining to all "listeners in" from the opening to the closing number. John Philip Sousa is a perennial, as it were, and he shows no signs of breaking despite his seventy-three years unless it might be the vaguest suspicion of approaching senility from the fact all encores are Sousa compositions. Probably, however, we never should have had such a base thought had we not read his autobiographical sketches in the Saturday Evening Post.

THE K.S.T.C. LEADER  
Wed., Oct. 26,  
1927

(State Teachers College,  
Hays, Kans.)

## SOUSA PLAYS TO CAPACITY CROWD

Humorous, Classical And Folk Music Comprise The Program

Opening his program with the Overture from "William Tell," Sousa and his band played to an audience of more than 1500 people Monday afternoon in Sheridan Coliseum. Like a great organ beneath the hands of a skilled organist, the band performed with a perfection and smoothness that cast a spell over the entire audience. About 1600 people attended the evening session.

The program was varied, consisting of humorous, classical, and folk music. A special feature enjoyed by everyone was a double quartet of saxophones; one of its humorous numbers, "A Simpfunny in Deutsch", brought forth abundant mirth and applause. Miss Marjory Moody, singing with band accompaniment, made a decided hit. The rendition of the leader's own marches deserves special mention, especially that of "Stars and Stripes Forever."

The perfection of the organization was evident in the perfect ensemble effects, and in the ease with which Sousa conducted. There is no dead timber in Sousa's band; every man is a master of his instrument.

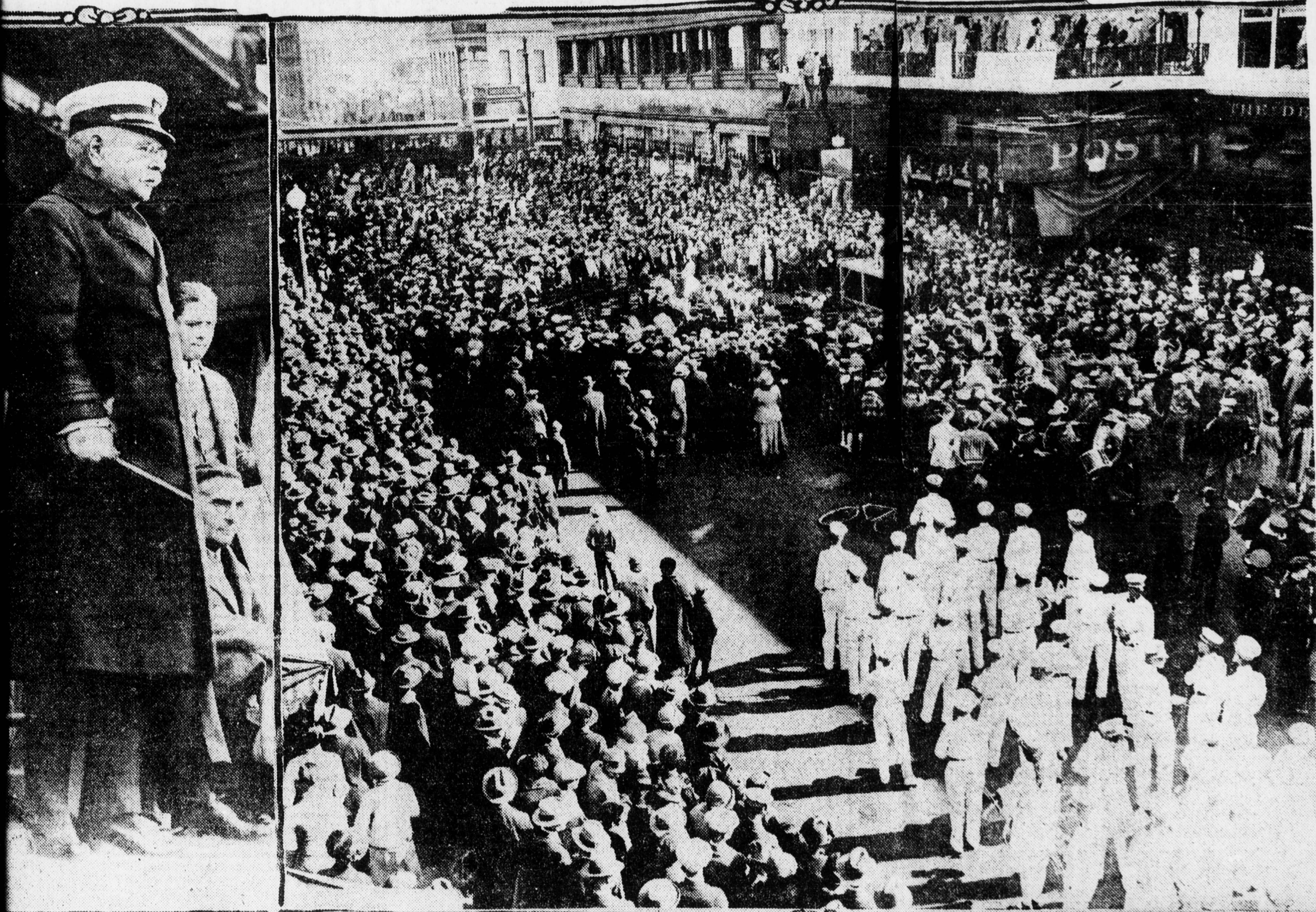
Following the afternoon program, Sousa gave a short talk for the benefit of high school band and orchestra people. He said that the music of America is in a state of transition. Talent, not mechanical ability, is rapidly becoming the qualification of American musicians. America has more talent than any other country, but talent alone is of no value without study. Sousa believes that music is the most pleasant of professions; he says that future musicians will come from the schools, giving a tangible proof of the fact that good musical training is essential in the schools.



# a at The Post

Thousands of spectators filled Champa street in front of The Denver Post Saturday morning to hear brass bands from all over Colorado stage a contest for John Philip Sousa, the world-famous bandmaster. Sousa was chairman of the board of judges, which also included Henry Sachs, director of the

Denver Municipal band, and Dr. Edwin J. Stringham, music critic of The Post. At the left, Mr. Sousa is shown directing the mammoth massed band concert that followed the competition. At the right is a small portion of the crowd of auditors listening to one of the competing bands play.



## J. S. SOON IN MUSIC

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INVIETES VOR  
SHOP  
ELIZABETH CONDIT  
THE

At Home  
The Bank Where You Feel  
fect your business.



Ellis County News  
Hays, Kansas

VOLUME 29 Oct. 27, 1927

## CREDIT TO COLLEGE FOR SOUSA CONCERT

GREAT BEND EDITOR COM-  
MENDS HAYS INSTITUTION

Says K. S. T. C. Is Doing Work That  
Is Appreciated in Western Kan-  
sas—Comments on Sousa  
"Past and Present"

Sousa and his band drew more than 3,000 persons to two concerts, afternoon and night, Monday at Sheridan Coliseum. The afternoon attendance was 1,585 and the night attendance 1,616. At the college it was said today that approximately one-third of both audiences was composed of college students. The out-of-town attendance was large. The number of tickets sold in Hays was much less than on the occasion of Sousa's last appearance here two years ago.

The profit from the concerts will be between \$500 and \$600 which will be added to the festival fund under the new plan announced in the News last week. The new plan, in brief, is to put a proceeds from special attractions into one fund and in this way to accumulate a surplus which can be used, if necessary, to wipe out a possible deficit following the annual spring festival when inclement weather often interferes to cut down the attendance.

An interesting criticism of the Sousa concert was written by Charles Townsley of the Great Bend Tribune which the News reproduces: "Sousa's band played in Hays yesterday afternoon and evening to audiences that filled the big auditorium at each performance. Sousa stands pre-eminent among bandmasters, not only among American bandmasters but internationally. At 73 he is as erect, as commanding a figure as he was 40 years ago when he was first attaining prominence. It must have been nearly that long ago that he and his band appeared in the old Grand Opera House in Great Bend and played to an audience that taxed the house."

"In those days, though in the prime of life, he wore a pointed beard and appeared older than he does today since he shaved it off and dared the wrath of the public which had acclaimed him the leading bandmaster of the country and the marching king of the world. He is just as potent, just as impelling as he was in those earlier days when Arthur Pryor, of St. Joseph, was a member of his band and was billed as the greatest trombone player of the world. Pryor now has a band of his own."

"Sousa gives his audiences good music and makes them like it. There is none of the jazz, modern trap sort of music—it is big and wholesome and the hearer admits that after hearing Sousa and his band, Paul Whiteman's famous orchestra with all its ability and versatility may capture its audiences momentarily with its jazz effects but people will not go time after time to hear them, as they do to hear Sousa's band. Hearing Sousa and enjoying him is a habit. And it is a good habit."

"This big band of 70 to 80 members (we counted and counted but did not agree on the number) says as one man, one big instrument and the variety ran from the Babylonish type of cymbals and trumpets and brass and reeds to the light and airy interpolations of Follies, the Swallow, and with these of course several of Sousa's own compositions, including Hands Across the Sea and Stars and Stripes Forever."

"Sousa conducts his band in a quiet manner, with few mannerisms but each beat of his baton and wave of his hand means something. A listener can close his eyes at times and imagine that he is listening to a pipe organ so perfect is the work of this leader who wields his baton so lightly. And he is generous to his audiences in encores. It is of little wonder that people go time after time to hear this great organization. The leader and his band are one in music and are doing a great work."

"This is the second time that the college at Hays, has brought Sousa to western Kansas in three years, and even had the concerts not been a success financially they would have been worth it because of the audience. Hundreds of school children from various parts of Kansas were present for the afternoon concert and what they heard was more than worth their time in attending."

State teachers college calls auditorium "the convention hall of western Kansas and it is well named. They can only accommodate several thousand people but they are bringing to Western Kansas programs that are of note in the largest cities. The college is doing a work that is appreciated in western Kansas and should be so supported by the people of the west half of the state that no phase of political legislation could involve it to the extent that state appropriations to it should be based on the degree of help extended to the University and Neither of

## Sousa Forever! Bandmaster Uplifts Forum Audience In Thirty-fifth Tour Over U. S.



—Scottiefoto.

"Jazz is a boon to the old fellows with fallen arches. They can dance all night on a two-bit piece and never work up a perspiration."—John Philip Sousa.

By J. H. STEVENS

**S**ousa forever! John Philip, the commander, rounding out a half century as a conductor and on the thirty-fifth annual tour with his band, uplifted a Forum audience last night with music which critics say "stirred the soul," but not without giving all a chance to let loose pent up emotions through his safety valve, jazz.

It was an audience that almost filled the arena, and audience that numbered the highbrow and the brow that it not so high—a typical Sousa following: a gathering that could soar to the heights on the wings of Wagner's "Flying Dutchman," the opening classic, or get down to the level of the swaying "Zulu Wail" of the saxophone group.

John Dolan's "Carnival of Venice," a cornet solo of the Abran rank, won high approval and it was not until Mr. Dolan had rendered "Berceuse" and taken several bows that the audience would allow Sousa to continue with his program. Followed then a suite, "The Internationals," arranged by Sousa. There was the "Morning Journals," Strauss; "The Lost Chord," Sullivan, and "Mars and Venus," Verdi.

Miss Marjorie Moody, singing "Andate Cantabile" from Opus II, Tchaikowsky, contributed largely in the inspirational line, then softened the tendency for "heavy music" by singing as an encore "Danny Boy" and "Carry Me Back to Ole Virginny."

After an interval the band warmed up anew with "The Feast of Spring," by Ambrose Thomas, followed by a saxophone solo, "Beautiful Colorado," rendered by Edward Heney. As an encore number the saxophone group pepped the evening up with "Simpfunny in Deutch" and "Saxerensky." Everything from the "Fleisch of the Wall" to the "Little Dog" was blown out of the instruments.

The xylophone solo, "Ghost of

the Warrior," Grossman, played by Howard Goulden, also won high praise. And before the finale, "Carnival Night in Naples," there were a number of encore numbers, including "Atlantic City Pageant," a lilting score; "University of Minnesota," "United States Field Artillery," and "Mingling of The Wets and Drys."

At the matinee performance yesterday afternoon there was included Sousa's suite, "The Last Days of Pompeii," the composition that marked departing of the composer from his usual march field. Different instruments in the orchestra also were demonstrated in playing of separate numbers. A great many children were present and their mothers were with them.

Sousa has been heard by almost everybody in Wichita, but for those who failed to get to the Forum yesterday there is still hope, for, according to his souvenir program "on his seventieth birthday he signed a contract to play 20 years more." Maybe after the 20 years have passed away, like the other 50, he will sign up again. At least that is Sousa—the "March King" who marches on forever.

## Great Musicians of Tomorrow Are School Bandsmen of Today

So Says the Famous Sousa in  
Calling for Organization of  
More School Bands

John Philip Sousa, lieutenant commander, U. S. N. R. F., came to Wichita yesterday, not the Sousa that lovers of band music knew 15 years ago nor the Sousa whose inspiring music, played by his 1,000-piece band at the Great Lakes naval training station, kept 100,000 sailors' feet marching in unison during the early days of the war.

This Sousa was a much older man—in years. But at heart he is still the same young fellow who has composed probably more and finer martial music than any other two composers. Hale and hearty, upon his arrival here yesterday aboard his special Missouri Pacific train, he looked forward eagerly to the two concerts which he and his band gave here yesterday afternoon and last night.

One of the greatest forces in the nation today for fostering a love of good music is the movement in public schools throughout the country which has resulted in the organization of bands and orchestras in these schools, Sousa declared.

"During my present tour of the country I have had the pleasure of directing numerous student bands," he went on. "In these students of today we have the great musicians of tomorrow. By developing a love of good music in their youth we will teach these children to accept only that which is best in the musical world; we will teach them to discern genuine good music from some of the more reprehensible stuff which is being foisted upon the people of today as 'high class music.'"

"The harmonica band, which is becoming so popular in public schools in the larger cities, is another force tending to the creation of a desire for good music. Such bands inspire the youth early in life with a sense of rhythm, with a knowledge of music and a desire to learn more about

music. The instruments are easily played, which is one thing in their favor.

"I understand you do not have such a band here in Wichita. It seems that the field is ripe for the organization of one."

Sousa will direct at least two augmented student bands in Kansas during his present tour. Recently, he directed a combined band at Pittsburgh and on Saturday he will direct another at Salina.

"My chief interest in music lies with my band and with that type of music," Sousa declared yesterday, but naturally I am interested in every new development in music. That is why I am interested in jazz, so-called. Basically, the jazz that this country knew 10 years ago is a thing of the past. Of course, there have been left behind the tonal effects created by that type of musician, but the jazz we know today is nothing more than a refined syncopation which has been popular for two decades or more."

Sousa was greeted at the train by C. M. Casey, who sponsored the concerts in Wichita. "I am feeling fine," he replied to solicitations concerning how he felt after the train ride.

John Philip Sousa is reputed to have traveled 1,000,000 miles during his many concert tours of the United States. He is also reported to have made \$1,000,000 out of the concerts. "The travel part is okeh," he said yesterday, "but the fortune—well, that isn't."

A large group of persons was at the station to meet the famous band leader and to pay their respects to him upon his return to Wichita. Many had known him in the past; others met him for the first time. A cheer greeted him as he stepped from the train, and the old Sousa smile flashed across his countenance in acknowledgment.

"I am glad to be back in Wichita," Sousa declared. "I think it is one of the finest cities in the country. It is always a distinct pleasure to visit here and to present my concerts here."

## THE WICHITA BEACON

October 25, 1927

## SOUSA PLEASED BY HIGH SCHOOL BAND'S CONCERT

Compliments Wichita on  
Music's Prominence  
in Schools

Lieut. Com. John Phillip Sousa, his band and company of one hundred, arrived Tuesday afternoon for the sixth appearance in Wichita since 1892. Minus his familiar goatee, but otherwise quite the same appearing military gentleman as before, Sousa stepped from his special train to be met by the Wichita High School Band, which appeared at the station in his honor.

"The concert at the Forum this evening will begin promptly at 8:15," announced the famous leader, with his usual regard for promptness. "I am greatly pleased to see that band music has an important place in the public schools," he added. "I am also impressed by the creditable organization that represents your high school. We are glad to again appear in Wichita and it is my hearty wish that our concerts will be enjoyed by all who may have an opportunity to attend."

Sousa is now on his thirty-fifth tour of the United States. He is almost 73 years of age and an international figure. He has traveled more than a million miles and is highly regarded, not only as the foremost leader in his particular field, but as a sportsman and writer. He is responsible for a distinct class of band music, American termed and recognized as the most meritorious of brass instrument compositions.

## THE WICHITA EAGLE OCTOBER 25, 1927.

HIGH SCHOOL BAND  
TO WELCOME SOUSA

Ticket Sales Indicate Big  
Crowds to Hear Famous  
Band Here Today

The Wichita high school band of 50 pieces will welcome Lieut. Commander John Phillip Sousa upon his arrival in Wichita at 1:15 p. m. today via the Missouri Pacific. The noted leader will direct the boys by invitation of Raymon Hunt, director of the high school musicians. Plans are being made for the entertainment of Sousa following his arrival.

A million miles, a million dollars is a record of Sousa, made in 50 years of concert work, probably the greatest amount ever made by a single musician in the pursuit of his profession. His machine records have been sold in every part of the world and millions of children march every day to the strains of Sousa marches. He has been received at the courts of Europe and is the recipient of world honors. He is in every sense free from the vexations of "musical temperament," which accounts in part for his popularity. His concerts are given with the same care in the smaller places as in the largest cities, with the same regard for the tastes of the audiences.

Sousa's program this afternoon at the Forum will be attended by many children, excused from school upon request. The evening concert will be well attended by Wichitans and out-of-town people, judging by the heavy ticket sale. The evening concert will begin promptly at 8:15 and the matinee at 3. Tickets will be on sale at Woolf Brothers store until 6 p. m. and at the Forum after 7 p. m. Children will be able to purchase tickets at the Forum at the reduced price of 25 cents.



## FOR SOUSA CONCERT

GREAT BEND EDITOR COMMENTS HAYS INSTITUTION

Says K. S. T. C. Is Doing Work That Is Appreciated in Western Kansas—Comments on Sousa "Past and Present"

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"Sousa conducts his band in a quiet manner, with few mannerisms but each beat of his baton and wave of his hand means something. A listener can close his eyes at times and imagine that he is listening to a pipe organ so perfect is the work of this leader who wields his baton so lightly. And he is generous to his audiences in encores. It is of little wonder that people go time after time to hear this great organization. The leader and his band are one in music and are doing a great work.

"This is the second time that the college at Hays, has brought Sousa to western Kansas in three years, and even had the concerts not been a success financially they would have been worth it because of the audience. Hundreds of school children were present for the afternoon concert and what they heard was more than worth their time in attending.

state teachers college auditorium the convocation of western Kansas and it is named. They can only accommodate several thousand people but they are bringing to Western Kansas programs that are of note in the largest cities. The college is doing a work that is appreciated in western Kansas and should be so supported by the people of the west half of the state that no phase of political legislation could involve it to the extent that state appropriations to it should be based on the degree of help extended to the University and Agricultural college. Neither of them can, because of their proximity to larger cities of the state bring to the people of their sections generally the enjoyment of art, and music that the Hays college does. An audience at these musical events at Hays includes people living 100 and 200 miles from the college, coming from communities that could not afford such programs and who could not expect at large expense go to Kansas City or Wichita to hear them."

## Thirty-fifth Tour Over U. S.



—Scottiefoto.

"Jazz is a boon to the old fellows with fallen arches. They can dance all night on a two-bit piece and never work up a perspiration."—John Philip Sousa.

By J. H. STEVENS

SOUSA forever! John Philip, the commander, rounding out a half century as a conductor and on the thirty-fifth annual tour with his band, uplifted a Forum audience last night with music which critics say "stirred the soul," but not without giving all a chance to let loose pent up emotions through his safety valve, jazz.

It was an audience that almost filled the arena, and audience that numbered the highbrow and the brow that it not so high—a typical Sousa following: a gathering that could soar to the heights on the wings of Wagner's "Flying Dutchman," the opening classic, or get down to the level of the swaying "Zulu Wail" of the saxophone group.

John Dolan's "Carnival of Venice," a cornet solo of the Abran rank, won high approval and it was not until Mr. Dolan had rendered "Berceuse" and taken several bows that the audience would allow Sousa to continue with his program. Followed then a suite, "The Internationals," arranged by Sousa. There was the "Morning Journals," Strauss; "The Lost Chord," Sullivan, and "Mars and Venus," Verdi.

Miss Marjorie Moody, singing "Andate Cantabile" from Opus II, Tschalkowsky, contributed largely in the inspirational line, then softened the tendency for "heavy music" by singing as an encore "Danny Boy" and "Carry Me Back to Ole Virginny."

After an interval the band warmed up anew with "The Feast of Spring," by Ambrose Thomas, followed by a saxophone solo, "Beautiful Colorado," rendered by Edward Heney. As an encore number the saxophone group pepped the evening up with "Simpfunny in Deutch" and "Saxerensky." Everything from the "Fleisch of the Wall" to the "Little Dog" was blown out of the instruments.

The xylophone solo, "Ghost of

the Warrior," Grossman, played by Howard Goulden, also won high praise. And before the finale, "Carnival Night in Naples," there were a number of encore numbers, including "Atlantic City Pageant," a lilting score; "University of Minnesota," "United States Field Artillery," and "Mingling of The Wets and Drys."

At the matinee performance yesterday afternoon there was included Sousa's suite, "The Last Days of Pompeii," the composition that marked departing of the composer from his usual march field. Different instruments in the orchestra also were demonstrated in playing of separate numbers. A great many children were present and their mothers were with them.

Sousa has been heard by almost everybody in Wichita, but for those who failed to get to the Forum yesterday there is still hope, for, according to his souvenir program "on his seventieth birthday he signed a contract to play 20 years more." Maybe after the 20 years have passed away, like the other 50, he will sign up again. At least that is Sousa—the "March King" who marches on forever.

## So Says the Famous Sousa in Calling for Organization of More School Bands

John Philip Sousa, lieutenant commander, U. S. N. R. F., came to Wichita yesterday, not the Sousa that lovers of band music knew 15 years ago nor the Sousa whose inspiring music, played by his 1,000-piece band at the Great Lakes naval training station, kept 100,000 sailors' feet marching in unison during the early days of the war.

This Sousa was a much older man—in years. But at heart he is still the same young fellow who has composed probably more and finer martial music than any other two composers. Hale and hearty, upon his arrival here yesterday aboard his special Missouri Pacific train, he looked forward eagerly to the two concerts which he and his band gave here yesterday afternoon and last night.

One of the greatest forces in the nation today for fostering a love of good music is the movement in public schools throughout the country which has resulted in the organization of bands and orchestras in these schools, Sousa declared.

"During my present tour of the country I have had the pleasure of directing numerous student bands," he went on. "In these students of today we have the great musicians of tomorrow. By developing a love of good music in their youth we will teach these children to accept only that which is best in the musical world; we will teach them to discern genuine good music from some of the more reprehensible stuff which is being foisted upon the people of today as 'high class music.'

"The harmonica band, which is becoming so popular in public schools in the larger cities, is another force tending to the creation of a desire for good music. Such bands inspire the youth early in life with a sense of rhythm, with a knowledge of music and a desire to learn more about

music. The instruments are easily played, which is one thing in their favor.

"I understand you do not have such a band here in Wichita. It seems that the field is ripe for the organization of one."

Sousa will direct at least two augmented student bands in Kansas during his present tour. Recently, he directed a combined band at Pittsburg and on Saturday he will direct another at Salina.

"My chief interest in music lies with my band and with that type of music," Sousa declared yesterday, but naturally I am interested in every new development in music. That is why I am interested in jazz, so-called. Basically, the jazz that this country knew 10 years ago is a thing of the past. Of course, there have been left behind the tonal effects created by that type of musician, but the jazz we know today is nothing more than a refined syncopation which has been popular for two decades or more."

Sousa was greeted at the train by C. M. Casey, who sponsored the concerts in Wichita. "I am feeling fine," he replied to solicitations concerning how he felt after the train ride.

John Philip Sousa is reputed to have traveled 1,000,000 miles during his many concert tours of the United States. He is also reported to have made \$1,000,000 out of the concerts. "The travel part is okeh," he said yesterday, "but the fortune—well, that isn't."

A large group of persons was at the station to meet the famous band leader and to pay their respects to him upon his return to Wichita. Many had known him in the past; others met him for the first time. A cheer greeted him as he stepped from the train, and the old Sousa smile flashed across his countenance in acknowledgment.

"I am glad to be back in Wichita," Sousa declared. "I think it is one of the finest cities in the country. It is always a distinct pleasure to visit here and to present my concerts here."

## THE WICHITA BEACON

October 25, 1927

## SOUSA PLEASED BY HIGH SCHOOL BAND'S CONCERT

Compliments Wichita on Music's Prominence in Schools

Lieut. Com. John Phillip Sousa, his band and company of one hundred, arrived Tuesday afternoon for the sixth appearance in Wichita since 1892. Minus his familiar goatee, but otherwise quite the same appearing military gentleman as before, Sousa stepped from his special train to be met by the Wichita High School Band, which appeared at the station in his honor.

"The concert at the Forum this evening will begin promptly at 8:15," announced the famous leader, with his usual regard for promptness. "I am greatly pleased to see that band music has an important place in the public schools," he added. "I am also impressed by the creditable organization that represents your high school. We are glad to again appear in Wichita and it is my hearty wish that our concerts will be enjoyed by all who may have an opportunity to attend."

Sousa is now on his thirty-fifth tour of the United States. He is almost 73 years of age and an international figure. He has traveled more than a million miles and is highly regarded, not only as the foremost leader in his particular field, but as a sportsman and writer. He is responsible for a distinct class of band music, American termed and recognized as the most meritorious of brass instrument compositions.

## THE WICHITA EAGLE

OCTOBER 25, 1927.

### HIGH SCHOOL BAND TO WELCOME SOUSA

Ticket Sales Indicate Big Crowds to Hear Famous Band Here Today

The Wichita high school band of 50 pieces will welcome Lieut. Commander John Phillip Sousa upon his arrival in Wichita at 1:15 p. m. today via the Missouri Pacific. The noted leader will direct the boys by invitation of Raymon Hunt, director of the high school musicians. Plans are being made for the entertainment of Sousa following his arrival.

A million miles, a million dollars is a record of Sousa, made in 50 years of concert work, probably the greatest amount ever made by a single musician in the pursuit of his profession. His machine records have been sold in every part of the world and millions of children march every day to the strains of Sousa marches. He has been received at the courts of Europe and is the recipient of world honors. He is in every sense free from the vexations of "musical temperament," which accounts in part for his popularity. His concerts are given with the same care in the smaller places as in the largest cities, with the same regard for the tastes of the audiences.

Sousa's program this afternoon at the Forum will be attended by many children, excused from school upon request. The evening concert will be well attended by Wichitans and out-of-town people, judging by the heavy ticket sale. The evening concert will begin promptly at 8:15 and the matinee at 3. Tickets will be on sale at Woolf Brothers store until 6 p. m. and at the Forum after 7 p. m. Children will be able to purchase tickets at the Forum at the reduced price of 25 cents.



## Sousa's Band

A National Institution, Famous Director and His Men Entertain Two Audiences on Periodic Visit to Wichita

One of our national institutions—Sousa's band—made a periodic visit to Wichita Tuesday and was greeted by two enthusiastic audiences at the Forum. The years take no apparent toll of Sousa. A hardy perennial himself, he remains the Sousa of reputation and tradition, while youth keeps the lower ranks of his organization recruited to full strength.

Artistically, the climax of the night program was reached with "The Lost Chord," second of a suite, "The Internationals," arranged by Sousa himself. In this number the organ-like quality of tone and the massive volume of the band's instrumentation were most evident. With the exception of this group, the overture, Wagner's "The Flying Dutchman," and the Andante Cantabile of Tschalkowsky—not particularly suited to band—the program was designed to appeal to "popular" taste.

The soloists were Marjorie Moody, who displayed a promising lyric soprano voice in the aria from Traviata, and two encores, Danny Boy, a ballad, and the ubiquitous Carry Me Back to Ole Virginny, which Alma Gluck exhumed a few years ago from a well-earned repose; John Dolan, pugnacious cornetist, who played the customary Carnival of Venice, with a host of new variations; Edward J. Heney, saxophonist; and Howard Goulden, a veritable virtuoso of the xylophone.

## Marches in One Group

Always a feature of any Sousa program, his famous marches comprised one group, and they were presented with the showmanship which has played no small part in Sousa's success. His Stars and Stripes Forever and Semper Fidelis will endure as long as there are military bands to play them. Sousa himself will tell you that his High School Cadets march is the most successful he ever wrote from publisher's standpoint, but Sousa made the mistake of selling it outright for \$35. He used better judgment with the Stars and Stripes Forever, and on a royalty basis of seven cents a copy, it has brought him more than \$300,000.

In listening to a Sousa concert, one takes the musicianship of his men for granted, and while all ears are for the band, all eyes are on the man who directs it. Unique among directors for his prodigality of gesture, the flick of a little finger may evoke a bombardment from the percussion section, or a weird phrase from a lone oboe. Now and then, however, Sousa surprises one by becoming positively gymnastic. Twice last night he raised his baton above his head!

—D. S. L.

## SOUSA.

John Philip Sousa, who is here today, is called the "grand old man of American music" although he doubtless does not approve the designation.

Sousa's name is known everywhere and it is synonymous with music, or more particularly band music. His marches have stirred the blood of millions. Some persons like the piano but do not like the violin, and so on. All musical instruments, unless it is the saxophone, which really is not a musical instrument, have their friends among the music lovers. But almost everybody, including those who have no music in their makeup, likes a band. And Sousa's band has been, for a period longer than the average age of those who will hear the band today, famous in this country.

Sousa has rendered a great service to his country. May he continue to serve for many years!

SOUSA PRESENTS  
GOOD PROGRAM TO  
FORUM AUDIENCE

Both Children and Grown-ups Entertained by Noted Bandmaster Tuesday

## SAXOPHONISTS PLEASE

Lieutenant Commander John Philip Sousa and his band, together with the marches of his own composition which are always the feature of his every program, have long been a national institution, and as such they were received in the Forum yesterday afternoon and evening.

The matinee performance included Sousa's suite, "The Last Days of Pompeii," in which the composer has departed from his usual march field. The second half of the time was occupied, a change being made from the printed program, by a demonstration of the different instruments in the orchestra, the banjo alone being presumably so well known that it was given no formal introduction in words. "Stars and Stripes Forever" and other favorite marches concluded the afternoon. A great many children were present and many mothers came with them.

At night the overture to "The Flying Dutchman" was first on the program and was followed by an intricate cornet solo. In three representative pieces by Strauss, Sullivan and Sousa, the Viennese, British and American military styles of popular music were interestingly demonstrated. Other band numbers and solos by various instruments made up the program.

Miss Marjorie Moody, who provided vocal solos for each performance, was especially pleasing in her encore number in the evening, "Danny Boy." Fred Weatherly's song arrangement to the ancient air from Londonderry, John Dolan, Edward Heney and Howard Goulden provided cornet, saxophone and xylophone solos, respectively.

Encore numbers for every piece on the printed program were prepared from Sousa's own list of marches. The seven saxophonists and Mr. Goulden on his xylophone introduced a number of popular melodies which were much applauded by the audience.

Mayor Coombs, who had issued a proclamation making Tuesday "Sousa day" in Wichita, was present at a dinner given in honor of the composer in a private room of the Linsen. Thurlow Lieurance, dean of the

fine arts department of the University of Wichita, Henry Allen of the Beacon and John Wallace of The Eagle were also present. The guests included the women of the orchestra.

While in the city Sousa addressed the following letter to the board of regents of the University of Wichita:

"Thurlow Lieurance I have known for a number of years and I feel confident he is just the man you want for your position. He has had practical experience and is a very popular composer and a good musician. I take pleasure in recommending him and I hope you will find him just as great as I believe him."

The Pittsburgh Sun,  
October 26, 1927

SOUSA AND  
BAND HERE  
ON SPECIAL

Two Performances Will Be Presented At College.

Three high school bands, Pittsburgh, Parsons and Fort Scott, will meet Lieutenant-Commander John Philip Sousa and his band when they arrive at 1:40 o'clock this afternoon from Wichita over the Missouri Pacific. Sousa and his band will play a matinee and evening performance at Carney hall auditorium at the Teachers College. President W. A. Brandenburg and Mayor L. M. Atkinson probably will meet the famous bandmaster.

Five high school bands, Pittsburgh, Parsons, Fort Scott, Joplin and Chanute, will appear on the evening concert program. Sousa's bandmen will leave the stage and the five bands will take their places on the stage and will be led by the "grand old man of American Music." "The High School Cadets," march, Sousa's own composition, will be the selection used.

A capacity audience is expected at the matinee performance, as student activity tickets will not admit at the night performance, however, it was announced yesterday.

College classes will be dismissed for the matinee. Four of the featured members of the Sousa aggregation are Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone, and Edward J. Heney, saxophone.

Feast of  
Sousa at  
College

Pittsburg Music Lovers Treated To Nearly Three Hours By Famous Conductor and His Band.

Nearly three hours of Sousa, with thrilling band music and solo numbers interspersed for variety, treat fit for any two kings, was the prize for Pittsburg music lovers at the Sousa concert at the College last night. The auditorium was more than two-thirds filled.

Only a small part of the regular concert was made up of Sousa's compositions, but practically all of the encores were selections of the great director and composer.

Applause greeted every number, and the light, airy numbers, with marching predominating, pleased the audience as none of the other selections could.

## MASTERLY APPEARANCE

The director, Lieutenant Commander John Philip Sousa, to give him his title, presented a masterly appearance as he walked upon the platform for the first number, and acknowledged the salute of the audience with a formal bow.

The strain of directing the numerous selections seemed to rest easily on his shoulders, in spite of his several scores of years.

"The Flying Dutchman," (Wagner) was the first selection by the band under the "Bandmaster of America." "The Atlantic City Pageant," composed by Sousa, was the first encore.

## RICHARDS WORK

Continued applause from the audience called for another number, and the conductor responded with a selection written by J. J. Richards, Pittsburg leader and composer, "Conduit Park March," played at the afternoon concert. Announcement of the selection was made in honor of the local man.

A cornet solo, "The Carnival of Venice," (Arban), was by John Dolan. Unquestionably the master of his instrument, the intricate passages of the selection brought a thunder of applause from the listeners at the close, probably the greatest ovation of the concert with the exception of the one for the leader himself. He responded with "Bercuese," from "Joselyn," (Goddard).

A suite, "The Internationals," arranged by Sousa, followed. Included in the group were "Morning Journal," (Strauss); the melodious "The Lost Chord," (Sullivan), and "Mars and Venus," (Sousa). The latter was one of the best liked of his selections.

## THREE ENCORES.

The soprano soloist, Miss Marjorie Moody, followed with a number, "Aria" from "Traviata," (Verdi). She was forced to respond to three encores before the audience was satisfied. They were "Danny Boy," (Watherby); "Carry Me Back to Old Virginia," (Bland), and "Italian Street Song," (Herbert).

The final group before the intermission was a selection by the

band, "Andante Cantabile," from "Opus 2," Tschalkowsky. "The University of Minnesota," one of Sousa's latest selections, was one of the encores, with the "United States Field Artillery," another Sousa selection, coming next. The latter was a startling number.

More than 250 high school students, members of the bands from the five larger high schools of southeastern Kansas, crowded the stage during the intermission for two selections under the famous director.

## FIVE REPRESENTED

Chanute, Fort Scott, Parsons, Joplin and Pittsburg bands were represented in the groups. The selections were both Sousa numbers. "The High School Cadet" was first, followed by "Washington Post." Sousa complimented the young musicians on their mastery of the two numbers.

Silver loving cups commemorating the occasion were presented to the directors of the five organizations by Commander Sousa at the close. Smiles of happiness were on the faces of most of the youths from the honor of playing for the great Sousa.

"The Feast of Spring," (Thomas) was the first number of the second part of the program. This was followed by an encore, "The Mingling of the Wets and the Dries," a Sousa composition, and one of the cleverest on the program.

## WET AND DRY

The selection was a combination of well known wet and dry songs, with parts of the director's masterly notes. The number in parts suggested the dry Sahara, while in others, the creamy foam from barred beverages almost could be seen.

A saxophone solo, "Beautiful Colorado," (DeLuca), by Edward Heney, proved another hit of the entertainment. A call for an encore brought out a saxophone octette. The latter was forced to give four numbers before the audience would consent for the program to continue. Popular selections, with two comedy numbers, were included.

Three Sousa marches were included in the next suite, "Magna Charta," one of his latest selections and dedicated only last summer; the soul-stirring "Stars and Stripes Forever," and the equally fine "Semper Fidelis," were all that the critical audience could desire. Continued applause greeted the three numbers.

## SOLOIST ENCORES

An xylophone solo, by Howard Goulden, was another popular part of the program. His encores included "At Sunrise," "An Indian Love Call," and "The Doll Dance."

The finale was "A Carnival Night in Naples," (Massenet) a fitting climax to the long, varied, but intensely gripping concert.

A death-like stillness swept over the audience on a number of occasions, but in others it rocked with laughter or stirred with an almost uncontrollable desire to sway with the music. The mood varied with the sway of the master leader's baton. He held the audience with the same mastery that controlled and exacted instant obedience from the players on the stage.

## ARRIVE ON SPECIAL.

The Sousa organization arrived on a special train over the Missouri Pacific shortly after 1 o'clock this afternoon.

A crowd of more than 400 admirers was on hand to welcome the director on another visit to Pittsburg. An official welcoming committee, composed of President W. A. Brandenburg, Dean G. W. Trout, Prof. Walter McCray and Mayor L. M. Atkinson, greeted the commander as he stepped from the train.

A parade down Broadway, led by the combined high school bands that were here to take part in the concert followed. The party then went to the Hotel Besse for a rest previous to the afternoon concert, scheduled for 3 o'clock.

## ON TO LAWRENCE.

After spending the night here, the special train will leave this morning for Lawrence, where a concert is scheduled for this afternoon and then on to Topeka for an appearance tonight. They will be in Emporia for two concerts Friday.

## INTRODUCE INSTRUMENTS

Introduction of the groups of instruments of his band was made in "Shining Off Before Company," which composed the entire second half of the afternoon concert.

Instruments ranging from the diminutive fife which could easily be placed in a vest pocket to the mighty Sousaphone were introduced. In order these instruments and groups were heard: Harp, oboes, clarinets, Sousaphones, flute, fife, piccolo, trombones, post horn, French horns, double bell euphoniums, saxophones and finally the xylophone and two bassoons.

"Simfunny in Dutch" was a feature eccentric number. "At Sundown" was the selection given by the saxophones with "Zulu Wall" as an encore. A jazz orchestra was also given a prominent part.

## XYLOPHONE SOLOIST

Howard Goulden was soloist in a xylophone solo "Dance of the Toy Regiment." Final number of the second part of the afternoon program was "Turkey in the Straw."

Numerous overtures were given throughout the first half. Miss Marjorie Moody, soprano soloist, gave as her first number "On the Banks of the Beautiful Blue Danube" and "Comin' Through the Rye" as her encore. "Italian Street Song" was her second.

John Dolan, cornet soloist, played "Rondo Capriccioso" with "Lassie O Mine" for an encore.

## OPENS WITH OVERTURE

The afternoon program opened with the overture, "King Henry VIII," J. J. Richards' composition, the march, "Cotuit," was used as first encore of the band. Suite, "Last Days of Pompeii," followed with "High School Cadets" as the encore.

Ballet music from "Aida" closed the first half with "Semper Fidelis" as encore.

The familiar and ever popular "Stars and Stripes Forever" and "U. S. Field Artillery" closed the afternoon program.



## SOUSA'S BAND ADDS TO ITS LAURELS HERE

FAMOUS MUSICIANS AND ABLE  
LEADER ENTERTAIN 1,500  
LAST NIGHT.

Vocal and Instrumental Soloists  
Contribute to Success of the  
Program; Cornetist Displays  
Ability.

Scoring an even greater triumph than they did in concert here two years ago, Lieutenant-Commander John Philip Sousa and his highly entertaining group of 79 soloists and bandmen last night swept admiration through the hearts of 1,500 music lovers in Carney hall auditorium at the Teachers College with the convincing thoroughness of a prairie fire and apparent appreciation of real artists.

Not only were band selections popular and classic, unusually pleasing, but solo numbers by Miss Marjorie Moody, soprano; John Dolan, cornetist; Edward J. Heney, saxophonist, and Howard Goulden, xylophonist, and jazz selections by a battery of eight saxophones found hearty approval of the audience, large in number yet comparatively small to the size of an audience that should attend such an attraction.

The night's feature, as far as listeners were concerned, was Mr. Dolan's cornet rendition of "Carnival of Venice," by Arban. Dolan's technical display in this difficult selection emphasized his musicianship and the calibre of all older members of the Sousa organization. He was called upon for an encore. It was "Berceuse," from "Joselyn," by Goddard.

Eight Saxophones Play.  
Next in line of appreciation was the band itself and the entertainment by a battery of eight saxophones.

The fine point of training, musicianship of each member and forceful leadership of Sousa was fully evident in each succeeding number. Perhaps this display climbed to its height in the rendition of Sullivan's "Lost Chord," which brought out the great volume of the world-famous organization. Each succeeding march, all encores of Sousa composition, emphasized vim and pep.

Opening the concert with Wagner's "Flying Dutchman" overture, continuing with a suite of four selections, "The Internationals," (arranged by Sousa); "Mourning Journal," (Strauss); "The Lost Chord," (Sullivan), and "Mars and Venus," (Verdi) and closing the first half with "Andante Cantabile," from Opus 1 by Tchaikowski, the band, under the venerable leader's direction, climbed to its peak in the series of three marches, which featured the second half of the program.

Play New Composition.

"Magna Charta," Sousa's newest composition, written upon request for the International Magna Charta Day Association, was the first of the three marches. It was peppy, medium loud and seldom varied in volume. From this the band advanced to Sousa's renowned selection, which has done as much or more toward the standardization of American band music, than any other selection has toward the standardization of band music of any nation, "The Stars and Stripes Forever." Climax of this piece was particularly effective with batteries of cornets and trombones increasing the volume of music feature positions on the front of the stage. The series of marches was ended with the retreat, "Semper Fidelis," another of Sousa's compositions.

The band concert was brought to a climax with rendition of Massenet's "Carnival Night in Naples." After an Italian selection, aria from "Traviata," by Verdi, Miss Moody found favor with songs such as "Danny Boy," (Weatherly); "Carry Me Back To Old Virginia," (Bland). Especially effective was the soprano's voice in singing the chorus of "Carry Me Back To Old Virginia," against a background of muffled first cornet music.

### Gives Brilliant Exhibition.

The saxophone octette formed one of the best jazz orchestras ever heard here, many remarked at the close of the concert. It lacked nothing in all the strange noises of jazz-land and its time was more perfect by far than many of the so-called dance orchestras.

This octette made its appearance in the popular jazz selection, "At Sundown," and encoored with "Zulu Wall," finishing with comic selections, "Simpfunny in Deutsch," and "Saxerwiski." The band's rendition of "Mixing the Wets and Drys," which was composed of alternate popular old time and modern jazz songs, was another evidence of the inroad of jazz. It was pleasing, though, and highly entertaining.

Between 250 and 275 high school students, composing five bands from Pittsburg, Joplin, Fort Scott, Parsons and Chanute, thronged the stage during the intermission and were directed by the veteran band leader in the playing of two of his own compositions, "The High School Cadet" and "Washington Post."

Instructors of each of the five schools were presented with silver loving cups in commemoration of the occasion, by Sousa.

### Introduce Instruments.

Introduction of the groups of instruments of his band was made in "Showing Off Before Company," which composed the entire second half of the afternoon concert.

Instruments ranging from the diminutive fife which could easily be placed in a vest pocket to the mighty Sousaphone were introduced. In

order these instruments and groups were heard: Harp, oboes, clarinets, Sousaphones, flute, fife, piccolo, trombones, post horn, French horns, double belled euphoniums, saxophones and finally the xylophone and two bassoons.

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The familiar and ever popular "Stars and Stripes Forever" and "U. S. Field Artillery" closed the afternoon program.

The Pittsburg Sun,  
October 27, 1927

### Sousa Band Members Visit With J. J. Richards

Five members of the Sousa band were members of the band which J. J. Richards directed last year in Bradenton, Fla. They are Fred Weaver, solo clarinetist; Frank Zuber, clarinet; Gabe Russ Sousa-phone; Jacob Knutten, cornet; and George Fee, cornet. They were his guests between programs.

## SOUSA IS ACCLAIMED BY ADMIRERS HERE

CROWD OF 400 GATHERS TO  
SEE FAMOUS LEADER AND  
BAND ARRIVE.

Led By High School Musicians, He  
Participated in Parade From  
Station to Hotel; Lunch-  
con is Cancelled.

Lieutenant-Commander John Philip Sousa, internationally famous bandmaster, stepped from his special train to the platform of the Missouri Pacific depot here at 1:20 o'clock this afternoon to be acclaimed by more than 400 admirers, who carried to him the greetings of Pittsburg and its district as well.

It was "Sousa Day" in Pittsburg and as the venerable musician stepped from the passenger train preceded by members of his band and Miss Marjorie Moody, soprano soloist, his admirers applauded, a few cheered and a number of young women, standing closest to him as he alighted, gasped just the least bit from the thrill of almost touching a world famous character.

As Sousa stepped from the train he spoke not a word but as he clasped the extended hand of Mayor L. M. Atkinson his face broadened in a smile and he spoke up "Howdya do."

Just then a band, composed of more than 170 students from Fort Scott, Pittsburg, Parsons high schools and some from the College, struck up the first notes of a peppy march and Sousa, true to his profession, stood erect and grinned the happier.

President W. A. Brandenburg, Dean G. W. Trout and Prof. Walter McCray, head of the College music department, were with Mayor Atkinson in the reception party.

From the passenger coach steps the band master was escorted to a decorated motor car in which he was taken to the Hotel Besse in a parade at the head of which the joint high school bands marched playing popular marches.

The luncheon originally scheduled was cancelled and Sousa and his bandmembers retired to their rooms immediately to prepare for the afternoon's concert, which was programmed to begin at 3 o'clock in Carney hall auditorium at the Teachers College.

## LAWRENCE DAILY JOURNAL-WORLD

OCTOBER 27, 1927

### Sousa Gives \$500 Talk in Exchange for 50 Cent Lunch

Bandmaster Stars as Speaker at  
the Weekly Meeting of Kiwanis  
Club Today

After traveling over a million miles in musical tours of this country and Europe, Lieutenant Commander John Philip Sousa has formed some opinions on the principal characteristics of various places. Some of these he disclosed in a talk to the members of the Kiwanis club, whose luncheon guest he was today.

"Londoners speak of all England outside of London as 'the provinces,'" he said. "We have a counterpart of that in this country. To New Yorkers, every place outside of New York is 'the sticks'."

America's greatest bandmaster confirmed rumors that have been in circulation about Boston culture. "A Boston traffic policeman?" he said, "stopped the traffic both ways and in five minutes told me more about the Einstein theory than Einstein had been able to tell me in twenty lectures."

Sousa talked for fifteen minutes and kept his audience laughing all the time. President George Shad said the club was grateful for the march king's willingness to talk, and Sousa rejoined, "it ought to be getting a \$500 talk for a 50 cent lunch."

The bandmaster introduced Marjorie Moody, singer, and Winifred Bambrick, harpist, who also were guests of the club and who were heard in the band concert at the University auditorium this afternoon.

Waldemar Geltech, who introduced Sousa, said that twenty-five years ago he sought a place as soloist with the great band and was told that the soloists were always chosen by Sousa. Geltech said he was told that "there were no soloists in the band," as the selection of wo-

## Sousa to Direct University Band in Two Selections

All Students With Classes  
at 3:20 Will Be Given  
Excuse to Hear  
Concert

The concert of Sousa's band to be given tomorrow afternoon in the new Auditorium will begin promptly at 3:00 p. m. All students who have classes at 3:20 will be excused to attend the concert.

Sousa will direct the University band of 100 pieces during the intermission in the following numbers, according to J. C. McCandles, director of the University band: One of Sousa's own marches, "The Washington Post" and "Loyalty First," a march composed by Mr. McCandles.

This season completes Sousa's 50th year of concert work, during which time he has played in nearly every country of the world, composed many



John Phillip Sousa

marches and band pieces, and has won the title, "March King." This is Sousa's "Jubilee Tour." Because Sousa enjoys playing before the student body of the University of Kansas he has included it in his tours which he has made every two years.

Sousa's program is to include several of the marches for which he is celebrated, namely "Stars and Stripes Forever," which has been played in every country of the world, and "Magna Charta," which he composed at the request of the International Magna Charta day association, and with the approval of the late Judge Elbert H. Gary.

According to Dean Swarthout, it is hoped that the students will take advantage of the opportunity of hearing Sousa, possibly for the last time, for a few years at least. The prices have been placed at the lowest figure possible to enable students to attend.

All students who have 3:20 classes will be excused for the concert providing they are able to present satisfactory evidence that their absence is for that intention.

## University Daily Kansan

Official Student Paper of  
THE UNIVERSITY OF KANSAS  
Lawrence, Kansas

### AN EPIC CONCERT

Once in a great while the average student experiences a sensation which momentarily lifts him from the humdrum of daily routine, and even holds him suspended in an ecstatic buoyancy for hours to come. Yesterday was one of those occasions.

Sousa's band transcends comparison; it falls into that class of greatness where relative differences are indistinguishable to persons of untrained perception. Tho those who filled the two balconies and sprinkled the lower floor yesterday the concert will remain as one of the colorful and satisfying epics in their education.

To the School of Fine Arts must go the hearty thanks for arranging this and such subsequent concerts to quicken the life of the University.



Friday, October 28, 1927

## THE UNIVERSITY DAILY KANSAN

FRIDAY, OCTOBER 28, 1927

## At the Concert

By Charlotte Thompson

Sousa's Band, which played yesterday afternoon in the new Auditorium, presented a versatile program. Classical selections, marches, solo numbers, popular selections, the directing of the University band by Sousa, the directing of Sousa's band by Professor Skilton—all followed each other with such rapidity that the audience never lost interest.

The band plays as a unit with perfect blending. Sousa's company shows capable organization and directorship with excellent control and a wonderful interrelation of parts.

However, the audience got the impression that these selections had been given so many times before that the players were bored, they were mechanical. While one section of the band was in the limelight, the others gazed out into the audience or chattered among themselves, entirely out of character, so to speak. Two of the cornetists in the front row must have lost a lot of sleep, for they yawned frequently and gazed out into the audience with vacant stares.

The University band's two numbers, "Washington Post" by Sousa and "Loyalty First" by J. C. McCanles, which were led by Sousa, were creditably given. Sousa's veterans stood in the wings, interested for once, to hear how the youngsters got along.

The technique of Sousa's players was so perfect, however, that it carried them over this lack of feeling. They were at their best in Sousa's own pieces. After hearing "Field Artillery" with its realistic effect, its stirring rhythm, "Stars and Stripes Forever" and "Semper Fidelis," any young man would throw up his hat and go off to war in a frenzy of enthusiasm. As it was, when the cornet and trombone sections came to the front and blared forth their challenge, the audience could hardly stay in their seats.

Miss Marjorie Moody revealed a liquid, full soprano in her two solo numbers, and Howard Goulden, xylophonist, was especially popular with the audience. His "At Sunrise" and "Indian Love Call" received much applause.

Professor Skilton led the band in the playing of two of his own compositions, "Deer Dance" and "Indian War Dance." The players' attention did not wander when they were following a new director.

The entire program was a rapid kaleidoscopic effect, with no waits between numbers, brilliant in places, comic in others, then sad, but most of all patriotically stirring.

Light which came in at a back window prevented the audience from seeing Sousa himself or any of the players in the middle section. The audience wanted to see the famous Sousa and complained because they couldn't.

## TOPEKA STATE JOURNAL

OCTOBER 27, 1927

## SOUSA HERE TONIGHT

Famous Band Will Play in Grand Theater for One Engagement.

Lieut. Com. John Philip Sousa brings his band to the Grand theater for one engagement tonight. Sousa and his band are on their thirty-fifth tour this season.

In addition to being a record for consecutive seasons at the head of his own band, the present year is Sousa's fiftieth as a conductor, his first appearance on the director's stand having been made April 9, 1877, in his home city, Washington, D. C.

In the thirty-four years that Sousa has traveled with his band, it is estimated that he has covered more than 1,000,000 miles. He is the only American composer-conductor who has ever amassed a fortune of \$1,000,000 solely from music, it is claimed.

Sousa is the only living American who has been an officer in each branch of the United States military service. He began his military career as a lieutenant of marines. During the Spanish-American war he was a lieutenant of infantry, and at the conclusion of the World war was a lieutenant commander in the United States navy.

The curtain will rise at the Grand theater at 8:15 o'clock.

## LAWRENCE DAILY JOURNAL-WORLD

FRIDAY, OCTOBER 28, 1927

## HEAR SOUSA'S BAND

Great Band Leader Takes Charge of K. U. Organization for Two Numbers

## PLAYS PIECES BY SKILTON

An enthusiastic and appreciative audience of about 2,500 listened attentively for two solid hours to Lieutenant-Commander John Philip Sousa's band of about eighty pieces yesterday afternoon in the University auditorium.

Sousa's band presented a varied and interesting program, consisting of classical music, marches, popular numbers and novelty numbers.

During the intermission between the first and second parts of the program the veteran players left the stage and Mac's University of Kansas band occupied it. Led by the great Sousa himself, the University band played "Washington Post March" by Sousa and "Loyalty First" by McCanles.

In place of "The Feast of Springs," by Ambrose Thomas, which was scheduled to be the first number after the intermission, Sousa's band played two of the famous Indian selections composed by Prof. C. S. Skilton of the University school of fine arts, "Deer Dance" and "Indian War Dance."

Professor Skilton himself led the famous band as it played these two selections.

Encores played by the band were: "Atlantic City Pageant," "University of Minnesota," "United States Field Artillery," and "Mingling of the Wets and Drys," all by Sousa. The audience liked the "Mingling of the Wets and Drys" and "United States Field Artillery."

John Dolan, cornet soloist, played "Berceuse" from "Lolita," by Godard as an encore. Miss Marjorie Moody, soprano soloist, sang "Danny Boy" by Weatherly as an encore.

The audience applauded loudly when Howard Goulden, xylophone artist, played "Ghost of the Warrior" by Grossman. As an encore he played "At Sunrise" and "Indian Love Call" and for a second encore responded with "Doll Dance."

When the audience demanded an encore to a saxophone solo by Edward Heney, a saxophone octet responded. The octet played "At Sundown," and several novelty selections. "Saxerewski," a saxophone version of Minuet in G by Paderewski was much liked by the hearers. The octet also played "Zulu Wail" and "Simpfunny in Deutsch."

## Sousa Honors Kansans

## by Adding Innovations to Scheduled Program

Both Skilton and McCanles Are Complimented by Famous Band Director

Lieut.-Commander John Philip Sousa's Band concert was attended by an enthusiastic and appreciative audience of about twenty-five hundred people, the Fine Arts office made known today. There was an encore for almost every number, consisting of numbers by Sousa, popular songs and novelty creations. Many townspeople as well as students attended the concert. Both balconies were well filled.

Sousa made several innovations and changes in his program that made it more interesting to a college audience, and particularly to Kansas University. During intermission he directed the University band in two numbers; "Washington Post March" by Sousa and "Loyalty" by McCanles. Sousa's men left the stage, giving free swing to the University men. An unusual honor was conferred upon Prof. Charles S. Skilton, of the faculty of the School of Fine Arts. In place of the "Feast of the Imps" which is on the regular program Sousa placed the "Deer Dance" and "Indian War Dance," both by Skilton, who is noted for his Indian musical compositions. Professor Skilton directed Sousa's band during these numbers.

The soloists and novelty encores of the concert were very interesting and individual. The major novelty of the program, the "Mingling of the Wets and Drys" consisted of a series of popular songs, beginning with the "Old Oaken Bucket" and ending with "How Dry I Am." The "Minuet in G" by "Patewski" was played as jazz. The xylophone soloist, Mr. Howard Goulden was very popular. He gave two encores, the "Indian Love Call" and the "Doll Dance." The Saxophone Sextet, which played as an encore to the Saxophone Soloist also proved popular. They played "At Sundown," "Zulu Wail," and the "Simpfunny in Deutsch."

The band consisted of about 80 people, including the soloists. The band was dressed in their regular uniforms of dark blue. There were two women members of the company, the vocal soloist, Miss Marjorie Moody and the harpist.

Mr. Sousa attended the Kiwanis luncheon yesterday. He made a short address and introduced a number of his soloists. The band arrived yesterday at 12:15 and left immediately after the concert for Topeka.

## SOUSA AND HIS BAND

I have heard and written up Sousa's band several times, and had more enjoyment hearing it Thursday night at the Grand than ever before. Partly because this time I resolved to avoid any technical discussion of the program, but largely because I got a new slant on this Sousa program. He had nine stated numbers and if I made no error in the count, eleven extra numbers were played. In both the stated and the extra numbers his own compositions were largely in evidence. Of course there was his "Stars and Stripes Forever" and his "Semper Fidelis," old and popular numbers. In the suite of three coming third on program was an excellent composition of his own, "Mars and Venus," the story of which was readily followed by one who still remembers his mythology, and in which there is a fine use of the snares and perhaps the big drum—I couldn't see—that was easily translated into the rumbling of chariot wheels in fierce pursuit. Too, in "The Mingling of the Wets and Drys," some instrumentation I could not see conveyed a vivid suggestion of the old chain pump. The encore numbers following the saxophone solo caught the young crowd—and the major portion of the audience would be so classed. The octet with this instrument did some excellent clowning.

Mr. John Dolan's cornet solo, "Carnival of Venice," was one of the outstanding numbers. The same may be said of Mr. Howard Goulden's xylophone solo, "Ghost of the Warrior." Another special number that won great applause was Sousa's "U. S. Field Artillery."

The vocal solo aria from Verdi's "Traviata," by Miss Marjorie Moody, was very pleasing. Miss Moody's voice is a lyric soprano, approaching the coloratura, and was perhaps better displayed in her encore number, "Peter Pan."

My reaction to the whole program was a pleasureable one. Instead of listening critically, my ear would go wandering: now singling out the silver dripping of chords from the harp; now following the lead cornet whose tone ran like a golden thread thru the fabric of

the numbers; or singling out the tone of this instrument or of that, as one sometimes singles out one from among many voices. It is a fine thing to have heard Sousa's band once more, still under the direction of the veteran bandmaster, who has conducted before presidents and kings.—E. E. K.

## TOPEKA DAILY CAPITAL

Thursday, October 27, 1927

## SOUSA COMES TONIGHT

Famous Musician Brings Band of 80 Musicians to Topeka.

Hale and hearty despite the fact that it's his 35th annual tour of the country with his famous military



JOHN PHILIP SOUSA

band, Lieutenant Commander John Philip Sousa arrives in Topeka today for his 'steenth concert in Topeka and reports from the Grand box office last night indicated he would be greeted by the usually large crowd that always turns out for the best known band on three continents.

Sousa's concert first was scheduled for the city auditorium, but because of the repair work there had to be transferred to the Grand. Sousa gives only one concert in Topeka and it tonight. This afternoon he will play at Kansas university.

Never but once in all his 35 years with the band has the lieutenant commander had to disappoint his audience. That once was when he—like the Prince of Wales—fell from a horse. That was six years ago. The band conductor brings with him 80 musicians of whom there are ten soloists. Marjorie Moody is his soprano soloist this year.

## EMPORIA DAILY GAZETTE

OCTOBER 28, 1927

## SOUSA IN EMPORIA

Emporia school children are hearing a concert this afternoon by Sousa's band, with Lt.-Com. John Philip Sousa wielding the baton. The grade schools have been making up time the past two days, and all pupils were excused this afternoon. High school pupils who have purchased tickets for the matinee concert were excused to attend. The evening's concert, which will begin at 8:15 o'clock, will be given especially for adults. Many out-of-town persons are in Emporia for the concerts.

No matter how much the saxophone has been villified in picture, song and story, when it comes to a show-down, the great American public still retains its love and admiration for the instrument.

That fact was demonstrated conclusively at the concert given Thursday night in the Grand theater by Sousa's band, when a saxophone octet was applauded time after time and obligingly gave three or four encores.

The xylophone is another popular instrument, even the occasionally maligned. When Howard Goulden left his kettle drums and came forward to hammer on the musical bars, the audience settled down into a state of restful expectation. Goulden lived up to the audience's hopes—he played and extracted more genuine music from the xylophone than has been accomplished here in many years.

John Philip Sousa remains the grand old man of American music. Any audience loves his playing of stirring marches and the Thursday night assemblage was no exception. Sousa conducts more firmly and with less effort than any other first-class director in America today.

The audience at the Grand liked musical gymnastics. When John Dolan performed "Carnival of Venice" on his solid gold cornet, his auditors thrilled to the musician's daily dozen. The saxophone solo of Edward Heney, when the performer took all the hurdles, jumps and obstacles in a musician's path, he was greeted with thunderous applause.

The band, playing as a whole, probably was the most enjoyed. "The Stars and Stripes Forever" created a near riot. The march never will fail to bring a thrill-and-a-throb to American audiences.

Miss Marjorie Moody was the vocal soloist for the band. She was in good voice and performed her share of musical athletics.

It was an enjoyable concert, magnificently played by an all-star band. And the seats were so nice and soft that the audience left without any trace of paralysis.

—T. G. W.

## TOPEKA DAILY STATE JOURNAL

OCTOBER 28, 1927

## SOUSA AND HIS BAND

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—T. G. W.



## THE BULLETIN

FRIDAY, OCTOBER 28, 1927.

## Two Concerts Will Be Given Today By Sousa's Band

"March King" Will Direct 75-piece Mass Band Composed of Emporians

## IS JUBILEE TOUR

Miss Moody and Messrs. Dolan, Goulden, and Heney Will Have Solo Parts

Lieut.-Com. John Philip Sousa, worlds greatest conductor who is making his thirty-fifth "Jubilee" tour will give two concerts in Albert Taylor Hall Friday, Oct. 28. He will give a matinee program for school children in the afternoon and a concert in the evening. The matinee concert will begin promptly at 3 p. m.

The following persons will appear in solo parts during both concerts: Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone; and Edward Henry, saxophone. The program for the afternoon is as follows:

Overture, "King Henry VIII" by Hatton; cornet solo, "Rondo Capriccioso" by Saint-Saens, John Dolan; suite, "Last Days of Pompeii" by Sousa, with three parts: "In the House of Burbo and Stratonice," "Nydia," and "The Destruction of Pompeii and Nydia's Death"; vocal solo, "On the Banks of the Beautiful Blue Danube" by Strauss, Miss Marjorie Moody; and ballet music from "Aida" by Verdi. Intermission.

Rhapsodie, "Espana" by Shabrier; (a) the saxophones, "At Sundown" by Donaldson, Messrs. Heney, Kincaid, Sullivan, Desmond, Madden, Eau-claire, Schlanz, and Monroe; (b) March "Riders for the King" (new) by Sousa; xylophone solo, "Dance of the Toy Regiment" by Shikret-Green, Howard Goulden; and cowboy breakdown, "Turkey in the Straw" by Guion.

The following program will be given in the evening by the famous band under the direction of Sousa:

Overture, "The Flying Dutchman" by Wagner; cornet solo, "Carnival of Venice" by Arban, John Dolan; suite, "The Internationals" arranged by Sousa in three parts: "Morning Journals" by Strauss, "The Lost Chord" by Sullivan, and "Mars and Venus" by Sousa; vocal solo, "Aria" from "Traviata" by Verdi, Miss Marjorie Moody; and "Andante Cantabile" from Opus II by Tschaiowsky. Interval.

"The Feast of Spring" by Ambrose Thomas; saxophone solo, "Beautiful Colorado" by DeLuca, Edward Heney; three marches, "Magna Charta" (new) by Sousa; "Stars and Stripes Forever" by Sousa; "Semper Fidelis" by Sousa; xylophone solo, "Ghost of the Warrior" by Grossman, Howard Goulden; and finale, "Carnival Night in Naples" by Massenet.

Sousa came here from the West where he has toured the north-western states. He played in the New Auditorium at the University of Kansas yesterday afternoon.

Sousa will direct a mass band of Emporians, selected from the Municipal, the High School, and the Teachers College bands, during the intermission of the afternoon concert. This 75-piece band will play two of Sousa's own compositions: "The Invincible Eagle" and "The Sesqui-Centennial." They will also play "Polonaise Militaire" by Chopin.

Students and others from Neosho Rapids, Elmdale, Burlington, Council Grove and other adjoining towns plan to hear this world famous composer and conductor.

## Sousa to Direct Four H. S. Bands

Famous Director Will Lead Group of 300 Students.

During his appearance at Carney hall auditorium at the College the evening of Oct. 26, John Philip Sousa, the grand old man of American music, will direct four high school bands, composed of 300 students. Delegations from Pittsburg, Parsons, Fort Scott and Joplin will appear.

Each of the orchestras will be given thorough rehearsals under the respective directors before appearing. At the appointed time, Sousa's bandmen will leave the stage and the orchestras will occupy the center of attention.

The orchestra will be given a trophy cup as a trophy of "The High School Cadets" Sousa, will be the number one band. An encore probably will

## A PLEASANT TRIP TO EMPORIA

College Foot Ball, and Sousa's Band Make a Delightful Program.

Last Friday I had the pleasure of a trip to Emporia with a jolly party of young folks. "Doc" Leonard Court-right and Willis Mason, with Misses Helen Barackman and Lucille Spease, didn't fill Doc's big Buick so full but there was ample room for me, and so I served as a sort of a "balancer" to the load, and was afforded a most enjoyable trip to our neighboring city of Emporia. The program was a football game between Pittsburg S. T. College and the College of Emporia, which was the main event in the estimation of the younger members of the party. But as I don't know much about football and was never able to tell which side was beating, or when the game was out, I rather favored the Sousa's Band part of the program, for the famed organization was down for an afternoon and evening concert. And then Robert A. Ross, former Howard boy who took his first lessons in band music in the Howard Band more than twenty years ago, was with the big band, and I wanted to see him again.

We got an early forenoon start from Howard and arrived in Emporia in time for noon dinner. The big Buick was working beautifully and Doc sure knows how to keep it in the road, and just when to step on the gas as well as when to apply the four-wheel brakes, so it was a fine ride of a little over two hours.

The young members of the party hiked out for their lunch, and to later attend the ball game, while I laid for Rob Ross. Quite a number from Howard were there, and very soon I found Dallas Kimzey and young Hauenstein, two of our Elk county boys who are students at Pittsburg—both wearing the gay uniform of the College Band. Also I found Carl Killion, the captain of the college football team—a Howard boy who is highly esteemed and a college athlete as well as a very gentlemanly and faithful student.

The Sousa's Band crowd didn't arrive in the city till quite a while in the afternoon, having played at Topeka the evening before. It was well on toward 2 p. m. before I located Rob Ross, in a room at the Broadview. While waiting to see him, I found Dr. and Mrs. Frederick Lewis of the Emporia College. Dr. Lewis is the College president, and both he and Mrs. Lewis have visited Howard and have met and become acquainted with a number of our people. Dr. Brandenburg, president of the Pittsburg College, was also there, and he is always very kind to me, and I had quite a pleasant visit with the company of them while waiting for the time to begin to play ball. It will gratify Howard friends to know that Dr. Brandenburg has a great admiration for Carl Killion, and is very proud of him as a team captain and as a clean, handsome young man.

I was sorry I couldn't attend the band concert and the football game, both at the same time—but later when I heard that Carl Killion's team were badly beaten by the Emporia College team, I was almost glad I didn't see the game—for I would have been yelling for Pittsburg on Carl's account, though I am a faithful supporter of the Emporia College bunch, and have been whooping up for them for many years and still look on them as the best bunch of football players for a college the size of Emporia College in the west—and in addition, I am a loyal Presbyterian.

The football game kept many people away from the band concert, so the Albert Taylor Hall was not near full for the splendid afternoon program. In my opinion Sousa's Band is a better band at this time than ever before. Sousa says so himself, and so does Rob Ross. I have heard the Sousa Band many times in the past forty years. I heard the Washington Marine Band when Sousa as a Lieutenant in the Army was its director. Later I heard his Chicago Band, and then since he has been managing his own band, for more than a third of a century, I have heard it many times. As a matter of fact, I prefer the big orchestra to the big band, but John Philip Sousa can make his band play more nearly like an orchestra than any other man I have ever heard since the days of old Patrick Sarsfield Gilmore—who I shall always consider was the best band man and most accomplished director in the world. Rob Ross tells me the Sousa Band at this time is almost 100 per cent an American band; that only one member of the organization at this time is foreign born, and that when old man, and when he moves on, it he quits if Sousa is still director, will be hard to fill his chair again. I the place will be filled by a native born American. And it is a different and herding his boys through Stars kind of a bunch, entirely. A few and Stripes Forever, and Semper Fi-years ago, when a majority of the delis as long as I am able to sit up members were Italians, Germans or Bohemians, they were a raw bunch, with little politeness. If you addressed a question to one of them, he either couldn't understand what you said, or didn't give a damn—anyway he was just as apt as not to ignore you or to give you an impolite answer.

But now it is different. I made several inquires of different Sousa men, and received uniformly polite, courteous replies. They offered to go with me and help me find Rob Ross, and one of them did finally locate his room for me at the hotel. Many of the Sousa Band men are young and boyish in appearance, though a few are gray-haired and growing somewhat portly. Mr. Sousa himself is beginning to look old, and his mustache is white as snow; but when he stands facing his splendid band, with his back to the audience, he looks as straight, proud and peppy as he did forty years ago, when his beard was black as coal.

I had the pleasure of meeting Mr. John Dolan, the solo cornet player of the band. Mr. Dolan has been with Sousa for many years, and I have heard him play several times before, and I was glad when Rob Ross gave me an introduction to him. Rob proposed to introduce me to Mr. Sousa, and to the soprano soloist, Miss Moody, and the charming young lady harpist. But I told him to "never mind." I have met Mr. Sousa several times—of course he doesn't remember me and he would be bored to shake hands again. And the young women would have been more than bored to have to shake hands with a stranger who had no interest except curious politeness to presume to seek their acquaintance. But Mr. Dolan was a delightful visitor. He is not yet a boy, and has a few gray hairs, but he is still young in appearance, has a chin which indicates force and temperament, and he can assuredly play the trumpet. I have heard many of the famous cornet players—Boos, Levy, Bent, Clarke, Llewellyn, and a dozen more who ranked with the world's best; but I truly believe Mr. Dolan is peer of any of them. His solo numbers in these concerts were Rondo Capriccioso by Saint-Saens, and Carnival di Venice, the latter being likely his own arrangement. They were both extremely difficult and "technical," the Carnival being about the most brilliant exhibition I ever heard performed on a cornet. In fact it sounded like the playing of two men at one and the same time, and still it didn't seem to irk Mr. Dolan in the least. His encore numbers were simple airs or ballads, and were beautifully and modestly played. Mr. Dolan is something of a "kicker" in conversation, and I suspected he was

stringing me a part of the time, and he had a line of funny stories which made him very entertaining to me. I was truly glad for the half-hour's visit I had with him and Rob Ross together. Rob looks even younger than when I saw him last two years ago. He has lately seen his mother, Mrs. Hattie Ross, and his brother John, who now live at Coquilla, Oregon. They are well, and he says if "Jack" doesn't take something for it, he is going to be bald some day. Rob has quit the band business several times in the past few years—in fact he has written me several times that he "is off of it forever," and then the next time I hear from him he is with Sousa again. He should get married and settle down—but he doesn't seem to have such an idea in his head.

The soprano with Sousa's Band, Miss Marjorie Moody, is a charming young woman and has a voice which Marion Talley can't surpass. She looks like a young girl, has a pleasing plumpness, still is not too plump, and she has a smile designed to make a young man go crazy—if he could imagine she was looking straight at him. Her solos were an aria from "Traviata," a brilliant and very difficult selection which she negotiated with wonderful ease and rare artistry; also she sang the popular old waltz, "On the Banks of the Beautiful Blue Danube," by Strauss, with the band playing the full waltz—just as you like to hear it. She was required to give several encore numbers, one of them being the Italian Street Song, from "Naughty Marietta," like you hear in on the Victor records. Miss Moody charmed her hearers and was altogether delightful.

Sousa plays mainly his own marches for encores, and he can sure put the zip in them. He played several of his newer marches, which in my judgment are not so good as some of his older ones. He is truly "The March King," and has published more than 140 successful band marches. But the newer composition don't have the singing tunes in them that we are more difficult to play as well as being devoid of anything you want to whistle. But he is truly a grand time is foreign born, and when old man, and when he moves on, it he quits if Sousa is still director, will be hard to fill his chair again. I the place will be filled by a native born American. And it is a different and herding his boys through Stars kind of a bunch, entirely. A few and Stripes Forever, and Semper Fi-years ago, when a majority of the delis as long as I am able to sit up members were Italians, Germans or Bohemians, they were a raw bunch, with little politeness. If you addressed a question to one of them, he either couldn't understand what you said, or didn't give a damn—anyway he was just as apt as not to ignore you or to give you an impolite answer.

In an intermission in the afternoon concert, the massed Emporia school and college bands, to the number of a hundred or more members, took the stage and played two or three pieces, one of them being Sousa's new "Sesqui-centennial March," which they rendered under Mr. Sousa's direction extremely well, in fact the best I ever heard a school band play. Mr. Sousa complimented them highly, after which they played "Chopin's Military Polonaise" directed by the Teachers College band leader, and played it wonderfully well. The Sousa men who heard them from the stage wings, remarked to me that it was the best student band crowd they had heard. Emporia was always noted for its good musical talent, and has especially boasted many excellent bands in days past.

Our party came home after the Sousa Concert, arriving a little after midnight. It was a fine trip, and everybody said they were ready to go again, at any old time.

I am grateful for the opportunity to have a good time with such a fine bunch of Howard young folks—and I'm ready to go again, whenever they think they can take me.

## THE SALINA JOURNAL.

OCTOBER 29, 1927

## BANDS FLOCK IN

WILL BE DIRECTED BY SOUSA THIS AFTERNOON

The Sousa Organization Comes in a Special Train Early This Afternoon

The Clafin boys band, one of six which was scheduled to play in joint recital this afternoon at the Masonic Temple under direction of John Philip Sousa, was the first of the several hundred young bandsters to reach Salina today. Arriving shortly before 11 o'clock the Clafin delegation, youthful band players and all, numbered about 250. There were over 100 in the band which played on the main street, bringing business people and office employees to the open air to see what was going on and creating a little flurry of excitement on Santa Fe as they wended their way toward the Masonic Temple.

Bands of Clafin, Abilene, Chapman, Minneapolis, McPherson and Ellsworth were expected momentarily at noon, it was stated at the Temple. Sousa's band had not yet reported at the temple at that hour but was due in a special train shortly after noon in order to appear in concert at the temple auditorium at 2 o'clock. The joint concert which the famous band master was scheduled to direct, with the boys of those six bands taking part formed one of the most attractive features of the entire dedication week at the temple for the people generally. Youthful musicians of those six bands have been practicing, separately, the "piece" selected for them to perform under Sousa's baton. Their first effort at playing together was to be this afternoon as they faced the noted Sousa behind the footlights at the temple auditorium.

One of the features of the day, too was the scheduled appearance of the orchestra of Salina high school. Directed by C. F. Lebow, of the school, the orchestra has been rehearsing two special selections which it expected to use today as Sousa directed them.

In addition to the bands and the high school orchestra the Sousa band was to play its regulation concert, the youthful musicians appearing as intermission attractions.

Today closes dedication festivities at the temple. Sousa and his band, famous the world over, will play tonight at the temple auditorium beginning at 8:15 o'clock. Already last night there were only scattering seats in the auditorium, which seats well over 2,500, indicating the crowd which will attend this evening's musical.

The Shrine ceremonial closed with the great ball of last night. Evening found an easy 5,000 in the temple, registration revealed, the largest crowd which has ever attended a Shrine ceremonial. The class numbered 56 novices.

Today the temple was thrown open to the public, anyone being permitted to go through any portion of the building. Guides were there to assist the crowds in getting around the great structure, where a stranger may easily lose his way because of the maze of lobbies, stairways and parlors.

The Pittsburg Sun,

October 13, 1927



## Two of Sousa's Artists



MISS MARJORIE MOODY

Soprano soloist with Sousa and his band, which appeared this afternoon at Masonic Temple and will appear again tonight at that auditorium.



MISS WINIFRED BAMBRICK

Who as harpist with the band of John Philip Sousa at Masonic Temple auditorium, appeared this afternoon and will appear there again this evening.

## John Philip Sousa



The famous band master and his band arrived in Salina this morning to give a concert at the Masonic Temple this afternoon and to again appear in concert there this evening. Color was given to the afternoon performance because of the high school bands, five of them, which were grouped for an intermission program under Sousa's direction and because of the intermission number played by the Salina high school orchestra.

THE SALINA JOURNAL, SATURDAY.

OCTOBER 29, 1927

## PLAY NOVELTY MUSIC

BAND MEMBERS ARRANGE A PROGRAM THAT'S DIFFERENT

A Clarinet Trio, A Baritone Solo  
And a Selection Honoring  
Sousa Played Sunday

In the midst of everything else the Salina municipal band will give a concert at Memorial Hall on Sunday afternoon, having found the time to arrange a program that includes one of the best known of Schubert's selections, a number by Cadman, composer of Indian songs, and a DeLuca number written in memory of Sousa's band, which is performing in Salina today. Since Salina has been in the rush of entertaining several thousand visitors this past week, when the new Masonic Temple was dedicated and the annual fall reunion and ceremonial held, it is almost surprising that the band has been able to find the time for preparing a Sunday musical.

One of the feature numbers of the program will be a trio for clarinets, "Merriment Polka", which is unique and clear. The brilliant "Jolly Robbers" overture by Suppe is included in the afternoon's program, also, while the DeLuca number, "At Bagdad's Gate" will be interesting for having a reference to the famous Lieut. John Philip Sousa and his band.

A baritone solo by Frank Gross will give to the audience the Schubert "Serenade", well known and well loved. The program: March, The Billboards Bazaar ———

Chennette

## SOUSA BAND PLEASES

GREAT ORGANIZATION IS  
TYPICALLY AMERICAN

Nearly 5,000 People Heard Famous  
Composer and Bandster at Ma-  
sonic Temple Saturday

Between 4,500 and 5,000 people heard Lieut.-Com. John Philip Sousa and his band in Salina Saturday when the famous musical organization, so typically American, closed the week of dedication ceremonies at the auditorium of the new Masonic Temple. The auditorium was filled for the afternoon performance, more than 2,500 people attending. In the evening there was a portion of the arena floor not occupied but the balcony and gallery was overflowing. The crowd then numbered more than 2,000.

Sousa, great as is his fame, was not the sole attraction in the afternoon. High school bands of six towns, Claflin, Abilene, Chapman, Minneapolis, McPherson and Ellsworth were there, massed in front of the stage with their instruments—considerably more than 250 of them—to play "Officer of the Day" and "Men of Valor" under the direction of Sousa himself. To the audience, enthusiastic as it was over the beautiful concert which Sousa's own musicians gave, this part of the performance and that which called the orchestra of Salina high school to the platform formed intervals which were intense.

The six bands garbled the first few notes of their first selection under Sousa's direction. They positively "slobbered", in fact, to use the technical expression common among directors of orchestras, bands and choruses. But after two or three measures order began to issue from the confusion and the audience felt rather than heard those more than 250 young musicians swing into line with the measured movement of the baton and with each other. Soon the catchy number was vibrating through the auditorium with all the rhythm possible. The young players were "stepping right along," keeping perfect time and playing in unison. The second number found them more familiar with Sousa's direction and playing without the confusion of the first.

Salina high school's great orchestra, the largest the school has known, played well. There was little need for Sousa to wave his baton. The orchestra, well trained, came near directing him. It swung into the first number with precision and, while he directed sympathetically, the audience felt almost as if to Sousa, too, as well as to the great crowd, that orchestra was an interesting group and that he was more listener than director during its playing. In courtesy to the usual director, C. F. Lebow, Sousa handed the baton over to him for the second number and, familiar with their own master, the orchestra played with slightly more vitality in the last number.

John Dolan, cornet soloist; the double saxophone quartet; the trumpeters; and Howard Goulden, xylophone soloist, vied with the famous Sousa himself for popularity with both afternoon and evening crowds while the soprano soloist, Miss Marjorie Moody, not only looked beautiful but sang charmingly. The beautiful Strauss "Blue Danube" was her afternoon offering while the difficult air from "Traviata" delighted the audience in the evening. For both occasions she gave an Irish air as encore, "Danny Boy" striking a popular appeal as the evening encore. Miss Moody's voice seemed especially apt in the Irish airs. It is clear and ringing sweet and the singer has the personality which contributes greatly to her numbers.

Those who have heard Sousa and his band before—and there were few in the Saturday audiences who had not done so—found a different instrumentation in this year's personnel of the band than has been noticed on previous visits to this city. The reed section is enlarged and the brass instruments correspondingly subdued. The effect is one of more mellow tones.

Saturday's afternoon concert accounted for the "Last Days of Pompeii" suite and the ballet music from "Aida," both beautifully played.

The evening concert included Tschalkowsky's "Andante Contabile" and "The Feast of Spring" by Thomas Massenet's "Carnival Night in Naples" closed the concert but for many the outstanding band number was the Strauss "Morning Journals" which was part of the interesting "Internationals" suite.

The cornet solos were perfectly played by John Dolan, outstanding musician on the cornet while Howard Goulden's xylophone solos were delightful.

The glorification of the saxophone in the double quartet numbers which formed a part of each program Saturday struck a popular appeal.

Incidentally, the band tested the acoustics of the temple auditorium in a way little else could have done. No matter how much volume of sound the band created, each note stood out clear and distinct, without a trace of echo or vibration. And the deep, rich chord effects which were characteristic of the program stood out with distinctiveness. Encores were entirely Sousa's own march compositions.



## John Philip Sousa



Wealth has come to Lieut. Com. John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession during his last season, rounded out a million miles of travel with his band. Sousa's traveling record is almost 27,000 miles a season for his entire career and this season with a comparatively short tour extending only from mid-July until late November, he will click off 25,000 miles. Sousa is not so certain that "the first million is the hardest." When Sousa began his career he had fifty men, who were well-paid at an average of \$35 a week. Now he has 100 men, who command an average wage of about \$125 a week.

## GRAND ISLAND (NEB.) DAILY INDEPENDENT

MONDAY, OCTOBER 31, 1927

## The Birthday of Sousa.

There are men one loves to meet because of the cordiality, the outstanding optimism, and contentment they not only themselves feel, but also, in some telepathic way, impart to others. Men privileged to enjoy an hour or so of personal contact with Field Marshal Sousa experience, very soon, just that thrill.

America's great band master has a record which, at this time of his birthday anniversary, may be summarized briefly as one of unusual benefit to his country. Of all of the arts music is the most dynamic in lifting the hearts and minds of men to higher realms—in stirring man's better nature to a greater degree of energy. It is a simple psychological fact, after all, that leads to the employment of music even in war. It produces a summation of greater effort—greater self sacrifice if need be! The Annapolis Navy and the West Point Army bands are not mere luxuries, or entertainment organizations.

Leaving that technical field, and taking into consideration only John Philip Sousa's service of approximately 35 years to the American people via the concert route, what a marvelously beneficial influence has been his upon his fellowmen! How many different centers of population he and his organization visit in a single season! How many thousands of men and women and youths and misses have thus, even though only temporarily, been lifted out of the humdrum, the materialistic, perhaps even the sordid, into the intellectual, the spiritual lines of thought, and thus have been made better? Could man devise any measure whatever of the cumulative civilization or cultural value of such a life-work as his, what a wonderful monument would there be in the sum total! And—modestly, genially, humbly, John Philip Sousa regards himself as merely "rather more lucky than anything else," setting forth several reasons why he so regards his career, the good fortune and the several blessings, that have been his.

But another thought involuntarily comes when one gives serious consideration to a life thus devoted to his countrymen in the development of one of the nation's, the world's, best arts. Somewhere, sometime an inspired writer phrased it something like this:

Forenoon and afternoon and night—  
Forenoon and afternoon and night—  
Thy morning make sublime, thy afternoon a song,  
thy night a prayer,  
And time is conquered, and thy crown is won!

The reproduction may not be exact. Memory may be faulty. So far as is known the author is nowhere indexed.

But—

John Philip Sousa, at considerably beyond the three score years and ten, is still delighting and ennobling American audiences—is still making his afternoon a song. It is not merely luck that his lines have fallen in pleasant places. What a measure of high merit must be given him for such steadfast devotion to such a beneficent service. It is true that long after he shall have passed out of the picture, as even kings must pass, his contribution to our national music will live. Nevertheless all true lovers of music will hope today that he will remain to them for yet many years and that a meed of joyment and happiness he has so generously bestowed upon others, will ever be his!

Sousa Again  
Delights His  
Two Audiences

Lovers of Music Enjoy Sunday  
Matinee and Evening  
Concerts

## BIRTHDAY ANNIVERSARY

While Exact Date is a Week Hence,  
the Great Band Master Observes  
It Here with an Excellent Dinner to  
Friends.

"Sousa and his band" have made Grand Island another visit. And once again, the music lovers of the city and adjacent territory were delighted by two programs—matinee and evening—by the finest band talent the country affords. Moreover, a number by the finest talent America has produced in the line of the lyric soprano must be mentioned as an outstanding feature. Owing, perhaps, to the exceptionally delightful weather for outdoor amusement, the audiences were somewhat smaller than in past seasons but they lacked not a whit the less for their enthusiasm.

The evening performance was opened with the overture "King Henry VIII" by Hatton. As an encore, "The City Beautiful," a march composed by D. H. Patterson, leader of the Kearney band, was played, and the pride Nebraskans feel over such a home-state product was manifest in the applause.

## An American Classic

A cornet solo "Rondo Capriccioso" (Saint-Saens), by Mr. John Dolan demonstrated wonderful technique with that instrument. The third number was the Suite, "Last Days of Pompeii," by Sousa, (a) "In the House of Burbo and Stratonic." Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice. (b) "Nydia," "Ye have a world of light, when love in the loved rejoices, and

the blind girl's home is the House of Night, and its beings are empty voices." (c) "The Destruction of Pompeii and Nydia's Death." At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh, sacred sea. I hear thy voice invitingly—Rest—Rest—Rest."—Bulwer Lytton. This is one of the feature compositions of the 300 and upwards of Mr. Sousa's own productions and must ever remain an American band music classic.

Miss Marjorie Moody here rendered in most pleasing and artistic manner a soprano solo, "On the Banks of the Beautiful Blue Danube," by Strauss. Her wonderfully mellowed tones combined with her excellent coloratura simply electrified her hearers whose hearty applause was generously responded by Miss Moody.

A fine saxophone number, "At Sundown," next featured, followed by unapproachably the best demonstration of the musical facility of the xylophone, by Mr. Howard Golden, ever heard on the auditorium stage. His number was "Dance of the Toy Regiment." He was compelled to respond to two encores. The closing number

was a variation of "Turkey in the Straw."

## Celebrate His Birthday.

At six o'clock in the private dining room of the Yancey, Mr. Sousa was host to a party of twenty-five Grand Island business and professional men representing the Chamber of Commerce and the various clubs, in observation of his 73rd birthday anniversary. This had been arranged for by the advance agent of the band, Mr. Askin, upon his last visit here some weeks ago. There were seated at the table, aside from the host, Miss Moody, the soprano, Miss Bambrinck, harpist, and Mr. Schueder of the band, the following local guests: J. L. Cleary, J. A. Donald, Mayor O. A. Abbott, Jr., A. F. Buechler, Guy Harrison, Fred Harrison, C. Ray Gates, Wm. Krehmke, D. J. Traill, R. S. Dickinson, Dr. Mikel, Geo. Houser, J. C. Applegate, Emil Wolbach, Read Alter, Ed Wolbach, George Cowton, W. E. Clayton, Wm. Reutlinger, A. J. Denman, John Ferguson, E. P. Ryan, and E. L. Brown. It was a delicious menu that was served and Mr. Sousa was surprised by a bit of apparently most acceptable "interference". This "interference" consisted of a change in the main course, so far as he was concerned. Known to be a lover of game, Commissioner Traill, of the Chamber of Commerce, had procured a fine wild duck and when the waitress placed the same before him, his pleasure was apparent. Another feature, too, was the presentation by his guests of a beautiful bouquet of exceptionally large chrysanthemums and a huge birthday cake.

After the dinner, President Denman, of the Chamber of Commerce, expressed the appreciation of the members of the party of the privilege of celebrating the great musician's birthday and introduced the local guests in turn, each arising as called. He then invited a few remarks from Mr. Sousa, who illustrated his delight over the wonderful chrysanthemums by telling an interesting little story, depicting the value of flowers. As the legend ran, a pious mother had two sons, one of whom had most unwillingly attended at Sunday school and had become inclined to profanity. The other was dutiful, ever entertaining a high regard for his mother's wishes. The mother finally pleaded with the transgressor that every time a profane word was spoken, a beautiful flower was crushed. For a time, the admonition and the destructive penalty seemed to have effect; but suddenly, one day, the mother and the dutiful son heard two or three especially vigorous profane exclamations and—the presentation of the wonderful bouquet reminded him of the story—the better behaved lad exclaimed to his mother "this time, Mother, the flowers must be chrysanthemums!" The time for the evening concert was fast approaching and Mr. Sousa briefly but feelingly expressed his appreciation of the opportunity of having this dinner. He added that he had always had a special interest in Grand Island because his sister once lived here, and here met and was married to Mr. James Bowers, of the Nebraska Mercantile Co., a business man well and most favorably remembered by all older Grand Island citizens.

SOUSA ADMITS HE  
CAN'T WRITE MARCH

Back when the decade of the eighteen-nineties was in its first half, somebody, writing in enthused reaction to a program of John Philip Sousa's compositions by what was then the United States Marine band, hung on him the title of March-King. The appellation caught the fancy of critics and general writers everywhere; and it was as the acknowledged "king" of march-composers that Sousa soon thereafter, withdrawing from the Marine Corps, set forth at the head of a band bearing his name—the band that still bears it, and that is without question the foremost band in all the world today.

Well, the final months of the year 1927 find Sousa face-to-face with his golden jubilee as a conductor and a composer—and, incidentally, a somebody of music. It was in 1877, while a mere kid trying to look mature by growing a huge black beard, that Sousa got his first important job as conductor of music for the late Milton Nobles, at the time a popular and successful star in plays of his own writing. (He died in 1923 while playing with a second company the late Frank Bacon's role, "Lightnin'.") Nobles liked music with his melodramas; and Sousa wrote a lot of it for him—incidental music, entr'acte music, curtain-music, off-stage music, and, needless to add, an exit-march, always played as the audience left the theater. That old march he afterward worked over into one of his most effective twosteps—the one named "Manhattan Beach."

Now, in his jubilee year, the March-King is expected to write a march to be named for it and commemorate it. He says he can't do it—that he has tried, and that the notes simply will not take form! "Ask me," he says, "to write a march on any other theme, and I will go to it, regardless of what the public may think of it when it sounds forth; but I simply can't write a march for the personal glorification of John Philip Sousa!" His complaint doesn't end there; for he adds:

"I've always been inspired by an occasion. I wrote 'The High-School Cadets' after reading that the public schools in Philadelphia were encouraging the use of music at the sessions, and on learning that the pupils were assembling and dispersing to an imported tune, the old Heidelberg march. I wrote 'The Washington Post' after my first visit to a newspaper office—that of the journal for which the march is named. I wrote 'Semper Fidelis' one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico. I wrote 'Manhattan Beach' while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles. I wrote 'The Stars-and-Stripes Forever' on hearing we were at war with Spain: I was at sea at the time. I wrote 'The Invincible Eagle' in celebration of the treaty of peace with Spain. I wrote 'The Volunteers' when my friend Edward Hurley was made chief of the shipbuilding board of the World war and my march called 'Great Lakes' was written after I enlisted in May of 1917 at the great naval-training station near Chicago. I wrote a wedding-march in war-time in answer to the protest against using Wagner's or Mendelssohn's. And so on: wherever my imagination was grasped

by an event or a person, I wrote a march.

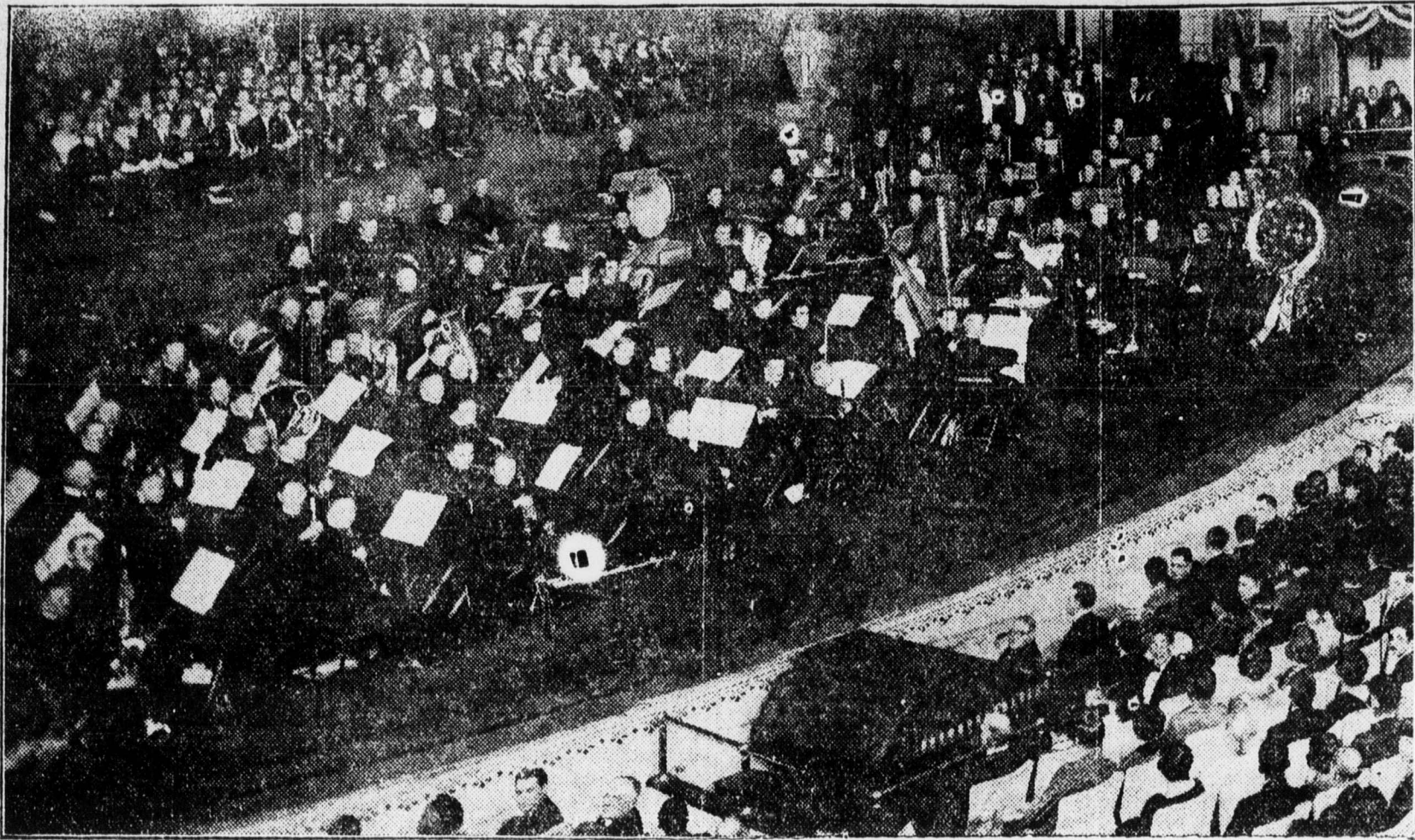
"But I can't write a march on the golden jubilee of John Philip Sousa! I can't!"

Lieutenant Sousa will be seventy-three years old November 6, and that is another reason why, his friends think, he should turn out a jubilee march.



THURSDAY, OCTOBER 27, 1927

## Sousa's Band at Hippodrome, New York



Famous Musical Organization which plays in Grand Island Sunday Oct. 30, afternoon and evening, at the Auditorium.

## THE HOLDREGE PROGRESS, HOLDREGE, NEBRASKA

THURSDAY, OCTOBER 13, 1927

SOUSA TO JUDGE  
SCHOOL BANDSFifteen Bands From South-  
west Nebraska Expected  
To EnterBANDS EAGER  
TO COMPETE BEFORE  
FAMOUS MARCH KINGContest Will Take Place Out  
Of Doors Prior To After-  
noon Concert

School bands from over south-west Nebraska will meet in Holdrege in competition on the day that Sousa and his hundred bandmen visit here, which is on Monday, October 31, and Sousa has consented to judge the contest which involves a Sousa Loving Cup and nearly \$100 in cash.

This competitive event will be staged out of doors where everyone can see and hear the bands which will be judged on a basis of marching technique. The bands will march in review for one block, either playing or silent, whichever the weather will permit.

Six school bands have already applied for entrance and ten more are expected to enter before the week is over. Band leaders from all the schools have expressed a desire to enter their bands as they claim that the instructive points gained from such an event is well worth the while of competing.

The school bands that compete will be the guests of Sousa at his afternoon concert and for their benefit he has arranged a special number, the title of which is "Showing Off Before Company"—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are clarinets, playing the ballet music of Sylvia—this is followed by other sections of the band doing stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly Superintendent of Schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere.

This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown ups.

Seats for Sousa's band are now on sale at the Hooper Drug Company. Afternoon concert, choice of the house for \$1 plus tax. Evening concert, \$1, \$1.50 and \$2.

## THE LINCOLN STAR—TUESDAY, NOVEMBER 1, 1927.

John Philip Sousa Declares  
Jazz Part of American Life

"Jazz is as much a part of American life as attention-compelling advertising and high-pressure salesmanship," said Lieut. Com. John Philip Sousa when he was interviewed on his arrival in Lincoln Tuesday afternoon.

Sousa, who began his musical career mid-way of the Victorian age, declared he is no more likely to leave jazz out of a 1927 program than he is to insist upon a hansom cab for transportation from the Burlington station to the Lincoln hotel, where he and his famous band are stopping during their short stay in Lincoln.

The famous "march king" and his band are to give a concert under the auspices of the University of Nebraska this evening, at the university coliseum, Fourteenth and Vine streets. A matinee performance was given this afternoon.

Giving his opinions on music, Sousa continued: "Nowadays the most soap is not sold by the maker of the best soap but by the soap-maker who attracts the most at-

tention with his advertising. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music.

"This is an age of speed, roar and racket, and the musician of today must write for the people who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

"Which is your best march?" Sousa was asked.

"My newest one," he replied. "At the moment of writing, each march has seemed to me to be my best, because I have tried to make each better than its predecessor. That, of course, is not necessarily so, but as I put my best into my composition, I feel I am creating the best within my powers."

Sousa has composed 126 marches, besides numerous suites, operas, song and dance numbers.

Miss Marjorie Moody, soprano, is the soloist with Sousa and his band.



Miss Winifred Bambrick, harp soloist, will appear on the program with Sousa and his band. Sousa brings two other nationally known soloists with him, Miss Marjorie Moody, soprano and John Dolan, cornet.

## THE HOLDREGE PROGRESS, HOLDREGE, NEBRASKA

THURSDAY, NOVEMBER 3, 1927

A nice little tribute to Mr. Sousa was paid by the Holdrege band drum-major. In passing the reviewing stand, the customary salute was given, Sousa ranking a salute, being a Lieutenant Commander of the Navy. This, in no way, effected the standing of the contests, but is just another little evidence that Professor Lynch was "On his toes" in preparing his band for the contest.



# Holdrege School Band Wins Sousa Silver Cup

Monday was a gala day in Holdrege, when the school children had a holiday and came to Holdrege to see Sousa and hear his famous band. There were fully a thousand school children in the city for the occasion. Ten schools were present with their high school bands, six of which took part in the grand parade and revue.

The Holdrege commercial club gave a free dinner to the school band boys at the Methodist church at noon and there were about five hundred at the banquet.

It was sure a pretty sight to see the bands line up for the grand march and revue. There were six bands taking part in this contest, and the order of march was Gothenburg, Lexington, Holdrege, Kearney, Cozad and Elmcreek.

The judges stand was located in front of the F. Johnson store on Fourth Avenue, the lines of march forming on the same Avenue in front of the city hall, marching west.

The Bands were reviewed by Mr. Sousa, and were judged by C. J. Russel, librarian of the band and formerly Superintendent of Schools at Pittsfield, Mass.

P. Biroschak, ex-U. S. Army band leader. Graduate of the Institute of Musical Art of New York City, also known as the Damrosch School. Mr. Biroschak is also an ex-member of the New York Symphony Orchestra.

Otto Kraushaar, ex-member of the U. S. Navy and former Naval band leader.

First prize, Sousa loving cup and \$50 cash—Second prize \$25 cash and third prize \$15 cash.

The Holdrege Band was awarded first place, Cozad second, Gothenburg third. The decision was the same by all the judges, and was concurred in by Mr. Sousa.

The decision was based on appearance, bearing, execution of selection, precision, 25 points for each

making a basis of 100 points for perfect. All three judges scored Holdrege as first, Cozad second and Gothenburg third, and the crowd seemed to voice their approval. The streets were literally jammed with people as the bands marched down Fourth Avenue and did their stuff.

At 12:30 o'clock Sousa and three of his bandmen had entered the judges' stand and Gothenburg's thirty-five piece band with a girl drum-major, began the march that brought them third place in the Sousa award. Their members were uniformed in white trousers and flashy red sweaters. Their playing was spirited, rhythmic, and the line of march perfect.

Eighteen members of the Lexington school band, impressively outfitted in fez and capes of black and gold with white trousers, appeared second; while they created a sensation among side liners they failed to place in the contest.

Holdrege High School Band, third in presentation, began the march to quick time, and lively tune, their blue military caps and coats with white trousers and skirts adding to the trim, clean-cut appearance. They stepped off the block before the judges stand in unbroken rhythm, playing full and clear the snappy march selection. A wave of applause traveled down the lines ahead of them, intermingled with cheers, and appraising comments.

Kearney's thirty piece band in yellow and black jackets with white trousers was fourth, drawing comments of admiration but did not place.

Cozad was awarded second honors. As the blue and white suited players opened their musical selection, spectators prophesied that their splendid marching and playing would win them a place.

The Elmcreek band representatives were last in line and for a small school made a very fine appearance. Their music was peppy and their marching lines straight. They were outfitted in trim, neat blue and white uniforms.

At the afternoon performance of Sousa and his band at the City Auditorium, all children of the several high school bands were admitted free, and all school children not belonging to bands, were admitted for the nominal sum of 50c with no tax. The spacious auditorium was crowded for this concert and a happier bunch of school children were never before gathered together in Nebraska. The veteran Sousa and his bandmen were happy too, and had prepared a program especially for the kiddies and the entire entertainment was one of keen enjoyment as well as instructive for the little folks.

Again in the evening Mr. Sousa and his superb band was greeted by a house that almost filled the entire seating capacity of the spacious auditorium, and Mr. Sousa gave them a great treat. Judges of band music pronounced this the best concert Sousa's band has ever given in Holdrege. Attention was keen and applause very generous and the veteran bandmaster was happy to respond to the many encores. Most of the pieces played were written and music arranged by Sousa himself.

The special numbers were exceptionally pleasing to the audience and were each cheered for an encore.

An especially pleasing feature of the program was the vocal solo, Aria from "Traviata" by Miss Marjorie Moody. The young lady was greeted with prolonged applause and came back by singing the old familiar song, "Coming Thru the Rye" which was very beautifully and sweetly rendered and the audience again lustily cheered.

The bringing of the famous Sousa Band to Holdrege for these splendid entertainments is an enterprise worthy of special mention. It was not a Commercial Club activity, though the club helped with the entertaining of the school bands. L. T. Johnson is the public spirited gentleman who signed the contract and Byron Hooper had charge of the promotion and advertising and the success of the big entertainment should belong to them in the main, though Holdrege business men co-operated in making the affair go over as a huge success, in every way except financially, and at that the promoters will stand to lose a small amount, so we say congratulations are due Messrs. Johnson and Hooper for bringing to Holdrege and southwest Nebraska such a big show.

## SOUSA DRAWS BIG AUDIENCE

Auditorium Was Crowded During Visit Of Famous March King

## VOCALIST IS ONE OF PROGRAMS MOST INTERESTING NUMBERS

New Compositions Are Among Outstanding Numbers Presented During Visit

Two tremendous audiences on Monday afternoon and evening again attested the popularity of John Philip Sousa, the great march king and his band. It was the fourth visit of Sousa to Holdrege and these are coming to be quite regular during the past few years. Sousa, apparently, has lost none of his power to pull big crowds. He appears to be a greater drawing card each succeeding visit. On the former visits filled houses greeted the famous bandsman and this year was no exception. The matinee crowd jammed the big auditorium and the evening attendance comfortably filled the place. The program, too, seemed to have improved, if such a thing could be possible with Sousa directing, and the audience were generous in their applause of the different numbers.

This is the thirty-fifth annual tour of the band and its director, Mr. Sousa, and each year finds the great March King becoming greater. His new compositions have that same snappy movement that characterizes the Sousa work and his new march, "Riders For the Flag," played in the afternoon and "Magna Charta," played in the evening, were fully on a par with his former work. An encore number, "How Dry I Am," was one of the decidedly novelties for which Sousa is justly famous.

Magna Charta was written at the request of the International Magna Charta Day Association, Headquarters at St. Paul, Minnesota, and with approval of Judge Elbert J. Gary. The Magna Charta Association urges the observance of one day annually, in common, June 15th—by the Seven English Speaking Nations—the United States, Canada, Newfoundland, Great Britain, Australia, South Africa and New Zealand, and it is dedicated to these Nations to strengthen the ties which bind them together.

Miss Marjorie Moody, soprano, was more than pleasing, the young woman sang Strauss' "On the Banks of the Beautiful Blue Danube," in the afternoon and Verdi's Aria from "Traviata," during the evening concert. Her encore number was "Coming Through the Rye," the number that was so universally received two years ago. Miss Moody possesses a beautiful voice and uses it to the greatest advantage.

John Dolan's cornet solos were especially well given, stamping this performer as a musician of rare musical ability. His playing in ensemble numbers was also particularly notable.

A Sousa concert without stressing the ensemble of trumpets, saxophones and trombones would hardly be a Sousa concert. Monday he added piccolos and the result was most gratifying.

We had once witnessed the coronation of an Arch-Bishop and were particularly struck with the dignity and pomp of the occasion. Sousa's gray-haired bass drummer put as much ceremony into his work as did the prelate conferring the churchly degree, and throughout the program was the center of much of the throng's interest. This gentleman, we understand, has been with Sousa from the beginning and, no doubt, considers his part of the composition in a most artistic light.

## HOLDREGE WINS IN CONTEST

High School Band Was Awarded First Place By Judges From Sousa Organization

## NCH'S PUPILS MAKE FINE SHOWING ON PARADE

Judges Say That Margin Of Appearance Had Much To Do In Making Decision

This is written before the decision of the judges is given. Holdrege wins by a wide margin. The snap, the alignment, the cadence and the playing is all that could be desired. Even Sousa, or even Dan Desdunes, couldn't put a band across in better shape than did Professor Lynch Monday afternoon when bands from Gothenburg, Lexington, Kearney and Elm Creek competed here in a championship contest to determine the best marching band in western Nebraska. This decision is not, alone, the decision of The Progress, but it is concurred in by almost every spectator lined along Fourth Avenue while the bands were on parade. It is later verified by the decision of the judges, who award to Holdrege first place.

Peter J. Biroschak of Bridgeport, Conn., was one of the judges of the contest. He is a graduate of the Institute of Musical Art of New York, said to be America's most outstanding conservatory of Music. He was later a member of Walter Damrosch's symphony orchestra. Mr. Biroschak has been engaged considerably with military bands, being leader of bands in the Coast Artillery at Fort H. G. Wright, N. Y., Fort Tarry, N. Y., Coast Defense Artillery on Long Island Sound, and at Fort Crockett, Texas.

Speaking of this affair with a Progress man he stated that in every department the Holdrege High School band had a commanding lead. He particularly mentioned the fact that the Holdrege organization passed the reviewing stand unaccompanied by their director and that this was the only organization paying the honors of salute that are due Mr. Sousa as a Lieutenant Commander of the United States Navy.

"Holdrege won on merit," stated this judge. "Uniformity of dress, shoes, clothing entered largely in our decision and in the grading of appearance, this band was particularly noticeable."

Another judge, Clarence Russell, county superintendent of Schools, Pittsfield, Mass., also concurred in the decision awarding Holdrege first place. In fact the decision was unanimous, each of the judges giving the Holdrege organization the exceptionally high grade of an 92 average. Mr. Russell, it will be remembered is the man who was hit by a truck here on the band's visit two years ago.

Otto J. Kraushaar, Bassoon, was the third judge. Much of his experience has to do with military organizations, he having for four years been instructor of bands at Howe Military school. During the war he was an instructor of U. S. Naval bands. For seven years he was supervisor of instrumental music in the public schools in Le Strange county, Ind. He is considered one of the outstanding examples of the strict disciplinarian.

Mr. Sousa was the fourth member of the group occupying the judges stand, he being an advisory judge. On account of the fact that he decision was unanimous prevented him from making a decision, but he was strong in his commendation of the Holdrege organization and endorsed the decision rendered.

By winning the high school marching band contest last Monday, Holdrege High School is the proud possessor of a beautiful Sousa loving cup. In addition the band and its enriched \$50. Cozad won second place and were awarded \$25 and Gothenburg was given third place and \$15.

Holdrege received an average rating of 92 points, while their nearest competitor received an 82. The bands were graded on appearance, 25, bearing 25, execution of selection 25, and precision 25.

The contest was promoted in connection with the Sousa band visit to Holdrege and there were six entries. Bands from Gothenburg, Lexington, Holdrege, Kearney, Cozad and Elmcreek, participating.

## THE LINCOLN STAR

NOVEMBER 1, 1927.

## Sousa Celebrates Birth Anniversary At Grand Island

(Special to The Star.)

GRAND ISLAND, Neb., Nov. 1.—John Philip Sousa, noted bandmaster, celebrated his seventy-third birthday anniversary in Grand Island, being host to a party of 25 local business and professional men at a 6 o'clock dinner at the Hotel Yancey Sunday evening, while holding a professional engagement in the city. Mr. Sousa feels particularly at home in Grand Island, a sister of the famous composer having resided here a number of years ago. Knowing his fondness for wild fowl, a surprise feature was the serving of a fine wild duck to Mr. Sousa, much to his astonishment. The local guests presented him with a large bouquet of chrysanthemums and a large birthday cake.

## THE LINCOLN STAR

NOVEMBER 2, 1927.

## Sousa Is Going To Compose a Nebraska March

Lieut. Com. John Philip Sousa indicated Tuesday night that he would compose a University of Nebraska march.

The request that the "march king" compose a number especially for the University of Nebraska R. O. T. C. band was made by acting Chancellor Edgar A. Burnett and Col. F. F. Jewett R. O. T. C., commandant, at a dinner held previous to the concert Tuesday evening.

Sousa replied "I'd be glad to" according to Col. Jewett. The band leader said that he had a number of similar orders awaiting his attention but that he would put the request on his list and when properly inspired would write a University of Nebraska march. Sousa asked acting Chancellor Burnett to write the request so that it would not be forgotten.

Although the University R. O. T. C. band is regarded as one of the best in this part of the country it has no distinctive military march. Col. Jewett said. Not only would the music add to local reviews, the commandant thinks but a march composed by Sousa would also give the school much favorable national publicity.

## LINCOLN STATE JOURNAL

NOVEMBER 2, 1927

## INSTRUMENTS ARE STOLEN.

While Kenneth Chase and Vancel Dickey, both of Burr, Neb., were attending the concert at the Coliseum Tuesday evening someone stole two musical instruments from the car belonging to the boys. Chase lost a trumpet valued at \$40 and Dickey lost a \$20 trombone.







## CADET BAND WILL RECEIVE SOUSA CUP

March King to Present Trophy to  
University Musicians at Night  
—High School Bands  
Are Here.

Tuesday is band day, and four hundred high school band boys from Nebraska will come to Lincoln to be on hand when John Philip Sousa and his famous band give two concerts in the coliseum.

The fifteen bands, from Humboldt, Lincoln, Unadilla, Syracuse, Geneva, Tecumseh, Craig, Greenwood, Havelock, Seward, Utica, Beaver Crossing and Milford, will be arriving in the morning and early afternoon, most of them making the trip in motor cars. Sousa himself will arrive at 1:35 p. m. and will give his first concert at 3:45. The evening concert begins at 8:30.

This is the fiftieth anniversary for Sousa as a conductor, and the famous "march king," who holds commissions in all three branches of the war service, is nearing his seventy-third birthday. Still hale and hearty, he insists on making the strenuous annual tour with his organization, which itself has been active for thirty-five years, with Sousa always at its head.

There will be parades thru Lincoln's business section. The high school bands will march on their arrival in the city, and late in the afternoon the cadet band, which at the evening performance will receive from Sousa a handsome silver cup, will parade. Sousa will present his personal cup to the cadet band on the basis of Nebraska's rating as a blue star R. O. T. C. regiment.

At both performances, the venerable leader will conduct all the high school bands in a mass number. In addition, the programs are well proportioned with stirring marches, jazz and classical music.

### Amusements

#### Sousa and His Band.

Fully 5,000 people attended the concerts given Tuesday afternoon and evening at the Coliseum by the Sousa band. The organization of seventy-five highly trained musicians, under the inspiration of the famous conductor, filled the great hall with sonorous tone, often thrilling in its dignity and power.

Selections from such composers as Tschalkowsky, Wagner and Massenet were interspersed with suites or marches by Sousa himself, many of which were of recent composition. The Sousa suite, "Last Days of Pompeii," giving in music the story of the destruction as pictured by Bulwer Lytton, was played in the afternoon and with its contrasting themes proved to be original in conception and impressive in performance.

At the intermission in the evening the visiting high school bands assembled on the stage to play a number under the direction of Sousa. This was followed by the presentation of a silver cup by the conductor to the R. O. T. C. band in recognition of the winning of the blue star rating by the Nebraska R. O. T. C. William T. Quick, director of the band, accompanied by Col. F. E. Jewett, received the cup from the hand of the famous director.

The soloists with the organization were Miss Marjorie Moore, soprano; John Dolan, cornetist; Howard Goulden, xylophonist; Edward J. Heney, saxophonist.

The numbers on the printed programs were but half of the concerts as an equal number of encores were added, selected from Sousa marches and popular music. Among these were Sousa's "Atlantic City Pageant," "United States Field Artillery," and the new march named for the University of Minnesota.

The afternoon audience was composed largely of children, members of the visiting bands being special guests. The program follows:

Overture—King Henry VIII. Hatten.  
Cornet solo—Rondo Capriccioso. Saint-Saens. John Dolan.  
Suite—Last Days of Pompeii. Sousa.  
Vocal solo—On the Banks of the Beautiful Danube. Strauss. Miss Marjorie Moody.

Ballet music from "Aida." Verdi.  
Rhapsodie. Sorana. Charles.  
The Saxophones—At Sundown. Donaldson. March, Riders for the Flag. Sousa.

Xylophone solo—Dance of the Toy Regiment. Shikles-Green. Howard Goulden.

Cowboy Breakdown. Turkey in the Straw. Goulden.

The evening program:

Overture—The Flying Dutchman. Wagner.

Cornet solo—Carnival of Venice. Arban. John Dolan.

Suite—The Internationals; arranged by Sousa.

Vocal solo—Aria from Traviata. Verdi; Miss Marjorie Moody.

The Feast of Spring. Ambrose Thomas. Saxophone solo—Beautiful Colorado. DeLuca; Edward Heney.

Three marches—Magna Charta (new); Stars and Stripes Forever; Semper Fidelis. Sousa.

Xylophone solo—Ghost of the Warrior. Grossman; Howard Goulden.

Finale—Carnival Night in Naples; Massenet.

A small group met Sousa informally at dinner at the Cornhusker at 6 o'clock. Those in the party included Acting Chancellor and Mrs. Burnett, Col. and Mrs. F. E. Jewett, Prof. Paul H. Grummann, director of the school of fine arts, and Mrs. Grummann; Dean and Mrs. T. J. Thompson, and the soprano and harpist with the Sousa band. The conductor was said to be in very genial mood and to have promised to honor Nebraska with a march bearing the name of its university.

## Concert By Sousa's Band Delights Big Lincoln Audience

Sousa and his band thrilled a Lincoln audience completely Tuesday evening when they appeared in concert at the University coliseum. Close to five thousand people heard the band which came under the auspices of the University of Nebraska, and responded enthusiastically to each number. The program this year was perhaps a little more dignified than those of the past. A generous supply of Sousa's stirring marches, with occasionally a little modern jazz as an encore, kept it from being entirely classical.

The loveliest number of all was Tschalkowsky's "Andante Cantabile," which proved to be as beautiful played with the wood and brass instruments as with strings.

Miss Marjorie Moody, soprano was well received in her aria from "Traviata." As an encore, Miss Moody gave "Peter Pan." Other soloists were John Dolan, cornetist, who has delighted Lincoln audiences before; Howard Goulden, xylophone artist, and Edward J. Heney, saxophone. Mr. Dolan gave as an encore, Berceuse, from "Jocelyn." Mr. Goulden responded with "At Sunrise," "Indian Love Call," and the "Doll Dance." Following Mr. Heney's number, a saxophone octette played "At Sundown," "Zulu Maid," "Simfunny in Deutsch" and "Saxarewski."

Band encores included "Atlantic

City Pageant," "University of Minnesota," "U. S. Field Artillery," "Mingling of the Wets and Drys."

During intermission an ensemble of the visiting high school bands was directed by Sousa. Following this number, Lieutenant Sousa presented a silver cup to the University of Nebraska band, which was received by Col. F. E. Jewett, commandant, and William T. Quick, director of the University of Nebraska band.

The program was as follows:

Overture—The Flying Dutchman. Wagner.  
Cornet solo—"Carnival of Venice." Arban.  
Mr. John Dolan.

Suite, "The Internationals" Arranged by Sousa

(a) "Morning Journals" Strauss

(b) "The Lost Chord" Sullivan

(c) "Mars and Venus" Sousa

Vocal solo, Aria from "Traviata" Verdi

"Andante Cantabile" from Opus II. Tschalkowsky

Interval.

"The Feast of Spring" Ambrose Thomas

(a) Saxophone solo "Beautiful Colorado" DeLuca

Mr. Edward Heney.

(b) Three Marches

"Magna Charta" (new) Sousa

"Stars and Stripes Forever" Sousa

"Semper Fidelis" Sousa

Xylophone solo, "Ghost of the Warrior" Grossman

Mr. Howard Goulden

Finale, "Carnival Night in Naples" Massenet

Encores selected from Sousa Marches and popular numbers.

### THE NORFOLK DAILY NEWS, NORFOLK, NEBRASKA

## HUNDREDS LAUD SOUSA AND HIS RENOWNED BAND

"STARS AND STRIPES FOREVER" GIVEN WITH STIRRING EFFECT.

N. E. NEBRASKA BANDS PLAY

Four Soloists With Famous Group Win Many Admirers By Giving Numbers in Pleasing Manner; Band Goes to Sioux City.

Northeast Nebraskans took off their hats to Lieut. Com. John Philip Sousa and his famous band which entertained more than 2,000 persons at two concerts in the Norfolk high school auditorium Wednesday afternoon and evening. Those who attended the entertainments heard music of such stirring quality that they agree with the estimate that the band is undoubtedly the greatest in the world. The director himself, who has headed his own organization for thirty-five years, says this is the best band he ever directed.

Gives Famous March

Sousa band's presentation of "Stars and Stripes Forever" was with stirring effect that the audience broke into cheers with the first strains. While this famous march, written by Sousa, was being played, many memories of bygone days came to the minds of those in the audience.

Perfect in rhythm, harmony, technique and effect, the Sousa band and its leader were enthusiastically praised by all who attended the concerts.

The Norfolk Chamber of Commerce is being commended because it was responsible for the appearance of the world's greatest band in this city. That hundreds of persons living in Northeast Nebraska came to Norfolk to hear the famous band is indicative of the fact that the finest music is desired and appreciated by those who live in this section of the middlewest.

John Dolan, often declared the greatest cornetist living today, offered two numbers. Such cornet music was never heard before in

this city, and Mr. Dolan was sincerely applauded and praised for his solo numbers.

Has Excellent Voice

Possessing a lyric soprano voice and a charming personality, Miss Marjorie Moody completely won her audience with three solos. She first sang an Aria from "Traviata," her encore numbers being "Peter Pan" and "Italian Street Song."

"Beautiful Colorado" was presented with delightful effect by Edward Heney, saxophone soloist. This number being followed by several given by an octet of saxophone players who won many admirers.

"Ghost of the Warrior" was presented as a xylophone solo by Howard Goulden who is undoubtedly one of the leading artists playing that instrument today. His encore numbers were "At Sunrise"

"Indian Love Call" and "The Doll Dance."

Lieutenant Commander Sousa left a deep impression on his audience by his unpretentious and modest manner as a director. Next Sunday this grand old man of American music will celebrate his seventy-third birthday. He is now celebrating his golden jubilee as a director.

Directs Four Bands

Before the evening concert Lieutenant Commander Sousa directed the Humphrey, Wausa, Stanton and Madison bands as they jointly played "Semper Fidelis" at Central park, several thousand persons being in attendance.

Between 700 and 800 persons heard the afternoon concert, while more than 1,100 jammed the high

SEE PAGE 10, NUMBER 2

Over

### THE WORLD-HERALD; OMAHA,

NOVEMBER 3, 1927.

## SOUSA AT NORFOLK

People Turn Out to Welcome Famous Bandsman.

Special Dispatch to The World-Herald. Norfolk, Neb., Nov. 2.—With old glory floating in the snappy November breeze and hundreds of Nebraskans in this vicinity paying

tribute to Lieutenant Commander John Philip Sousa, famous band director and composer, Norfolk and community today observed Sousa day.

The musician, who is celebrating his golden jubilee as a conductor while making his thirty-fifth annual tour, arrived in Norfolk with his big band today.

### THE LINCOLN STATE JOURNAL,

NOVEMBER 1, 1927.

## SOUSA IS GIVEN A PARTY

Band Master Celebrates His Seventy-third Birthday at Grand Island.

GRAND ISLAND, Neb., Nov. 1.—John Philip Sousa, noted bandmaster,

celebrated his seventy-third birthday anniversary in Grand Island, being guest at a party of twenty-five business and professional men at a 6 o'clock dinner at the Hotel Yancey Sunday evening, while holding a professional engagement in the city. Mr. Sousa feels particularly at home in Grand

Island, a sister of the famous composer having resided here a number of years ago. Knowing his fondness for wild fowl, his hosts surprised him by serving a fine wild duck to Mr. Sousa. The local guests presented him with a large bouquet of chrysanthemums and a huge birthday cake.

### THE NO WEDNE

## SOUSA AND RENOWNED ARE IN NO

MARCH KING TO DIRECT  
N. E. NEBRASKA  
THIS EVENING

TOUR IS NEARIN

Famous Bandmaster Who is Celebrating His Golden Jubilee as a Conductor to Appear in Second Concert Today at 8:15 p. m.

With Old Glory floating in the snappy November breeze and hundreds of Nebraskans in this vicinity paying tribute to Lieut. Com. John Philip Sousa, famous band director and composer, Norfolk and community today are observing Sousa day.

Take Candy Home  
Today

Graham's  
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THE NORFOLK PRESS, NORFOLK, NEBRASKA

THURSDAY, OCTOBER 27, 1927

# SOUSA TO BE HERE NEXT WEDNESDAY

Wednesday next will be a big day in Norfolk. Norfolk will be host on that day to the music lovers of northeast Nebraska who will come to hear Sousa and his famous band.

Already the evening seats are practically sold out. Northeast Nebraska people will be here in hundreds. Norfolk people will in the main have to go in the afternoon for Norfolk is unselfishly letting its guests take the pick of their seats for the big event. Sousa is making his thirty-fifth annual tour. He is celebrating his fiftieth anniversary as a band leader. For fifteen years he led the U. S. Marine band. For thirty-five years he has led his own. Sousa has traveled 1,000,272 miles and it is his claim that he can show a dollar saved for every mile he ever traveled, which makes him more than a millionaire.

The Norfolk Chamber of Commerce is bringing Sousa here not to make money for Norfolk or for Sousa but to give Norfolkans and their northeast Nebraska friends who are music lovers the chance to hear the best there is in band music.

Norfolk and the Norfolk Chamber of Commerce have had an unusual year of big things; they have put them over beautifully and the Sousa band events next Wednesday will be in accord with the new policy of the Norfolk boosters—the best there is isn't any too good for northeast Nebraska and Norfolk.

Any money made out of the concerts will go toward Civic relief.

Stanton Humphrey, Madison and Wausa bands will gather in Central park here Wednesday evening at 7:15 and will be formally presented to the great Sousa. He will lead them playing "Semper Fidelis." It will be a great occasion. Probably 10,000 to 15,000 people will be there to hear that number.

If you haven't bought your ticket for the programs at the afternoon or evening concert, better do so now. It's the chance of a lifetime.

Sousa says: "I wrote 'Semper Fidelis' one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico." Lieutenant-Commander Sousa will be seventy-three years old November 6, and his friends are urging that he write a jubilee march. The March-King says he can't do it—that he has tried, and that the notes simply will not take form! "Ask me," he says, "to write a march on any other theme, and I will go to it, regardless of what the public may think of it when it sounds forth; but I simply can't write a march for the personal glorification of John Philip Sousa!" His complaint doesn't end there; for he adds: "I've always been inspired by an occasion. I wrote 'The High-School Cadets' after reading that the public schools in Philadelphia were encouraging the use of music at the sessions, and on learning that the pupils were assembling and dispersing to an imported tune, the old Heidelberg march. I wrote 'The Washington Post' after my first visit to a newspaper office—that of the journal for which the march is named."

If he won't write a jubilee march, maybe Norfolk and Nebraska will inspire him to write on another subject. Let us make his welcome a thing of real inspiration!

## ENTHUSIASTIC AUDIENCES GREET SOUSA AND BAND; "MARCH KING" GIVES BATON TO S. C. DIRECTOR

*By Al Bullard*  
Tribune Music Critic.  
HUNDREDS of musicians and devotees of band music greeted John Philip Sousa and his famous band Thursday evening in the Auditorium. This noted organization and its veteran master proved more than ever that they are at the top of all bands in this country.

The first number was a splendid rendition of the overture to Wagner's opera, "The Flying Dutchman." This selection lost nothing in the arrangement for band, for in its original orchestral form, the principal theme is given out mainly by the brasses.

The next number by the band, a suite, "The Internationals," was made up of arrangements by Mr. Sousa, the first being a more rarely heard Strauss waltz, "Morning Journals," gay and tempting to the feet. In direct contrast to this was the well known "Lost Chord," by Sullivan, played with dignity and exaltation. The uplifting climax built up in this number should be given special mention. Last in the group was a sparkling Sousa march, "Mars and Venus," full of colorful effects and more individual than some of the other marches on the program.

Before intermission, the band offered an arrangement of "Andante Cantabile," a theme and variations—originally for string quartet—by Tschalkowsky, which proved to be more effective for band than might be expected, for the clarinets, oboes and French horns in turn played the solo parts in the variations, the result being more variety of color.

After intermission, a storm of applause greeted Sioux City's well known band leader, M. E. "Mose" Reed, when he stepped to the conductor's stand escorted by Mr. Sousa, who gave him an engraved baton—a token of regard from Mr. Sousa's musicians and himself. Mr. Reed then, skillfully and in his familiar manner, led the band in selection from Gounod's "Faust," adding a Sousa march, "Comrades of the Legion."

The remainder of the program contained three rousing Sousa marches, including the march king's ever popular and inspiring "Stars and Stripes Forever," while the closing number was the riotous "Carnival Night in Naples" by Massenet. The many encores during the two groups of enjoyment all were Sousa marches.

Soloists with the famous organiza-

tion were all artists of remarkable ability. Miss Marjorie Moody, soprano soloist, is the possessor of a fresh, buoyant voice and she appeared to great advantage in the aria, "A fors e lui" from "Traviata" by Verdi. Her youthful charm and temperament created much enthusiasm, especially in her second encore, "Italian Street Scene," by Herbert.

John Dolan, cornetist, Edward J. Heney, saxophone soloist, and Howard Goulden, xylophone artist, all are skilled technicians. The latter wields "wicked sticks" over the xylophone and he brought a round of applause with the difficult program number, "Czardas" from "Ghost of the Warrior," by Grossman, written in the style of a Liszt rhapsodie, and even a stone could have thrilled to his performance of the "Doll Dance." Much pleasure and fun was afforded by the saxophone octet in its humorous encores, a "Symphony in Dutch," depicting an old German band, and in the jazz version of Paderewski's ninet-entitled "Saxarewski."

A special feature of the matinee concert was the playing of the Ida Grove school band with Mr. Sousa conducting. This band of youngsters has won two first and one second prizes in Iowa state band contests and third in a national contest.

POST-BULLETIN, ROCHESTER, MINNESOTA,  
FRIDAY, NOVEMBER 4, 1927.

## Sousa's Band to Play Here Tonight; His Famous Marches to Be Presented



Miss Winifred Bambrick, harpist, who will be a soloist with Sousa's band at the Chateau Dodge tonight.

THE SIOUX CITY JOURNAL.  
THURSDAY, NOVEMBER 3, 1927.

## SOUSA'S BAND IS HERE TODAY

### Famous Organization to Present Two Concerts at Auditorium.

John Philip Sousa and his famous band will arrive here today to present two concerts at the Auditorium.

Three soloists and an ensemble novelty group will feature the afternoon concert, which is to begin at 3 o'clock. Four soloists and ensemble groups will be the evening features. The evening concert is to begin at 8:15 o'clock.

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, are the matinee concert soloists. Eight xylophone players are included in the ensemble novelty.

For the evening concert Edward J. Heney, saxophonist, and the soloists of the afternoon program are scheduled to provide the solo numbers.

The matinee program follows:

1. Overture, "King Henry VIII," Haton
2. Cornet solo, "Rondo Capriccioso," Strauss
3. Suite, "Last Days of Pompeii," Sousa  
(a) In the House of Burbo and Stratonice.  
(b) Nydia.  
(c) The Destruction of Pompeii and Nydia's Death.
4. Vocal solo, "Beautiful Blue Danube," Strauss
5. Rhapsodie, "España," Chabrier
6. Saxophone octet, (a) "At Sundown," Donaldson  
(b) March, "Riders of the Flag," Sousa (new)
7. Xylophone solo, "Dance of the Toy Regiment," Shilleet-green
8. Cowboy Breakdown, "Turkey in the Straw," David Guion

The following numbers appear on the program for the evening:

1. Overture, "The Flying Dutchman," Wagner
2. Cornet solo, "Carnival of Venice," Arban
3. Suite, "The Internationals," Sousa  
(a) Morning Journals, Strauss  
(b) The Lost Chord, Sullivan  
(c) Mars and Venus, Sousa
4. Vocal solo, Aria from "Traviata," Verdi
5. "Andante Cantabile" from Opus 2, Tschalkowsky
6. The Feast of Spring, Ambrose Thomas
7. (a) Saxophone solo, "Beautiful Colorado," De Luca  
(b) Three Marches: (new) Sousa  
"Stars and Stripes Forever," Sousa  
"Semper Fidelis," Sousa  
8. Xylophone solo, "Ghost of the Warrior," Grossman
9. Finale, "Carnival Night in Naples," Massenet

PROBABLY the last chance that people of southeastern Minnesota will have of seeing and hearing Sousa's Band will be tonight at the Chateau Dodge theater when the great musical organization will appear under the auspices of the Rochester American Legion post.

Commander Sousa has played before practically all the crowned heads of Europe and before all of the presidents of the United States since the organization started on its phenomenal career.

The band is now in its thirty-fifth year. During those thirty-five years Sousa and his band have been in every part of the United States and Canada and to Europe. The director has been acclaimed unrelentingly wherever he has been heard.

### His Famous Marches

It is impossible to estimate the number of times that "The Stars and Stripes Forever" has been played. That march, composed by Sousa, has become associated in many minds with America's national anthems. People arise and stand at attention when the music is heard, just as when "The Star Spangled Banner" is played. Wherever there is a band, there is Sousa music and there is none that is more enjoyed. Witness the magnificent and stupendous reception to Colonel Charles Lindbergh. Bands and more bands waited for the hero to escort him on his triumphant way. And what did they play? "The Stars and Stripes Forever," "El Capitan," "Liberty Bell," "Washington Post," and so on.

There is only one Sousa. There will never be his like again. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his thirty-five years on the road has he disappointed an audience. That was six years ago when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

### 50th Anniversary

This is Commander Sousa's fiftieth anniversary as a conductor. His first appearance on the director's stand was made April 9, 1877, at Washington, D. C.

When he assumed command of the United States Marine Band in 1880, there were two Americans in the organization. When Sousa formed his own band in 1892, but eleven of the fifty instrumentalists were American-born. For his thirty-fifth annual tour, Sousa has but two bandmen who are not American-born. Thus a single generation has seen music become an American profession, thanks to a great extent to Sousa. More than thirty of his men at present are American college and university graduates.

Some time this season, Sousa worked his fingers into his ten thousandth pair of white kid gloves.

Wealth has come to the March King at the rate of a dollar for each mile of his travels. Sousa, who is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession, during the last season rounded out a million miles of travel.

Sousa is at the Chateau Dodge tonight—probably the last time he will ever be seen in Rochester.



# Sousa to Present Baton to Moses E. Reed, Who Has Led Bands Providing 50 Years of Music For Sioux Cityans

## Veteran Bandman Holds Unique Role in History of Territory.

By Leonard Orth.

FIFTY years of development and consequent changes, all to the tunes of Moses E. "E Flat" Reed and the bands he has directed for the entertainment of thousands—that is one perspective of Sioux City and its territory.

Although the "E flat" cornet, once such a familiar and entertaining feature of Mr. Reed's equipment hereabouts and which gave him his sobriquet, has been discarded in favor of the baton, Reed and his band continues as an important institution in affairs of Sioux City. For, after all, what parade here ever was a parade in the past five decades in which the familiar Reed's band did not participate?

Long known as "Sioux City's Sousa," at last no less a personage than the internationally famous "March King," John Philip Sousa, is to join his tribute to those three generations of midwestern people have heaped on Mose Reed, for the Sioux Cityan is to be presented a baton by Sousa and has been invited to direct the 100 musicians of Sousa's band during the playing of one of the numbers in Sousa's own concert here November 3, and that is a recognition sparingly accorded.

Sioux City's booms have flourished and boomed out—muddy streets have been paved—elevated railway cars have been installed, operated and abandoned—corn palaces have been built, admired, razed and become almost memories—horse cars have been introduced only to be supplanted by speedier electric surface cars on Sioux City's streets, as carriages since have been relegated in favor of automobiles—the city's boundaries have pushed northward from the erstwhile purlieu at Fourteenth street and the one time C. R. Marks' cow pasture long since has been converted into Grandview park, while large industries have started, have developed big buildings and other things as the population grew from 8,000 to 80,000 to create the present day Sioux City—but Mose Reed and his band still furnishes the inspirational touch of music that each epochal event necessitates. Figuratively each wave of Reed's baton not only has brought music but has marked a stage in Sioux City's varied progressions.

### Native of Indiana.

East and west, north and south have been furnished with melodies of musicians directed by Mr. Reed during his career that has taken him to California, Buffalo, N. Y., Philadelphia, New Orleans and Mobile, Ala., as well as many cities throughout the middle west.

Mr. Reed was born in Bedford, Ind., June 12, 1855. He grew up in the town and when a small boy began his musical career. In 1875 he was a member of the Bedford Silver Cornet band that was a feature attraction at the July 4 celebration in West Baden Springs, then a great society "watering place." Mr. Reed served as director of that band which included only nine musicians and nothing but brass instruments and drums. He played the "E flat" cornet.

In 1877 Mr. Reed moved to Topeka, Kan. From there he went to Wichita, Kan., and from there came to Sioux City. To be exact it was February 15, 1878, that he first arrived here.

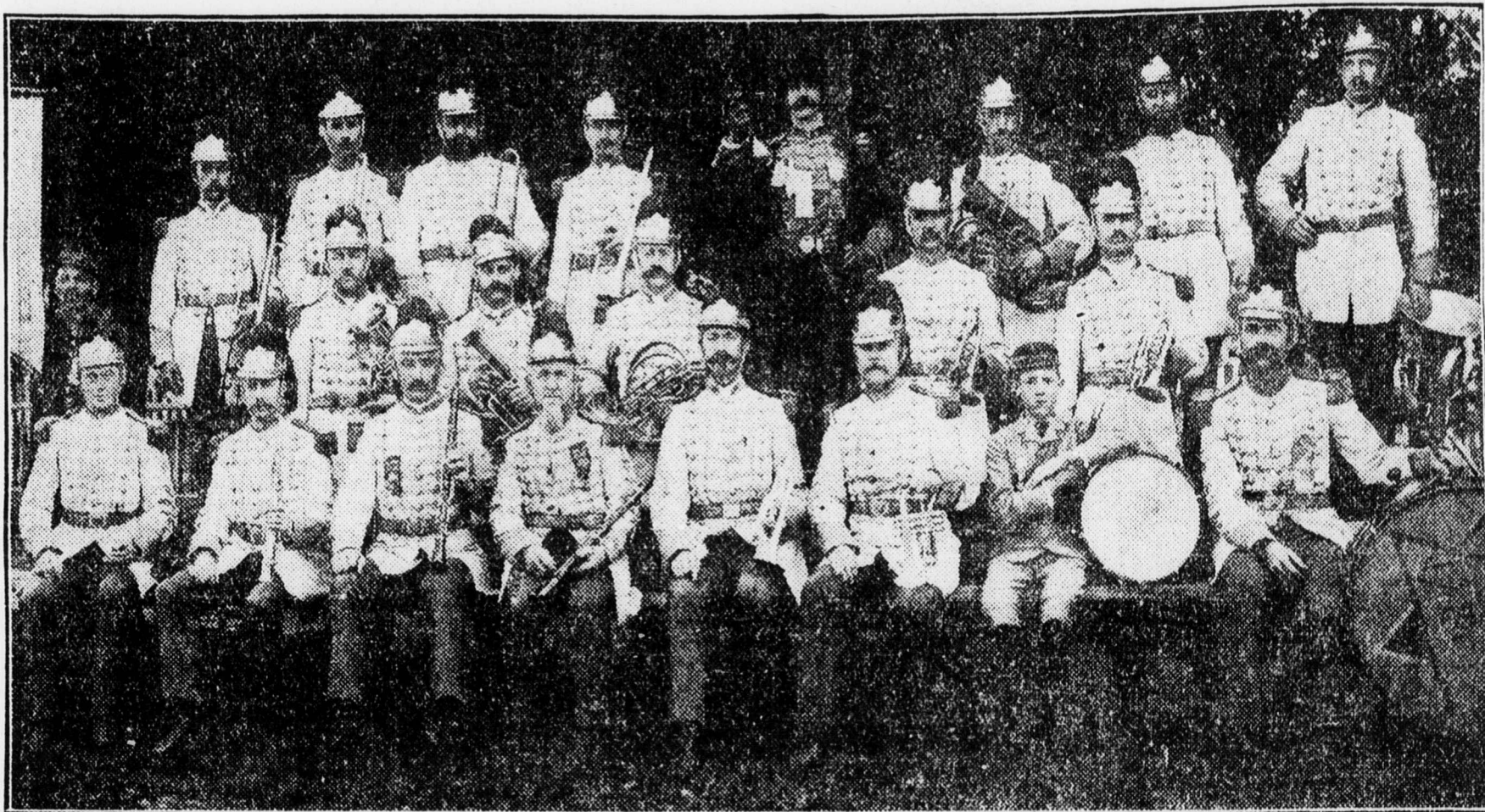
Mr. Reed's first venture in the band activities here came soon afterward. He attended a few rehearsals of a musical organization that was feebly tooting along in an effort to escape disbandment, but soon dropped out. A few weeks later a few of the other members of the organization appealed to Mr. Reed to help them organize a new band under his leadership and it was in April, 1878, that the pioneer of Reed's musical organizations here came into being with the title, Reed's Cornet band.

In 1879 Mr. Reed left Sioux City for a time, going to San Francisco. While there he was director of a band that led the procession that was a feature of the entertainment accorded Gen. U. S. Grant, his wife and son, during their tour of the country. Then Mr. Reed returned to Sioux City to continue his musical activities here with a trip to Louisville, Ky., in August, 1880, to be married.

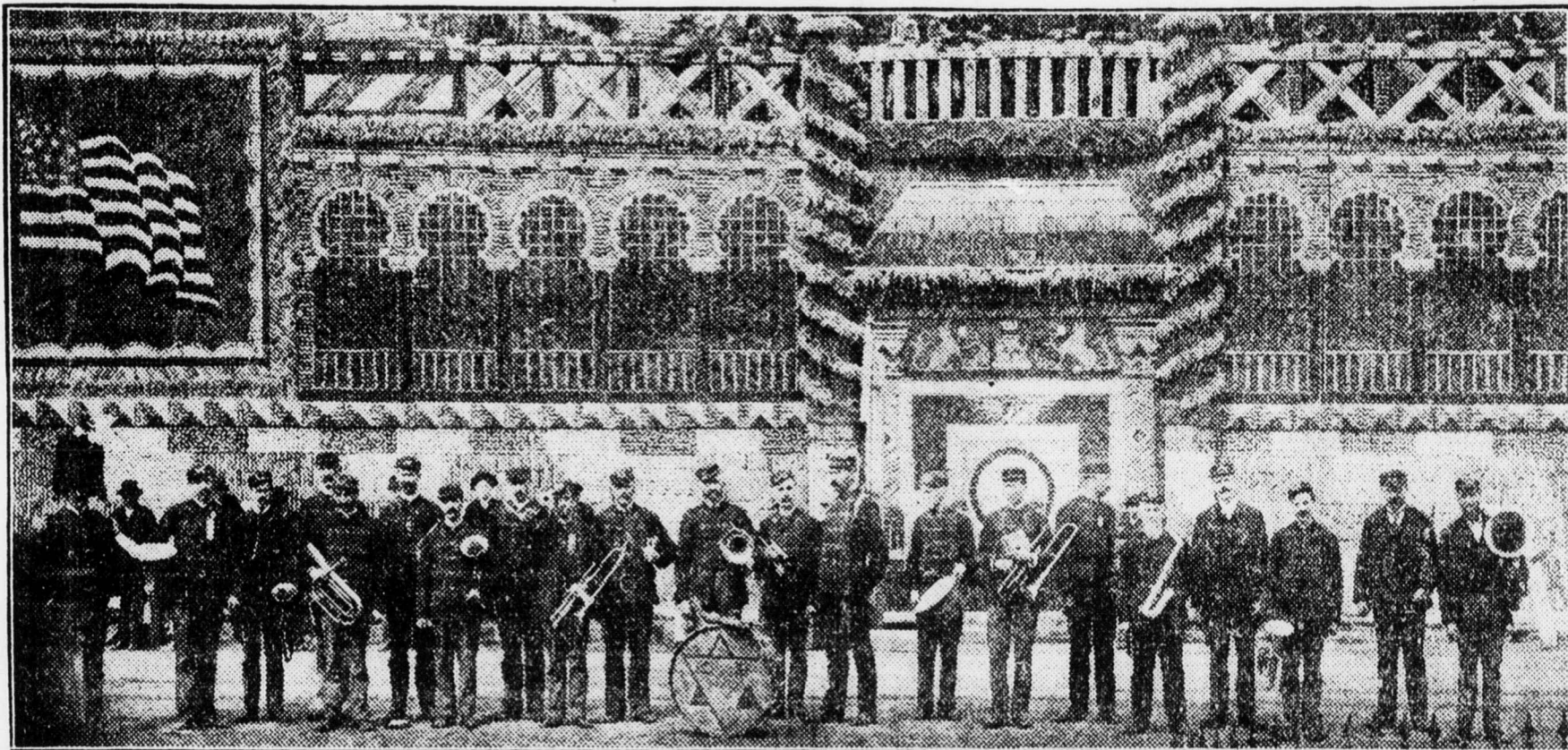
### Name Is Changed.

Soon afterward the name of the band was changed to Northwestern band and as such it provided music for the various gala occasions of the Sioux City territory.

Again the name was changed, this time to Union band, and soon afterward the name K. P. band was adopted and it was during that time that Reed's proclivities as a band leader gained wide recognition. Each of the musicians of the K. P. band belonged to the Knights of Pythias lodge and each was equipped with elaborate uniform, including shiny nickel plated helmets topped off with hair plumes.



When the K. P. band, which was directed by Moses E. Reed, veteran Sioux City bandmaster, was the leading musical organization of the middle west and was featured as an attraction at all the celebrations and holiday events in the territory, the members were outfitted with elaborate uniforms, with nickel helmets, brass buttons and the like. It was this band that was one of the first that Mr. Reed organized and directed in his nearly 50 years of activity here. Near the extreme right in the lower row of the picture is Walter Wood, then advertised as the boy snare drummer, who was billed as one of the remarkable features of the band. He was given instruction under Mr. Reed and since then has become one of the leading drummers in America.



Sioux City's corn palaces were works of art and the motivating factor of great holidays for residents of the middle west. Reed's band was the musical organization which helped to entertain the corn palace visitors. The picture shows the members of that famous band in front of one of the corn palaces. The band was a factor of the corn palace special train which carried a delegation of Sioux Cityans to a national republican party convention in Chicago. This picture shows, fifth from the right, the man who played the first saxophone for entertainment of Sioux Cityans. At the time the picture was taken, the saxophone was considered a rare instrument instead of the most important medium of interpreting "jazz age" melodies. In the right center of the picture, the man standing with his hands behind his back is Frederick Heiser, who was the bass drummer for the band and was music director of the Sioux City schools, now being engaged in conducting the Heiser school of music.



The musicians shown in this picture comprised the band that made Iowa's Fourth regiment of militia famous throughout the middle west. Moses E. Reed was director of the band, which was a successor of the famous K. P. band and was much in demand as a musical organization during the 90s and early in the first part of this century. The picture was taken while the band was in camp, attired in full dress parade uniforms ready to participate in a review. Mr. Reed is shown at the extreme right of the picture.

changed again to Reed's Fourth Regiment band.

### Plays for Convention.

That year the Sioux City musicians journeyed to Minneapolis to the national republican convention and to the democratic party convention in Chicago. Chautauqua engagements then were booked for the bandmen throughout the territory and the Sioux Cityans also played a series of concerts at the grain palace at Aber-





In 1885 Mr. Reed served as director of the Iowa Sixth Regiment band, of Osage, Ia., during the time it went to Mobile, Ala., to participate in a national militia encampment. The band also participated in the Cotton exposition that year at New Orleans, La.

When Sioux City's first corn palace was completed and thrown open to the public, the K. P. band, under Mr. Reed's leadership, was featured as the musical attraction for the thousands that visited the spectacular exhibit. Incidentally the first band concert ever played in Riverside park was furnished by Reed and his musicians about that same time.

The next year Sioux City's boosters organized and sponsored the famous corn palace special train which advertised the corn palace as far east as Chicago. Reed's K. P. band was an important part of the party aboard the special train, furnishing music en route. The band also provided music for the national republican party convention, which the train passengers attended.

Subsequent corn palaces here also included concerts by bands under Mr. Reed's direction. Racing programs, fairs and expositions as well as community celebrations throughout the territory also were provided with music by Reed's bands, as was the Aberdeen corn palace.

In 1892 members of Reed's musical organization were inducted into the Fourth regiment of the Iowa militia and the name of the band was

changed in 1893.

Later, about 1905, the name of the band was changed to Reed's band, and since then musicians continuously serving under Mr. Reed in this city have been recognized as Reed's band.

The old Academy of Music, once the assembly place of those seeking entertainment in the dramatic field, also was the scene of activity for Mr. Reed and his musicians. When Peavey's Grand opera house opened here, Reed's orchestra furnished the music for patrons there.

When the Spanish-American war ended, Reed's band furnished the music for a great pageant of peace, that was presented as a celebration feature in Sioux City and in which all of the school children, decked out in varied costumes, participated.

Interstate Fair programs included Reed's band music; the once elaborate carnivals that were features of the Sioux City territory holidays either started or wound up with parades in which Mr. Reed led the processions with his bandsmen.

Small towns throughout the territory have been the scene of concerts which the Reed musicians have provided either in regular concert programs, celebrations or during booster trips that the Sioux City organizations have sponsored in the past. For years Mr. Reed has directed the band at LeMars, Ia., spending one evening each week there.

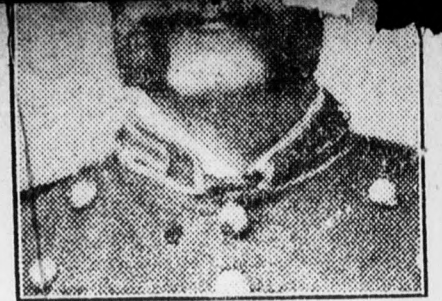
In 1901, although still busy with his band work, Mr. Reed was elected



1877.



1927.



1897.

Three periods are shown here in the 50-year musical career of Moses E. Reed, who has been honored by invitation of John Philip Sousa to direct the world famous "March King's" own band during the playing of one of its concert numbers in Sioux City this week. At the left, the picture shows how Mr. Reed and the famous "E Flat" cornet appeared in 1877, just before they first came to Sioux City. At the extreme right is shown the same band director as he appeared about 1897, while director of the famous Fourth regiment band. In the center, Mr. Reed is shown as he appears today, in the uniform of Abu-Bekr Shrine band director.

secretary of Sioux City's Landmark lodge, No. 103, A. F. and A. M., and since then has served in that office under each succeeding worshipful master.

For several years Mr. Reed has been the leader of Abu-Bekr Shrine band, of Sioux City, which has made four trips to national Shrine conventions.

When Monahan post band, five time champion musical organization of the American legion, was organized in Sioux City, the grand old man of Sioux City's bandom was called in to assist in getting it in shape and

ever since, Mr. Reed has continued to assist the world renowned Sioux City musicians in directing rehearsals and otherwise maintaining the prowess that but recently again was accorded highest honors at Paris when the world war veterans attended the convention there.

Music, which for so long has been the one international medium of expression, has been an important factor in every new development in Sioux City and its territory and Mose "E Flat" Reed has been directing its interpretation through Sioux City bands.



NOVEMBER 5, 1927.

## Sousa and Band Thrill Audience In Concert Here

Chateau Dodge Provides Fine  
Setting for Concert By  
Famous Organization

(By PEARL HAGENS)

In paying homage with unrestrained applause to John Philip Sousa yesterday at the Chateau Dodge, Rochester concert-goers honored royalty among musicians, the "March King."

Driving the rhythms through the blare of the brass, the clash of the cymbals, the sweet-toned trills of the woodwinds, Mr. Sousa's band is a spectacle which reigns supreme over the "Stars and Stripes Forever" and "Semper Fidelis" and all of the other new and old Sousa marches that were played last night.

On his golden jubilee tour this year, Mr. Sousa takes his band through the same kind of a program that won him his position as the czar of band conductors and "king of the military march." Those who have followed his concerts through many years heard nothing startlingly new last evening, except for some of the stunt features. Mr. Sousa knows his forte and until he conducts his final concert, his popularity will not wane, because he has slipped out of the race for trying something out of his field.

Program for Children

In the afternoon the program was arranged particularly for the school children and students. The balcony was packed with children and to accommodate all of them, the American Legion, which brought Sousa and his band to Rochester, had to seat some of them downstairs. Many children attended from the surrounding towns.

The atmosphere of Rochester's beautiful new theater was keenly appreciated by those who attended yesterday's concert, which were the first that have been held there. The new setting lends dignity and refinement to any program that will be presented there and even a touch of metropolitan sophistication, with the audience dotted here and there with patrons in evening dress.

Mr. Sousa is surrounded this year by a fine group of musicians, including some excellent soloists. John Dolan, the solo cornetist, presented some fine work. Howard Goulden, xylophonist, with his solo number, "Ghost of the Warrior," received the applause of the whole house. Edward J. Heney played the saxophone solo number, which was much appreciated. Miss Marjorie Moody gave a creditable performance of an aria from "La Traviata."

"Flying Dutchman" for Opener

The band program opened with the overture from "The Flying Dutchman." The audience was immediately pleased and sat back in their seats, lappingly expectant for that which was to follow.

This was followed by a suite, "The Internationals," arranged by Mr. Sousa, including "Morning Journals" by Strauss, "The Lost Chord," "Mars and Venus" by Sousa. Drums boomed, cymbals clashed, brass blared, tympani rumbled and trembled. The concert was in full swing.

After this group, the audience was taken into the realm of opera by Miss Moody and then into the realm of the symphony in the presentation of "Andante Cantabile" by Tschaiikowsky. The band achieved some truly beautiful effects in this number, the woodwinds and the brasses taking the melody which was wafted forth with harp accompaniment.

Following the intermission there were many marches. As the strains of the "Stars and Stripes" came forth the audience could not refrain from applause and the clatter burst forth in the midst of the number.

Among the encores was a stunt number bringing in a number of well known drinking songs interspersed with some dry ones including the driest one of all, "How Dry I Am" which came forth with much difficulty from the "umpah" group at the very end of a selection called "The Mingling of the Wets and the Drys" written by Mr. Sousa. Among the marches was the "University of Minnesota March," written by Mr. Sousa and also the "Atlantic City Pageant" march and "The Magna Charta" march written at the request of the International Magna Charta Day association. The program closed with a typical Sousa number "Carnival Night in Naples" by Massenet.

Following the afternoon program a portion of the band through special arrangement of the American Legion, played before 350 nurses and sisters at St. Mary's hospital, who would not otherwise have heard the band. Mr. Sousa directed the group.

The American Legion brought Sousa and his band to Rochester as a community project because they felt it was a good thing for Rochester and because through his services in directing the Great Lakes Training station bands during the World War, Lieutenant Commander Sousa is a Legionnaire.

HAVE A HEART

MONDAY EVENING, NOVEMBER 7, 1927

## SOUSA CONCERTS PLEASE AUDIENCES IN CENTRAL SCHOOL

Two Performances Saturday Attract 2,500 People  
from Wausau and Nearby

WAS BIRTHDAY PARTY

Presented With Cake by  
Girls' Club; Sousa Directs  
High School Band

John Philip Sousa, the march king, and his famous band, came to this city early Saturday afternoon, were greeted royally at the Milwaukee station, and left about twelve hours later, and while here gave two splendid performances that will long live in the memories of the 2,500 people whose good fortune it was to be present in the Central school auditorium either in the afternoon or evening.

It was probably the first time in their lives that the patrons of the evening concert, 1,600 strong, attended such a large birthday party. Commander Sousa was seventy-three years old Sunday and the occasion was celebrated at the evening performance when the famous bandmaster was given a large birthday cake by Miss Dorothy Sparbell, president of the San Souci club of the vocational school under whose auspices the "sweet" remembrance was made.

Commander Sousa stood erect in his military posture when Miss Sparbell mounted the stage of the auditorium during the intermission between the two parts of the program and in a delightful manner presented to the aged musician and composer the mammoth cake which had inscribed on it the name "Sousa." The cake was decorated with seventy-three candles.

Sousa Wittily Accepts

The commander with his ready wit in quiet low speech told the spokesman for the San Souci club that he appreciated the efforts of the girls and thought the occasion would be better served had seventy-three girls made the presentation instead of only one. After stating that he was glad to be in Wausau and hoped to return again he asked Miss Sparbell if "it is necessary to eat the cake tonight?" The noted band leader beamed with delight during the ceremony and the cake graced a table to the left of the conductor's stand throughout the remainder of the program.

Immediately following the first part of the Sousa program, the Wausau high school band filed in to take the seats made vacant by members of the visiting organization and the student-players were given a thrill that only a few such organizations have had, and one that they will probably not have again, when Mr. Sousa mounted the rostrum and directed the local students in two numbers, "Queen City March" and "On Wisconsin." The second number was in honor of Governor Fred R. Zimmerman who was among the notables attending the concert, following the announcement to that effect made from the stage by one of the Sousa bandmen. Never before had the local school band played with so much fervor and enthusiasm as they followed the direction of America's leading bandmaster. The two numbers received rounds of applause. Members of the band acted as ushers.

Bandman Former Resident

Only a few people at either of the performances recognized in one of the bass players a former resident of Wausau, one who played a like instrument in the band organization of Clyde Cone about thirty

years ago. This bass player, considered one of the best in the country, stands well over six feet tall and following the matinee Saturday he made the rounds of Wausau's business houses to renew acquaintances with many whom he knew "in the days when"—The bass player's name is Jack Richardson and he expressed immense delight in seeing the Wausau of today, especially noting the new modern theater being erected in place of the opera house which he knew and which had been newly constructed when he left to make a name for himself in the field of music. Sousa's band made its first appearance in Wausau about twenty years ago and it was not until two years later that Mr. Richardson became a member, but he is now the oldest in point of service with the band.

Probably the most popular number played by the Sousa band was the ever-inspiring "Stars and Stripes Forever," and when the band started into its beautiful strains the audience applauded with hand-clapping glee. This selection is the best known of all Sousa's compositions and never fails to arouse in the hearts and souls of the listeners that pathos, love, sentiment and patriotism that all composers wish to convey.

Deserves Name

It is not difficult to appreciate why Sousa is known as the "march king" after one hears this number and the two other marches that he composed and which were so strikingly presented, the "Magna Charta" and "Semper Fidelis." "Magna Charta" is a new composition written by Mr. Sousa and dedicated to the English speaking nations of the world to strengthen the ties which bind them together.

In the playing of the "Stars and Stripes Forever" three sections of the band, cornet, flute and trombone, filed out in front of the band across the stage and each contributed its appropriate timbre to the rich total effect.

Sousa's concert pleased everyone for during the varied program there were some selections that appealed to the musical heart of each individual. In the first part of the program there were several well known classics by the band as well as two solos by members of the organization. The opening band number was an overture, "The Flying Dutchman," by Wagner, and for an encore Sousa presented one of his own compositions, "Atlantic City Pageant." These were followed by a cornet solo by John Dolan, the "Carnival of Venice," and he further satisfied the patrons with his "Berceuse."

The third number was a group of four numbers, "The Internationals," "The Lost Chord," "Mars and Venus" and "King Cotton." The last two are by Sousa.

Singer Pleases

Miss Marjorie Moody, a soprano with a cheerful and delightful voice, sang an aria from "Traviata." She followed this with two encores, "Peter Pan" and "Italian Street Song." Her audience was well pleased with the rendition of the three numbers and these with her general appearance, caused loud applause.

"Andante Cantabile" from Opus II by Tschaiikowsky and the "U. S. Field Artillery" were the concluding numbers of the first part of the program. The march is another of Sousa's compositions.

A selection from the works of Ambrose Thomas, "The Feast of Spring," opened the second part and this was followed by a saxophone solo, "Beautiful Colorado," by Edward Heney. He also played several other numbers including, "Simpfunny Dutch" in which he was assisted by the entire saxophone group. Another number, "Mingling the Wets and the Drys" by the band which was highly pleasing to the audience, was also played in the first of the second part. Xylophone solos by Howard Goulden were also given and Sousa concluded his performance with "Carnival Night in Naples" by Massenet.

The two concerts were given under the auspices of the Wausau Kiwanis club for the benefit of the high school band uniform fund and that organization received for its share of the concert \$267 which included \$75 paid to the school board for the use of the auditorium and which was turned over to the Kiwanians. All of the net receipts have been deposited with school authorities to repay them for the cost of the local band uniforms.

Those patrons of the concerts who heard previous offerings in the Central school auditorium were pleasantly surprised to find that the acoustics in the large hall have been remedied and that the reception of the musical program was all that could be expected.

NOVEMBER 4, 1927.

## Former Park Band Member With Sousa

Among the musicians who arrived in Rochester this morning with Sousa's Band was George H. Germond, who several years ago played with the Rochester Park Band under Harold Cooke, American Legionnaires, who sponsored the coming of this great musical organization to Rochester, were particularly glad to greet Mr. Germond, for they recall with pleasure an incident in the musician's career here which they will never forget.

The American Legion was taking a band to the state convention at Virginia, Minnesota, one year, and at the last minute, they found they were lacking in clarinet players. Mr. Germond agreed to go as a member of this band, but he had to remain here the night before to play with the regular band at the park. At the conclusion of the concert, he hopped into an automobile and drove through the night to Virginia, playing there the next day with the Legion band, and returning that night again to Rochester.

His work was gratis and the Sousa musician will always hold a warm place in the hearts of the Legionnaires here.

NOVEMBER 7, 1927

Wausau was doubly honored in the visit of John Philip Sousa and his band Saturday afternoon and Saturday night, because it was on the eve of the famous bandmaster's seventy-third birthday, and Wausau honored itself by the tribute paid to the famous musician by the presentation of the beautiful birthday cake. John Philip Sousa, world's greatest musician, was born November 6, 1854. He has built together perhaps the most famous band in the world, and he gave Wausau high school students—boys and girls who are members of the High School band—a wonderful treat by consenting to direct them as they played two selections during the intermission of the regular Sousa band Saturday evening. The Wausau audience was proud of its High School band, and charmed by the kindly disposition shown by the famous band leader in consenting to direct the youngsters in their playing Saturday night.

NOVEMBER 5, 1927

**SOUSA WELCOMED**—John Philip Sousa and his band were greeted upon their arrival at the Milwaukee road station this afternoon by the Wausau high school band and a large delegation of citizens. Commander Sousa was tendered the key to the city by Mayor Otto Muenchow. The concert tonight, commencing at 8:00 o'clock, is to be attended by Governor Fred R. Zimmerman and his party who are touring this section of the state in an airplane. A birthday cake will be presented Mr. Sousa by the San Souci club of the vocational school during the evening concert.



NOVEMBER 5, 1927

## GOVERNOR AND PARTY TO REMAIN HERE OVER NIGHT

Giant Airplane Got Too Cold and Trip North was Abandoned

### TO LAY CORNER STONE

Zimmerman and Party Guests at Foot Ball Game and Sousa Concert

Governor Fred R. Zimmerman and his party, who came by the giant airplane Stanolind yesterday morning, returned from an air trip yesterday afternoon shortly after 4:00 o'clock, cutting short a portion of their tour as they met a storm while near Eau Claire, and the plane was headed back to the Alexander airport, where it safely landed before the wind reached this section.

It was expected to make a tour of northern counties as far as Woodruff today, but the plane was too cold and could not be started this morning, so the trip was abandoned, and the party spent the day visiting friends here, with headquarters at the Hotel Wausau. It is expected now that they will start for Madison about 9:00 o'clock Sunday morning.

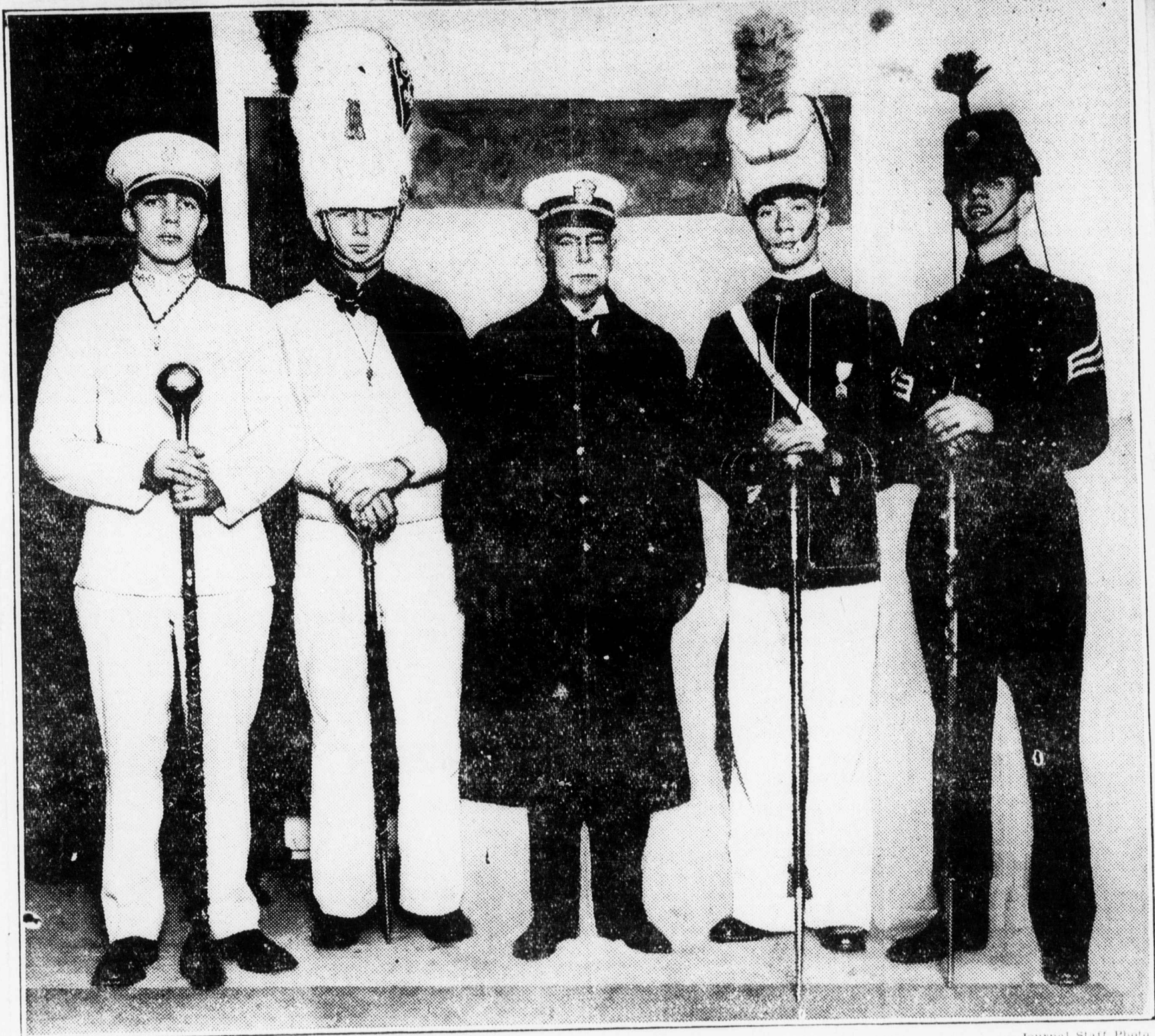
This afternoon the governor and the members of his party were invited to the foot ball game at Recreation park this afternoon and tonight they will attend the Sousa band concert in the Central school auditorium.

At 6:00 o'clock promptly, an informal dinner will be given the governor at the Hotel Wausau, and persons desiring to attend this function may phone the Chamber of Commerce and secure reservations. The dinner will start promptly so all can be through in time for the evening concert.

#### Lay Cornerstone

At 9:00 o'clock Sunday morning, the governor, assisted by Ben and J. S. Alexander, will lay the cornerstone for the new hangar being erected on the Alexander airport, and the public is invited to witness this ceremony.

The big plane will also be on view Sunday morning, and all who desire to see it can do so, while witnessing the laying of the cornerstone which will take place just before the plane leaves for Madison.



Journal Staff Photo

### Getting Pointers From Sousa

The "march king," John Philip Sousa, and four of his high school admirers had an interesting conversation Sunday afternoon, following the commander's concert at the Auditorium. Sousa, who was 73 years old Sunday, explained to the high school drum majors how his tiny baton directs his famous band. Left to right in the picture above are

Carl Schoenbaum, Riverside High school; Leonard Reuter, West Division High school; Mr. Sousa; Lawrence Katz, North Division High school, and Joe York, South Division High school. These four boys led four of the nine bands that escorted Mr. Sousa from the Hotel Pfister to the Auditorium Sunday afternoon.

## Sousa Is Still New at 'Mike'

'Am I Supposed to Lead With Lord's Prayer?' Fans Hear

Listeners on WTMJ discovered four interesting facts about John Philip Sousa, the "March King," when he came to The Journal studio of the station Sunday where the American Legion band of Milwaukee Post No. 1 was playing a program in his honor: That he was not used to appearing before the microphone; that when he did appear he was usually paid for it; that he was opposed to prohibition, and that he was a good story teller.

When he faced the microphone, without being aware of it, he let the audience know that it is seldom that he talked into one of the "things." His first words, not meant for the listeners but rather for someone at his elbow, were: "What am I supposed to lead with? The Lord's prayer?"

However, he didn't, and continued: "Usually when I make an appearance I get paid for it. The radio listeners are getting something for nothing."

The noted band leader then told the story of his meeting a prohibitionist who wanted to convince him (Sousa) that the law was a fine thing.

#### "Agin" Prohibition

"You see," said Sousa, "I'm very much opposed to prohibition."

This man invited him to his "prohibition class" and John Philip went. A group of bright looking children sat before the prohibitionist.

"What is the name of the drink beginning with the letter A that is so vile and destroys homes?" he questioned.

"Ale," was the children's answer.

"And what is the vile drink beginning with the letter B that fills men with rancor, breaks up homes and makes good people bad?"

"Beer," the children shouted in chorus.

#### "Castor Oil"

"Now can you tell me what is the vile drink beginning with the letter C that fills men's hearts with discontent and makes people so generally unhappy?"

A bright looking lad held up his hand. When designated as the proper one to answer this all-important question the boy said: "Castor oil."

With these words the noted composer turned from the microphone and the band began to play his world famous march "Stars and Stripes Forever."

### Large Crowds Greet Sousa at Anniversary

John Philip Sousa, bandmaster, celebrated his seventy-third birthday and his fiftieth anniversary as a conductor with two concerts at the Auditorium Sunday. Large crowds greeted both presentations with enthusiasm.

The programs presented this season have, possibly, more variety than the ones of previous years. Opera music, the ever present marches and jazz are combined.

Before the evening concert, Commander Sousa was made a life mem-

ber of Milwaukee post No. 1, American Legion. Frank J. Schneller, Neenah, state commander, conferred the membership in the presence of the state executive committee. Sousa greeted his comrades during the program that followed with "comrades of the legion."

#### School Bands Form Escort

Nine high school bands, under the direction of J. E. Skornicka, supervisor of band instruction in the public schools, met Commander Sousa at the Hotel Pfister Sunday afternoon and escorted him to the Auditorium.

The American Legion band, Milwaukee post No. 1, led, with school bands representing Milwaukee Vocational, North Division, South Division, Riverside, West Division, Boys' Technical, Bay View, Washington and Lincoln highs following. Wisconsin av. was lined with people who cheered the bandmaster as he rode by.

#### Galesburg Concert Next

There were no elaborate functions prepared in his honor because of the shortness of the visit. He spent Sunday night opening and reading the hundreds of telegrams and letters bearing regards on his birthday. The band left early Monday morning for Galesburg, Ill.

The reception committee for Commander Sousa was led by Chauncey Yockey, and included Harry J. Bell, Alvin P. Kletzsch, Casimir Kowalski, John M. Callahan and Dr. F. A. Forsbeck.

Sunday, November 6, 1927

## Sousa to Get Big Welcome Today

John Philip Sousa, America's march king, will receive a welcome in Milwaukee today, when he celebrates his fiftieth anniversary as a conductor and his seventy-third birthday.

Eight high school bands in full uniform, under the direction of J. E. Skornicka, supervisor of band instruction in the public schools, will parade with the march king at 2 p. m. escorting him from the Hotel Pfister up Wisconsin av. and over Sixth st. to the Auditorium. The parade will be headed by the American Legion band of Milwaukee post No. 1, led by Vesey Walker. The legion organization will give a two-hour program over WTMJ following the parade.

Directly after the matinee, Sousa will go to The Journal bldg., where he will broadcast a talk over WTMJ.

At night civic organizations will take part in a reception to Sousa preceding the evening concert.

LIEUT. COM. JOHN PHILLIP SOUSA was entertained at a luncheon of ten covers in the home of Mr. and Mrs. Edward John Egan, 583 Astor street, yesterday noon, and at a dinner given by Mr. and Mrs. Joseph Grieb in the Athletic club, last night.



## Legion Welcomes March King to City

MILWAUKEE JOURNAL

Sunday, November 6, 1927

### Sousa and His Band Are Here

Famous Conductor Celebrating 50th Anniversary as Leader

JOHN PHILIP SOUSA, who started out as a writer of blood and thunder music for a melodrama company and has become known throughout the world as "the march king," will celebrate his fiftieth anniversary as a conductor Sunday, with two concerts at the Auditorium.

To date, Lieut. Commander Sousa has written 114 marches, the latest of which, "Minnesota," is featured in both programs. His friends have been urging him for some time to write a march commemorating his golden jubilee year, but for the first time in his career the composer admits that he is stumped.

"Ask me to write on any other theme and I will turn out a march as snappy as any of the old favorites, but I simply can't write a march for the glorification of John Philip Sousa," he said when a committee waited upon him with the request.

"I've always been inspired by an occasion. I wrote 'The High School Cadets' after reading that the public schools in Philadelphia were encouraging the use of music at the sessions and that the pupils were assembling and dispersing to an imported tune, the 'Old Heidelberg' march. I wrote 'The Washington Post' after my first visit to a newspaper office—that of the journal for which the march is named. I wrote 'Semper Fidelis' one night while in tears after my comrades of the marine corps had sung their famous hymn at Quantico. I wrote 'Manhattan Beach' while playing a summer engagement at that once popular resort, using as the basis an old march I had composed. I wrote 'The Stars and Stripes Forever' on hearing we were at war with Spain. And so on.

"But I can't write a march on the golden jubilee of John Philip Sousa! I can't!"

Lieut. Commander Sousa is 73 today and that is another reason why, his friends think, he should turn out a jubilee march.



### LEGION PARADES FOR SOUSA

Eight high school bands and American Legion band of Post No. 1 (above), welcomed John Philip Sousa to Milwaukee yesterday. Right, the March King is showing Carl Schoenbaum, Riverside High drum major, how to wield magic baton.

MILWAUKEE JOURNAL

Sunday, November 6, 1927

### 'March King' on Air Sunday

Sousa WTMJ Guest; Roxy Strolls Start at 1 P. M.

The world renowned John Phillip Sousa will be heard by the radio audience of WTMJ Sunday afternoon some time between 4 and 5 p. m. In this, the "march king" will make his second appearance before a microphone in Milwaukee.

A special program of his own marches has been arranged in honor of Sousa, who is celebrating his birthday in the city. This will be given by the American Legion Milwaukee Post No. 1 band, under the direction of Vesey Walker. At the conclusion of his concert in the Auditorium Sunday afternoon Mr. Sousa will come to The Journal studio to direct the legion band in his famous march, "Stars and Stripes Forever," and then will address the band and the radio audience in a short talk.

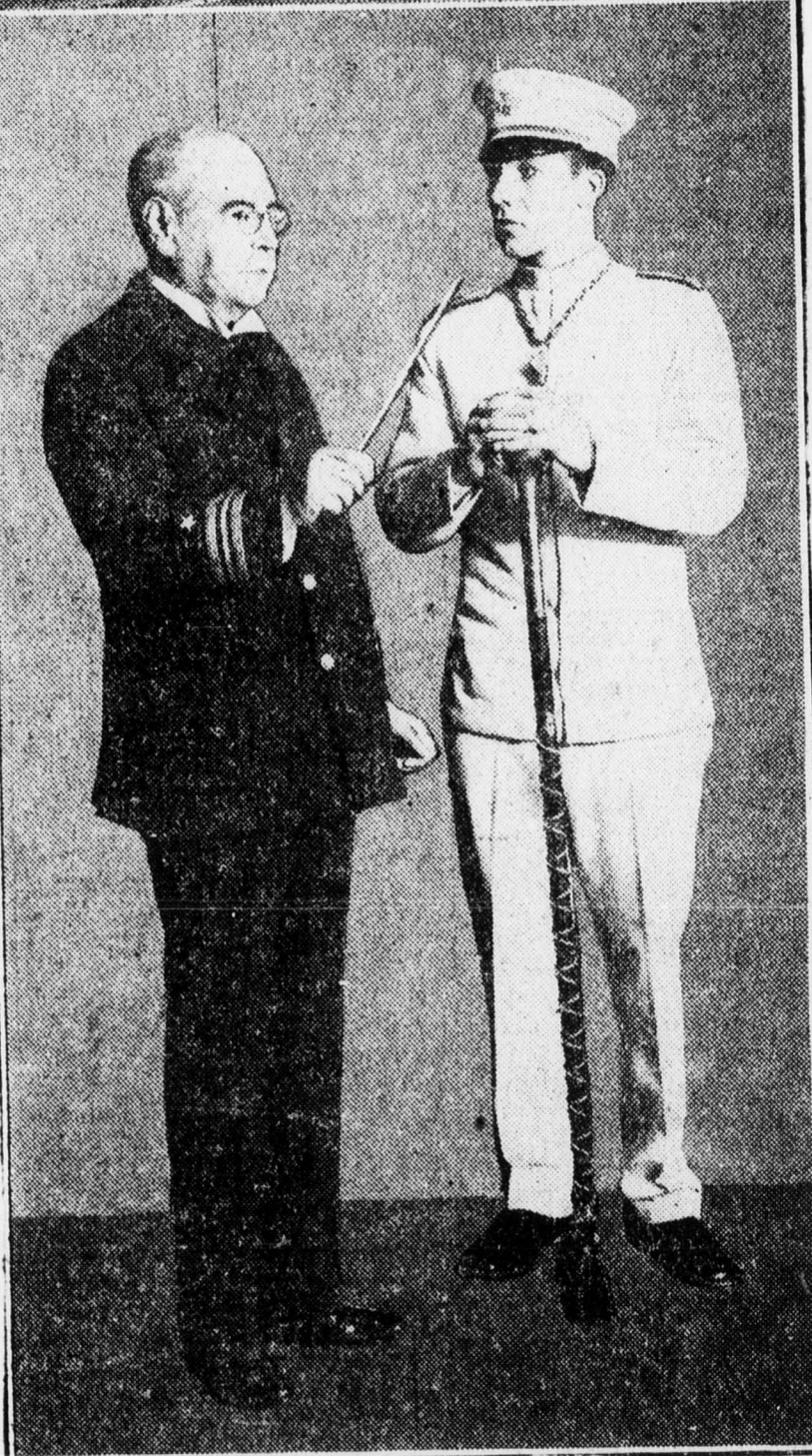
The Roxy strolls will begin on WTMJ Sunday with the program over the blue network at 1 p. m. The strolls are surprise programs. The nature of them is not revealed until the actual broadcasting. The Roxy strolls will be a regular Sunday feature of WTMJ.

#### Tune Tinkers Again

Jean Hammond and her Tune Tinkers will begin a new series of programs Sunday night beginning at 6. The Tune Tinkers will be heard from the main dining room of the Elks club and will feature a half hour of dance music, to be followed with a half-hour recital on the Elks organ.

The Turnverein Little symphony, George Bach directing, assisted by Mona Larkins, soprano, and Ernest May, tenor, will offer the following program at 3:15 p. m.:

March, "The Liberty Bell".....Sousa  
Overture, "Turandot".....Lachner  
Melodies from "The Desert Song".....Romberg  
Reverie, "Ecstasy".....Ganne  
Orchestra  
Soprano solos, "Duna".....McGill  
The Cry of Rachel.....Salter  
O Sol Mio.....De Capua  
Mona Larkins  
Tenor solos, "Homing".....Del Riego  
Where'er You Walk.....Handel  
Ernest May  
Mosaic, "Fantasie on Modern Themes".....Tobani  
Voices of Spring Waltzes.....Strauss  
Songs of the Fatherland, medley.....Andauer  
Finale, "Stars and Stripes Forever".....Sousa



THE SUNDAY SENTINEL

SUNDAY, NOVEMBER 6, 1927

### Nine Bands Escort Sousa In Pre-Concert Parade

Strains of the "American Patrol," played by nine Milwaukee bands, welcomed John Philip Sousa, America's foremost bandmaster and march composer, to the city yesterday.

The occasion marked his fiftieth anniversary as a conductor and his seventy-third birthday.

Eight high school bands, under direction of J. E. Skornicka, supervisor of band instruction in the public schools, met him at the Hotel Pfister at 3:15 p. m. and conducted him to the Auditorium for his afternoon concert.

The parade was led by the American Legion band, Milwaukee post No. 1, and schools represented included Milwaukee Vocational, North Division, South Division, Riverside, West Division, Boys' Technical, Washington and Lincoln High schools.

A committee representing various civic organizations of the city waited on the march king at the Auditorium before the evening concert and escorted him to the platform.

Here he was met by state and local officers of the American Legion, headed by State Commander Frank J. Schneller, Neenah, who conferred upon him a life membership in Milwaukee post No. 1.

Commander Sousa expressed appreciation for the way traffic was handled during the parade.

"It was the most efficiently managed affair I have ever witnessed," he said, "and I wish to thank the chief of police and everyone concerned for their efforts."

Owing to the briefness of his visit, no elaborate functions were planned, and simplicity was the keynote of the celebration.

The reception committee was headed

by Chauncey Yockey, and included Harry J. Bell, Alvin P. Kletzsch, Casimir Kowalski, John M. Callahan, and Dr. F. A. Forsbeck.



Monday, November 7, 1927

THE MILWAUKEE SENTINEL  
MONDAY, NOVEMBER 7, 1927.

# SOUSA, MARCH KING, THRILLS IN 2 CONCERTS

**Bandmaster de Luxe  
Is Given Ovation on  
73d Birthday.**

By C. PANNILL MEAD.

John Philip Sousa celebrated his seventy-third birthday yesterday by giving two rousing concerts in the Auditorium before audiences which produced the famous brand of Sousa applause with whole-hearted enthusiasm.

The most famous bandmaster the world has ever produced seemed to be in fine fettle, and there was all of the old time punch behind the little baton which guided the enormous band through a program which became several times its original length due to the multiplicity of encores.

## PROLIFIC IN MARCHES.

There isn't any form of musical endeavor that has the power to stir the blood as has a concert by Sousa when he plays those astonishing marches, whose number is augmented this year by "Riders of the Flag." It has a new insouciance, a rippling musical quality which was apparently inspired by the heroic work of aeroplane lads, and it brought in its train "Stars and Stripes Forever" and "Semper Fidelis," which invariably receive as great an ovation as though they were brand new.

Sousa apparently unravels marches from his system with a facility that is equaled only by a dropped stitch in a knitted garment. If he wants a new march, he takes hold of the end of a musical theme, gives it a little mental pull, and behold a new composition to thrill its millions. It's great stuff, and no one else either can or does do it.

The program carried a number of familiar friends such as "The Last Days of Pompeii," Chabrier's "España," Guion's "Turkey in the Straw," but in the last analysis they all served as teasers for marches and yet more marches.

## BANDS ESCORT LEADER.

Pretty Miss Marjorie Moody sent her lovely clear soprano soaring aloft in the highest altitudes of song, trilling and warbling her way through the measures of "The Blue Danube," without missing a note by the faintest variation. Her pitch is of the certainty that Mr. Sousa demands in his artists. An encore of course followed.

John Dolan obliged with a cornet solo that again put him in the prima donna class of this soprano horn, and was compelled to do it again. Howard Goulden received his cheers for an expert performance on the xylophone and the audience deserved a medal for its part of the show.

Eight high school bands escorted the beloved conductor from the Hotel Pfister to the Auditorium and had a grand time at the concert.

Happy, and many birthdays, John Philip Sousa!

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With these words the noted composer turned from the microphone and the band began to play his world famous march "Stars and Stripes Forever."

THE REGISTER-MAIL

NOVEMBER 8, 1927

# SOUSA AND BAND HERE MONDAY

Lt. Com. John Phillip Sousa and his band gave concerts at the Armory Monday, both afternoon and evening.

Without question Sousa and his band are the most popular in the world. It is with much pride, that we are able to offer Conn Band Instruments, such as used exclusively by this great band master and his men.

Mr. Sousa states that any band fully equipped with Conn instruments enhance their playing value fully 50 percent.

This store, headquarters for everything that's good in music, is exclusive dealers for Conn Band Instruments in Galesburg.

Sousa, the band master and composer will long live in the memory of the American people. Come in and let us play his great compositions on the new Victor Orthophonic Recordings for you.



WISCONSIN NEWS

MONDAY, NOVEMBER 7, 1927

# Sousa Thrills Music Lovers

By C. SHARP.

Last night at the Auditorium another vast crowd of Milwaukee's music lovers turned out to hear John Phillip Sousa and his band. They came to enjoy themselves, knowing before hand that there would be no possibility of being bored, because they rightly have faith in this Grand Old Man of Melody to give them programs of the better classics, sprinkled here and there with stirring marches, lilting waltzes and a few of the better "popular" hits of the day. The people have come to know what the typical Sousa programs are, because for fifty years he has been conducting programs of like nature. We venture to say that Sousa and his band has done more to educate the great mass of this country's people in the finer things of music than any other musical organization. His band travels everywhere, year in and year out.

In his soloists he has some very excellent artists. Miss Marjorie Moody, coloratura soprano, sang the well-known but very difficult aria from Verdi's "Traviata" and she sang beautifully. Her voice is clear and sweet, her intonation perfect, and her technique flawless. She was forced to sing two encores. Mr. John Dolan, that wizard of the cornet, flabbergasted everybody again with his marvelous mastery of his instrument. Mr. Edward Heney showed us all how the saxophone—that poor misused instrument—should be played.

This night also he said for Mr. Howard Goulden, an artist on the xylophone. He played, as an encore, the popular number, "Sun-down," without the assistance of any accompaniment, harmonizing the whole thing with his four sticks. And it was truly quite beautiful.

The band gave as its heavy numbers fine renditions of Wagner's overture to "The Flying Dutchman," "The Feast of Spring," by Ambrose Thomas, and Massenet's "Carnival Night in Naples." And of course we demanded many of Sousa's marches, and if the "Stars and Stripes Forever" had not been on the program, we would have applauded until we got it—it is the greatest march ever written. The band held its audience until 10:30 o'clock, over two hours, and that is saying something in these days, let me tell you. Here's many more years to Lieut. Commander John Phillip Sousa, created last night a life-member of the Milwaukee Post No. 1, American Legion and presented with a handsomely engraved silver shield by the commander with the big Legion band and many members in attendance to do him honor.

The Legion band was honored with the privilege of opening the evening's program with the Sousa band, playing the "American Patrol," all under the direction of their director, Mr. Vesey Walker.

THE PEORIA STAR.

NOVEMBER 9, 1927

# Played with Sousa



Frederick Block.

A SINGULAR honor was paid this Peoria boy yesterday.

He is Frederick Block, 17-year-old son of Mr. and Mrs. Carl Block, and a talented young pianist. He appeared as soloist with Sousa's band at the Shrine temple yesterday afternoon, at the invitation of the great bandmaster himself.

Frederick's mother, as Jeannette Powers, was violin soloist with Sousa's band for three years.

Mr. Sousa had lunch with Mr. and Mrs. Block after he addressed the Optimist club and, interested in the son of his former soloist, he asked how Frederick was progressing with his music. He then requested that the boy play on the afternoon program. His parents suggested that inasmuch as he had just returned from a three months' hunting trip in Alaska, he might not be in the best of form. But the great bandmaster insisted. Frederick was called from his classroom at Peoria high school and a special place was made for him in the number which Sousa calls "Showing Off for Company," in which different instrumentalists are called upon for solos.

Frederick used as his number Liszt's Hungarian Rhapsody No. 6, and his playing won, not only the commendation of Sousa, but the approval of the great audience which heard him.

# VETERAN MARCH KING GATHERED ADDED LAURELS

That John Philip Sousa is still the master of bandmasters, that "The Stars and Stripes Forever" remains the most popular of all his works—these things were demonstrated pre-eminently at the Shrine Temple last night.

It was a Sousa crowd that was there, enthusiastic and enthralled. Because of counter attractions and other reasons not so easy to analyze there were some wide open spaces in the higher priced seats, but all the others were filled. They had come to hear Sousa and his band, and they were not disappointed.

They found before them the same old Sousa, as lithe and active as ever, controlling with the gentle movements of his baton the utterances of 65 musicians in a mighty and inspiring blending of tone; they found him a man in his 73rd year, but not looking it, a bandmaster for a solid half century and on tour for his 35th consecutive year, and displaying the same mastery of old; and they marveled at it.

The old master knew what he wanted and he gave it to them—music that set their blood tingling, their toes tapping and spinal chills to quivering. He sprinkled his program generously with his own compositions—the marches that have won him fame and fortune.

He had the band play his latest, "Magna Charta," "The University of Minnesota," another new one; and "Semper Fidelis" and other favorites. Yes, and "The Stars and Stripes Forever." It took that to climax the evening, as it always does. And the audience gave it thunderous acclaim.

Sousa had the program pleasantly varied. It opened with "The Flying Dutchman," overture by Wagner. In the third suite, Sullivan's "Lost Chord" was played with tremendous effect, followed by his own "Mars and Venus." A novelty that became at once popular was "The Mingling of Wets and Dries," a queer medley of popular and semi-popular airs.

A talented group of soloists was offered. Miss Marjorie Moody, soprano, displayed a voice of beautiful quality with a personality to match it. She sang, first, an aria from "Traviata" and responded graciously to a number of encores, concluding with "Comin' Through the Rye." John Dolan, cornetist, played "Carnival of Venice"; Edward Heney gave a skillful demonstration on the xylophone.

THE PEORIA STAR.

NOVEMBER 8, 1927

# SOUSA AND BAND 2 CONCERTS TODAY

John Philip Sousa, lieutenant commander, U. S. N., and his famous band arrived shortly before noon today from Galesburg, where they played to capacity houses yesterday and last evening. They travel by special train.

They give two concerts today in the Mohammed Shrine temple. At 3:30 this afternoon and at 8:15 this evening. At the matinee the bands of P. H. S. and M. T. H. S. were scheduled for two numbers and the presentation of a silver loving cup by the "march king." Sousa spoke at the Optimist club and his manager at the Lions.

Sousa will be a guest at dinner given by Mr. and Mrs. Carl Block. Mrs. Block was formerly violin soloist with the band. Indications are for a crowded house this evening.



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## Sousa Thrills Music Lovers

By C. SHARP.

Last night at the Auditorium another vast crowd of Milwaukee's music lovers turned out to hear John Philip Sousa and his band. They came to enjoy themselves, knowing before hand that there would be no possibility of being bored, because they rightly have faith in this Grand Old Man of Melody to give them programs of the better classics, sprinkled here and there with stirring marches, lilting waltzes and a few of the better "popular" hits of the day. The people have come to know what the typical Sousa programs are, because for fifty years he has been conducting programs of like nature. We venture to say that Sousa and his band has done more to educate the great mass of this country's people in the finer things of music than any other musical organization. His band travels everywhere, year in and year out.

In his soloists he has some very excellent artists. Miss Marjorie Moody, coloratura soprano, sang the well-known but very difficult aria from Verdi's "Traviata" and she sang beautifully. Her voice is clear and sweet, her intonation perfect, and her technique flawless. She was forced to sing two encores, Mr. John Dolan, that wizard of the cornet, flabbergasted everybody again with his marvelous mastery of his instrument. Mr. Edward Heney showed us all how the saxophone—that poor mis-used instrument—should be played.

This might also be said for Mr. Howard Goulden, an artist on the xylophone. He played, as an encore, the popular number, "Sun-down," without the assistance of any accompaniment, harmonizing the whole thing with his four sticks. And it was truly quite beautiful.

The band gave as its heavy numbers fine renditions of Wagner's overture to "The Flying Dutchman," "The Feast of Spring," by Ambrose Thomas, and Massenet's "Carnival Night in Naples." And of course we demanded many of Sousa's marches, and if the "Stars and Stripes Forever" had not been on the program, we would have applauded until we got it—it is the greatest march ever written. The band held its audience until 10:30 o'clock, over two hours, and that is saying something in these days, let me tell you. Here's many more years to Lieut. Commander John Philip Sousa, created last night a life-member of the Milwaukee Post No. 1, American Legion and presented with a handsomely engraved silver shield by the commander, with the big Legion band and many members in attendance to do him honor.

The Legion band was honored with the privilege of opening the evening's program with the Sousa band, playing the "American Patrol," all under the direction of their director, Mr. Vesey Walker.

## Played with Sousa



Frederick Block.

A SINGULAR honor was paid this Peoria boy yesterday.

He is Frederick Block, 17-year-old son of Mr. and Mrs. Carl Block, and a talented young pianist. He appeared as soloist with Sousa's band at the Shrine temple yesterday afternoon, at the invitation of the great bandmaster himself.

Frederick's mother, as Jeannette Powers, was violin soloist with Sousa's band for three years.

Mr. Sousa had lunch with Mr. and Mrs. Block after he addressed the Optimist club and, interested in the son of his former soloist, he asked how Frederick was progressing with his music. He then requested that the boy play on the afternoon program. His parents suggested that inasmuch as he had just returned from a three months' hunting trip in Alaska, he might not be in the best of form. But the great bandmaster insisted. Frederick was called from his classroom at Peoria high school and a special place was made for him in the number which Sousa calls "Showing Off for Company," in which different instrumentalists are called upon for solos.

Frederick used as his number Liszt's Hungarian Rhapsody No. 6, and his playing won, not only the commendation of Sousa, but the approval of the great audience which heard him.

## VETERAN MARCH KING GATHERED ADDED LAURELS

That John Philip Sousa is still the master of bandmasters, that "The Stars and Stripes Forever" remains the most popular of all his works—these things were demonstrated preeminently at the Shrine Temple last night.

It was a Sousa crowd that was there, enthusiastic and enthralled. Because of counter attractions and other reasons not so easy to analyze there were some wide open spaces in the higher priced seats, but all the others were filled. They had come to hear Sousa and his band, and they were not disappointed.

They found before them the same old Sousa, as lithe and active as ever, controlling with the gentle movements of his baton the utterances of 65 musicians in a mighty and inspiring blending of tone; they found him a man in his 73rd year, but not looking it, a bandmaster for a solid half century and on tour for his 35th consecutive year, and displaying the same mastery of old; and they marveled at it.

The old master knew what he wanted and he gave it to them—music that set their blood tingling, their toes tapping and spinal chills to quivering. He sprinkled his program generously with his own compositions—the marches that have won him fame and fortune.

He had the band play his latest, "Magna Charta," "The University of Minnesota," another new one; and "Semper Fidelis" and other favorites. Yes, and "The Stars and Stripes Forever." It took that to climax the evening, as it always does. And the audience gave it thunderous acclaim.

Sousa had the program pleasantly varied. It opened with "The Flying Dutchman," overture by Wagner. In the third suite, Sullivan's "Lost Chord" was played with tremendous effect, followed by his own "Mars and Venus." A novelty that became at once popular was "The Mingling of Wets and Drys," a queer medley of popular and semi-popular airs.

A talented group of soloists was offered. Miss Marjorie Moody, soprano, displayed a voice of beautiful quality with a personality to match it. She sang, first, an aria from "Traviata" and responded graciously to a number of encores, concluding with "Comin' Through the Rye." John Dolan, cornetist, played "Carnival of Venice"; Edward Heney gave a skillful demonstration on the saxophone, and Howard Goulden showed what could be done on a xylophone with an interesting rendering of Grossman's "Ghost of the Warrior." A saxophone sextet contributed a lighter phase to the program with some popular tunes, and there were several other instrumental groups.

## THE REGISTER-MAIL-

NOVEMBER 8, 1927

## SOUSA AND BAND HERE MONDAY

Lt. Com. John Philip Sousa and his band gave concerts at the Armory Monday, both afternoon and evening.

Without question Sousa and his band are the most popular in the world.

It is with much pride, that, we are able to offer Conn Band Instruments, such as used exclusively by this great band master and his men.

Mr. Sousa states that any band fully equipped with Conn instruments enhance their playing value fully 60 percent.

This store, headquarters for everything that's good in music, is exclusive dealers for Conn Band Instruments in Galesburg.

Sousa, the band master and composer will long live in the memory of the American people. Come in and let us play his great compositions on the new Victor Orthophonic Recordings for you.



## THE PEORIA STAR.

NOVEMBER 8, 1927

## SOUSA AND BAND 2 CONCERTS TODAY

John Philip Sousa, lieutenant commander, U. S. N., and his famous band arrived shortly before noon today from Galesburg, where they played to capacity houses yesterday and last evening. They travel by special train.

They give two concerts today in the Mohammed Shrine temple. At 3:30 this afternoon and at 8:15 this evening. At the matinee the bands of P. H. S. and M. T. H. S. were scheduled for two numbers and the presentation of a silver loving cup by the "march king." Sousa spoke at the Optimist club and his manager at the Lions.

Sousa will be a guest at dinner given by Mr. and Mrs. Carl Block. Mrs. Block was formerly violin soloist with the band. Indications are for a crowded house this evening.



NOVEMBER 8, 1927.

THE REGISTER-MAIL

-TUESDAY EVENING, NOVEMBER 8, 1927

## SOUSA AND BAND THRILL AUDIENCES

**Programs Played at Armory Here Comprised Many of Vet Conductor's Works**

When Sousa and his band had concluded playing last night at the Armory a group of three marches, "Magna Charta," "Stars and Stripes Forever," and "Semper Fidelis," all the veteran band conductor's own compositions there was no encore. The music has not yet been written that would be an appropriate encore for three such numbers as these. The audience sat thrilled to the marrow. Had the call to arms come right then every man in the audience would have enlisted.

Sousa and his band played two concerts at the Armory Monday, a matinee in the afternoon which was attended largely by school children, and the concert in the evening. It has been several years since the famous band conductor has appeared here. It is probable this is the last time he will bring his band to Galesburg.

### Generous With Encores

Sousa and his sixty musicians were most generous with their encores, for with two or three exceptions they gave from one to four encores to each number that appeared on the printed program. Most of the band encores were Sousa compositions including such pieces as "Atlantic City Pageant," "Pride of the Wolverines," "U. S. Field Artillery," and "Mingling with the Wets and Drys."

Sousa had arranged his program so that all of his musicians—there are nearly sixty of them—appeared at their best. At times the players marched to the front of the platform so that cornetists, trombonists, saxophonists and fifers had their opportunity to show to best advantage what they could do.

### The Drummers

No band would be complete without a drummer. Sousa has several of them, and they can beat the drums fast and furious when the occasion commands. The bass drummer looks to be a veteran in not far behind Sousa in years but he still has a mighty swing when he hits that drum. It was in the number "Mars and Venus," that the snare and kettle drummers were at their best. It must have reminded some of the boys, who were at the front in France, of scores of machine guns in action.

Every one of the soloists with Sousa is an artist and they were gracious in their responses to encores. The artists were John Dolan, cornetist, Miss Marjorie Moody, vocalist, Edward Heene, saxophonist, and Howard Goulden, xylophonist.

### Arrives In Afternoon.

Lt. Commander Sousa and his band arrived by way of the Santa Fe railway at 2:19 p. m. yesterday. The Knox R. O. T. C. was at the station and greeted the famous musician and his associates. After a brief rest at the Custer hotel Sousa arrived at the Armory shortly before 3:30 p. m. to direct the afternoon concert.

The Armory was thronged to capacity in the afternoon, mainly by city school children. Cheers and applause greeted Sousa as he mounted the platform to begin the concert. The program announced was rendered with some changes. After the intermission, a "showing off" feature was presented in which several instruments of the band were given solo parts. The feature was instructive and entertaining.

The climax of the afternoon program occurred when Sousa was called to direct the High school band. When the first half of the scheduled program had been finished, the Sousa band retired and the Galesburg High band took the places left vacant. Sousa then entered and directed the youthful musicians as they played "El Capitan." At the close of this number Sousa presented his baton to Roy Landon, leader of the band. "The Washington Post," march, written fifty years ago, was then played by the High school band.

As Sousa was about to leave the platform after directing the playing of "El Capitan," he lingered for a moment behind the music stand. This was not voluntary. However, since Sousa's coat was caught on a corner of the music shelf of the pedestal Mr. Landon saw the predicament and detached Sousa from his anchorage.

Sousa was extremely liberal with encores during the concert and Sousa was fonder in the hearts of the children as the program ended. Their conversation the remainder of the day was about Sousa. Schools had been dismissed early so that the children could attend the concert. Today Sousa appears at Peoria.

## SOUSA GUEST OF OFFICERS

**Galesburg Reserves Entertain March King on Monday Evening**

"The musician should have sympathy for his fellow man or he doesn't amount to much," declared Lieutenant Commander John Philip Sousa in his after dinner address before the Galesburg Chapter of the Reserve Officers' Association in a Galesburg club dining room on Monday evening. He pointed to the success of the march, "Stars and Stripes Forever," because it seemed to strike a responsive chord in the heart of the world. In all countries the opening bars of the march brought outbursts of applause.

Lieut. Commander Sousa told the reserve officers of the circumstances surrounding the composition of the "Stars and Stripes." He was in Europe when he received a cablegram that his manager had dropped dead in his New York office. He cabled back that he would return able. On board the S. S. Teutonic, able. On board the S. S. Teutonic, his most famous march, "The Stars and Stripes Forever," came to him as an inspiration. As he paced up and down the deck the composition grew in his mind and he put it down on paper later after arriving at New York. His publishers returned the manuscript to him indicating that the march was too difficult to play and asked that he modify it. This he refused to do. The march became, however, an overwhelming success and to date 4,000,000 copies have been sold with Lieut. Commander Sousa receiving a seven and a half cent royalty on each copy sold.

"I believe in inspiration," said the Lieutenant Commander, "and that some power beyond my own put it into me to write this march."

The speaker told numerous anecdotes connected with visits of his band in foreign lands and outbursts of laughter greeted the statements of the genial musician from time to time.

### 73 Years Of Age

In referring to the fact that Lieut. Commander Sousa had celebrated a birthday on Sunday, Col. A. F. Stotts, toastmaster, announced that the distinguished guest was seventy-three years of age. "Yes, I can't get away from it," said Sousa and added, "I have been in Who's Who since I was thirty years old."

Col. Stotts, in introducing his guest, gave a brief account of his life. He said that he was born in Washington, D. C. and that his parents had immigrated there from Portugal. Sousa was given charge of the U. S. Marine Band in 1880 and served until 1892. He was assigned to the Army band by General Wilson during the Spanish-American war. During this period he was ill sixteen weeks with typhoid fever. During the World war he directed the Navy band and was retired after the Armistice with the rank of Lieutenant Commander. Sousa's father served in the Mexican and Civil wars.

Sousa was accorded a prolonged ovation as he rose to speak.

## SOUSA, PLAYING HERE TONIGHT, HAS BUSY DAY

**Famous Composer-Conductor Guest of Carl Blocks At Dinner Tonight**



John Philip Sousa

A special train will bring Sousa and his famous band to Peoria this morning from Galesburg, where the house was sold out for last night's concert.

He will have a busy day. At noon he will visit the Kiwanis luncheon club, while his manager will go to the Lions club for noonday luncheon.

In the afternoon will be the matinee concert at the Shrine temple. At this concert Sousa will present a silver trophy to the Peoria High schools combined band. School children will be excused, if they ask permission, to attend the matinee, which is at 3:30. There will be special prices for school children.

He will be entertained at dinner by Mr. and Mrs. Carl Block. Then in the evening comes the evening concert. Lieutenant Commander Sousa celebrated his seventy-third birthday two days ago and in spite of strenuous engagements such as those outlined above, he is still full of vivacity and vitality.

## Sousa and Band In Concert Here This Evening

John Phillip Sousa will present his twenty-third concert to the Peoria music-loving public this afternoon and evening at the Shrine temple. The great American band master is bringing his famous band here on tour on his thirty-fifth annual tour. Mr. Sousa will present several new numbers which he is introducing this season.

During the matinee at which special prices will prevail for school children Mr. Sousa will conduct two special numbers with the combined

Peoria High-Manual band and will present a silver loving cup to the band as a token of his appreciation of their co-operation.

After playing for a matinee and evening performance in Peoria Mr. Sousa and his band will entrain for Terre Haute, Ind., the next stop in their tour. Indications are that a packed house will greet the great band master on both performances although there are plenty of tickets available which undoubtedly will be sold out before the opening of the evening concert.

THE PEORIA JOURNAL

NOVEMBER 9, 1927.

## Modern Audiences More Critical, Sousa Declares in an Interview

Sitting in a corner off stage, John Phillip Sousa yawned and yawned during the intermission at his concert here last evening.

They weren't bored yawns either, but just good unapologetic tired yawns, which took the whole of one of his white kid-gloved-hands to cover up.

One day stands, when you play a concert in the afternoon and another in the evening, and you get up early in the morning to catch a train and you ride all morning until you get to the next place where you play some more concerts, are not exactly a continual siesta.

So Mr. Sousa was taking his extra time to make the most of his yawns while he could last night, when he was interrupted by an interviewer.

Tomorrow, November 6, is Mr. Sousa's 73rd birthday and he will probably spend it somewhere on tour in Wisconsin. This year is the "March King's" golden jubilee tour. It began with a month stand at Atlantic City.

"No we went there after the beauty contest," he said. "We were afraid one of our men might win the prize and we'd be short a player, so we didn't go until afterwards."

Mr. Sousa smiled and there was a twinkle in his two very dark eyes.

He looked very small as he sat down on a chair back stage. He is considerably below average height and looks much smaller off stage than he does on his conductor's box.

He spoke of American audiences, and said that he saw very little change in them during his more than fifty years of experience which started when he first directed a theatre orchestra under Milton Nobes in 1877 and when his first two-step "Manhattan Beach" became popular.

"There is only one thing. Audiences today demand better interpretive ability and better players," he said. "Today when every kid in school plays in some kind of band or orchestra, the public is bound to be more critical and demand good players."

"I think I have a fine group of players this year. Look at these boys. You must admit they're clever. And every one of them except one is an American. I believe America will lead the world in music in the future and not a very long time in the future, either."

Mr. Sousa has been asked to write a golden jubilee march, but as yet he has not been able to do it.

"I can't do it," he says. "I can't write a march on the golden jubilee of John Phillip Sousa."

It was a well chosen program opening with beautiful Wagner overture, "The Flying Dutchman" and reaching high points in Sullivan's "The Lost Chord" in which the cornets and piccolos attained a marvelous imitation of the tones of an organ and Tchaikowsky's beautiful "Andante Cantabile" from Opus 11.

Sousa's mastery was also in evidence in one of his newest compositions, "Magna Charta," a march in which there is fine blending of instruments. A lighter number that pleased was "The Mingling of the Wets and the Drys."

Miss Marjorie Moody, soloist, revealed a soprano voice of rich color in Verdi's familiar aria from La Traviata. Her encores included Victor Herbert's "Italian Street Song" and the old favorite, "Comin' Through the Rye." Other soloists exhibiting their mastery included John Dolan, cornetist; Howard Goulden, xylophonist, and Edward F. Heene, saxophonist.

The band showed the same fine co-ordination and smoothness that is characteristic of Sousa's organization and responded with superb attention under the baton of the "March King."

## MARCH KING GETS OVATION

**Fair Crowd Attends Sousa Concert In Temple**

Lieut. Commander John Philip Sousa and his famous band has come and gone again, leaving renewed memories of stirring marches. Last night's concert before a fairly well filled Shrine Temple was another triumph for the kind of music for which Sousa is known throughout the world.

Perhaps the climax of the evening was the band's playing of the familiar but always pulse stirring "Stars and Stripes Forever." Seemingly this Sousa composition is more popular than ever. Other Sousa marches played as encores such as "The U. S. Field Artillery" and "Semper Fidelis" caused demonstrations when their titles were placarded and the enthusiasm of the audience broke all bounds when the band played them.



November 10, 1927

NOVEMBER 10 1927

## THE PEORIA JOURNAL-

NOVEMBER 8, 1927.

Sousa Arrives on  
Special Train For  
Two Concerts Here

JOHN PHILIP SOUSA



ASSOCIATED PRESS

JOHN PHILIP SOUSA

The special train in which Lieut. Commander John Philip Sousa travels with his famous band on all his concert tours arrived in Peoria this morning from Galesburg and will leave tonight, after two concerts in this city, for Terre Haute.

Sousa will direct at the Shrine temple for an afternoon matinee and an evening concert. The great conductor had planned a busy day, meeting with the Kiwanis club at noon for luncheon, conducting the matinee, where he will present a silver trophy to the combined Peoria high school band, and directing the evening concert.

The famous man reached his 73rd birthday last Sunday. He has just finished a whirlwind tour which began last summer following a long engagement at Atlantic City. He has been all through the middle and northern west.

Tickets are on sale at the Block & Kuhl music department and at the box office at the Shrine temple tonight.

LAFAYETTE JOURNAL  
AND COURIER

November 9, 1927

Famous Sousa Band in  
City: Afternoon and  
Evening Concerts

John Philip Sousa and his world famous band arrived in Lafayette early Wednesday afternoon for their afternoon and evening concerts at the armory. The afternoon concert attracted a large audience, many school children being present, and the attendance to-night promises to be very large. The evening concert will begin at 8:15 o'clock. Lieut. Com. Sousa will direct the band in person and will present a silver trophy to the Purdue military band which will attend the concert and give several selections with Sousa directing.

LAFAYETTE JOURNAL  
AND COURIER

November 10, 1927

Sousa Band Members  
Are Guests at Dinner

Messrs. Dolan, Weaver, DeLuca, and Helmick, members of Sousa's band, were entertained at six o'clock dinner Wednesday evening by Mr. and Mrs. O. C. Thompson, at their home, 316 Salisbury street. The men are friends of Shirley Thompson, son of Mr. and Mrs. Thompson, and former member of Sousa's band, who for the past two years has been connected with the Eastman theater orchestra at Rochester, N. Y.

REPORTER INTERVIEWS  
JOHN PHILIP SOUSA

Showing still in his figure and bearing all the vigor of his younger years, John Philip Sousa recalled yesterday evening just before his concert in the Lafayette Armory to a Booster representative that his first visit to Lafayette was about thirty years ago.

Much of his discussion pertained to his work. In 1882 Secretary of the Navy W. E. Chandler asked him to form a band. It is this organization that has been continued beyond government service.

Commander Sousa is the composer of 116 marches of which "Stars and Stripes Forever," written in 1897, is perhaps most famous. Asked what composition is his favorite he said, "I love all the babies of my brain."

He has taken his band on six trips to Europe, once around-the-world, and traveled nearly a million miles.

SOUSA REGRETS THAT CLUB MEETING  
TONIGHT IS STAG AFFAIR; SAYS HE  
WILL LEAD BAND UNTIL DEATH CALLS

"Nothing breaks up the barbarism of the male sex more than the refinement of the feminine sex," Lieut. John Philip Sousa said early this afternoon on being informed that the Inter-Civic club dinner this evening in his honor was for men only.

At his hotel shortly after arriving early this afternoon, the famous bandmaster, who is youthful and active for his 73 years, chatted freely, delighting his interviewer with his sparkling humor and wit.

This is Sousa's Golden Jubilee and asked when he planned to retire he vigorously stated that he did not intend to retire until he died and then he "guessed" he'd have to quit because a skeleton bandmaster wouldn't be so appropriate.

"I think it is the worst thing that could happen to a man to retire," he said. "I know of one man, fifteen years younger than myself, who worked hard for years, assembled a fortune and then retired. Idleness wore on his mind and after a short time of doing nothing but play he returned to his duties and is now happy again."

"Nothing gives me more pleasure than to have my own ideas confirmed," the distinguished visitor commented and proceeded to tell an experience which happened about six years ago.

Sousa loves horses and at that time

he had an animal about which he had been warned a number of times, but as he said, "I had enough of the 'jackass' in me to think that I could ride anything with four legs. For three or four days the horse grew worse and worse and on the last day as I took it out of the stable I knew that it would either kill me or itself. We were riding down a narrow road, when it bucked, and reared high into the air, throwing me, and rushing headlong until it killed itself."

Sousa commented favorably on bands in schools and universities saying that the profession is looking to such institutions of learning for new material to take the place of the present musicians.

"It's fortunate that talent knows no geography," he commented, "for it is just as apt to pop up in the small town or on the farm as it does in the large city."

"This is Miss Marjorie Moody, highest paid prima donna in the world," Sousa said in introducing the attractive singer to the interviewer. "Yes, she's the highest paid prima donna, but heaven help us if she gets any more expensive," he laughed.

"Well, have you got a 'stickful'?" said Sousa as the interviewer took her leave, using a newspaper term.

## ILLINOIS STATE REGISTER

FRIDAY NOVEMBER 11 1927

SOUSA AND HIS BAND HEARD IN  
DELIGHTFUL CONCERTS AT STATE  
ARSENAL FOR ART CLUB BENEFIT

John Philip Sousa and his band were heard in two delightful concerts yesterday at the state arsenal, under the auspices of the Springfield Art association, both performances attracting large and appreciative audiences, representative not only of Springfield but of all Central Illinois as well.

The afternoon concert was designed to appeal especially to the younger generation and the hundreds of school children present enjoyed the musical feast to the limit. Following the example of certain orchestral conductors, Mr. Sousa provided a special number in which the tonal characteristics of the various band instruments were exemplified.

The matinee program was largely of a popular character, brilliant and melodious throughout. Outstanding numbers, were Sousa's own suite "Last Days of Pompeii," descriptive in character, the ballet music from "Aida" and Chabrier's beautiful Spanish Rhapsody. Marjorie Moody, soprano, elicited enthusiastic applause in her vocal rendition of the familiar Blue Danube waltz of Strauss, as did also Messrs. Dolan and Goulden in their cornet and xylophone solos.

The evening offering was considerably more pretentious, with appealing to all musical tastes in the variety of selection and the excellence of performance.

The program got off to an impressive start with a magnificent rendition of Wagner's overture to "The Flying Dutchman," a work replete with the characteristic elaboration of theme and massive brass effects for which the composer is so noted. This number was perhaps the outstanding achievement of the program.

Sousa's suite, "The Internationals" found decided favor with the audience, the arrangement of "The Lost Chord" being most effective. Other

notable numbers were Ambrose Thomas' "Feast of Spring" a brilliant example of the florid style of the French school, and Massenet's "Carnival Night in Naples" with its colorful atmosphere.

The group of marches of course made a great hit. Played as only Sousa can play them, they will long be remembered for their inspiring themes and perfect rhythm.

Miss Moody repeated her triumphs of the matinee concert in her singing of the Traviata aria, a favorite work from the Verdi opera. She has a voice of beautiful quality, of goodly range and much flexibility, and she uses it most effectively. John Dolan, solo cornetist, proved that the old favorite "show piece," "The Carnival of Venice," will always have charm for an audience. Edward Henev, saxophonist, and Howard Goulden, xylophonist, also scored well with their solo numbers.

The consensus last evening was that the old master had lost no whit of his masterful qualities as a conductor—still superbly capable in his interpretations, in his showmanship, and in his control of the great organization which he has kept up to such topnotch condition through all these years. His band is one of the greatest in the world today, a striking illustration of the adaptability of such an organization in interpreting the best in music.

Several of the numbers played last evening are established fixtures in the standard repertoire and while the orchestral coloring is missing to some extent in the band arrangement—Tschalkowski's Andante Cantabile for example—they proved surprisingly effective as interpreted by this great band.

## ILLINOIS STATE JOURNAL

NOVEMBER 11 1927

LEGION POST AT  
BLOOMINGTON  
TO CELEBRATE

Special to The State Journal.

Bloomington, Nov. 10.—The Louis E. Davis Post No. 56 of the American Legion has plans ready for a gala celebration and observance of Armistice day here tomorrow. All merchants of the city have been asked to display their street and buildings flags throughout the day.

At 10:49 a. m. the legion will begin shooting eleven bombs at the courthouse square, one each minute until 11 o'clock. Roger Humphrey, member of the post, will fly over the city at a high altitude if the weather permits and drop a parachute bearing the American flag, which will float over the two cities.

The Legionnaires will assemble at the Consistory building for their annual

banquet at 12 o'clock and will hear an address by John Philip Sousa.

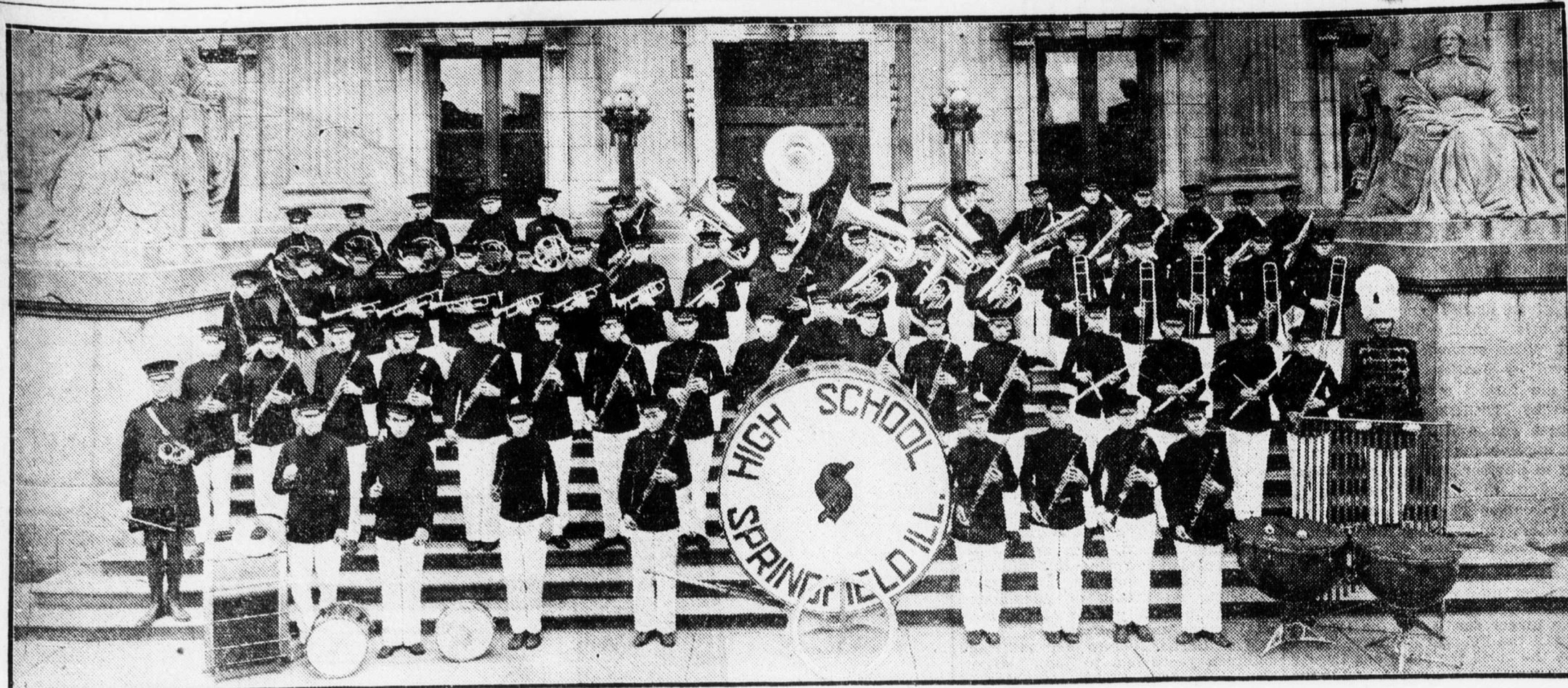
In the afternoon members of the post will attend in a body the Wesleyan-Bradley football game, which will decide the championship of the Little 19 conference. There a patriotic demonstration will be given, consisting of a parade across the field, which will include the color guard and colors, firing squad, bugler and bands of the two colleges. At the end of the march taps will be given, three volleys will be fired, and three bombs will be exploded, the last to carry an American flag on a parachute. At the other end of the field the two bands will play the National anthem in unison.

The post has arranged special programs and speakers for all of the elementary, high schools and colleges of Bloomington and Normal. Mayor Benjamin C. Rhodes will give the address at Bloomington High school.

In the evening the annual Armistice ball will be held in the ballroom of the John McBurnes Memorial building from 8 to 12 o'clock.



## SOUSA TO DIRECT S. H. S. BAND IN TWO MARCHES



Lieut. Com. John Philip Sousa will direct the Springfield High school band of fifty-five student musicians in two of his own marches, "El Capitan" and the "Washington Post March," during the intermission of the 3:30 o'clock concert this afternoon. Following this Mr. Sousa will present a handsome silver cup to the band, his own gift, which will be received by G. W. Patrick, director of the high school aggregation. At the conclusion of the concert Mr. Sousa will pose for a picture with the main high school band and the members of the high school elementary band. The cup to be given by Mr. Sousa is on display at The Music Shop. It has been suitably engraved as a memento of the occasion.

## Sousa's Band Will Present Concerts At Arsenal This Afternoon And Evening

Lieut. Com. John Philip Sousa will be honored by Springfield today when he conducts his world famous band in two great concerts at the state arsenal this afternoon and evening under the auspices of the Springfield Art association. Many Central Illinois towns and cities will join with Springfield in tribute to the famous "March King," who has included this city in the itinerary of his Golden Jubilee tour by which he is celebrating his fiftieth year as a band director.

Mr. Sousa will be paid additional honor when he appears as a guest at the Inter-Civic Club council dinner at the St. Nicholas hotel at 6 o'clock tonight, opening the Joint Fund drive. He will be seated at the speaker's table for this function and will give a brief greeting.

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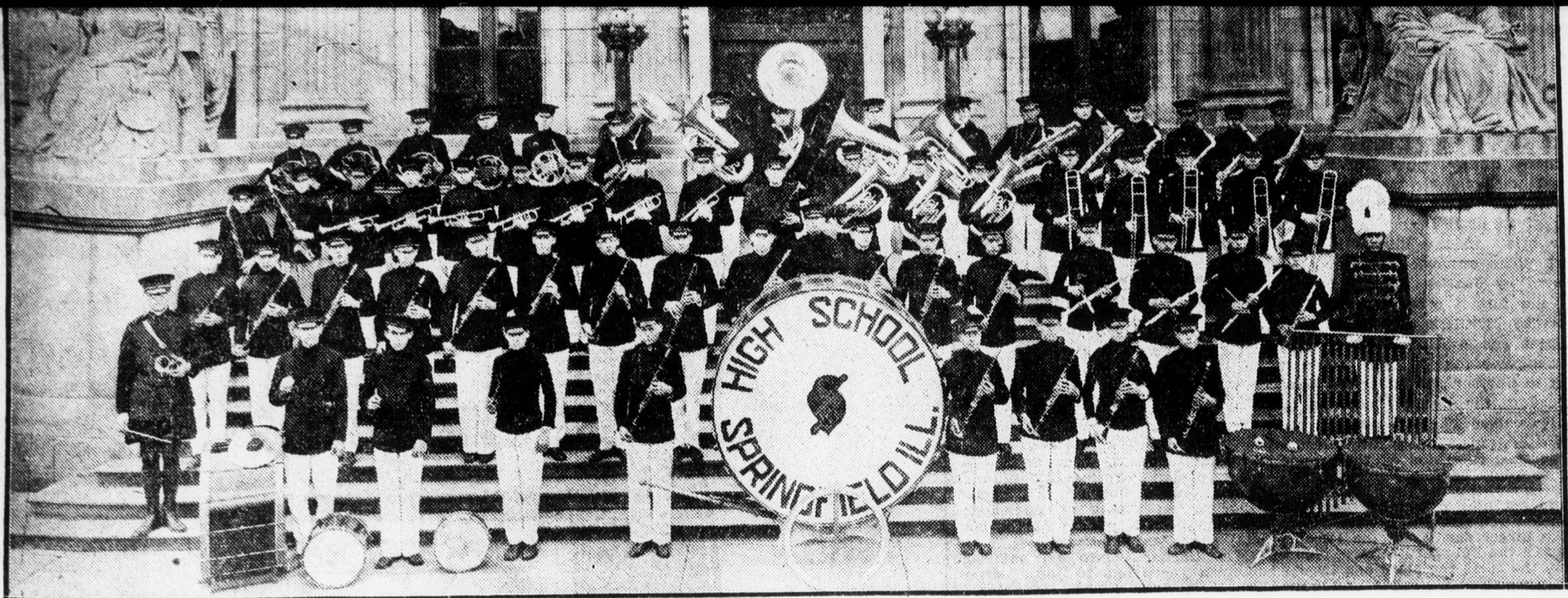
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Lieut. Com. John Philip Sousa will direct the Springfield High school band of fifty-five student musicians in two of his own marches, "El Capitan" and the "Washington Post March," during the intermission of the 3:30 o'clock concert this afternoon. Following this Mr. Sousa will present a handsome silver cup to the band, his own gift, which will be received by G. W. Patrick, director of the high school aggregation. At the conclusion of the concert Mr. Sousa will pose for a picture with the main high school band and the members of the high school elementary band. The cup to be given by Mr. Sousa is on display at The Music Shop. It has been suitably engraved as a memento of the occasion.

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Wagner opened the evening and Mascagni closed it, with Tschaikowsky assuming an important position in the famed Andante Cantabile, in which the band transformed itself excellently into a symphony orchestra. Mr. Sousa always was quick to oblige with encores.

The band, which appeared under the auspices of the Springfield Art association, delighted hundreds of school children in the afternoon, the kiddies getting an insight, in a special number, into the moods of the individual instruments.

Mr. Sousa and his fellows departed later for Kansas City, where they will open a tour of large picture houses.



# JOHN PHILIP SOUSA AND HIS FAMOUS BAND HERE FOR TWO CONCERTS AT STATE ARSENAL

Lieut. Com. John Philip Sousa and his famous band of 80 musicians arrived in the city at 1 o'clock this afternoon to play two concerts under auspices of the Springfield Art association at the state arsenal. The first concert was given at 3:30 o'clock this afternoon with many school children, and boys and girls from institutions in the city in attendance. Indications point to a capacity house for the evening concert at 8:15 o'clock.

Sousa is coming to Springfield during his Golden Jubilee tour, celebrating his unequalled record of 50 years as a band director and his thirty-fifth year as conductor of his own band. He was 73 years old last Sunday. His present tour takes him into 27 states and a number of Canadian provinces.

No event of this kind in Springfield for years past has attracted as much attention and created as much interest. Wide publicity has been given the concerts, cities and towns all around Springfield joining with the Art club in advertising the appearance of the great conductor and his band and in disposing of tickets for the concerts. Delegations from Jacksonville, Litchfield, Pittsfield, Lincoln, Decatur, Havana, Petersburg, Ashland, Tallula, Carrolton, Carlinville, Virden, Auburn, Taylorville and many other cities and towns will come to the evening performance.

## For New Art Building.

The fact that all proceeds of the two concerts will be used by the Art association toward the fund for a new art building for Springfield has stimulated interest throughout central Illinois. The local art organization is one of the strongest in the state, a veritable art center for all central Illinois, and Springfield will be the first city in Illinois outside of Chicago to have an art building of its own, having galleries for visiting exhibits as well as those owned by the association, and providing enlarging studios for art instruction as well as a beautiful auditorium.

The building is to be started next spring, officers of the Art association announce, though details as to its location, plan of structure and similar matters are not as yet ready to be announced.

The box office at the state arsenal, in charge of Raymond Crowder and Arthur C. Johnson, director of the Art club, is open for the purchase of tickets and reservations for those who have not yet secured them. Blocks of tickets and entire boxes have been taken by music lovers from other cities.

Mr. Sousa is to be given special honor by the civic clubs of Springfield when he appears as a guest at the Inter-Civic Club Council dinner at 6 o'clock tonight at the St. Nicholas hotel. He will be seated at the speaker's table and will give a brief greeting. This dinner will launch the Joint Fund campaign, and the Art association expresses its thanks to the club council and Joint Fund committees for its courtesy to Mr. Sousa.

## School Children Guests

The coming of the famous band director and his great organization of eighty of the finest band musicians in the world gave joy to more than two thousand children who were guests at the concert this afternoon. The Art association made a special price of twenty-five cents for children, to bring the opportunity of hearing the wonderful band within their reach. Bishop James A. Griffin permitted the dismissal of the parochial schools in order that the pupils of these schools might attend, and all children of the public schools who purchased tickets were dismissed at 2:30 o'clock to attend the matinee performance.

Of great interest is the fact that Mr. Sousa directed the Springfield high school band in playing two of his own marches during an intermission of the afternoon program. This student band, of which Springfield is justly proud, attended the concert in a body and mounted to the band platform to play under the baton of the "March King." The two marches played were "El Capitan" and "Washington Post March."

Mr. Sousa then presented the high school band with a handsome silver loving cup, his own gift, as a mo-



JOHN PHILIP SOUSA

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Special delight was brought to the hearts of Springfield's less fortunate children through the kindness of interested people. Thirty-two little crippled children from St. John's sanitarium at Riverton were guests at the afternoon concert through arrangements made by James M. Graham and Mrs. B. F. Caldwell. Manager A. D. Mackie sent a motor bus to Riverton to bring the children and three sisters accompanying them to the arsenal for the concert.

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At the speaker's table with Com-mandor Sousa, Mayor J. Emil Smith, and Mr. Dallman were: Will Taylor, joint fund campaign chairman; E. G. Edlund, director of the Spring-field Council of Social Agencies; Rev. E. B. Rogers who gave the invocation and benediction; R. A. Farr, Frank T. Dillon, Y. M. C. A. secretary; John Glenwright, jr., president of the American Business club; A. A. Hoffman, president of the Cosmopolitan club; Dr. H. D. Fullenwider, president of the Ex-change club; Harry M. Solen-

# SOUSA GUEST, LODGE SPEAKER AT DINNER

## Bloomington Consistory Has Armistice Day Banquet at Temple

Lieutenant-Commander John Phillip Sousa was guest of honor and Frank T. Lodge, prominent attorney of De-troit, chief speaker at the Consistory club Armistice day luncheon for 350 guests Friday in the Bloomington Consistory dining room.

In honor of the occasion, the allied flags of the United States, Great Britain, France, Italy and Belgium were displayed on floor standards to one side of the speakers' table which was set on a platform at the west end of the hall and decorated with small American flags.

A three-layer birthday cake commemorating Commander Sousa's 73d birthday had figures on it denoting his age, his 50th anniversary as a

band leader and his 35th anniversary as the leader of "Sousa's band."

Oscar G. Hoose, local Legionnaire, presided at the luncheon and introduced Commander Sousa and guests at the speakers' table, who included Commander J. B. Murphy of Louis E. Davis post No. 56 of the American Legion; Father J. H. Webber-Thompson, post chaplain; C. U. Williams, Sr., and C. U. Williams, Jr. The staff of the state headquarters of the American Legion in the McBurnes Memorial building, headed by Adjutant Floyd J. Heckel, were also guests at the luncheon, as were many Bloomington members of the bar. Lester Martin, Blake Leach and Huber Allen formed a reception committee to meet Mr. Lodge on his arrival here.

## Heard March in France.

In introducing Commander Sousa, Mr. Hoose, who recently returned from the Legion convention at Paris, said: "About six weeks ago in Stras-bourg, which is now part of France, a company of Legionnaires entered one of the principal cafes and, at their request, the orchestra leader had his men play 'The Stars and Stripes Forever.' When you're 4,000 miles from home, there is something truly American about that song, something that gives you the feeling you have when you see the Statue of Liberty in New York harbor, com-ing home."

the spruce wood. Think how it be-gan, a tiny little seedling, thrusting its head above the floor of the forest. It became raw material for the logger after the sun and rain and constitu-ents of the earth had made it grow; then a finished product, a log, it be-came the raw material for an air-plane.

"In Japan, a moth laid an egg on the branch of a mulberry tree. It was the finished product of the moth, but it was the raw material for a silk worm. The mulberry leaf, fin-ished product of the tree, became raw material for food and then the silk was the finished material of the silkworm, only to become raw ma-terial for an airplane. These raw materials brought together helped make the beautiful, graceful, natural law-defying airplane, an instrument for death and destruction, or life and hope, according to the mission of its driver.

## Raw Material in Man.

"There is raw material in men and women. The two natural forces in man and in woman, created under the laws of God and the universe, unite and become raw material for human beings. We are now dealing in a combination of material and spiritual. That cell develops not alone material elements, but spir-itual. I suppose every woman has prayed for a man child. She has fashioned baby clothes for a man child and often she drops her sewing in her lap and dreams holy dreams of what her boy will be, what a good, wise, happy and influential citizen. Upon that growing raw material within her, the impress of prayer is made.

"Whenever America realizes that its citizens are composed of spir-itual and material things and that the spiritual is superior to material; when we follow what we believe is spiritually right, the solution of our problems is assured. A head, a heart and a hand are all necessary. Those who are dominated by the head are cold; those who follow the heart without thinking have no bal-ance and the union of head and heart is ineffective except that the hand carry out the purpose.

"We must dedicate our hands and feet and hearts to government by heads and the finished product from the cradle to the grave will be that of the highest, purest, freest, most zealous patriot, the American cit-izen."

# ILLINOIS STATE REGISTER FOUR HUNDRED AT INTER-CIVIC CLUB MEETING HEAR SOUSA AND BOOKMAN AND OPEN FUND DRIVE

Graced with the presence of Lieut. Com. John Phillip Sousa and a host of prominent local men who have lent their efforts towards the suc-cess of the 1927 Joint Fund cam-paign, as well as C. M. Bookman, Cincinnati, Ohio, president of the Association of Community Chests and Connells, an inter-civic club dinner-program at the St. Nicholas hotel enthusiastically instituted the campaign which is to open Monday.

While Mr. Bookman was the prin-cipal speaker of the evening, Com-mandor Sousa also gave an enter-taining talk consisting for the most part of amusing anecdotes concern-ing his travels. Y. Y. Dallman, editor-in-chief of the State Regis-ter, and president of the Inter-Civic Club council, presided at the affair which drew an attendance of near-ly 400 persons.

A feature "stunt" of the meeting, the entire program of which was broadcast by Station WCBS, St. Nicholas hotel, was the appearance of the Illinois Warth company band, led by the great bandmaster, the late Commander Sousa, by play-ing two of his marches, "Semper Paratus" and "The Stars and Stripes Forever." Later Charles Lorch, leader of the local band, played "Illinois," by request, as a cor-rect solo.

The stirring appeal of Mr. Bookman, chief speaker on the program, was the highlight of the program. He stated that he was deeply inter-ested with the whole-hearted en-thusiasm of the local meeting and praised the unified Springfield spirit that made possible such a gathering of civic clubs, representative of the city's most influential citizens.

The idea of various welfare organ-izations joining to secure a mutual quota for carrying on their respective types of work, Mr. Bookman said, originated 12 years ago in Cincinnati. It was a member of the organizing board at that time and the first concerted drive, amid great pres-sionism, was launched in 1916 with a

quota set at \$50,000. While the drive fell short by \$10,000 of achieving its aim, it demonstrated clearly, he said, the tremendous possibilities of united effort. "It showed that duplication of ef-fort and the various agencies could be disposed of. The temper of the con-tributors was served too, because be-fore that time, after they had been solicited several times by different organizations, they naturally became more or less exasperated. How much easier it was to give all at once and have the knowledge that one had helped in a great cause and he would be troubled for a year by so-called 'beggars'."

"From the \$50,000 secured in that first concerted drive, Cincinnati has perfected its organization and edu-cated its public so thoroughly on the merits of the participating welfare organizations of its allied council that today its contributing power is based on a \$175 per capita basis, representing subscriptions of \$4,750,000."

Idea Spreads

"Following that beginning in Cin-cinnati, the unified charity drive, idea spread throughout the country. Today there are 300 community Agencies capable of generating \$150,000,000 for worthy work. Never has a thing gripped the American imagi-nation as this concentrated effort to relieve our fellowmen."

"An audit of the seven-year pe-riod in Cincinnati from 1920 to 1927 showed that the council there had secured \$12,000,000 and has been able to pay for actual charitable work, an average of 98 cents for every dollar subscribed."

"The social problem is too big for us to hope to attack in the old way. Individual organizations, conducting their fund-raising campaigns, were never able to attain their goals. It is the same as though someone were to have a number of disconnected fire depart-ments in your city instead of all

working under a unified system. It requires combined effort to conquer your social problems."

"That these organizations do re-duce many of the evils of health and living conditions is readily ap-parent. Outstanding examples are the wonderful improvements in the reclamation wrought by the tuber-culosis societies. Delinquency has been another sad feature of social life. It is a sad thing to send young boys and girls to corrective institu-tions—and it isn't necessary, if the proper steps are taken to guide their minds into the right channels. Many of the organizations in the Joint Fund campaign work with this pur-pose in view."

"The boy Scouts and the Girl Scouts are organizations that are accomplishing a stupendous task more for the good of the commu-nities where they exist than any number of penal institutions could. These organizations fight delin-quency and you cannot measure the value of their work in dollars and cents. There isn't a common de-nominator of life. Unselfish service to one's community is a wonderful ideal and social service has long since ceased to be a problem for the few members of organizations engaged in this work."

"It is the problem of every city concerned; every citizen is respon-sible and should feel his responsi-bility. It is for all of us to make people understand the immense good that results from their subscriptions to Joint Fund campaigns. The only reason that people live in their failure to understand what we seek to ac-complish. There are, of course, selfish needs."

"The real object of charity," Mr. Bookman concluded, "is the citizen of any city who takes everything the community has to give and who in turn refuses to do his part as a citizen by taking any interest in mutual enterprises."

At the speaker's table with Com-mandor Sousa, Mayor J. Emil Smith, and Mr. Dallman were: Will Taylor, joint fund campaign chairman; E. G. Edlund, director of the Spring-field Council of Social Agencies; Rev. E. B. Rogers who gave the invocation and benediction; R. A. Farr, Frank T. Dillon, Y. M. C. A. secretary; John Glenwright, jr., president of the American Business club; A. A. Hoffman, president of the Cosmopolitan club; Dr. H. D. Fullenwider, president of the Ex-change club; Harry M. Solen-

## Extra Passenger Traffic

Due to the delay anticipated in loading the baggage of the Sousa band organization, it has been decided not to hold No. 9 tonight, as originally planned, but to handle the band in a Pullman and a baggage car as a special train, to leave for Kansas City when the baggage is loaded. A crew and engine will be lined up this evening for the move.

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"From the window of the city treasurer's office, he said, 'you can see the little children playing in the yard of the Day nursery. Those children might be in almost any unfortunate environment while their mothers or fathers were at work if the proper surroundings were not provided for them by that institution.'"

Will Taylor spoke briefly on the drive and then read a statement from Robert C. Laupher telling of the work accomplished through the com-munity Chester drive.

Over

FRIDAY NOVEMBER 11 1927



NOVEMBER 10 1927

# JOHN PHILIP SOUSA AND HIS FAMOUS BAND HERE FOR TWO CONCERTS AT STATE ARSENAL

Lieut. Com. John Philip Sousa and his famous band of 80 musicians arrived in the city at 1 o'clock this afternoon to play two concerts under auspices of the Springfield Art association at the state arsenal. The first concert was given at 3:30 o'clock this afternoon with many school children, and boys and girls from institutions in the city in attendance. Indications point to a capacity house for the evening concert at 8:15 o'clock.

Sousa is coming to Springfield during his Golden Jubilee tour, celebrating his unequalled record of 50 years as a band director and his thirty-fifth year as conductor of his own band. He was 73 years old last Sunday. His present tour takes him into 27 states and a number of Canadian provinces.

No event of this kind in Springfield for years past has attracted as much attention and created as much interest. Wide publicity has been given the concerts, cities and towns all around Springfield joining with the Art club in advertising the appearance of the great conductor and his band and in disposing of tickets for the concerts. Delegations from Jacksonville, Litchfield, Pittsfield, Lincoln, Decatur, Havana, Petersburg, Ashland, Tallula, Carrolton, Carlinville, Virden, Auburn, Taylorville and many other cities and towns will come to the evening performance.

## For New Art Building.

The fact that all proceeds of the two concerts will be used by the Art association toward the fund for a new art building for Springfield has stimulated interest throughout central Illinois. The local art organization is one of the strongest in the state, a veritable art center for all central Illinois, and Springfield will be the first city in Illinois outside of Chicago to have an art building of its own, having galleries for visiting exhibits as well as those owned by the association, and providing enlarged studios for art instruction as well as a beautiful auditorium.

The building is to be started next spring, officers of the Art association announce, though details as to location, plan of structure and similar matters are not as yet ready to be announced.

The box office at the state arsenal, in charge of Raymond Crowder and Arthur C. Johnson, director of the Art club, is open for the purchase of tickets and reservations for those who have not yet secured them. Blocks of tickets and entire boxes have been taken by music lovers from other cities.

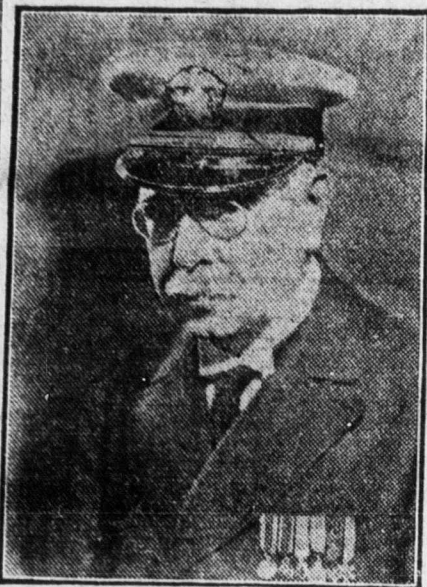
Mr. Sousa is to be given special honor by the civic clubs of Springfield when he appears as a guest at the Inter-Civic Club Council dinner at 6 o'clock tonight at the St. Nicholas hotel. He will be seated at the speaker's table and will give a brief greeting. This dinner will launch the Joint Fund campaign, and the Art association expresses its thanks to the club council and Joint Fund committees for its courtesy to Mr. Sousa.

## School Children Guests

The coming of the famous band director and his great organization of eighty of the finest band musicians in the world gave joy to more than two thousand children who were guests at the concert this afternoon. The Art association made a special price of twenty-five cents for children, to bring the opportunity of hearing the wonderful band within their reach. Bishop James A. Griffin permitted the dismissal of the parochial schools in order that the pupils of these schools might attend, and all children of the public schools who purchased tickets were dismissed at 2:30 o'clock to attend the matinee performance.

Of great interest is the fact that Mr. Sousa directed the Springfield high school band in playing two of his own marches during an intermission of the afternoon program. This student band, of which Springfield is justly proud, attended the concert in a body and mounted to the band platform to play under the baton of the "March King." The two marches played were "El Capitan" and "Washington Post March."

Mr. Sousa then presented the high school band with a handsome silver loving cup, his own gift, as a memento of the occasion, and at the conclusion of the concert posed for a photograph with the high school band and the elementary high school band. The two bands number 112 pieces. The cup was received by G. W. Patrick, director of the high school band.



JOHN PHILIP SOUSA

Many box parties for children were given at the matinee performance. Box holders for the occasion included Mrs. Latham T. Souther, Mrs. George B. Stadden, Mrs. Edward C. Knott, Mrs. D. L. Phillips, Mrs. Willard Bunn, Mrs. Edward L. Keys, Mrs. Addison Corneau, Mrs. Pascal E. Hatch, Mrs. George E. Keys, Mrs. J. Paul Clayton, Mrs. Herbert Hines, Mrs. Jack Miller, Mrs. J. Fleetwood Connelly, Mrs. Hay Brown, Mrs. Louis Coleman, Mrs. Charles Thomas and others.

Special delight was brought to the hearts of Springfield's less fortunate children through the kindness of interested people. Thirty-two little crippled children from St. John's sanitarium at Riverton were guests at the afternoon concert through arrangements made by James M. Graham and Mrs. B. F. Caldwell. Manager A. D. Mackie sent a motor bus to Riverton to bring the children and three sisters accompanying them to the arsenal for the concert.

Children of the Springfield Home for the Friendless enjoyed the concert as guests of four men, V. Y. Dallman, Carl H. Klaholt, James A. Easley and Robert E. Hatcher, Jr. Mr. Mackie furnished a motor bus for these children also.

The Virden Rotary club sent twenty boys, members of the Junior Virden band, accompanied by four Rotarians, to the afternoon concert.

Forty licensed newsboys who sell papers on the streets during the afternoon will be guests tonight, the same price privilege having been extended to them. The Springfield Newsboys' committee of which Mrs. Ralph V. Dickerman is chairman arranged the party for the newsboys.

## Many Box Parties Tonight

The concert tonight will be an unusually brilliant function, with a great many box parties. The seating arrangements of the arsenal has been rearranged to place the boxes at a greater distance from the stage. A stage sufficient to show the entire organization, numbering 80 musicians and all their instruments has been erected in the arsenal, and brilliant decorations have been created as a background.

Mr. Sousa will dedicate two new marches during his concerts in this city, written to commemorate his Golden Jubilee. One of these is "Magna Charta," written at the request of the International Magna Charta association and dedicated to the English speaking nations.

Ten soloists are appearing with Mr. Sousa's bands, including Miss Marjorie Moody, soprano, who will sing at both performances, Edward J. Heney, saxophone; Howard Goulden, xylophone; and John Dolan, cornetist; all of whom have special numbers on the program. Others who will play solos with the band are Miss Winifred Bamrick, harpist; Joseph Deluca, euphonium; Edmund Wall, clarinet; William Tong, cornetist; J. F. Schueler and Jay G. Sims, trombones.

# SOUSA GUEST, LODGE SPEAKER AT DINNER

Bloomington Consistory Has Armistice Day Banquet at Temple

Lieutenant-Commander John Phillip Sousa was guest of honor and Frank T. Lodge, prominent attorney of Detroit, chief speaker at the Consistory club Armistice day luncheon for 350 guests Friday in the Bloomington Consistory dining room.

In honor of the occasion, the allied flags of the United States, Great Britain, France, Italy and Belgium were displayed on floor standards to one side of the speakers' table which was set on a platform at the west end of the hall and decorated with small American flags.

A three-layer birthday cake commemorating Commander Sousa's 73d birthday had figures on it denoting his age, his 50th anniversary as a

band leader and his 35th anniversary as the leader of "Sousa's band."

Oscar G. Hoose, local Legionnaire, presided at the luncheon and introduced Commander Sousa and guests at the speakers' table, who included Commander J. B. Murphy of Louis E. Davis post No. 56 of the American Legion; Father J. H. Webber-Thompson, post chaplain; C. U. Williams, Sr., and C. U. Williams, Jr. The staff of the state headquarters of the American Legion in the McBurnie Memorial building, headed by Adjutant Floyd J. Heckel, were also guests at the luncheon, as were many Bloomington members of the bar. Lester Martin, Blake Leach and Huber Allen formed a reception committee to meet Mr. Lodge on his arrival here.

## Heard March in France.

In introducing Commander Sousa, Mr. Hoose, who recently returned from the Legion convention at Paris, said: "About six weeks ago in Strasbourg, which is now part of France, a company of Legionnaires entered one of the principal cafes and, at their request, the orchestra leader had his men play 'The Stars and Stripes Forever.' When you're 4,000 miles from home, there is something truly American about that song, something that gives you the feeling you have when you see the Statue of Liberty in New York harbor, coming home."

Commander Sousa consented to direct George Goforth's band, which furnished music for the luncheon, in his march and as he walked down the aisle the diners rose to their feet and greeted him with applause. At the finish of the piece, he shook hands with Mr. Goforth and said: "That is the greatest rendition of 'The Stars and Stripes Forever' that I have ever heard given by an organization of this size and of a number of organizations larger than it."

Graydon and Nathan Lower, brothers of William Lower, Jr., of the Goforth band, are members of Sousa's band.

Lieutenant-Commander Sousa gave a brief summary of amusing experiences as a band leader in various parts of the world, taking his hearers to Boston, to London and Johannesburg, South Africa. He defended the learning of Boston policemen, saying that one of them had explained Einstein's theory to him in five minutes when he hadn't understood it after hearing 25 lectures by Einstein himself.

## Lodge Speaks.

Following his introduction by Mr. Hoose as prepared to speak on the problems that have confronted America since the first Armistice day, Nov. 11, 1918, Frank T. Lodge, Detroit attorney, said that due to the friendliness of his train from Chicago and the fact that it stopped at every station to say hello, he had had nothing to eat since breakfast, and was totally unprepared to speak on any problems and was in fact like his nephew, Col. Charles Lindbergh, up in the air.

Continuing, he said: "That makes me think of Lindbergh's airplane. One part of it came from the Pacific coast and another part of it from Japan. The Pacific coast furnished

the spruce wood. Think how it began, a tiny little seedling, thrusting its head above the floor of the forest. It became raw material for the logger after the sun and rain and constituents of the earth had made it grow; then a finished product, a log, it became the raw material for an airplane.

"In Japan, a moth laid an egg on the branch of a mulberry tree. It was the finished product of the moth, but it was the raw material for a silk worm. The mulberry leaf, finished product of the tree, became raw material for food and then the silk was the finished material of the silkworm, only to become raw material for an airplane. These raw materials brought together helped make the beautiful, graceful, natural law-defying airplane, an instrument for death and destruction, or life and hope, according to the mission of its driver.

## Raw Material in Man.

"There is raw material in men and women. The two natural forces in man and in woman, created under the laws of God and the universe, unite and become raw material for human beings. We are now dealing in a combination of material and spiritual. That cell develops not alone material elements, but spiritual. I suppose every woman has prayed for a man child. She has fashioned baby clothes for a man child and often she drops her sewing in her lap and dreams holy dreams of what her boy will be, what a good, wise, happy and influential citizen. Upon that growing raw material within her, the impress of prayer is made.

"Whenever America realizes that its citizens are composed of spiritual and material things and that the spiritual is superior to material; when we follow what we believe is spiritually right, the solution of our problems is assured. A head, a heart and a hand are all necessary. Those who are dominated by the head are cold; those who follow the heart without thinking have no balance and the union of head and heart is ineffective except that the hand carry out the purpose.

"We must dedicate our hands and feet and hearts to government by heads and the finished product from the cradle to the grave will be that of the highest, purest, freest, most zealous patriot, the American citizen."

DAY-B  
By O.O.

NEW YORK, Nov. 11.—The souvenir shops selling enameled ladies. And topaz-handled daggers who have chow dogs with leather. Those chow dogs and Hungarian "Stocks to hide" dashery sign: "balloon flung out sells collapsing balloon flung out Walker." More patriotism on its sle. York wears patriotism on its sle. Collegiate pants still flop. Ken-

FLEET HAS A NEW BAND LEADING THE WAY  
(Lt. Commander John Phillip Sousa's new band, last night the world's first band with Charlie Lorch's new baton, on the captain for with deep gratitude a commission to a band. The banquet for first fleet as general director of all bands. The "birth control" and warned, however, that when he's called upon at a banquet" great, "just one word" he must bear in mind the "birth control" and "breath control" story he told. His 25-minute talk was all the but the navy almost sunk Dr. Bookman who had come he made, way from the following message today accompanied Captain Sousa's commission.)  
Dear Sousa, here your new commission To lead our music, sweet, And thus to gratify your wish Upon the mighty Sanga-mon You're now a captain, grand! With Charlie Lorch's new baton You'll lead to beat the words sublime

DAILY PANTAGRAPH, OCTOBER 24, 1927.

## NOT FOR SELF GLORY.

John Phillip Sousa, the greatest American band leader and composer, otherwise known as the march king, is now stumped. He has been asked to compose a special march in commemoration of his golden jubilee, the fiftieth anniversary of his career. He says he has tried it again and again and failed. The notes simply won't go together, because he feels that this work would be for his own glorification, for self praise, so to speak.

But John Phillip Sousa cannot write music for the glory of John Phillip Sousa. In this, he shows the qualities of true genius. What really great man could or would deliberately sit down and write a speech, an opera, a poem or a march about himself?

DAILY PANTAGRAPH AND BULLETIN, NOVEMBER 11, 1927.

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Due to the delay anticipated in loading the baggage of the Sousa band organization, it has been decided not to hold No. 9 tonight, as originally planned, but to handle the band in a Pullman and a baggage car as a special train, to leave for Kansas City when the baggage is loaded. A crew and engine will be lined up this evening for the move.

stirred up by Mayor Thompson  
been dilatory in according full justice in all probability our histories as a ren them a fair "shake." But, lacking actual politics, the issue is likely to come sincere and open-minded scholar of assembling all the real facts in case of American history, and correlating true proportions.  
HISTORIES OF PROGRESS  
of highly esteemed judgment and a suggestion purposed to discourage "ing" in Springfield. The Rockford



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AT DINNER

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DAY-B  
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NEW YORK, Nov. 11.—The  
souvenir shops selling enameled  
ladies. And topaz-handled dag-  
gies who have discarded straw  
leather. Those chow dogs with  
Hungarian needlework and  
dashery sign: "Stocks to hide  
sells collapsing balloon ducks.  
Walker." More flags flung on  
York wears patriotism on its sleeve

Collegiate pants still flop. Ken-  
tucky Colonel types who sell corn  
salve. And timid fat women who  
seem to sneak up to penny scales.  
Chiffon scarfs and jeweled heels.  
Apartment houses with colonial  
fronts, red bricked courts and wigged  
doormen in knee breeches.  
The Italian nobleman who wears a  
feather in his Homberg hat. And  
eats at Child's. Frank quick lunch  
sign: "This is not home cooking,  
but it's good grub." Those expansive  
mahogany desert-like first floor of-  
fices. With round shouldered vases  
and Turkish rugs.  
The Fifth Avenue five o'clock pa-  
rade swings by. Expressionless girls  
with lips crookedly rouged. Old boys  
with buttery phrases whose wives  
are cooking their dinners. Solemn  
Britishers. Roaming auto flirts.  
Wing collars. Puff ties. Fin-de-  
sicle mustaches.  
Wire haired fox terriers with red  
leashes. Squat, waddling Scotties.  
And razor thin wolf hounds. Ven-  
erable ladies with A. D. T. escorts.  
Actors whose fame has exploded still  
swinging canes. The rotund Joseph  
Hergesheimer. The purr of pigeons  
around cathedral eaves.  
Shirt sleeved window dressers  
making ready for another day. Trim  
mannikins from dressmaking par-  
lors. Night watchmen bring their  
pipes and chairs to doorways. Butlers  
peer through the grilled doors of the  
few remaining mansions. The son

**FLEET HAS A NEW BAND LEADER!**  
(Lt. Commander John Philip Sousa, leading the Watch Fac-  
tory band with Charlie Lorch's new baton, last night accepted  
with deep gratitude a commission to a captaincy on the world's  
first fleet as general director of all bands. The captain is  
warned, however, that when he's called upon at a banquet for  
"just one word" he must bear in mind the "birth control" and  
"breath control" story he told. His 25-minute talk was great,  
but the navy almost sunk Dr. Bookman who had come all the  
way from Cincinnati to speak, and a brilliant speech he made,  
indeed. The following message today accompanied Captain  
Sousa's commission:)

Dear Sousa, here your new commission  
To lead our music, sweet,  
And thus to gratify your wish  
Upon the world's first fleet!  
You're now a captain, grand!  
With Charlie Lorch's new baton  
You'll lead to beat the band!  
But when you speak in words sublime  
May heaven bless your soul  
If you forget to watch the time  
And guard your breath control!

—V. Y. D.  
**SOUSA'S STORIES**  
That was a great story Capt. Sousa, an authority on "breath  
control," told last night to the effect that after hearing an  
exhaustive address on "birth control" he was once asked by  
a lady how members of his band held such sustained tones.  
"Oh," said Sousa, "with a lapsus lingua, 'that's birth control.'"  
But his knock-out, was his story of walking up the steps  
at a local hotel where the elevator was out of order. Tired  
when he reached his floor he felt sympathy for a poor scrub  
woman who was working on her hands and knees. He said:  
"My good woman would you like to go to the Sousa concert  
tonight?" As he asked the question he proffered her a ticket.  
Not recognizing Sousa and misjudging the purpose of what  
appeared the visitor's desire to "make a date," the scrub woman  
asked: "Is this your only night off?"  
Wonder if she took that naval uniform for the uniform of a  
new bell boy?

**ARMISTICE DAY**  
A cold, gray dawn  
On a trench riven field  
And men grown weary of war  
Leap up with a prayer  
And a fervent "Thank God!"  
Good news travels fast from afar.  
The tumult is over  
But time cannot heal  
The wounds of those sorrowful years.  
No nation can win

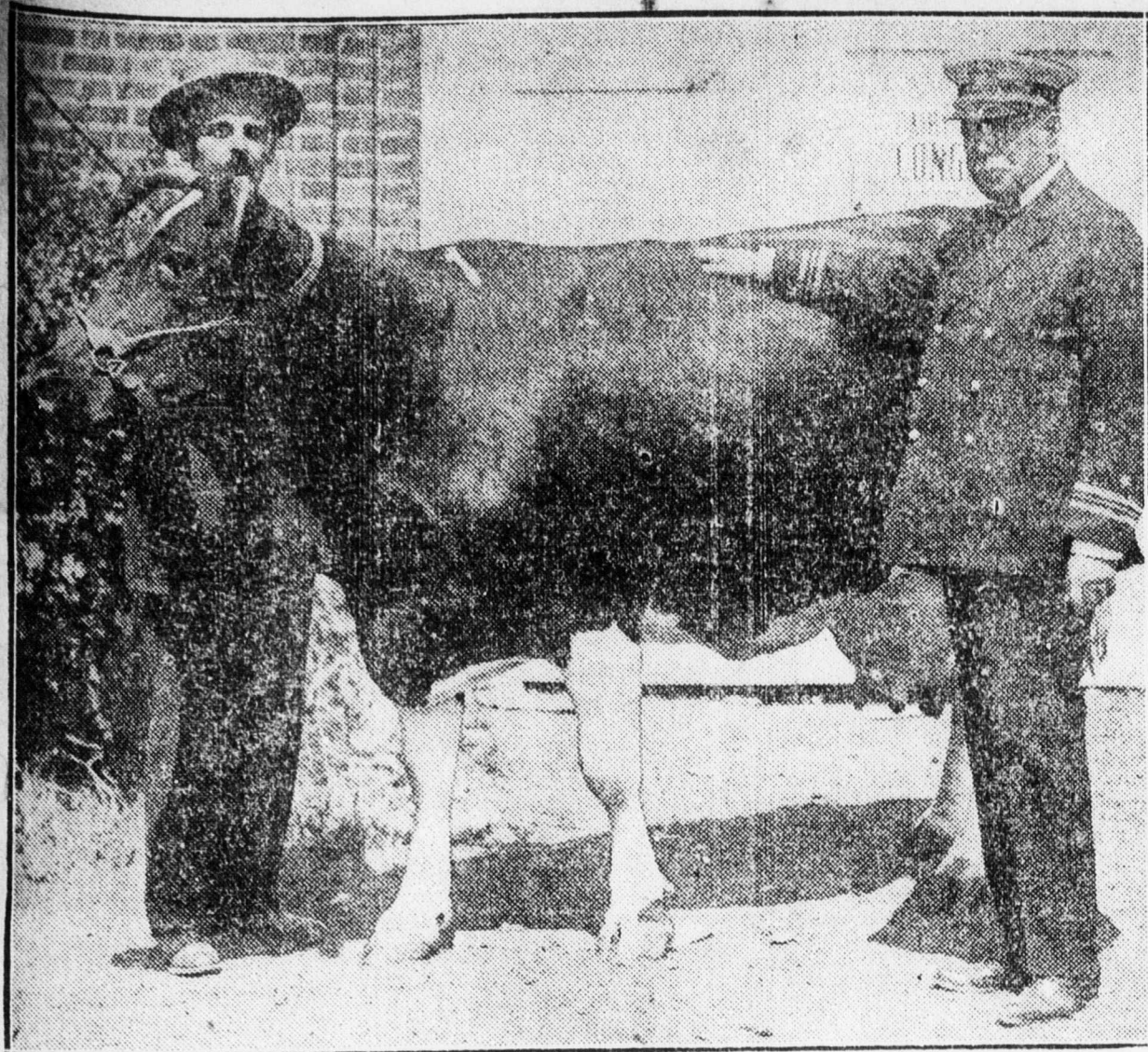
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**WHISTLES OF PROGRESS**  
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in a suggestion purposed to discourage  
stiling" in Springfield. The Rockford  
her horn of the dilemma in favor of  
"Rockford is pleased that it has none  
stillness that our contemporary in  
g about. The whistles of the fac-  
trumpets sounding halleluias for the  
city of Illinois. What Rockford wants  
er and better factory whistles. Let's  
tles until they become a giant roar of  
the new day."  
poetic, the Star suggests that every  
only "another voice that has been  
ans of industry with which Rockford  
". In conclusion the Star adds that  
ects to being awakened by its whistles  
with Rockford. But this town can't  
es awaken it at 6 or 7 o'clock every  
ays awake all day long."  
rather surprised at the boast of Rock-



## SOUSA BID TO VISIT 'OLD FRIEND' AT AMERICAN ROYAL



WHEN John Philip Sousa, famous band master, comes to Kansas City today he will meet an old friend—several old friends, perhaps, but the one that figures in this story is May Walker Ollie Homestead.

And she's a cow. Not a common cow, either. A pedigreed Holstein cow with a record for beating all the other cows in the country in milk production. She is here from Femco Farms, Breckinridge, Minn., as an attraction in the American Royal show which opens here today.

It isn't the American Royal show, primarily, that brings John Philip Sousa to Kansas City, for he is here to fill a professional engagement at a theater. But—

F. E. Murphy of Minneapolis, owner of May Walker Ollie Homestead, is guessing that J. P. Sousa, will find cessation from his bandmastering long enough to get down to the Royal building while here and renew an acquaintance with May Walker Ollie Homestead which had its beginning at the Minnesota State fair several years ago. M. W. O. Homestead was an attraction at the Minnesota fair. So was J. P. Sousa's band. The two attractions met. Mrs. M. W. O. Homestead wasn't at that time accustomed to Washington Post marches, Stars and Stripes Forever and other Sousa musical productions. In fact, she had no ear for music and was inclined to be skittish, as she, being led across the fair grounds, came in traffic

contact with the marching Sousa band.

But J. P. Sousa wasn't skittish. It required more than one prize Holstein cow to bring perturbation to the placid brow of the bandmaster. He merely stepped out of line, dropped his baton momentarily, approached the cow, uttered a soothing "so, bossie," or something to that effect and the cow was charmed to quietude.

Then a photographer took a snapshot of Mrs. M. W. O. Homestead and Mr. Sousa. The result of that snapshot is reproduced in the above picture which shows the prize cow and the prize bandmaster.

Mr. Murphy, owner of May Walker Ollie Homestead, is publisher of the Minneapolis Tribune.

—Press Photo.

## TO BE KANSAS CITY BAND "COACH" FOR A WEEK.



John Philip Sousa, the famous bandmaster and composer, who will arrive here tomorrow morning for a week's theater engagement, has offered to give all his spare time to leading band organizations here. He already has been sought for rehearsals by thirteen Kansas

City and nearby bands, and will visit high school assemblies to give hints to ambitious beginners all next week. An impromptu band organization of high school students will meet him at the station at 8:15 o'clock tomorrow.

## KANSAS CITY STAR, THURSDAY, NOVEMBER 10, 1927.

## SOUSA'S TIME IN DEMAND

MORE HIGH SCHOOL BANDS SEND IN REQUESTS.

The Famous Director Will Lead 250 Players Next Thursday Morning in a Rehearsal in Musicians' Hall.

John Philip Sousa's free minutes in Kansas City from the time he arrives Saturday morning at 8:15 o'clock will be few. New requests for a bit of the famous bandmaster's time the week of his engagement have brought the total to thirteen bands which would perform under the Sousa baton.

The largest aggregation of players he will meet is the band made up from seven high school organizations. More than 250 players will be selected from the seven bands to rehearse selections under Sousa at 10:30 o'clock Thursday, November 17, in Musicians' hall.

ONE FROM KANSAS CITY, KANSAS.

A request from the Kansas City, Kan., high school today to send a delegation to this rehearsal was granted. The Missouri bands represented are those from Westport, Central, Manual, Northeast, Southwest and Paseo high schools. Four out-of-town bands have places on the schedule of Sousa's free time.

Olathe, Kas., which previously sent a request from D. R. Ott for a hearing, today sent a second request from H. G. Kellar, director of bands and orchestras in the Olathe schools, that he might bring his 40-piece high school orchestra here for a rehearsal. The Ott band will rehearse at 10 o'clock Monday in the Studio building auditorium, and the high school band will rehearse at 11:30 o'clock Tuesday at the same place.

FROM OTTAWA AND TOPEKA.

Bands from Ottawa, Kas., and Topeka will be heard at 11 o'clock Saturday in

Musicians' hall. The Kansas City Orchestral Training school players of N. De Rubertis and the Horner Conservatory band will play Sunday morning in Musicians' hall.

Assemblies are being planned in almost all of the high schools. At Northeast and Southwest, the entire student body will see Sousa direct the school band in the auditorium. At Westport, music students from both junior and senior high schools will be the audience.

The band of the University of Missouri chose next week for its engagement here, and next Friday, November 18, will be playing in several high school assemblies. Because of this arrangement, the city-wide high school rehearsal was scheduled for Thursday, November 17, instead of Friday, as originally planned.

All the high school band players are practicing the "El Capitan" march, "In a Rose Garden" and "Princess of India" for the joint performance.

## THE KANSAS CITY TIMES, NOVEMBER 12, 1927.

## LARGER BAND TO GREET SOUSA.

Two Hundred School Musicians Will Be at Station This Morning.

Added recruits to the high school joint band which will greet John Philip Sousa, bandmaster, at the union station this morning at 8:15 o'clock, would increase to more than 200 the number of players on hand to welcome him, band instructors said late yesterday.

The bandmen called for student player volunteers to meet the train, as a gesture of courtesy in return for Mr. Sousa's instruction of school bands, given free in the week of his engagement at Loew's Midland theater.

At 11 o'clock Mr. Sousa will rehearse orchestral training classes of N. De Rubertis from Ottawa and Topeka, in Musicians' hall, 1017 Washington street.

## KANSAS CITY STAR, NOVEMBER 11, 1927.

## SOUSA AND HIS BAND.

The return of John Philip Sousa to his post of bandmaster stirs interesting memories. Indeed, the famous Sousa since he achieved distinction as a band director never has for any long period forsaken his favored place in music. He has turned to other things only briefly. Things have changed somewhat since the Sousa band thrilled American audiences from one end of the country to the other, was heard and applauded on extended world tours and had a popularity perhaps never achieved by any other organization of its kind.

This success was not due alone to the magnetic leadership of John Philip Sousa, which first was demonstrated as conductor of the United States Marine Band. It was due in part to the brilliance of Sousa as a composer of march music. Identified with martial activities early in life, he entered into the spirit of that life and expressed it in his compositions. His affectionate title of "march king" was not merely complimentary; it was a merited designation. No one ever put more thrill into band music than did Sousa in his somewhat similar, but always exhilarating marches.

He directed the playing of his own music with enthusiasm, but he was a good musician and went exceedingly far in making his band an interpreter of much music ordinarily left for the orchestra. He wrote an operatic score that demonstrated a breadth of musical knowledge. His "El Capitan" was just what it was expected to be when its premier was announced—a stirring work, with lifting marches, driving ensembles and lively interludes; but it also had variety.

Sousa's return to Kansas City brings him where he always has met with the most cordial hospitality. He has adapted himself to the prevailing trend of the times. His band will be heard as the outstanding feature of a popular-priced theater of sufficient capacity to care for all that may wish to renew or make acquaintance with the famous bandmaster and his players. Seasoned in the art of which he long has been an exponent, and in hearty sympathy with the dissemination of musical education in the public schools, Sousa will give some of his time in Kansas City to the music students of the city, a friendly, constructive service that no doubt will meet with the appreciation it deserves.

## KANSAS CITY STAR, NOVEMBER 12, 1927.

## A CROWD GREET'S SOUSA.

High School Band Players Are Among Those at the Station.

Marching down an aisle of high school band players and applauding spectators, John Philip Sousa, famous band leader for half a century, was welcomed to Kansas City today.

Student players from four high schools began thronging the station long before 8 o'clock. When the Sousa special train arrived from the East shortly after 8:30, a large crowd of them had assembled, in charge of three high school band instructors, Walter French, Virgil V. Edmonds and Wilfred Schlager.

Mr. Sousa walked through the aisle out to the sidewalk, where the band assembled again. With a smile, Mr. Schlager offered him the baton in the middle of the familiar El Capitan march. The veteran bandman took it and continued the piece to the end.



## GALA WELCOME TO SOUSA

CHEERS AND MUSIC BY A COMBINED STUDENT BAND AT STATION.

The Famous Leader Takes the Baton to Direct the High School Musicians, Beginning a Busy Week Here.

Down a solid aisle of high school student band players on one side and applauding spectators on the other, John Philip Sousa, known the world over as bandmaster for more than half a century, walked into an enthusiastic Kansas City at the union station today.

The strains of "El Capitan" blared out lustily from the instruments of an impromptu band of welcome, mustered from the various high schools without rehearsal. But all of them knew their selection and followed Wilfred Schlager, band director at Central high school, without a hitch.

## A SALUTE FROM SOUSA.

Mr. Sousa, walking briskly and looking a bit military in his band cap and long overcoat, raised his hand in salute as he passed through. The crowd of Saturday morning station frequenters, augmented by parents and friends of the high school students, clapped and cheered.

Beginning at ten minutes to 6 o'clock this morning, when the first enthusiastic band player from Paseo high school arrived to "be sure to be on hand" at 8:30, when the special train carrying Mr. Sousa and his players arrived, the little knot of boys and a few scattered girls with their instruments grew larger. By 8:15 it filled the corner by the west doors. Lined up by Walter French, band instructor of Northeast and Southwest high schools; Mr. Schlager and Virgil Edmonds of Paseo, the musicians reached across the entire lobby to the street.

"These high schools boys—" Mr. Sousa said, "I have directed more of their bands in the last year than in any other ten years before. They're going to make our bands of tomorrow, you know."

## SOUSA LEADS A MARCH.

Outside the station door the band and the crowd gathered again. Mr. Sousa was introduced to the three band leaders while the students played. Mr. Schlager offered the baton. With a genial smile, the veteran bandsman took it and finished the march while every boy played his very best for the musician's experienced ear.

The leader posed for cameramen, and the motion picture operator of the Midland theater, where the Sousa band will play four daily concerts for a week. Richard Kneeland, Paseo high school student, fingering his cornet, was singled out to play a measure. Mr. Sousa smiled approval on him, and on Clarence Raith of Southwest High and Miss Ruby Fellows of Northeast in turn.

Then a taxi whisked him off to the Hotel Muehlebach for belated breakfast before beginning his strenuous week of concert playing and directing school bands. Every moment of his time is planned for, but the schedule presented him by the committee of reception did not daunt him.

"They're beginning to call me old," he remarked. "But I don't feel it."

Mr. Sousa is 73.

Following a brief rehearsal at the Midland theater, he went to Musicians Hall to direct players of N. De Rubertis orchestral training classes from Ottawa and Topeka.

A ONCE-IN-A-LIFETIME THRILL FOR THIS LAD.



Richard Kneeland, Paseo high school boy, was asked to play a measure or two on his cornet for John Philip Sousa, famous bandmaster, who arrived here today for a busy week of play at the Midland theater and directing school bands. He gave a kindly smile of approval. Below, Mr. Sousa denies he is "even beginning to feel old."

Kansas City Post, Nov. 12, 1927.

## GREETING BY YOUNG MUSICIANS MARKS SOUSA'S ARRIVAL



—Photos by Pat Murphy of The Journal-Post Staff.

When John Philip Sousa arrived this morning at the Union station, he was welcomed by bands from all the city high schools.

Left—Sousa meets a typical American boy, Richard Kneeland, 13 years old, Paseo high school.

Right—A characteristic pose of the band master.

## SOUSA CONDUCTS SCHOOL BANDS AS STATION ECHOES

## March King Arrives to Act as City's Music Master.

John Philip Sousa, America's premier bandmaster, arrived in Kansas City at 8:35 o'clock this morning for a week's stay, during which time he will be music teacher for the high school bands of Kansas City and surrounding territory, in addition to making stage appearances.

As he walked through the Union station toward the entrance he was welcomed by the combined bands of the city high schools playing "El Capitan" in honor of the commander. While cameras clicked and the movie men cranked their machines, the colorful band leader greeted the leader of the band. Later he took the baton, directing the music through the last scores.

Although he had traveled all night on the train, the veteran musician was chipper.

## "Still Going Strong."

"I'm just an old campaigner," he said. "I have been on the road for forty-seven years and still am going strong." He is 73 years old.

The role of campaigner is his favorite one. While he has a comfortable home on Long Island, he professes never to be so happy as when traveling with his band, playing at theaters four or five times a day and sleeping in Pullmans.

When his manager, Harry Askins, attempted to help him up the long stairs this morning, Sousa jerked away and went up the stairs two at a time.

"I'll declare I don't feel old," he said. "I don't know why Harry wants to act that way, as if I ought to be in a wheel chair or something."

The commander appeared as erect as ever in his close-buttoned uniform with its rows of brass buttons. He marched with martial tread toward the sound of music that he knew was his welcome.

## Manager Is Admiring.

"That old war horse," Mr. Askins murmured, "he'll die with a baton in his hands."

After the brief welcoming ceremony at the Union station, Sousa went to the Hotel Muehlebach for breakfast. Then he met his band for fifteen minutes on the stage of the Midland theater, where he will appear for a week, beginning today.

At 11 o'clock he went to the Musicians' hall at 1017 Washington street, where he met the orchestra group classes of N. De Rubertis from Ottawa and Topeka, who are here to play under Sousa's baton.

Tomorrow he will meet the Kansas City orchestra training classes at 10 o'clock and at 11 o'clock he will rehearse the Horner Conservatory band.

Monday he will rehearse the Olathe band. Each day next week he will also visit one of the city's high schools and appear briefly before the bands at assembly.



"THE MARCH KING."



John Philip Sousa, whose appearance at the Midland theater this week sets a new standard in motion picture house presentations.

## John Philip Sousa Is at the Midland and All Is Well

The Appearance of "The March King" Is Supplemented by an Emotional Pola Negri Picture—A West Point Film Makes Things Military at the Mainstreet—"The Garden of Allah" at the Newman Tells of Soul Struggles in the Sahara—The Comedians of "What Price Glory" Make "The Gay Retreat" at Pantages.

### Midland—"The Woman on Trial."

The big thing about this motion picture theater's presentation this week is not a motion picture. It is the presence of John Philip Sousa. Mr. Sousa, the dean of American bandmasters, appears with a company of fifty-two, including ten vocal and instrumental soloists. They present a 40-minute program that will include many of the director's earlier compositions and three new ones. These are "Riders for the Flag," "Magna Charta" and "Minnesota."

Such an attraction should be sufficient to fill the Midland's 4,000 seats at every performance, regardless of the remainder of the bill.

But in addition to having the harmony-controlling Mr. Sousa the Midland presents a photodrama of some importance. "The Woman on Trial" is a play of French legal procedure that starts like "Madame X," but improves after the first reel. Pola Negri is the actress in the title part.

Of late Miss Negri has been making determined efforts to establish herself as an emotional actress. "Hotel Imperial" and "Barbed Wire" both may be said to have done this, but their stories were not particularly attractive to the public. "The Woman on Trial" not only gives the star an emotional role, but it enables her to appear in the sympathetic position of a self-sacrificing sweetheart and a devoted mother.

As a young girl she is the sweetheart of an artist whose life is threatened by failing health. Unable to secure funds to provide him with rest and attention, the girl marries a wealthy man. Beyond the fact that she loves another, there is no tawdry element in the union. The wife is true to her husband and does not see the man whose benefactress she has become. A child is born, whom she loves devotedly. A friend of the young artist meets the wife, delivering her a letter from the man. The husband, intercepting this, becomes jealous and determines on a divorce. The divorce is granted, but the child is given into the custody of the mother. When the father seeks to manufacture evidence reflecting on the wife's character she kills the man who was a dupe to the plot.

## KANSAS CITY JOURNAL.

NOVEMBER 14, 1927.

### BOYS BANDS OF CITY WIN SOUSA

Famous Leader Praises Musicians of  
High Schools He Hears.

High praise for the school band organizations of Kansas City and surrounding territory yesterday was given by John Philip Sousa, the world famous bandmaster and composer.

The veteran musician, who is appearing here this week at the Midland theater, yesterday heard student bands from Ottawa and Topeka as well as the Horner Conservatory student orchestra. He found them exceptionally well trained, he said, and especially praised the Horner organization for its playing of a movement from Tchaikowsky's Fourth symphony.

"These students of today will be conductors, composers and performers of tomorrow," he said. "Kansas City and this Middle West can be proud of them. They can't all expect to be great masters but undoubtedly there will be many fine musicians nurtured here."

#### With Band 47 Years.

Although Sousa is 73 years old and has been traveling with his band throughout the country for forty-seven years, his regular daily program while on tour would fatigue many a youngster.

His final performance at the theater last night did not permit him to leave until after 10 o'clock yet at that hour this morning the Olathe, Kas., school will appear before him in the Studio building for a hearing and criticism. And at 11 o'clock he will hear the Westport high school band.

#### Four Performances Today.

In the afternoon and evening he will give four performances at the theater.

"I get only two days vacation while here," he complained cheerfully. "Only two mornings when I can sleep as late as I want."

Tomorrow at 10:10 o'clock the Southwest high school band will appear before him followed by the Olathe high school group. Wednesday at the same hour the Northeast high school band will be given a hearing as well as the band of the Northeast junior high school.

### ACE Goes To The MOVIES

LOEW'S MIDLAND.

PICTURE—The Woman on Trial.  
STAR—Pola Negri.  
ENTERTAINMENT—Pretty fair.  
REMARKS—Better than some of the stuff she has been turning out lately.

Once there was a play called On Trial. It started out in a court room scene and as the witness on the stand began to tell her story the scene faded out and the story was enacted as she was telling it on the stand.

It was coincidental that somebody should have thought of something like that after all these years. And it was also a strange coincidence that it should be called On Trial with The Woman added to the title.

But that's the way The Woman on Trial begins—Pola Negri on the stand telling the story of how she came to murder a man and then at the finish of the story, the scene going back to the courtroom where she is finishing her tale and where the jury turns in the acquittal. Pola's story differs from that of the other woman in that it was in France that she met and fell in love with a young artist. The artist, however, is deathly ill and to save his life Pola marries a wealthy man so that her Pierre (you would know his name would be Pierre) might fight for his recovery.

But the husband is jealous of her and complications set in. That is, they set in as far as Pola's domestic happiness is concerned. In Pierre's case however, it is different. The man is recovering. One thing leads to another and Pola gets a divorce and the custody of the child. Oh, I almost forgot to mention there was a child. But the father wants the child and in order to get him the old villain arranges a scandal into which Pola might be trapped so that she will be proved unfit to keep the boy.

The man with whom she is to have this affair is the man Pola kills and you can hardly blame her and neither does the jury so goody, goody, goody.

Pola seems to have grown thinner, almost haggard but she manages to look well in her lighter moments toward the finish of the picture. Einar Hanson is Pierre and Andre Sarti plays a gough husband Arnold Kent is the gent who is killed. Baby Brock is the child.

It's just another picture.

But the big attraction at the Midland this week is Sousa. And what a Sousa—a glorious, erect Sousa who, for all his years, manages to make his listeners sit up as he walks out to direct his big march band in a program of his own compositions. He played them all—and was given a hearty reception. They played The Stars and Stripes and while it was not forever it was long enough to bring a thunderous round of applause.

The band is a large one, featuring those important items in a march band, two snare drummers who proudly roll their sticks and a red faced old man who beats a big bass drum with a wallop that begins high up there and comes down with a boom which shakes the house.

Rubloff offers another important item on the bill this week—in fact, to me it was the best part of the program. Black Bottom the World Over, he calls it, conducting the orchestra through the Black Bottom refrain in various languages and winding it up with the way it is played on Independence avenue. Rubloff is a feature the theater would do well to hold on to as long as it possibly can.

Hans Flath plays a pretty organ solo, featuring Blue Heaven and several short film subjects complete the bill.

## KANSAS CITY JOURNAL. NOVEMBER 15, 1927.

### Sousa and Boy Bands.

The boy musicians of Kansas City who have assembled a number of very creditable bands are receiving the inspiration of the personal attention and encouragement of John Philip Sousa, the world's greatest bandmaster and the march king of America.

Sousa has heard a number of boy bands and has not stinted his expressions of praise. The fact that the boys deserve this commendation is the most encouraging fact of all.

For if they had not put forth unceasing efforts during the last few years, they would not have attained the degree of efficiency which merits the encomiums of the greatest bandman of all.

But Sousa's visit, interspersed with his inspection of boy bands and the valuable instruction he is imparting gladly and of course without fee, will prove a very effective stimulus to future endeavor.

## SHARE HONORS WITH SOUSA

WESTPORT HIGH STUDENTS AP-  
PLAUD NOTED DIRECTOR.

The School Band Is Taken by Surprise  
in Selection of "March Harmonia"  
for Its Free Lesson—Directs  
Olathe Band.

The applause given a famous man was shared pleasantly today by thirty-six young and nervous members of the Westport high school band, when they lowered their instruments at the signal from John Philip Sousa's baton and listened to such applause as they probably never heard before.

It was the bandmaster's first appearance in a high school assembly here in his week of free directing of Kansas City bands and orchestras. And that brief band concert before a packed assembly hall went over "big," as they say in the box office.

#### PLAY "EL CAPITAN" MARCH.

The Sousa "El Capitan" march, directed by George Keenan, band instructor, was played first. Then Sousa stepped forward and was asked to repeat it.

"No, no," he protested, "you would show me up."

So they selected the "March Harmonia" of Rosencranz, and the players accepted the unexpected turn in good spirit, playing earnestly, if a bit uncertainly, to the end.

At its close the march king turned to the students and talked to them briefly. They liked him, because he used no pompous phrases and joked with them a bit about school "jazz dancing" and their band, which he commended and described as the "seventy-six thousandth" he has directed since his first one when he was 17 years old.

#### TALKS TO THE PLAYERS.

Sousa had some special words for the band after the assembly was dismissed.

"There is no profession in the world so good as that of the musician," he said. "Every occasion when he plays for men, he brings joy and happiness. Even on the day of burial, he brings consolation."

"But it also is the hardest business in the world and only hard work will make you succeed in it. I believe heredity has not much to do with it. If you like music and have the ability, the rest is up to you."

Before the Westport engagement the bandmaster went to the Studio building auditorium, where he directed D. R. Ott's band from Olathe, in "The Belle of Chicago," talked informally to them at its close and was introduced to the players.

He will appear tomorrow at Southwest high school, and also will direct a high school band from Olathe. Sousa's band is playing this week at Loew's Midland theater.

## KANSAS CITY JOURNAL-POST, NOVEMBER 13, 1927.

The picture house stage program are topped this week by the appearance of Sousa at Loew's Midland and by the return of George Dewey, Washington at the Mainstreet.

In detail at the movies this week:  
**LOEW'S MIDLAND—Woman on Trial.**

Loew's Midland this week offers what is in reality two shows for one when it presents not only a feature picture in The Woman on Trial and other screen features, but offers at the same time none other than John Philip Sousa and his complete organization of instrumentalists and vocalists.

This year marks Sousa's fiftieth as a conductor, his thirty-fifth tour with his band, the fiftieth year celebration of his two famous marches, Washington Post and The High School Cadets, as well as his own individual golden jubilee year as the renowned leader passed the seventh-third year of his life on the sixth day of this month.

Heretofore, Kansas Cityans have crowded to hear Sousa and his band and to hear him paid regular "road show" prices for admissions. The seating capacity of Loew's Midland, 4,000 seats, makes it possible to bring this expensive organization here for a week and present it at usual Loew prices.

Sousa will offer here his three new marches, Riders for the Flag, Magna Charta and Minnesota and it is believed his reception here will be so great and enthusiastic that he may be induced to dedicate his next masterpiece to Missouri.

In the organization this year are ten soloists, both instrumental and vocal, and of particular note are Miss Marjorie Moody, soprano, and Miss Winifred Banrick, harpist.

Sharing interest with the stage attraction for the week is the motion picture, The Woman on Trial, which includes in the cast besides its star, Pola Negri, Einar Hanson, and Arnold Kent.



THREE HUNDRED THRILLS IN THIS SOUSA BAND REHEARSAL.



## A WORKOUT UNDER SOUSA

MASTER LOSES HIS INDULGENT SMILE BEFORE 300 STUDENTS.

Combined Band From Twelve High Schools Gets a Severe Drilling Today in the Auditorium of Musicians' Hall.

The largest school band Kansas City ever has seen was organized in the auditorium of Musicians' hall today.

When it came, there were 300 high school boys and a few girls from twelve

Greater Kansas City high schools. When it dropped out again, it had become a unit, welded together by the magic of John Philip Sousa's baton and the fire of the veteran conductor's personality.

Sousa, who is nearing the end of a strenuous week as conductor at Loew's Midland theater and mentor of school bands, paid those 300 eager youngsters as marked a compliment as they will receive in many a day.

Instead of the tolerant, kindly smile he has worn throughout the week as one amateur band after another drummed and trumpeted its way through the familiar Sousa "El Capitan" march, the musician grew interested, stopped the number and opened fire with a taste of the severe drill which has made his bands famous over the world more than half a century.

As a band those 300 players hadn't

much to recommend them except the strength of numbers. Many of the players never had seen each other before, and many others have been playing only

a few months. But they came to rehearsal today ready for business, and they got places and scraped their chairs into the semblance of band formation with surprisingly little commotion.

Miss Mabelle Glenn, director of music in the Kansas City schools, made the briefest of introductions; Sousa stood on the box platform, told them quietly he expected attention from his bands, and began the familiar march. He led it to the end without interruption, and neighbors along Washington street came to the windows and wondered where it was

all coming from. The building trembled, for what they lacked in experience and training they made up in vehemence.

"Now you have played all the notes of that piece," Sousa commented dryly at its close. "But I would like to tell you that in a march there is as much room for interpretation as in a symphony. We are going to do that again, this time with a regard for interpretation. That means eyes on the conductor, you know."

Off they started, and in an instant the genial old friend of every youthful player became the fiery conductor.

He stopped them in the first measure.

"How long is that note? A third of a beat! Staccato—play it short, short!"

And he made them do it three times before he granted them a curt nod of approval.

"I think they are fine," he said. "You have a wonderful future in this city. It can be made a great musical center, I believe. Several of those lads are intelligent—they'll make good professionals one of these days. There was a little fellow on the front row with a cornet—he showed promise, that boy."

## KANSAS CITY STAR.

NOVEMBER 18, 1927.

## SOUSA MISSED ONE BAND

WHEN ALBERT NELSON STARTS PLAYING HE'S A 22-PIECE ORCHESTRA.

All This Inventor Needs to Keep Him Busy Is to Employ His Idle Ears—May Use Them on the Oboe.

BeHeve it or not, but the jazz bomb that explodes the quiet of the grocery, restaurant and barber shop row in the 1000 block, East Forty-eighth street, these days, is a 22-piece orchestra, played by one man.

Toot, toot! Albert Nelson, leader, fiddler, cornet player, bass violinist, cellist, drummer and trombone wailer all in one, climbs into his seat, sets the spark, adjusts the clutches and away

he goes. "Yes, Sir, That's My Baby" comes blaring out of the windows of the otherwise empty storeroom at 1004½ East Forty-eighth with a force that threatens to stave in the walls.

DINNERS OFTEN ARE DELAYED.

The delivery boys stop in amazement, their baskets halfway into the trucks. People edge into the storeroom, stare and shake their heads.

There sits Nelson, surrounded by instruments and controls like an operator in a switching tower. He plays a fiddle and cello with his hands; cornet, trombone and saxophone with his lips; bass violin with his left knee; mandola with his right knee; bass drum, snare drum, tambourine, triangle and tomtom with his left foot; three cymbals and orchestra bells with his right hand; ripper and clicker with his right foot, and whistles, bird imitation and loud speaker with different motions of the fiddle.

He is working now on a means of playing an oboe by wiggling his ears.

During the overtures Nelson has no

time for comments. He finds it hard to make bows until he has climbed out of his perch with careful steps. Then he blushes, stammers a word or two and says "it really isn't much, if you know how."

It took seven years to build his orchestra. Underneath the bass viol is a small electric motor that furnishes the friction and percussion for many of the instruments when released by the "driver."

Nelson has worked things out so the scores for each instrument are correctly played, with harmonies nicely balanced and timed.

AN EXTENSIVE REPERTOIRE.

He plays "In a Little Spanish Town," "Let the Rest of the World Go By," and other popular selections, as well as a group of Swedish waltzes and marches.

The inventor and his wife came to Kansas City several days ago. The storeroom bears no sign; only the music advertises the curiosity inside. A screen

hides a bed upon which the travelers sleep, and they buy lunches and eat from a cracker box. All the demonstrations are free and Nelson says he has no desire to fix an admittance charge.

"I'm still learning," he said, "Some day I will be good enough so the money will come to me."

Then he pointed proudly to the only sign on the 1-man orchestra. It read, "Patent Applied For."

## KANSAS CITY POST.

NOVEMBER 18, 1927.

## SOUSA DIRECTS K. C. K. HIGH SCHOOL BAND

John Philip Sousa, directed the Kansas City, Kas., high school band this morning as it played El Capitan, Sousa's own famous march composition.

The veteran director spoke briefly to the student body. He said the Kansas City, Kas., high school has a remarkable band. The band is directed by Wendell M. Ryder, who in 1918 played in Sousa's band at the Great Lakes Naval Training station.

J. Fletcher Wellemeyer, principal of the school, thanked Sousa for visiting the school and directing the band, declaring his visit one of the greatest honors the school had received in many years.

## THE ST. LOUIS STAR

NOVEMBER 19, 1927.

## Sousa Arrives Here, Will Give Series of Lectures in Schools

Because today marks the arrival of both Santa Claus and John Philip Sousa to this city, Saturday, November 19, is likely to become a red-letter day in the memory of younger St. Louisans.

Sousa will bring a wealth of musical experience to delight the older boys and girls, students in St. Louis and St. Louis County high schools. Under The Star's auspices, he will deliver a series of lectures to these students next Monday, Tuesday and Wednesday, then conduct the various high school orchestras in some of his own compositions.

Sousa and his sixty-five-piece orchestra arrived here this morning, coming from Kansas City to play a week's engagement at Loew's State Theater.

St. Louis Daily Globe-Democrat, November 19, 1927.

## SOUSA COMING TODAY FOR WEEK AT LOEW'S

Distinguished Composer to Direct School Bands in City and County.

John Philip Sousa, distinguished American composer and internationally-famed bandmaster, will arrive in St. Louis at 7:30 o'clock this morning with his sixty-five-piece band, to play a week's engagement at Loew's State Theater.

Sousa's program for his week's engagement in St. Louis was made public yesterday by Harry Greenman, managing director of Loew's State. Of his own compositions, Sousa will play "Semper Fidelis," his U. S. Marine march, with which thousands of St. Louisans became familiar when it was synchronized to the film action of the motion picture, "What Price Glory"; "El Capitan," "U. S. Field Artillery," "Washington Post," "High School Cadets," and his ever-popular "Stars and Stripes Forever."

Other numbers Sousa will offer will include Sir Arthur Sullivan's "The Last Chord," in which John Dolan, trumpeter, and Tom Terry, organist, will be featured; and the "Italian Street Song" ("Zing Zing!") from Victor Herbert's "Naughty Marietta," in which Miss Marjorie Moody will be presented as soprano soloist.

Sousa and his band will play four shows each day, Sunday excepted. Daily, they may be heard at 1:15, 3:15, 7:45 and 9:45. On Sunday, they will make five appearances: at 1:15, 3:15, 5:45, 7:45 and 9:45 o'clock.

While in St. Louis, Greenman announced that Sousa will be the guest of St. Louis and St. Louis County school authorities, speaking on music in the high schools, then directing each of the high school bands in one of his own compositions. Monday morning he will be at Maplewood and Webster Groves high schools, Tuesday at Cleveland and Soldan, and Wednesday at Beaumont and Central, at present holding its school sessions in the former Yeatman High School building.





"PLAY THAT OVER AGAIN," ASKS MR. SOUSA

The famous bandmaster listens to a few trills on the clarinet as executed by Miss Ruby Fellows, 16 years old, a student at Northeast high. She was a member of the high school band that greeted Mr. Sousa on his arrival here.



John  
Phillip Sousa  
(in Person) with  
his Band —  
LOEW'S STATE

## SOUSA AND BAND ARE HEADLINERS AT LOEW'S STATE

With Thanksgiving coming next week the movie houses have arranged their programs with features pertaining to the holiday.

Loew's State is presenting Lieut. Com. John Philip Sousa, who is celebrating his fiftieth anniversary as a bandmaster, and his 65-piece band. The picture is "Body and Soul," with Lionel Barrymore, Aileen Pringle and Norman Kerry. "The College Widow," with Dolores Costello, is at the Ambassador. Ed. Lowry's stage show is called "Dixieland."

George Sidney and Charlie Murray, in "The Life of Riley," are at the Missouri. Brooke Johns' stage show is "Campus Days." "Dressed Parade," a picture of West Point, opens at the St. Louis tomorrow. John Steel, tenor, heads the vaudeville show.

### Loew's State.

Celebrating a half century as bandmaster, Lieut. Com. John Philip Sousa will bring his 65-piece concert band to Loew's State Theater. At the age of 73, Sousa will play for St. Louisans some of his own compositions.

Featuring principally his own compositions, Sousa will present "Semper Fidelis," the U. S. Marine march. Other Sousa compositions to be featured include "U. S. Field Artillery," "High School Cadets," "El Capitan," "Washington Post" and his best-loved composition, "The Stars and Stripes Forever."

In addition to his own compositions, Sousa will offer Sir Arthur Sullivan's "The Lost Chord," with John Dolan, his first trumpet, and Tom Terry, Loew's organist, featured. With Marjorie Moody, his soprano soloist, he will offer the "Italian Street Song" ("Zing-Zing") from Victor Herbert's "Naughty Marietta," and the Scotch "Comin' Thru the Rye."

For its picture attraction, Loew's has "Body and Soul." Three stars appear in it—Aileen Pringle, Norman Kerry and Lionel Barrymore. T. Roy Barnes has a comedy part in the production.

As a Thanksgiving specialty, Kirk Frederick's overture will be synchronized to the action of "The Story of Thanksgiving." Tom Terry's Thanksgiving organ surprise will be "A Turkey-Day Song-Fest."

## THE ST. LOUIS STAR NOVEMBER 19, 1927.



John Philip  
Sousa,  
In Person  
with his band  
Loew's State

## WEST POINT FILM AND VAUDEVILLE AT ST. LOUIS THEATER

Campus Revel at Missouri—  
'College Widow,' Ambassador  
—Sousa at Loew's.

Two photoplays with collegiate themes, a stage spectacle with a college atmosphere, a romance of the Swiss Alps, an Irish-Jewish screen comedy, and John Philip Sousa and his band are the outstanding attractions on the Thanksgiving Week program in the leading movie houses.

### Sousa at Loew's State.

Lieut. Com. John Philip Sousa, famous bandmaster and composer of some of the most stirring music the world has heard, will be at Loew's State, with his sixty-five piece concert band, starting today. The engagement, limited to one week, will be at popular prices, despite the extreme cost of bringing Sousa and his band here. Sousa's program will comprise many of his own famed selection, among them "Washington Post," "El Capitan," "U. S. Field Artillery," "High School Cadets," "Semper Fidelis,"

and "The Stars and Stripes Forever."

John Dolan, trumpeter with Sousa, and Tom Terry, Loew's State's organist, will be featured with the band in a special arrangement of Sir Arthur Sullivan's "The Lost Chord." Marjorie Moody, soprano soloist with Sousa, will sing the Italian street song, "Zing-Zing," from Victor Herbert's "Naughty Marietta," and "Comin' Thru the Rye."

For its screen feature, Loew's will have "Body and Soul," a production laid in the Swiss Alps and starring Aileen Pringle, Norman Kerry and Lionel Barrymore.

## St. Louis Daily Globe-Democrat. November 20, 1927.



LIEUT. COMMANDER JOHN PHILIP SOUSA  
in "PERSON - with His Band"  
Loew's State

### LOEW'S STATE.

THANKSGIVING WEEK at Loew's State Theater is being observed by the showing of "Body and Soul" on the screen, and the offering of John Philip Sousa and his band of sixty-five musicians on the stage.

The booking of Sousa on the stage at Loew's State is of especial interest. There is no advance in prices and his engagement will be for this week only. Four shows will be given daily, starting at 1:45, 3:45, 7:15 and 9:15; today there will be five shows, at 1:45, 3:45, 5:45, 7:15 and 9:15.

This is a year of records for Lieutenant Commander John Philip Sousa. He is making his thirty-fifth tour at the head of his famous band. This is his fiftieth year as a conductor and this year starts him on the second million miles of his travels. In thirty-four years he traveled with his band a little more than 1,000,000 miles.

Kirk Frederick directs a synchronized score to a James J. Fitzpatrick film on "The Story of Thanksgiving," and Tom Terry's organogue is "A Turkey Day Song Fest."



NOVEMBER 23, 1927.

## SOUSA TALKS TO 8,700 PUPILS IN 4 HIGH SCHOOLS

Visits Yeatman, After Addresses  
at Beaumont, Soldan and  
Cleveland.

"Music that you hear through your feet will die. But music that you hear through your brain will live," John Philip Sousa, distinguished bandmaster and composer, yesterday told student musicians in the Cleveland and Soldan High School bands, in talks sponsored by The Star.

Sousa contrasted modern dance music with the enduring work of Bach, Brahms, Beethoven and other master composers. He indicated that it is possible the syncopated form of music will find itself, and mentioned George Gershwin as one of the younger music writers who were elevating jazz.

Sousa addressed 2,700 students at Soldan, and 2,400 at Cleveland. At Soldan, he conducted a 57-piece concert band, and at Cleveland, a 40-piece band, through his "Stars and Stripes Forever."

John Rush Powell, Soldan's principal; and Charles H. Slater, Cleveland's principal, thanked The Star for sponsoring the lectures, while the veteran musician was in St. Louis filling a week's engagement at Loew's State with his 65-piece concert band. Harley E. Olsen, in charge of Soldan's band; and Delbert H. Cleland, in charge of Cleveland's, forecast an added interest in music as a result of Sousa's visit.

Sousa appeared this morning in the auditorium of Beaumont High School before an enthusiastic audience of 2,400 students. He was introduced by W. M. Fuller, principal.

After the presentation of an all-Sousa program arranged by Ernest Stamm, Sousa himself took the baton and conducted the school orchestra in "The Stars and Stripes Forever." From Beaumont High School Sousa went to Yeatman, where the same program was followed. About 1,200 attendants heard the program there.

## ST. LOUIS POST-DISPATCH

NOVEMBER 21, 1927

### Long May He Wave.

If you would like to go back to the good old days when music was music and the forefathers of jazz were still doing their bit in the boiler factory, drop in to Loew's this week and hear John Philip Sousa and his band play "The Stars and Stripes Forever," "The Washington Post March" and all the other pieces that made him famous long before Paul Whiteman and Ted Lewis began throw-

ing dishpans and cow bells at the snare drummer. Sousa, still, as always, a master showman despite his age, simply sweeps his audiences out of their seats with his crashing airs. He and his band—a stage full—play for half an hour without any stops. Yesterday's crowds found this all too short a program. There is a movie somewhere on the bill at Loew's this week. In the picture theater programs of today one of the manager's stunts is to see how deeply and completely he can bury the main film under the stage show. The one at Loew's is called "Body and Soul," and, unfortunately, it wasn't buried deep enough. It shows how Lionel Barrymore brands his wife with a red-hot iron to keep her from falling into the hands of her lover, who, very properly, paid no attention to Lionel's trade mark.

November 21, 1927.

## Sousa and His Band Get Great Ovations at Loew's Theater

March King Changes Musical Aspect at Movie House.

John Philip Sousa, the March King, marched into the hearts of motion picture theater audiences at Loew's State Theater. At the age of 73, Sousa has made his picture theater debut. And, let it be told in Gath and published in Askalon, that debut was decidedly a success.

Picture house audiences, in general devotees of music in the jazz idiom, heard a new type of music, when Sousa conducted his own sixty-five-piece concert band in a program devoted principally to his own marches. Instead of ten or twelve—or even thirty young men—"sleek, curled darlings of our nation," pounding out barbarically rhythmic jazz, here were staid bandsmen, offering music of another sort. Instead of a drummer who uttered raucous cries and tattooed the air with terrifying tintinnabulations, Sousa's tympani were schooled musicians, differentiating in light and shade as the veteran director indicated.

And Sousa, at 73, is not the "movie type." Here was no director to shiver ecstatically, to the wall of jazz-band saxophones. Here was no movie theater "musical director" convulsing himself to coax a pit orchestra into "William Tell." Here was a musician, firmly grounded in his music, conducting an orchestra which knew music and knew how to play it.

Sousa opened his concert with "Washington Post," responding with "El Capitan" as an encore. Then, leaving the Sousa music, he presented John Dolan, his first trumpet, as soloist in Sir Arthur Sullivan's "The Lost Chord," with Tom Terry, Loew's State organist, and Winifred Bambrick, harpist, doing notable work in support.

Two Sousa numbers followed—"Semper Fidelis," his "Ever Faithful" march of the United States Marine Corps, and "Manhattan Beach,"

used as an encore. Applause rang through the crowded theater as Sousa opened with his marine march. Patently, either a large part of that audience had seen service with the marines or they had become familiar with its stirring strains when these were synchronized to the action of the motion picture, "What Price Glory?" But, with all due deference to the unquestioned musicianship of Don Albert, who was Loew's musical director when that theater presented "What Price Glory?" that "Semper Fidelis" never sounded as it did when Sousa marched four trombones to the footlights to blare out its stirring strains.

For his soprano soloist, Miss Marjorie Moody, Sousa selected a Municipal Opera favorite, the "Italian Street Song" ("Zing! Zing!"), from Victor Herbert's "Naughty Marietta." Her rendition of the obligato passages were in the best coloratura manner. As an encore, she chose another "sure-fire" musical favorite, "Dixie."

Returning to his own compositions, Sousa played "U. S. Field Artillery," presenting its colorful passages with xylophone, four trombones and "effects" from his tympani.

And then, as his finale, he played the ever-popular "Stars and Stripes Forever." First, the melody; then, with four piccolis to the fore; then with eight trumpets and four trombones—sixteen men blaring and shrilling out that "All-American" melody.

Sousa's reception was tremendous. If anything, it proves that something besides jazz can be popular with St. Louis picture-house audiences. Sousa has been a revelation. And, to judge from Saturday's and Sunday's throngs, a great financial success.

AS pointed out in these columns last Sunday these are hectic days in "show business." This Sousa engagement at Loew's—with the possible exception of the last Paul Whiteman engagement at the Ambassador some weeks ago—is the most costly yet presented in a St. Louis motion picture theater. Its cost exceeds that of such entertainment bric-a-brac as Gene Tunney, well-known author and leather-pusher; Ted Lewis, the High-Hatted Tragedian of Song, with his band; Vincent Lopez and his Casa Lopez Orchestra; Nora Bayes; and the esthetic Gilda Gray, whose hip-shift would win her a place with any football team.

At that, the local fillum parlors have not touched the high mark paid by the West Coast Theaters Corp., which presented Al Jolson with \$17,500 as his compensation for one week's work in Los Angeles.

November 21, 1927.

### SOUSA!

THERE is a hush as the lights in Loew's State dim and go out, to flare up again on the rise of the curtain. The applause that greets the spectacle of over half a hundred soberly clad musicians on the stage is as electric and sudden as the silence.

But even more surprising is the outburst that greets Lieutenant Commander John Philip Sousa, bandmaster and composer, that grand old man of music. Gravely walking from the wings to his stand, he gravely bows and turns to face his men.

There is another brief space in which everyone seems to hold his breath, and then the stirring strains of the Washington Post march are heard. It is the first number of an all-Sousa program. Applause, acknowledgments. Then El Capitan.

There is a movement in the seats. A musician with a cornet steps forward and softly begins the sweet, familiar tones of "The Lost Chord." At intervals he is given soft assistance by Sousa and his men. He starts the second stanza, and then comes a volume of sound from the band, so tremendous and magnificent that it seems as if it will burst the very walls of the auditorium. The sound spreads out and rolls upward, seemingly gathering in one great tone in the dome. Then it dies almost as suddenly as it began, and the soft notes of the cornet are heard again. It is tremendous. Saturday afternoon there wasn't many a dry eye in the audience afterward.

From that number onward, there is a strain of hysteria in the outbursts of applause. Semper Fidelis and its octet of cornets brings out the energy of the white-haired, red-faced bass drummer. Manhattan Beach scores clapping after its first few bars.

There is a brief interruption. With old-fashioned grace Sousa steps from his platform to escort his singer to her place on the stage. Her Italian Street Song and Dixieland are well chosen, her voice in keeping with the caliber of Sousa's program. Sousa gravely escorts her to the wings.

United States Field Artillery with a trombone chorus! Then as glorious climax to a glorious program, "Stars and Stripes Forever!" It is over. Sousa bows, and bows and bows. Then he walks to the side and the curtain descends. But the applause, and yes, even cheering, keep up until long after the lights are dimmed for the picture.

Of course, there is a picture, "Body and Soul," a melodramatic piece with Aileen Pringle, Norman Kerry and Lionel Barrymore. Barrymore has one of his diabolical roles in which he revels. He does the best work of the trio. The most-liked feature of the film is the Alpine setting and it is beautiful. Kirk Frederick directs a Thanksgiving overture in accompaniment to the showing of a film and tableau on the stage. Tom Terry's organ solo is "A Thanksgiving Song Festival."

LOEW'S STATE—"Body and Soul," with Aileen Pringle and Lionel Barrymore. On the stage, Lieut. Com. John Philip Sousa and his entire band.

NOVEMBER 22, 1927

## TO UNDERSTAND JOHN PHILIP SOUSA.

Kansas City Star.

A musician writes from the heart. His music is born of his emotions. If I had not felt the urge within me to give voice, so far as I could, in my own way, to my love for my country and all that it meant to me, I could not have written "The Stars and Stripes."—John Philip Sousa.

This explanatory bit, taken from a magazine article by Mr. Sousa, tells us something else; it tells us just why "The Stars and Stripes," played under the direction of Mr. Sousa, has just a little higher spirit, a little livelier movement, a little more inspiration than anyone else is able to give it. In this, as in the other Sousa music, the composer is the best interpreter.

In all patriotic music he expresses his love of country, a love born of spontaneous appreciation and fostered by early association with the Government as leader of the United States Marine Band. Continuous conductorship is exacting. Twenty years of it is regarded as about the average limit. But John Philip Sousa has been conducting for 35 years, and he still has that something, that very important something, that enabled him to write "The Stars and Stripes."

## ST. LOUIS POST-DISPATCH

SUNDAY MORNING, NOVEMBER 20, 1927

### The Stars and Stripes Forever



John Philip Sousa with his band, on the stage, at Loew's.



WELCOME

SOUSA

# The News

Published Fortnightly  
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in Saint Louis

"Mother of High Schools" 1853

WELCOME

SOUSA

VOLUME 11

NOVEMBER 21, 1927

NUMBER 2

## CENTRAL STUDENT TOURS CONTINENT FOR FIVE MONTHS

### Facisti, German Schools, and Shopping are No Rivals for An American Ice Cream Soda.

Miss Hildegard Krause, one of Central's sixes, was interviewed by a News reporter about her trip abroad.

Hildegard sailed from New York with her parents on the S. S. Leviathan, April 2, 1926. From the start Fortune favored her as her team won most of the deck games. She received a medal as a token of the victory.

Since Paris was the only place visited in France, shopping, of course, was of supreme importance. Due to the lack of time, Hildegard could only purchase some beautiful beaded bags, dainty gloves, and a few souvenirs for the folks at home. Her next stop was in Germany.

In Germany where Hildegard visited relatives, she had more time to observe the country's customs. She was very much interested in the schools, but when she was asked to stay and attend school there, she preferred to return to her "home and Central." Private schools are more popular in Germany than public schools. The students both girls and boys, wear vari-colored caps, each color representing a grade. Seniors wear white velvet caps trimmed in gold. This custom makes the campus a colorful spectacle.

The black-shirted Fascisti in Italy attracted the traveller's attention. Her curiosity was satisfied at a patriotic demonstration at Verona where the Fascisti went through their ceremonies. From Italy, Hildegard visited Austria, Switzerland, and Czechoslovakia.

The return voyage was made in twelve days on a small steamer. Storms delayed the ship and tested the sea-faring qualities of the passengers.

The one thing Hildegard missed most in Europe was ice cream sodas. There, desserts consist mostly of pastries. Sodas or no sodas, Hildegard knows that the enjoyment and educational value of this trip will be a lasting benefit.

### HAVE YOU A COPY OF THE LOYAL SONG?

Copies of the Loyal Song will be sold in front of the auditorium at noon, next Wednesday, November 23. In exchange for the insignificant sum of ten cents, the members of the News Staff will give you a copy of the song, both the words and music.

Every Centralite wants a copy of this music, so that when he is called upon to sing the Loyal Song, he can sing all of it.



Miss Lula Lorandos

### CENTRAL COMPETES WITH NATIONAL HONOR SOCIETY BY AWARDING PINS AND MEDALS TO ALL "E" PUPILS

The National Honor Society which admits only advanced students who are excellent in scholarship has never been introduced at Central. This fact by no means signifies that Central ignores scholarship. Beginning with last June all students who had an "E" average for one or more terms, excluding their freshman year, were awarded pins, the designs of which vary with the number of terms the pupil had made an "E" average.

The highest award, the gold medal, was presented to Miss Lula Lorandos for making an "E" average for six terms. Lula was not only an excellent student, but devoted much of her time to outside activities. She was vice-president of her class, president of the Girls' Literary Society, a member of the Red and Black staff, and was very much interested in athletics.

#### Lula Wins W. U. Scholarship

At the close of her senior year she was awarded an athletic "H," silver-cup, state letter, and citizenship "H." These honors were capped by the Washington University scholarship. In achieving such a remarkable record, she won the admiration of the entire school.

(Continued on Page 4, Col. 2)

### BOARD OF EDUCATION BUYS NEW BOOKS FOR LIBRARY

The library, which has not been opened this term because of unsettled conditions, will be opened with Miss Mook and Mr. Kelbough in charge as soon as the books can be put on the shelves.

There will be four thousand new books for both reading and reference work in all the various departments. The Board of Education bought each high school \$5,000 worth of books last year.



Gold Medal Award

## DIAMOND JUBILEE CALLS FOR GREAT COOPERATIVE AID

### Giant Issue of Red and Black and Historical Pageant are Suggested for Jubilee Fete.

A student pageant and a special alumni issue of the Red and Black are among the activities, still in their tentative state, planned for celebrating Central's seventy-fifth anniversary.

The other high schools in the city will probably like to participate in the pageant as they all have branched from Central some years ago. The pageant will be held in the spring at the Public School Stadium.

#### Plans for Red and Black

The Red and Black plans to have one large book for both terms, containing about four hundred pages. Historical sketches, pictures, and articles by prominent alumni will be included. A special section is set aside for each of the Jubilee graduating classes, and for the stories and organizations which ordinarily go into the Red and Black.

Such a large year book will be very costly and to meet this expense the Red and Black has raised the subscription price and is asking for more advertisements.

Mr. Douglass, who takes a keen interest in the book, says: "This Diamond Jubilee Celebration is to be a great cooperative effort on the part of pupils, teachers, school officials, and alumni. It will be a great event in the history of Central, one to be remembered in later years."

### PARENT-TEACHERS' ASSOCIATION HOLDS REGULAR MEETING

The Parent-Teachers' Association of Central will hold a regular meeting tonight at 8 o'clock in the Yeatman Auditorium.

The organization plans to take an active part in the Diamond Jubilee Celebration, and extends an invitation to all parents who have not yet joined.

The officers for this term are: Mr. Crofts, president; Mrs. Huff, vice-president; Mr. Huff, secretary; Mrs. Carol, treasurer; and Mr. Drietke, sergeant-at-arms.

### "SO THIS IS LONDON" CHOSEN AS SENIOR CLASS PLAY

The senior class have chosen Goodrich's, "So This Is London," for the class play. It is a comedy showing the exaggerated ideas that an American and an English family have of each other. The play was first presented in 1922 under the name of "How Very American" and it has been played before the court of England.

The story is woven about an American boy who is in love with an English girl and through the two young people, the families

(Continued on Page 4, Col. 3)





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Vol. 11 November 21, 1927 Number 2

## THE COVER'S THE THING

To the Editor of the News:

The Jubilee Class of 1928 would like to have a suede or leather covers for their Red and Black, preferably in the school colors. Each member of the senior class would be glad to pay the additional cost.

About ten years ago the seniors had them, but the rest of the students had the usual paper covers at the regular price.

Such a book, every senior can keep as long as he lives.

Yours truly,

D. J. M.

## A QUESTION OF POETRY

To the Editor of the News:

Why doesn't the News devote a column of space in each issue to poetry? The students, as a whole, enjoy aesthetic poetry. I have several poems that I would like to submit. They're very good—in fact, I write some of them myself. I am inclosing a piece of inspired poetry, which I must admit is not original:

"We always laugh at the teacher's jokes,  
 No matter how bad they be—  
 Not because they're funny, folks,  
 But it's the best policy."

I think that most of the poetic Centralites will agree that the poem is divine.

I hope that my request will receive due consideration. By making use of the suggestion you would oblige me immeasurably.

Hopefully,

Q. E. D.

## WANTED—MORE AND BETTER YELLS

To the Editor of the News:

What's the matter with our cheer leaders? When they are at a game the same yells are given over and over again. At the last game I heard many pupils ask: "Why haven't we some new yells?"

Come on, Cheer Leaders, we want more yells at the games and new ones to practice.

Sincerely,

T. M. C.

Even though the crowd is almost frozen at a game, it can still yell Bur r r ris Schu-macker.

## LOOKING FORWARD

Central is entering the seventy-fifth year of a successful and noble career. Too often the old grads speak of the "old Central spirit" and the "Central spirit that used to be." To them the old spirit is something that belongs to the past, and something which the present students cannot hope to equal. Now they are mistaken, the old spirit isn't gone and the school spirit is here, just as strong as of old, but richer because of the passing years.

Central is indebted to the Alumni for transmitting the old school spirit and also the splendid traditions and customs. Such a heritage will help Central look for better things and will guide her in making a just and liberal choice in the future. For Central in her Diamond Jubilee year is not going to look backward, but forward—to the year before her and what success and happiness it may bring.

It has been said that one's true nature comes forward in a time of a crisis. Certainly, then, the conduct of all Central's pupils and teachers during and after the tornado needs no apologies or explanations.

## THANKSGIVING DAY

Thanksgiving Day—the embodiment of roast turkey, pumpkin pie, and cranberry sauce! Two unquestionable holidays!! Rather an undutiful way of looking at such a revered institution, mayhap, (but one must be different, mustn't one?) for we of Belleville, Alton, and surrounding territory do not realize the magnitude of our good fortune. Suppose for a moment that instead of the Pilgrim Fathers landing on Plymouth Rock, that the Plymouth Rock had landed on the Pilgrim Fathers. Then, I ask, as one intellectual to another, would there be such a holiday as Thanksgiving Day, and would we have two whole days to our own devices?

If Central's football players were to wear silk, there would be quite a few long runs in the league games.

Terms may come and terms may go, but report cards go on forever.

## GENIUS IN THE CLASSROOM

Genius is not always discovered in the classroom. Often the all "E" students in school who have brilliant futures predicted for them drop into oblivion after graduation. What was considered budding genius proved to be merely the ability to conform to their immediate surroundings.

Sir Walter Scott who will forever live through his novels was dubbed a dunce by his mathematics instructor. He certainly isn't in literature. James Fenimore Cooper was not able to finish college and was dismissed in his third year. Also Mark Twain, who went to school only because he had to, says that he never excelled in anything but spelling. In our present generation there is our own Charles A. Lindbergh who was considered a sad case especially in physics and as everyone knows, did not complete his college education. And then the well known playwright, Eugene O'Neill, must be considered. After two years in eastern universities he was given up as a total loss, had to leave school and went to sea.

These are a few examples of less shining students who although not considered one of the seven wonders of the world in school, made good.

OVERHEARD AT THE GAME—  
ENGLISH A LA AMERICANO

"Hey! sidowninfront, I can't seeathing."  
 "Shutupenquitpokin that bunchovspaghetty in m' face."  
 "Thatain't spaghetty I'llaveyano, therema-school col'rs."  
 "Justhsame ya quit pokenthoszinmaface and I'll sidown."  
 "Awrightchahorse."  
 "Lookit, lookit thatsim."  
 "Milans he's big."  
 "Yabetcherlife, 240 pounds howdyaliketo-aveimfallonya? You'd be juswonmoreasin why th undatakersepopular."  
 "Howaboucherself?"  
 "Jus wot'syerideerin bringin thattup?"  
 "Whosatwithouthat in the feeld?"  
 "Howmisposedtano?"  
 "Well, he's gotawfulbigfeet."  
 "Say lissencar, yacamtasceim play football, notexaminisanatamy."

After all the adjustments that the students of Central High have made, they now find it hard to adjust themselves to doing home work.

## CENTRAL DAY BY DAY

A most priveleged character am I,  
 So therefore I shall try  
 To give the sentiments exact,  
 And way in which we do react,  
 Towards the lessons that our teachers  
 Daily load on us poor creatures,  
 Tasks which we must day by day  
 Perform in the same old way.

Through Dickens, Shakespeare and through  
 Scott

We are obliged to wade; the plot  
 To find and well digest,  
 It is a thing we do detest,  
 History is quite the bunk,  
 We're made to learn a lot of junk,  
 Dates and detail of no earthly good  
 Are crammed into our heads of wood.

Languages we think are very fine  
 When every grade is ten or nine,  
 But drop the marks to three or four  
 And that class we will like no more,  
 Circles, squares, and unknown x-y-z  
 Are used in all geometry;  
 Tiresome things we must admit,  
 Our solace, gum, is a greater hit.

## SPECIAL BUSES

Special busses,  
 Squabbles, fusses,  
 Sardines in a can;  
 Tongues are going,  
 Teeth are showing,  
 Finley's the head man.

Now they're riding,  
 Swiftly gliding  
 O'er the highway gay,  
 Now they're home,  
 No more to roam,  
 'Til another day.



### BOYS' LITERARY SOCIETY IS CENTRAL'S OLDEST CLUB

The Boys' Literary Society of Central High School is the oldest organization in the school, in fact the oldest organization in any St. Louis high school. It has been in existence for one hundred and nineteen successful terms.

At eleven o'clock every Thursday morning the boys meet in the library and mutually improve their elocution and composition, and enlarge their fund of general knowledge under the supervision of Mr. Davis.

The debaters on last year's successful debating team were active members of the Boys' Literary Society. Two boys from the club also entered Central's oratorical contest, and they were ranked first and second. Having been true to their motto, "Oratio Omnia Ornat," they can safely call themselves a successful club.

In preparing for an eventful term the following officers were elected at the final meeting last term: Uvan Handy, president; John Buckowitz, vice-president; Fred Knauer, secretary; Louis Stocker, treasurer.

### G. A. A. MAKES USE OF MORNING HOURS

The Girls' Athletic Association has the honor of having one hundred per cent membership of the girls of the school. This record is the result of the work of the gymnasium teachers, Miss Sullivan and Miss Haeseler, who have succeeded in interesting all the girls in athletics.

The athletic schedule this year is the same as usual except in one respect. Instead of having the activities in the afternoon they are in the morning.

The morning practice may seem a handicap but it has proven a real advantage. Swimming instructions are offered at the Y. W. C. A. on Wednesday morning; field hockey is played at Fairgrounds on Tuesday and Thursday; and long hikes are taken on Saturday mornings. Besides these sports, tennis and baseball are played during school hours.

Points are given in all activities. The number of points depend on the girl's ability to play the game. For 750 points at the end of two years a chevron is awarded, at the end of four years for 1,200 points a school letter is given, and for 1,400 points a coveted silver loving cup is the award.

### Unpremeditated

A small boy had fallen into a creek, and a kind old lady had stopped until he was rescued and safely on the bank.

"Dear me, how did you come to fall in?" she asked of the unfortunate boy.

"I didn't come to fall in," he explained, "I came to fish."—Ex.

### PEPPER BOX DEVELOPES REAL SCHOOL SPIRIT

Yes, that's just what it is—a real club for developing school spirit. Formerly under the leadership of Mr. Hibbert and now under the captaincy of Mr. Van Landegend, the Pepper Box has become one of the school's most active and enviable organizations.

Although it is every boy's ambition to belong to this club, the membership is limited to those who take an active part in athletics. The Pepper Box has full charge of selling the tickets to the games, of training the cheer leaders, and of arranging the "pep" sessions.

At an early meeting the following officers were elected: Charles Cline, president; Gerard Schmitt, vice-president; and Louis Hinrichs, secretary and treasurer. They are all planning big things for this term. Watch them.

### GLEE CLUB ASKS FOR MORE TENORS

The Glee Club, sponsored by Mr. Bluthardt, is beginning the term's work with the study of many amusing songs.

Try-outs for boys interested in the club were held on September 27, but any boy who has the fourth hour free on Tuesday and Thursday will be admitted for membership. The club needs tenors. Come on, tenors!

The officers for this term are: Herbert Harvey, president; Leslie Plummer, vice-president; John Buckowitz, secretary and treasurer; Morris Markowitz, librarian; and Eddie Silverman, "News" representative.

### WRITERS' CLUB PUBLISHES BEST CONTRIBUTIONS

The Writers' Club writes on, and on, and on—oblivious to such trivialities as tornadoes, and changes in residence. The "Fountain Pen" published at odd intervals by the Club, affords a means of expression to its members. It contains a few of the many contributions that are only read before the assembled literati, commented upon, and recorded.

The members of the club have a wonderful opportunity to develop their respective literary abilities under the efficient sponsorship of Mr. Schweikert. Anyone interested in literary work is cordially invited to attend a meeting in room 208 at 11:15 o'clock some Wednesday morning.

The officers for the present term are as follows: Fred Knauer, president; Carl Roewe, vice-president; Marian Reuben, secretary; Neil Koop, treasurer.

Miss Heltzell: "Give me an English word derived from fides, meaning faithful."

Marvin Rifkin: "Fiddle."

### THE DAILY AUD SESSIONS DEVELOP TRACK MEN

The daily auditorium sessions are slowly, but surely developing track men. Perhaps Mr. Douglass had this in mind when he announced that the auditorium doors would be closed at twelve-six promptly. Now the pedestrians fairly gasp at the mad rush along Grand Boulevard about twelve-five (Central Standard Time). No pupil wants to miss out on the auditorium sessions.

The Senior Class has charge of the ushering. Three husky boys try to keep all the boys from occupying the front row, and that's a real job. Only one senior girl is needed on the girls' side as most of the girls desire the back row.

The auditorium is dismissed row by row, the last row first—that is why the girls all want rear seats. They just can't wait to get to their classes.

As the pupils file out, Mr. Douglass with a stop-watch in hand times the dismissal and track practice is again called.

### CO-C-HI PROMOTES STUDENT GOVERNMENT

Cooperated Central High signifies the purpose of every club in school, but it is especially characteristic of one of Central's most popular clubs for girls, generally spoken of as Co-C-Hi. It is the desire of every member of this club to do what she can to promote student government.

With Miss Dickman as sponsor, the girls have undertaken the problem of regulating traffic in the corridors and on the stairways. Plans are being made for other work to be taken up later in the term.

With the true Central spirit, the club responded to the call for relief workers. Some girls went to the Moolah Temple and helped prepare lunches. Others went to the headquarters of the Red Cross and helped sort clothing.

Officers in charge of this term's work are: Mary Tutinsky, president; Ruth Magidson, vice-president; Christine Little, secretary; Pauline Pfeifer, treasurer.

### PUPILS FORM NEW CLUB

Central has a new club, the Bus Club, which has been organized in order to accommodate the pupils living south of Forest Park and west of Kingshighway. It is managed by a committee of seven. The pupils in charge are: Ewell Mueller, Edward Feigle, Jean Hassemer, Mildred Eckles, Brena Uber, Helen Williams and Francis Finley. Mr. Hibbert has charge of the club.

The committee is endeavoring to sell enough tickets to guarantee permanent bus service.

### A Substitute

Mr. Christenson (to student): "Throw that gum which you have in your mouth in the wastebasket."

Gerard S.: "I haven't any gum in my mouth. It's a bean I'm soaking for Botany."

Ouija, ouija,  
What's my fate  
Will I flunk  
Or graduate?

Miss Heltzell: "Mildred Terry, have you any gum in your mouth?"

Mildred Terry: "No, mam."

Miss Heltzell: "Well, if any one wants to chew gum so bad in school, he should bring some paraffin and then wrap it up when he comes in my class."

### Studios Marian!

Mr. Schweikert (meeting Marian Reuben going home from school carrying a shorthand book): "So this is all you study!"

Marian Reuben: "No! I just carry it in case I meet the teacher."

Mother: "Did you attract much attention at the party, dear?"

Helen: "Yeth mamma, two boys made faces at me."

Sign in Restaurant: "Don't make fun of the coffee—you may be old and weak yourself some day."—Ex.

### Why Not the Fourth?

Miss Osburn (discussing rhythm): "The accent is on either the first or the third syllable. Which one?"

Paul Blumenthal: "The second."

### Name Please?

Mr. Schweikert: "And on this paper I want your names—not your signatures."

Mollie: "Where is baseball first mentioned in history?"

Helen: "When Rebecca went to the well with the pitcher."

Helen: "Why is Marie Domini's right foot longer than her left foot?"

Laura Lee: "Because they don't make automobile accelerators close enough to the seat for her to reach without stretching."

### Werthy Ambitions of Six Sixes

1. Louis Stocker—To see a panamaro.
2. Philip Schaeffer—To grow up.
3. Paul Blumenthal — To be a motor-cop.
4. Neil Koop—To write a poem.
5. Waldemar Klastng—To make a touchdown.
6. Uvan Handy—To learn Burke's Speech on Conciliation.



### ART APPRECIATION CLUB IS OLDEST IN CITY

Central's Art Appreciation Club is made up of students who are not artists, but who are anxious to learn something about the old masters. Miss Olmstead, the sponsor, suggests that pupils who are not acquainted with the club attend at least one meeting to learn something about its work.

Real wide-awake meetings are held here at school on Thursdays of even weeks. On Thursdays of odd weeks the club meets at the Art Museum to listen to an interesting talk by Miss Powell.

Miss Powell paid the club a much appreciated compliment when she said, "You are the largest, oldest, and most attentive club of your kind in the city."

The officers for this term are: Brena Uber, president; Ruth Magidson, vice-president; Pauline Pfeifer, secretary; Mollie Taurog, treasurer.

Why is Marvel Wood so popular when she wears that red tam?

### RED AND BLACK DEFEATED BY SOLDAN TEAM 6-0

In the third Interscholastic game, Central was defeated by her old rival, Soldan, 6 to 0, before 8,000 enthusiastic fans. The game was hard played; each team fighting every inch of the way.

Central kicked off to start the game, and soon after Johannmeier of Soldan eluded the Central defense, and ran 60 yards for the only touchdown of the game. The rest of the first quarter developed into a punting duel.

#### Central Holds

In the second quarter the Red and Black eleven showed a remarkable defense, when they held Soldan for downs on their own 4-yard line. In this quarter Central was continually on the defensive.

Central received to open the second half, but were forced to kick after making two first downs. Central recovered a Soldan fumble, and brought the ball deep into the Brown and Gold territory as a result of a 45 yard run by Captain Schumacher.

In the last quarter Central tried pass after pass in their futile attempt to score. The game ended with Soldan in possession of the ball in midfield.

#### Lineup:

Central	Position	Soldan
Herskowitz	L. E.	Schacklin
Kostich	L. T.	Hoffman
Higgins	L. G.	Soest
Schott	C.	Peluso
Marquard	R. G.	Predock
Weigle	R. T.	McIntosh
Heideman	R. E.	Bray
Chapman	Q. B.	Schumitzky
Bohringer	L. H.	Johanmeier
Guibor	R. H.	Edmiston
Hubert	F. B.	Shapiro

### HOBOS ARE POPULAR AT NEW SENIOR TACKY PARTY

About one hundred hoboes stormed Central on Wednesday evening, November 9, and monopolized the lunchroom. On close inspection they proved to be none other than the New Seniors celebrating their tacky party. Each one of them wore old clothes of every style and material, thus making a ridiculous and humorous picture.

The boys had their first taste of the girls' cooking since each girl had industriously put up a lunch for two people. Every boy obtained a fishing license and frantically fished for a box. As a reward for his efforts, he fished out his lunch and the maker was his partner for the rest of the evening.

Then came the next best number on the program, the singing of songs about each officer to the tune of "It Ain't Gonna Rain No More." This was followed by three snappy games and some dancing.

If the rest of their parties are enjoyed as much as the first one, the jubilee class will have something pleasant to remember.

Now that Central has no lunch lines what does Mr. Pratt do with his time?

When cinders get in Jane Wotke's eyes, they're like the Polar Wave. They come to stay.

(Continued from Page 1, Col. 2)

The first award of scholarship pins was made on June 16, 1927 to the following pupils:

Serial No.	Name	Group	Terms of "E"	List-aver- ing ages
1	Lula Lorandos	1	8	6
1	Ella Travillion	1	8	4
2	Jane Wotke	1	6	4
3	Brena Uber	0	6	4
4	Mollie Schlafman	1	7	4
1	Melvina Miller	22	8	3
2	Charles Huff	2	5	3
3	Vivian Derr	8	8	3
4	Pauline Pfeifer	9	6	3
5	Helen Kummings	15	6	3
1	Edna Smith	2	8	2
2	Edith Steinberg	2	8	2
3	Lillian Vogt	7	8	2
4	Myrtle Imhoff	7	8	2
5	Mary Tutinsky	13	7	2
6	Laura M. Collett	8	7	2
7	Ruth Wiedle	10	7	2
8	Mollie Taurog	9	6	2
9	Pauline Potter	23	6	2
10	Neil Koop	5	5	2
11	Sarah Dolgan	18	5	2
12	Abram Balch	15	4	2
13	Ruth Mason	23	4	2
14	Lydia Mueller	7	4	2
1	Lela Hager	2	8	1
2	Carl Halter	24	8	1
3	Willie Smith	12	7	1
4	Martha Shulman	6	7	1
5	Mary Rigden	7	7	1
6	Nettie Spasser	22	7	1
7	Dorothy Mable	23	7	1
8	Ruth Magidson	12	6	1
9	Marian Reubin	22	6	1
10	Irene Stabenow	19	6	1
11	Frieda Gross	25	6	1
12	Emily Berry	13	5	1
13	Elsie Wogh	2	5	1
14	Rose Meyer	23	4	1
15	Ed Hackman	8	3	1
16	Nieta Finklang	0	8	1
17	Hope Kiburtz	1	8	1
18	Bernice Landon	3	8	1
19	Nora Steel	3	1	1
20	Evelyn Traudt	10	7	1
21	Lila Mojonnier	9	5	1
22	Fred Knauer	8	5	1
23	Marie Inteman	24	5	1
24	Portia Kubicek	5	5	1
25	Winton Schmale	21	7	1
26	Alban Baltzer	16	5	1
27	Nathan Oskwich	16	5	1
28	Sophie Sinavitz	6	6	1

### THANKSGIVING

For the health we enjoy and the strength that is ours,

For the friendships that brighten our way,

To the Donor of every good gift big and small

We wish to give thanks today.

For the everyday blessings, for sunshine and rain,

For shelter and raiment and food,

For the richness of autumn, the sweetness of spring

We thank the Creator so good.

For the blessings of liberty that we enjoy,

To the Master above we give praise;

And the gaining of knowledge should be recognized

In a year of thanksgiving days.

Richard Grossenheider.

### UPPER CLASSMEN ACT AS HOSTS TO NEW STUDENTS

The upper classmen entertained all the boys who were transferred from the other schools. After an exciting track meet, the boys were treated to hot dogs, apples, and jelly beans.

The transferred girls had their party just before the tornado.

### MISS WAHLGREEN IS BRIDE

Miss Petra Wahlgreen formerly in the office of Central High School became the bride of Mr. Williams Leonard Waymeyer. The ceremony took place October 28, at the home of the bride's parents.

The pupils and faculty of Central High take this opportunity to send Mr. and Mrs. Waymeyer their best wishes.

The mirror in 110 is the joy and pride of all the boys in Miss Dickman's American History I-6a class.

(Continued from Page 1, Col. 3)

become acquainted. The girl's parents believe the Americans to be crude, slang speaking, gum chewing people; and the boy's parents think the English are sophisticated, pampered, molly coddles. The play really represents the best characteristics of both countries but the American and Englishman only see the worst in each other. The two families at last come to an understanding and the play has a happy ending.

The dialogue is keen, pointed, and racy; and the characters are pronounced. The story is in keeping with the international effort to secure peace.

The play will be coached by Miss Edna Eimer who has successfully directed many class plays at Central. The play will be presented January 12 and 13.

### CENTRAL IS HELD TO TIE BY BEAUMONT ELEVEN

In a most surprising upset, Central was held to a scoreless tie by the Beaumont eleven, although continually outplaying them throughout the entire game. About 7,500 shivering fans witnessed the game at the City High School Stadium.

During the first half the ball was never beyond midfield. Central had the ball on Beaumont's 10-yard line several times, but they couldn't put over the necessary punch to push the ball across. Beaumont's defense in this half was remarkable.

#### Schumacher Outpunts Barnhouse

The third quarter resulted in a punting duel between Schumacher of Central, and Barnhouse of Beaumont, with the former gradually outkicking the Blue and Gold punter. Central finally took the aggressive, and marched the ball down to its opponent's 2-yard line, only to lose the ball on downs, and for Beaumont to kick out of danger.

Twice in the final quarter the Red and Black brought the ball to scoring position, but to no avail, for Beaumont's line held like a stone-wall whenever their goal line was in danger. The game came to close with the ball in Beaumont's possession on their own 40-yard line.

Proof of Central's superiority can be shown by the fact that they gained 225 yards from scrimmage to Beaumont's 25 yards, and that they made eleven first downs to Beaumont's one.

#### Line-up:

Central	Position	Beaumont
Herskowitz	L. E.	Ens
Heideman	L. T.	Barnhouse
Higgins	L. G.	Margherio
Schott	C.	Close
Marquard	R. G.	Anastasoff
Weigle	R. T.	Duby
Guibor	R. E.	Menges
Chapman	Q. B.	Mulvihill
A. Bohringer	L. H.	Nickel
Schumacher	R. H.	H. Bohringer
Hinrichs	F. B.	Rost

### THE DULCIMER GIRLS RESUME PRACTICE

The Dulcimer, like other Central clubs, had to overcome many difficulties; but having survived them, a banner term is expected. The girls are practicing hard to make up for lost time and they will soon be able to entertain the school with their songs whenever they are called upon.

Mr. Bluthardt is the sponsor and director. The officers are: Gertrude Zander, president; Elizabeth Neff, vice-president; Selma Padratzik, secretary; Margaret Omohundro, treasurer; and Miriam Walsh, librarian. With these competent officers the Dulcimer must surely succeed.

FIFTEEN FOR SOUSA!!



## SOUSA CONDUCTS SCHOOL BANDS IN CITY AND COUNTY

Visits Soldan, Cleveland, Webster Groves and Maplewood High Students.

With a blare of brass and crash of cymbals, John Philip Sousa yesterday conducted two St. Louis County high school bands through the stirring measures of his own "Stars and Stripes Forever." Thrills may pack the future lives of these young bandmen; but, none like this, which leaves them proudly qualified to speak through the future of the time "when I played for Sousa."

Sponsored by The Star and by St. Louis County school authorities, Sousa visited Webster Groves and Maplewood high schools. At 73, with a career of brilliant success behind him, a man does not need to pose. And Sousa was simple, straightforward and human.

At Maplewood, where J. Richmond is supervisor of schools, 900 students jammed the aisles and leaned over the balcony rails. The clamor stilled as the high school band, under E. L. Van Meter, instrumental music instructor, crashed into Fred Jewel's "Our Special" March, as Richmond escorted Sousa to the school stage.

At Webster Groves High School, it would have been impossible to squeeze both junior and senior high school student bodies into the gymnasium-auditorium. There, W. A. Gore, superintendent of schools, obtained Sousa's consent to address two separate auditorium meetings.

More than 750 junior high school students heard Sousa speak. One hundred and twenty-five grade school orchestra students heard him at the senior high school auditorium session. And just as he conducted the Maplewood High School band in his own "Stars and Stripes Forever," so he conducted the forty-piece Webster Groves Concert Band.

Yesterday's appearance was the first the Maplewood band had made.

## Sousa's Schedule of Music Talks in City High Schools

Having completed his visit to county high schools yesterday, John Philip Sousa today delivered the first of his music talks in St. Louis High schools. Under the auspices of The Star, he spoke at Cleveland and Soldan High schools. Tomorrow he will speak at Beaumont, and also to Central High students who now meet in the former Yeatman High school building.

Arrangements for the St. Louis High school lectures were made by The Star, Superintendent of Schools Maddox; B. G. Shackelford, in charge of public relations for the schools; and Eugene Hahnel, in charge of music.

and it acquitted itself creditably before Sousa.

Twenty-seven hundred pupils of Soldan High School and 2,400 at Cleveland High School welcomed Sousa when he visited those two schools today. After addressing the students, Sousa led the school orchestras, fifty-seven pieces at Soldan and forty at Cleveland, in his "Stars and Stripes Forever."

## The March King



Lieutenant Commander John Phillip Sousa, famous band master and march composer, picking out a few notes on the piano. His band men will be tooting the notes a little later. You can't tell but what the air may be a second "Stars and Stripes Forever."

## BAND, ONCE THE WANTON OF MUSIC, TO BECOME AGENCY OF REFINEMENT, SOUSA SAYS *Begin on other side.*

CONTINUED FROM PAGE ONE.

ment Band, had helped make musical history in St. Louis in the good old by-gone days of strictly legitimate music. Gilmore died here during his exposition engagement and his place was subsequently filled first, by Contorno, and later by Victor Herbert.

Sousa was quite emphatic in his opinion that the present wave of ultra-modern music will have no effect on the future. "The possibilities of Mozart, Haydn, Schubert and others of the old school, have not been, and never will be exhausted. You take the new modern orchestral works you speak of," said he. "The best of them are played but once, with a hope that they will succeed. Once a German musician of modern tendencies heard my band and when I met him later, he said, 'I like your "Capella," but you play to much sweet music.'

"Most modern music is like a lady with a pretty brain. If she has but one ear, is cross-eyed and has no teeth, you will soon pass her by. There is lots of good music still open to conductors without having to resort to the ultra-moderns."

### Bands Not Appreciated.

After that observation, there was no doubt left as to the type of music that is likely to be heard on future Sousa programs.

"The band has been the harlot of music," he continued. "In front of parades, in football stadiums, circuses and the like, but the time is coming when the band will take its place as a refined musical body. A finely formed wind combination can produce a cleaner 'forte' and many other effects impossible with an orchestra, and you will see the day when the concert band will come into its own. Of course, the music of the Mozart, Haydn or Schubert period should never be played by a wind band. Take for instance, the primitive orchestra of Haydn's time—you will find that every addition to it has been a wind instrument, and that the modern orchestra is now a wind band, plus strings, and with this combination it is possible to get a tonal coloring which the primitive orchestra didn't possess."

At this juncture a photographer appeared with instructions to take a flashlight of the bandmaster, and we were ushered down several flights of stairs and through a long

method of composing, Sousa replied that he simply writes at his desk and never composes at a piano. "I recently wrote the 'Atlantic City Pageant' march, and it was composed, written out, arranged and published before I ever heard it."

He was asked whether he had set a time for his retirement from active service, mentioning the fact that some of the former well-known artists had done so. "No," was the reply. "Some may set the age at which they expect to retire, but the public often tires before they reach that age. No, I have been at it 47 years, and I will conduct until I die. Some day you'll get your morning paper and read, 'Sousa is dead—he gave a concert last night.'"

subterranean passage to the screening room, only to be told that the smoke from the flashlight powder would rise through a vent, into the auditorium and probably cause a small panic. So back up we trudged to a more likely spot, high up in the vicinity of the rafters. When the altitude was finally reached, one of the entrants in the miniature marathon stood heaving and panting while a door was being unlocked. Sousa, as fresh and undisturbed as a school boy, looked at him and smiled. "What's the matter," he joked, "I'm not panting." All of which made us envious of the splendid physical fitness of a man who has been doing "two a day in the tanks" for the better part of his life.

### Born of Pioneer Family.

Sousa informed us that he was born in Washington, D. C., and is of Portuguese descent. The name "Sousa," he says, is more than 1000 years old, in fact the oldest family name in the country.

In answer to a question as to his

St. Louis Daily Globe-Democrat,  
November 20, 1927.



MARJORIE MOODY  
Soprano



WINIFRED BAMBRICK  
Happiest Soloists Sousa and His  
BAND LOEW'S STATE

### SCREEN MUSIC.

"Charmaine" (Rapee) is the suitable theme selected by Alta McKee and Edna Buell for the musical program accompanying "What Price Glory" at the Southern theater today and all week. Among other selections will be: "Semper Fidelis" march (Sousa), "Nostalgia d'Amour" and other numbers appropriate for battle scenes, as well as for the more tender moments of this drama.



, NOVEMBER 21, 1927.

# THE ST. LOUIS STAR

NOVEMBER 21, 1927.

## SOUSA THRILLS AS OF OLD IN MARTIAL MUSIC AT LOEW'S

Murray-Sidney Film, Missouri—  
College Picture, Ambassador  
—Cadets, St. Louis.

By BRISTOL FRENCH.

The movie theaters are presenting elaborate Thanksgiving programs, though of a worldliness that would have sent the Pilgrims scurrying back to the boat, had they foreseen.

The industry is in thankful mood. It ought to be. It has become the biggest splash in the pond. Architects who might be designing cathedrals are building picture palaces. Satesmen guard the giant's public relations. Poets write its publicity. Great sculptors model its sets. Artists jostle beauty contest winners for places on its payrolls. Musical genius syncopates for it—at union wages.

Thankful—with only 400 legitimate theaters remaining in the United States, Texas, for instance, not having one left. And with the opera driven to little corners of the earth like Bayreuth, or bolting for the open air where a front doesn't cost \$10,000,000.

Thankful—with a virtual monopoly on entertainment talent and capital. Hamlet has traded his bare bodkin for a machine gun and plays underworld film leads now. Othello has shaken Shakespeare and is a Hollywood sheik. Peaches like Cleopatra and Helen have quit starting wars and are cinema vamps. Naked Lady Godiva has outgrown her shame—even bobbing the long hair that once hid her undressed loveliness—and is calling gayly, "Switch on more blaze."

Probably, along with thankfulness, there should come to the movie industry a frightened sense of responsibility for public morals and culture—considering the strangle-hold it has on the situation.

### SOUSA'S BAND AT LOEW'S STATE.

Times change, but not the thrill of John Philip Sousa's martial music. Nor has the veteran conductor himself changed—much. He is still courtly, competent and masterful, as he directs his band of 65 pieces at Loew's State this week. True, he attacks the air less vigorously with his baton than he did thirty-five years ago, when St. Louisans first saw him on tour. But what of it, when we have a new generation of directors who can convulse the circumambient from the ground up with their knee music and wrist rhythm.

Sousa this week plays mainly the old favorites composed by him, without which the army would have to quit dress parading and public patriotism would drop several notches. Undeniably, the fine old gentleman is entitled to honor for contributing a powerful prop to the nation's greatness. His marches make jazz, by comparison sound like a vain jangling of cow bells.

Board of Education as a complement to their musical studies, when the St. Louis Symphony Orchestra, Frederick Fiescher conducting, gives a children's concert in the auditorium of Beaumont High School at 2:15 p. m. tomorrow. The program, as worked out with Eugene Hahnel, supervisor of music in the public schools, follows:

Turkish March.....Beethoven  
Scherzo from the "Eroica".....Beethoven  
Pony.....Beethoven  
March in G.....Beethoven  
Rondo-Capriccioso Op. 14.....Mendelssohn  
Ave Maria.....Bach-Gounod  
Hungarian Dance No. 5.....Brahms  
Meditation from "Thaïs".....Massenet  
Stars and Stripes Forever.....Sousa

# THE COLUMBUS DISPATCH

November 27, 1927.

## OLD FAVORITES AT SOUSA'S CONCERT

"The Mingling of the Wets and Drys," and "Magna Charta," two new Sousa compositions, were enthusiastically received by a Columbus audience at Memorial hall, Saturday evening, when Sousa and his band presented one of their characteristic programs.

Eight of the famous composer's selections were played, with two stirring marches, "Stars and Stripes Forever," and "Semper Fidelis," remaining the popular favorites.

The program was well balanced, and solos were offered by Miss Majorie Moody, soprano; John Dolan, cornet; Edward Heney, saxophone, and Howard Goulden, xylophone.

## SCHOOL BAND TO PLAY FOR SOUSA



The Soldan High School Band which will play for the famous bandmaster, John Philip Sousa, tomorrow. Front row from left, Marvin Fehlings (president and student leader), Francis Kaye, Barney Cosneck, Donald Close (vice president), Robert Casey, Allen Charlton, Billy Robards, Herman Landau, Harold Welch, Louis Schneider (librarian), Gilbert Karst, Russell McClellan, Martin Sheets, Merle Shepard (student leader). Second row from left, Sam Samuel, Isadore Rovac, Albert Mason, Shelten McKenry, Edward Dueser, Arthur Borought, James Fallon, Harlan McBroom, Eugene Newnam, Elmer Hagemeyer, Mirle Van Zandt, Noble Sanford, Preston Ryan, Melvin Crepe, Frank Tripodi. Third row from left, Arlington Reed, Jack Keck, Archie McDaniel, Arvid Payne, John Kelley, Yandell Johnson, John Wilson, Laurence Spencer (secretary and treasurer), John Whaley, Jim Worthington, Travis Mason, Jack Silverberg, Murray Cabell, Ernest Conway, Robert Kessler, James Bryan, Harry Koenigsburg, Mr. H. E. Olson (sponsor and director).

## THE ST. LOUIS TIMES-

MONDAY,  
NOVEMBER 21, 1927

John Philip Sousa is in town this week, playing with his full band at popular prices. Yet he will play to more people at Loew's than it would have been possible for him to get together under one roof at what is called the legitimate price.

### Still the March King.

Commander Sousa is well known here. It was at the old Exposition, at Thirteenth and Olive streets, years ago, that he made his real debut. He had been known as a bandmaster at Washington, but it was as successor to Patrick Sarsfield Gilmore, who died here at the Lindell Hotel, that Sousa became, almost over night, a national character. For a long time Commander Sousa was a visitor at the Exposition. His close-cropped black beard and his trim figure were as familiar to most of us as the Court House or City Hall. That was before he had really become the March King, although, even then, there were Sousa marches. His beard is gone now and his trim figure is suggestive of the least bit of embonpoint, but the swing of the marches and the snap are there, as always. An interesting thing about Sousa in addition to his work is that he does not make farewell appearances. He probably feels that the announcement of a farewell suggests that the announcer is slipping—and Sousa would never admit that!

## THE ST. LOUIS STAR

NOVEMBER 25, 1927.

## 11,000 STUDENTS HEAR SOUSA TALK ON BETTER MUSIC

Famous Bandmaster Thanks  
The Star for Sponsoring  
Series of Lectures.

Eleven thousand high school students this week heard John Philip Sousa, America's foremost concert band leader, plead the cause of better music, in a series of talks sponsored by The Star.

"If, as members of the school faculties have told me, it has been an inspiration for the children, it has also been an inspiration for me," Sousa commented. "To the children, it may have been something of an inspiration to learn that there is good music other than that of dance music. To me, it has been an inspiration to spread this message. I thank The Star for the opportunity it gave me to meet students of St. Louis and St. Louis County." Monday, at Maplewood, Sousa addressed 900 students; at Webster Groves' Junior high school, 750; and at Webster Groves' Senior high school, 525, plus 125 members of grade school orchestras. Tuesday, he spoke to 2,400 students at Cleveland high school and 2,700 at Soldan. Wednesday, 2,400 at Beaumont, and 1,200 at Central.

The lecture series was made possible by the co-operation of The Star with school authorities and the management of Loew's State Theater, where Sousa closes a week's engagement today.

## THE COLUMBUS DISPATCH

November 27, 1927.

## STAGE and STUDIO

By H. E. CHERRINGTON.

THE hall and farewell of a great vocal and dramatic genius, so far as Columbus is concerned, comes this week. That will be at the farewell concert of Mme. Ernestine Schumann-Heink in Memorial hall Tuesday evening. Farewells are often times for tears and we fancy there will be not a few wet eyes in Memorial Tuesday, but we feel that it is also a time for triumph. Personally, we should be glad if Sousa could have stayed over three days in order to play Elgars "Pomp and Circumstance" or something heroic for the occasion. The doctor's degree that Capital university is to give her will partly serve to give it the requisite air of "well done, good and faithful servant, enter thou into the joys of resting from strenuous tours and often trying accommodations."

She has sung in Columbus oftener than any other artist or artist-organization, 15 times, introduced Dec. 12, 1901; next concert first headline booked by Mrs. Ella May Smith; years later, first headline attraction, booked by Kate M. Lacey; drew the first capacity house of Joseph O'Leary, upon her last appearance in 1925. Appeared also under American Legion auspices, Columbus Maennerchor, Broad Street Presbyterian church, etc., etc. She has sung to 40,000 persons in Columbus, by far the largest number to have heard an artist locally.

Hers has been a triumphant career, one marked by triumphs at Bayreuth and every musical capital of Europe, by many a notable occasion in America as at Cincinnati and other great festivals; by a concert career that is without parallel and by remarkable success as a maker of records. Fifty years and one she has sung. She has won herself admiration as an artist; honor as a devoted mother of eight and grandmother of 10 children; respect for her high character; gratitude for her kindness to American service men during the war, and remembrance for loyalty to her adopted America during the war with her one-time fatherland.

This will truly be a farewell. After this year Schumann-Heink retires from the concert stage and will give all her time to teaching. She will sing a remarkable program (announced last Sunday), including the major favorites of her career.

This is the second presentation on Joseph O'Leary, fifth season as a concert manager. He also will offer with the great Madame Florence Hardeman, violinist, and Katherine Hoffman, accompanist. What tickets are left may be had at Heaton's. A capacity house is assured, judging by the record-setting of the advance sale.

## THE COLUMBUS DISPATCH

November 25, 1927.

## Musical Events

Sousa's daughter helped him revise his recollections recently printed in the Saturday Evening Post. She made him cut out a lot of words. He took her to task because the Post had agreed to pay him 20 cents a word for the MSS. But they were cut out. Sousa and his band play at Memorial hall Saturday night. Tickets now at Heaton's.

## SOUSA BAND PLAYS HERE TONIGHT.

The great Sousa, march king, popular bandmaster, novelist, horseman, trap shooter (Note to printer: Spell that with a "t," not a "c"), etc., will bring his band to Memorial hall tonight at 8:15 for a concert, managed by the Messrs. Boda. He promises a typical Sousa program. "The Wets and the Drys" is one of the new numbers.

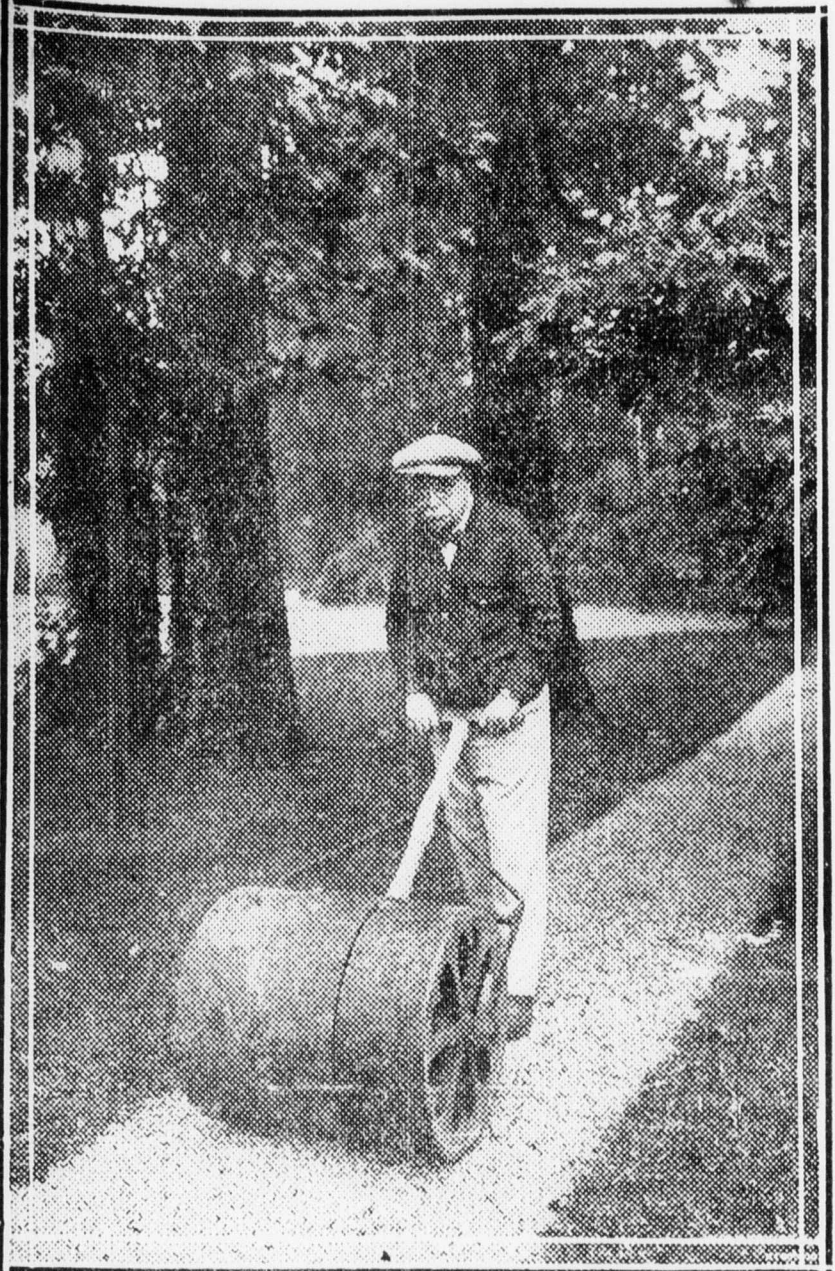
## THE COLUMBUS CITIZEN

NOV. 26, 1927



JOHN PHILIP  
SOUSA  
MEMORIAL  
HALL  
SATURDAY  
NOV. 26





**T**HIS is the way John Philip Sousa, veteran band master and composer of martial music, preserves (as near as possible) a perfect 36. With his band the great director will appear this evening in Memorial Hall, playing under auspices of the Messrs. Boda for the first time in Columbus in three years.

The present tour is the thirty-fifth annual circuit, trips that have taken the organization all over America, Canada, and to

Europe. For Sousa to be able at his age to stand the strain of constant tours and performances he indulges in considerable exercise. Formerly he did a great deal of horseback riding. More recently he has gone in for long walks in the vicinity of his Long Island home. At his concerts he follows a pretty regular course of callisthenics as anyone will testify who has followed the vigorous motions of his talented baton.

## "What, No War?" Then Bang! Bang!

**W**HAT a great shame it is to hear a band like Sousa's, and no war to go to! There is nowhere in music quite the kick, the good old-fashioned kick, that comes when the king of march music lines up his brasses, his trombones and trumpets, along the front of the stage and roars into the grandest of all the ta-ta-rar-ra music, "The Stars and Stripes Forever." Post-war novels and post-war revelations to the contrary notwithstanding, Sousa's gang could swing into their thundering marches and half the old troopers would be back in uniform again, ready to do or die, for Democracy or any other excuse as long as the band kept playing.

Lieutenant Commander Sousa played all his favorites at Memorial Hall Saturday night. The audience was noticeably moderate in size, but immensely pleased with the good, solid program offered.

The old gentleman, standing so calmly at the director's stand, with only that quaint movement of his arms from the elbows down, to lead his men, seems such a tranquil, imperturbable soul to be creating such a furor of sound!

"Why all the folk back home on Rich Street would have to do," said the companion, "is to open the door. 'They'd hear this.'"

The occasion just then was "The Flying Dutchman," a Wagnerian torrent of music.

There was some Strauss, a dash of Tchaikowsky, and plenty of Sousa. Miss Marjorie Moody, soprano, sang the "Blue Danube" of olden memory, and features were John Dolan a cornet virtuoso, Howard Goulden on the xylophone, and Edward Heney on the sax.

Marches were of course, the best, with mountains of brass to support them, and a few pistol shots for excitement. The Lieutenant Commander is not above some amusing hokum, such as his "Wets and the Drys," a combination of drinking and non-drinking songs.

A saxophone sextet also offered some comedy hokum, which was delightfully received.

Part of the evening's fun, and there was plenty, was from the band on the stage. Another part of it for us was watching the Lazarus youngsters, sitting in front of us, as they laughed their heads off. We've never seen kids have a better time in any theater than these youngsters did. And the youngsters weren't alone. It was good fun all around, that Sousa concert.

—J. McN.

## STORIES IN BRASS FULLY DISPLAYED GENIUS OF SOUSA

A hundred brass voices told their tales at the Weller theatre Sunday evening, silent or articulate, at the command of their genius, John Philip Sousa. Appearing in person and directing his famous band, the concert, of course, pleased the large audience.

Wherever he goes and whatever he directs, the famous Sousa tells his stories in brass—life on the ocean or the courtship of the gods. Sousa himself would have drawn the unusually large audience to the Weller last night and the musical treat was even more in a class of its own when the band began to tell it in brass.

Some of the stories told by the band were written by Sousa. Others were written by Wagner, Verdi and Tchaikowsky, which made it all the same. "The Stars and Stripes Forever" and "The Artillery Song" are Sousa's renowned renditions.

The band played other numbers less voluminous in character, until we forget we listened to an imprisoned street parade when it adopted subtler themes of the symphony. "Andante Cantabile," Tchaikowsky, could scarcely have been done with more sympathy and power. "The Lost Chord," Sullivan, lost nothing of its plaintive charm in the volume and intensity of the horns.

Howard Goulden played a xylophone solo, John Dolan a cornet solo, Edward Heney a saxophone and Miss Marjorie Moody sang delightfully.

## Brass Voices Tell Tales of Carnival

BY MARY V. DAUGHERTY.

A hundred brass voices told their tales of carnival and war in Memorial Hall last night, silent or articulate at the command of their genius, John Philip Sousa. There are stories that can only be told in brass—life on the ocean or the courtship of the gods.

Some of these stories had to be written by Sousa himself, as "Mars and Venus," "The Artillery Song," "The Stars and Stripes Forever" and such. Others were written by Wagner, and Mr. Sousa's rendition of "The Flying Dutchman" would have warmed the heart of its jolly old composer.

The band played other numbers less voluminous in character, until we forget we listened to an imprisoned street parade when it adopted subtler themes of the symphony. "Andante Cantabile," Tchaikowsky, could scarcely have been done with more sympathy and power. "The Lost Chord," Sullivan, lost nothing of its plaintive charm in the volume and intensity of the horns.

Sousa reveals his jovian humor in a presentation of a medley of American songs entitled, "Mingling of the Wets and Drys," in which the blanking chains of the "Old Oaken Bucket" give way to a street corner wall about the relative humidity, and that in turn to "Tea for Two" and "The Lord Is My Shepherd," then back to the old refrain.

Mr. Howard Goulden played a xylophone solo, Mr. John Dolan a cornet solo, Mr. Edward Heney a saxophone, and Miss Marjorie Moody sang "The Blue Danube," "Comin' Through the Rye" and "Peter Pan" selection.

## Sousa Marches Still Inspire His Audiences

All the fire and thrill of the small boy who would follow the band over the entire parade, is experienced each time one attends a concert arranged by John Philip Sousa and his band.

While there are many lovely and more pretentious things on every program, it seems it is the march which swings its way to the hearts of his hearers. One sits with closed eyes, and the mental pictures is keenly of the slush, slush of marching feet and the swish of swinging arms, with flags held high.

Lieutenant Commander Sousa is the same stately, sincere director of old. He brought to the Auditorium theater yesterday afternoon a large organization of musicians, and while it seemed the program was hurried, nevertheless it was varied, and gave all many moments of real pleasure. He opened with an old-time favorite with the band, Wagner's "The Flying Dutchman," for the overture, and the first suite included compositions by Strauss, Sullivan and Sousa. Particularly effective was "Morning Journal," by Strauss, with its lilting rhythm.

Miss Marjorie Moody, the soloist, had a likable voice and followed her programmed number with "Comin' Thru the Rye," which was quaintly done.

Mr. Dolan, cornet soloist, is well known to Newark musicians, and received an enthusiastic encore. "Mag-



"The College Widow" is screened at the Grand tomorrow.

na Charta" was a new march by Sousa, but it remained for the old favorites, "Stars and Stripes Forever" and "Semper Fidelis," to set the audience aglow. Several medleys of popular airs gave a dash to the program, which concluded with Massenet's "Carnival Night in Naples."

Howard Goulden is an expert performer on the xylophone, and following his "Ghost of the Warrior," by Grossman, he played several encores, including the "Indian Love Call," from "Rose Marie."

The band played in Columbus Saturday night and gave an evening concert in Zanesville Sunday night.



November 28, 1927

**SOUSA HAD BRILLIANT TREAT FOR AUDITORS**

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SUNDAY, NOVEMBER 27, 1927

**SIZE OF THE TOWN DOESN'T MATTER BUT NEED BIG HALL**

**Sousa Takes His Band Everywhere and Crowds Always Come From Somewhere**

They come from miles around to hear Sousa and his band. People often imagine that on tour Lieutenant Commander Sousa confines himself to the larger cities. It is true that he plays many engagements in cities of large population but it is equally true that he invades communities with scarcely enough inhabitants to



JOHN PHILIP SOUSA

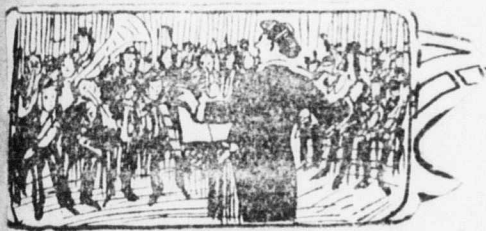
fill the selected auditorium—high school auditorium, armory or grange hall. It is because the entire country-side is interested and, for miles the people come to be present on the concert occasions. Automobiles make this no great hardship today, but, in the past, there was the same eagerness and it was manifest in the great number of "buggy riders" who would be present from remote places when the band was to be heard.

The small towns, fortunately, have often large auditoriums, and this makes it possible for the Sousa organization to go into what may be called the hinterland. Culture is there but opportunities for such concert attendance as Sousa affords are, naturally, limited. He plays to capacity in those places, yet they may not have sufficient population to fill their largest auditorium.

It is this enthusiasm for Sousa that heartens him and that induces him to go to such small communities as International Falls, Minn.; North Battleford, Saskatchewan; Twin Falls, Idaho, and Hays, Kansas, for instance. Each of these is on his itinerary for this season and it is assured that each will crowd his concerts and will enjoy every minute of the music. It is a joy for him to play to such audiences and he gives of his best. Indeed, no matter what may be the attendance or the place, Sousa never stints. His programs are full and his encores are always generous. As is well known Sousa concerts move briskly and there are never dull moments of intermission. The only let up is when there is an announced intermission on the program. The rest of the concert is entertainment—never cut short. John Philip Sousa and his band will be heard at the Weller this evening.

**SOUSA IS CHAIRMAN OF BAND CONTEST**

Lieutenant Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 in Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants.



THE PITTSBURGH PRESS  
NOVEMBER 27, 1927

**SCHOOL BANDS TO GIVE SOUSA BIG RECEPTION**

**Local Student Organizations Plan to Meet Composer at Station.**

A very spectacular and touching tribute will be paid to the famous composer and band master, John Philip Sousa, when the combined bands of the Langley, Allegheny, Schenley and Westinghouse High schools, numbering nearly 200 pieces, will meet him at the Pennsylvania at 8:45 a. m., tomorrow and escort him to the William Penn hotel.

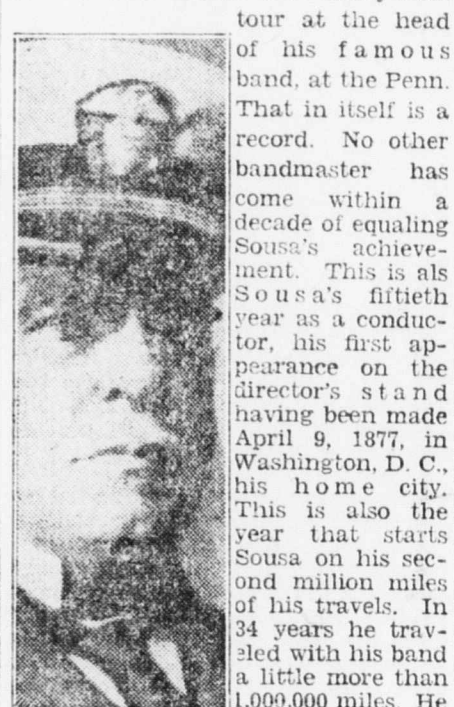
The four bands will be massed and will greet the celebrated musician on his arrival at the station with his own compositions.

Sousa, who with his band is appearing at a local theater this week, has always taken a deep interest in the school bands, personally conducting their bands at rehearsal and aiding them in many other ways. It is to show appreciation for his help and inspiration that this reception has been organized.

THE PITTSBURGH PRESS  
NOVEMBER 27, 1927

**Sousa Sets Records.**

This is a year of records for Lieut. Commander John Philip Sousa, who this season makes his thirty-fifth



John Philip Sousa, icon composer-conductor who ever has amassed a fortune of \$1,000,000 solely from music.

tour at the head of his famous band, at the Penn. That in itself is a record. No other bandmaster has come within a decade of equaling Sousa's achievement. This is also Sousa's fiftieth year as a conductor, his first appearance on the director's stand having been made April 9, 1877, in Washington, D. C., his home city. This is also the year that starts Sousa on his second million miles of his travels. In 34 years he traveled with his band a little more than 1,000,000 miles. He is the only Amer-



PENN - SOUSA

**the Theaters**

**PENN—Sousa's Band.**

While he is making his thirty-fifth tour at the head of his famous band, Lieutenant Commander John Philip Sousa this season is celebrating his golden jubilee as a conductor. April 9, 1877, in Washington, D. C., his home city, Sousa, then 22, made his first appearance on the director's stand. Milton Nobles, who died a few years ago, came to Washington with his theatrical company. His musical director became ill and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the company for more than a season. Then he traveled with Mackay's extravaganza company and Matt Morgan's living pictures. In 1880, at 26, he became the director of the United States Marine band. Twelve years later he formed his own organization.

Last his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. At Atlantic City he is the attraction for four weeks at the Steel Pier. He will conclude his season late in November, then go to South Carolina for his annual duck-hunting.

A shivery graveyard scene at night, with spooks—a chase across a river of floating ice, with bloodhounds in pursuit—Topsy's race through the snow-drifts—these are but a few of the hilarious scenes in "Topsy and Eva," the Duncan sisters' first appearance on the screen. The film adapted is from the musical piece.

THE PITTSBURGH PRESS  
NOVEMBER 27, 1927



JOHN PHILIP SOUSA - PENN.

PITTSBURGH POST-GAZETTE  
NOVEMBER 28, 1927.

**LOEW'S PENN.**

Sousa is here. Sousa, square and military, with his short, staccato beats and his polished, splendid brasses. And it's quite possible that there will be a more unhindered volume to his music than ever before heard in Pittsburgh; for the vast space of Loew's Penn Theater will offer ideal spaciousness for crashing, blaring sound.

I shall go and sit in one of those gracious chairs of the mezzanine, where sight and sound and comfort blend; and hear again "The Stars and Stripes" of our great general of the American band.

Let who will talk of peace, and no more war, and such Utopias. While brasses shout and drums give forth their roar, there will arise in us zest for battle, and conquest, and triumph. "No more parades," you say? Vain words while brassy rhythm stirs our savage souls, when Sousa lifts his baton.

No need to wait for Carl Laemmle's laborious epic, "Uncle Tom's Cabin," to come to us from New York. The Duncan sisters will give you a hilarious slant on that old classic, in their picturization of "Topsy and Eva," one of musical comedy's great hits, and now crystalized into a merry screen classic which bids fair to make of Vivian and Rosetta Duncan prime factors in the movies.

This is the first appearance on the screen of these two young comedienettes; and although their box-office value cannot yet be as great as more familiar stars, Joseph M. Schenck has lavished a lively production upon them, and we are afforded the novelty of an instantaneous hit of two exceptionally talented girls of the legitimate stage. This picture I can unhesitatingly recommend to parents who wish to take their children to a movie which will give sound pleasure to all the family.

THE SUNDAY SUN-TELEGRAPH  
NOVEMBER 27, 1927

**SOUSA'S HERE**



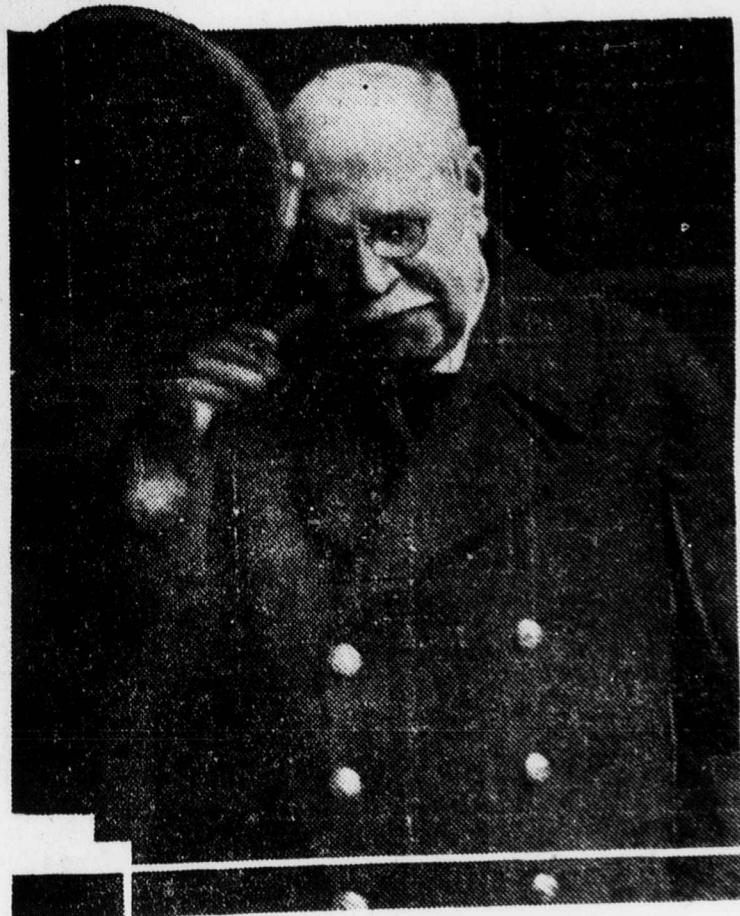
JOHN PHILIP SOUSA will bring his band to the Penn for a weeks engagement, beginning Monday.



# OUR COUNTRY'S

--

# GREATEST BANDM



WELCOMED BY THOUSANDS

Hat off in the rain, John Philip Sousa greets thousands who jammed Pennsylvania station for a glimpse of him who wrote "Stars and Stripes Forever."



CONDUCTS BOYS' BANDS

He takes the baton as three High School bands massed, play the famous march, more

popular, probably, He called it "an e



(Continued From Page 1)

## Jimmy McCormi Who, Slight Hangs Up

you're doing!" And her voice had anger in it, and worse still, contempt.

\*\*\*  
CHAPTER V.

GEORGIE resented Ann's tone. In the darkness Ann could feel the subtle sense of hostility, of conflict, that she had aroused. And suddenly Georgie, with her directness, brought things to a head. She sat up in bed, swept the hair clear of her forehead, and said passionately and angrily: "Oh, you're always trying to run my life. I've known—for months and months—that you've

## THE PITTSBURGH PRESS

NOVEMBER 28, 1927

### HIGH SCHOOL BANDS WELCOME SOUSA

Despite Rain, March King Leads High School Musicians on Arrival Here.



Sousa leading the massed high school bands which greeted him at the Pennsylvania station this morning. Disregarding the rain, the aged bandmaster led

his youthful players in a stirring rendition of "The Stars and Stripes Forever."

John Philip Sousa, bandmaster supreme, arrived in Pittsburgh at 8:45 a. m. today, and was greeted by the strains of his most famous march, "The Stars and Stripes Forever," played by massed bands of four high schools.

Rain was coming down in sheets, that didn't prevent the aged musical genius from directing the boy musicians who greeted him.

Slightly stooped, the lieutenant commander walked from the door of the Pennsylvania station and there, under the rotunda, led the high school bands. When the last strain of the piece had been ended in a spirited crash, Sousa turned and with a gay twinkle in his eyes remarked: "That's

a very good band," and then, with the wisdom of his long experience, added: "But one inning doesn't make a game."

Sousa throws off his years with little effort. For instance, the first measures of his "Stars and Stripes" were crashing out from the 160 high school pieces in the reception band when Sousa emerged from the station. Sousa halted, clicked his heels together with military snap and straightened his shoulders.

From the station, the famed band leader was escorted to his hotel. The paraders moved along Grant st. and down Oliver ave. Rain curtailed the length of the parade, but failed to dampen the enthusiasm.

Ahead of the automobile bearing Sousa marched the bands of Allegheny, Westinghouse, Langley and Schenley high schools.

This afternoon Sousa and his band of 60 pieces give their first concert in Loew's Penn theater, where Sousa is appearing all week. Tomorrow morning Sousa will make the first of his four visits, under the sponsorship of The Press and the theater management, to one of the high schools. Sousa will visit one of the four schools each morning.

Sousa will direct the band at each of the schools mentioned, instructing musicians in the finer points.

Sousa is on his thirty-fifth concert tour and fiftieth year as a musician.

## THE SUN-TELEGRAPH

NOVEMBER 28, 1927

### STUDENT BANDS GREET SOUSA HERE

Thousands of Pittsburgh commuters were late to work today because they jammed the Pennsylvania station to catch a glimpse of John Philip Sousa, America's "Grand Old Man" of music, here for a week's theatrical performance.

In his band of 60 pieces there is but one foreigner, "a complete reversal of my first appearance in Pittsburgh 30 years ago," he said. "Then I had only one or two Americans. I think it was the war," he continued, "that developed America's great appreciation of music. A contributing cause, of course, is our cosmopolitan population and ancestry."

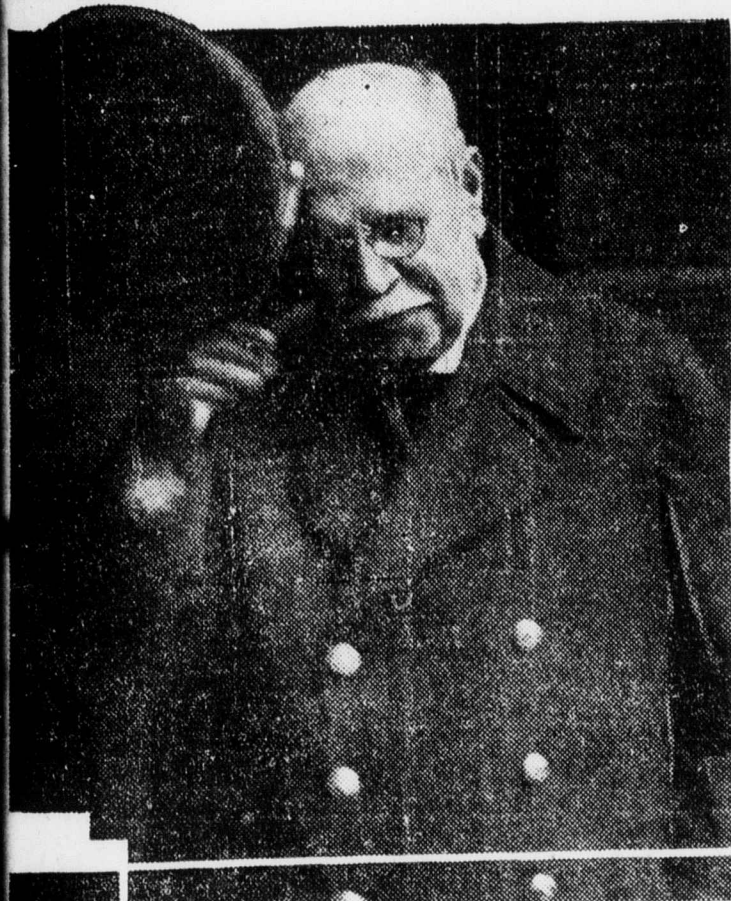
Pittsburgh, the noted band leader declared, has always been a center of musical appreciation and one of his favorite cities. He recalled with pleasure, he said, the days of the Pittsburgh Symphony and Victor Herbert and Emil Paur. He appears this week at Loew's Penn Theater. The bands of Schenley, Langley and Allegheny High Schools met him at the station.



OUR COUNTRY'S

GREATEST BANDMASTER

IS HERE



#### WELCOMED BY THOUSANDS

Hat off in the rain, John Philip Sousa greets thousands who jammed Pennsylvania station for a glimpse of him who wrote "Stars and Stripes Forever."

#### CONDUCTS BOYS' BANDS

He takes the baton as three High School bands massed, play the famous march, more

popular, probably, than the National Anthem. He called it "an excellent boys' band."

#### GRAND OLD MAN

And here is "The Grand Old Man of Music," aged a bit since you saw him last, but still the "Old Master."

### THE PITTSBURGH PRESS

NOVEMBER 28, 1927

## HIGH SCHOOL BANDS WELCOME SOUSA

Despite Rain, March King Leads High School Musicians on Arrival Here.



Sousa leading the massed high school bands which met him at the Pennsylvania station this morning. Disregarding the rain, the aged bandmaster led

his youthful players in a stirring rendition of "The Stars and Stripes Forever."

Philip Sousa, bandmaster, arrived in Pittsburgh at 8:45 today, and was greeted by the playing of his most famous march, "Stars and Stripes Forever," by massed bands of four high

schools. The rain, which was coming down in sheets, did not prevent the aged musician from directing the boys who greeted him.

After strolling, the lieutenant general walked from the door of Pennsylvania station and there, in the rotunda, led the high school bands. When the last strain of the march had been ended in a spirited manner, Sousa turned and with a gay smile in his eyes remarked: "That's

a very good band," and then, with the wisdom of his long experience, added: "But one inning doesn't make a game."

Sousa throws off his years with little effort. For instance, the first measures of his "Stars and Stripes" were crashing out from the 160 high school pieces in the reception band when Sousa emerged from the station. Sousa halted, clicked his heels together with military snap and straightened his shoulders.

From the station, the famed band leader was escorted to his hotel. The paraders moved along Grant st. and down Oliver ave. Rain curtailed the length of the parade, but failed to dampen the enthusiasm.

Ahead of the automobile bearing Sousa, marched the bands of Allegheny, Westinghouse, Langley and Schenley high schools.

This afternoon Sousa and his band of 60 pieces give their first concert in Loew's Penn theater, where Sousa is appearing all week. Tomorrow morning Sousa will make the first of his four visits, under the sponsorship of The Press and the theater management, to one of the high schools. Sousa will visit one of the four schools each morning.

Sousa will direct the band at each of the schools mentioned, instructing musicians in the finer points.

Sousa is on his thirty-fifth concert, tour and fiftieth year as a musician.

### THE SUN-TELEGRAPH

NOVEMBER 28, 1927

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Thousands of Pittsburgh commuters were late to work today because they jammed the Pennsylvania station to catch a glimpse of John Philip Sousa, America's "Grand Old Man" of music, here for a week's theatrical performance.

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NOVEMBER 28, 1927

## SOUSA TO LEAD BANDS AS SANTA DRIVES THROUGH CITY

**S**ANTA CLAUS will drive into downtown Pittsburgh next Saturday noon to the strains of march music played by a band of 160 pieces under the personal direction of John Philip Sousa, the greatest band master in the world.

Sousa and Santa! It's a combination to attract every youngster from six months to 16 years of age and to make youngsters out of those from 16 up.

Sousa, who arrived in Pittsburgh with his famous band early today to fill a week's engagement at Loew's Penn theater, will coach and instruct the bands of Allegheny, Langley, Schenley and Westinghouse high schools during the week.

Next Saturday he will mass the four organizations into one band of 160 pieces and assist in the city's greeting of Santa Claus, Mary Christmas, the Eskimos, the six reindeer and the stars of the famous party on their arrival from the Land of Love at the Top of the World.

Girl Scouts will march in the parade, several boys clubs; one of which has a membership of 1,000 will be in line, schools, the junior Red Cross and other organizations will participate. Members of the Kiwanis club has volunteered their assistance and their automobiles for the accommodation of kiddies who are crippled and unable to march. And there will be thousands upon

thousands along the line of the parade.

Forming at West Ohio and Federal sts., Northside, the parade will move promptly at 12 o'clock noon, Saturday, over the following route: Down Federal to La- cock, to Sandusky, across the Seventh st. bridge to Liberty, to Fifth ave., to Grant st., to Sixth ave., to Seventh st., to Penn ave., to Stanwix st., to Liberty and the Boulevard of the Allies where it will disband in front of The Pittsburgh Press building.

Immediately following the parade the Santa Claus party will make a short visit to the Congress of Women's clubs, Penn ave., where the St. Nicholas day fair will be in progress. During the

forenoon and following this visit in the afternoon, Santa will take his interesting company to several of the charitable institutions for children.

From 7 to 9 p. m. he will hold a public reception in the Grant st. entrance to the City-County building so that those who were unable to celebrate with him during the day can have a chance to shake hands with him before he leaves Pittsburgh that night.

Mayor Charles H. Kline has issued a proclamation making the day "St. Nicholas Day," a semi-holiday, in honor of Santa's visit and it is expected that the streets and the toy stores will be swarming with kiddies all day long.

THE SUN-TELEGRAPH

NOVEMBER 29, 1927

## Sousa and His Band Score As Penn Headliner in Bill of Leader's Compositions

By WILLIAM J. LEWIS

John Philip Sousa, whose official rank is lieutenant commander, whose musical status is designated as "march king," and whose familiar standing is that of America's leading bandmaster, was accorded a hearty greeting yesterday by a crowd that filled the Penn Theater, where Lieutenant Commander Sousa and his band of 60 are filling an engagement for the week. It really was a high testimonial for Director Sousa and at the same time convincing evidence that the public taste for music actually reaches a plane higher than is expressed by jazz, popular as the syncopated melody seems to be.

Unless you look the band very carefully over you will fail to detect the presence of a saxophone. That instrument, of course, is represented, but it merely is part of the band instead of being all of it. It doesn't even get a solo part in the program, that being reserved for the cornet. It doesn't even get a trio part, slide trombones being given that honor. It doesn't get to the front of the stage at all. That's just how old-fashioned and wholesome the Sousa program is.

The selections, all of which met with the heartiest approval of the audience, were five popular marches composed by Sousa, opening with the "Washington Post," and including "El Capitan," "Semper Parvulus," "U. S. Cavalry" and the stirring "Stars and Stripes Forever," as well as Sullivan's "The Lost Chord," the latter including a cornet solo part that was exceedingly well rendered. It closed with accompaniment by Dick Liebert on the Penn organ, the effect being magnificent as the organ and band music blended into a mighty harmony under the direction of the skilled leader.

While all the selections were popular "Stars and Stripes Forever," fittingly reserved for the finale, was greeted with the most applause when the card announced that selection to the audience. Its lively martial air and catchy melody was played with such feeling that the audience was swept into enthusiastic outburst as the final note was played with the United States emblem, the eagle, descending from the stage flies.

Lieut. Commander Sousa conducted with dignity as well as ability. There was no arm-waving or gymnastics. It was all done with an easy grace that was quite refreshing.

During the program there were two soprano solos by Marjorie Moody, whose singing of Herbert's "Italian Street Song" and "Comin' Thro the Rye" gave much pleasure.

The feature picture was "Topsy and Eva," starring the Duane Sisters, who also appeared in the musical comedy of the same title, presented as a musicalized version of "Uncle Tom's Cabin." It proved quite amusing in its film form, which had undergone such screen elaboration as to inject features not seen in the stage vehicle.

There also were the Liebert organ

recital, song by Fred Dempsey, an overture by the Penn Orchestra, conducted by Don Albert, news pictures and a novelty film, "The Death Trap."

Lieutenant Commander Sousa, who was greeted by combined high school bands on his arrival yesterday, will visit high schools several mornings this week to instruct the bands.

THE PITTSBURGH PRESS

NOVEMBER 30, 1927

## SOUSA INSPIRES BOY MUSICIANS

### Visits High Schools, Directs and Instructs Bands.

Some half hundred boys at Langley high school attacked their studies with energy today, with the realization of a dream come true fresh in their minds. The boys are those Langley pupils who compose the school band. Sousa, master band leader, directed them yesterday.

The lieutenant commander went to Langley high through an arrangement by The Press and Loew's Penn theater, at which Sousa and his players are appearing this week, with the sanction of Will Earhart, director of music in the public schools, and Supt. William M. Davidson.

Sousa led the boys in several stirring marches and then spoke briefly giving the advice of a master to the young musicians.

Today Sousa visited Westinghouse high school, where he met the boys of that school's band. Carl McVicker, faculty director of the band, will be Sousa's host at Westinghouse, just as Ned Rankin, faculty director of

Langley's band, was Sousa's host yesterday.

Tomorrow Sousa will go to Allegheny high to direct the band of Ralph Blakeslee there. Friday he will conclude his school visits by going to Schenley high school to hear Charles L. Eisenberg's student organization. The four schools Sousa is visiting are those which furnished the combined band of 160 pieces which greeted Sousa on his arrival in the city Monday, and which he will lead in The Press Santa Claus pageant Saturday.

THE PITTSBURGH PRESS

NOVEMBER 30, 1927

## SOUSA VISITS THE PRESS



John Philip Sousa, celebrated bandmaster, visited The Press yesterday, talked music with Burt McMurtrie (right), The Press music critic, and looked around the plant. Sousa is appearing at the Penn theater.

THE PITTSBURGH PRESS

SUNDAY, DECEMBER 4, 1927

## Sousa's Visit

Under the auspices of The Press and Loew's Penn theater and with the hearty sanction of Superintendent of Schools William M. Davidson and School Director of Music Will Earhart, students in bands at Schenley, Westinghouse, Allegheny and Langley high schools were honored last week by having the master bandsman of them all, John Philip Sousa, lead the school bands in programs specially arranged for the occasion.

Sousa came to the city last Monday to fulfill a week's engagement at Loew's Penn theater and was met at the station by a combined band of the four schools mentioned. After serenading the famous musician with his most famous piece, "The Stars and Stripes Forever," the students escorted Sousa to his hotel, ignoring a downpour of rain to do so.

On Tuesday morning, Sousa made his first visit to a city school when he went to Langley high and directed Ned Rankin's band there. Wednesday, Sousa went to Westinghouse high and led Carl McVicker's proteges. On Thursday, he led Ralph Blakeslee's organization at Allegheny high, and on Friday he terminated his triumphal visit by going to Schenley high and directing the school band of Charles Eisenberg.

THE PITTSBURGH PRESS

DECEMBER 4, 1927

Paul Whiteman and his orchestra will be the attraction at the Penn next week. Pittsburgh is the only city to see three world famous celebrities in a row, starting with Sousa, Ruth Elder and Paul Whiteman.

THE PITTSBURGH PRESS

DECEMBER 4, 1927

**PENN**—To get an attraction to follow Sousa and his band was no easy task, but the management of the Penn believe that they have an attraction as big in the personal appearance of Miss Ruth Elder, Ameri-



## GREETING FOR SANTA HERE WILL BE THRILLING EVENT

SOME day some one may show Pittsburgh a bigger and better parade than the Santa Claus pageant is going to be Saturday, but it's doubtful.

Every day we think the ultimate has been reached. Then tomorrow new plans and expansions make it still greater.

So the status today is like this: Santa Claus, his wife, Mary Christmas, the Eskimos, Brownies and helpers will be the guests of honor; six real reindeer will draw Santa's sleigh; John Philip Sousa, the greatest bandmaster in the world will conduct personally a band of 250 pieces; Mayor Charles H. Kline will express the official welcome of the city by his presence in a golden car with

Eleanor Louise Patton, Pittsburgh's baby queen, who will symbolize the child feature of the pageant.

Union high school band from Turtle Creek will be there at the head of a delegation of students; the Boys' club, nearly 1,000 strong will march behind their drum corps and their color guard will lead the spectacle. Then there will be mounted police, Santa's personal band in special Christmas uniforms, Girl Scouts, the Junior Red Cross and numerous other groups and organizations including a number of crippled kiddies in the automobiles of members of the Kiwanis club.

Under Sousa's baton will be massed the bands of Allegheny, Westinghouse, South Hills, Schenley, Oliver and Langley high schools, a grand total of 250 pieces. Sousa and his band of 60

men are playing an engagement this week at Loew's Penn theater and during his stay, the famous march king is coaching six bands that will be merged into one gigantic unit Saturday.

In fact the master of march music will drill these organizations especially on some of his own most famous compositions and these numbers will be especially featured during the parade Saturday.

Pittsburgh has never seen or heard anything like it. Santa never had a more thrilling greeting. No city ever inaugurated the Christmas season more auspiciously.

In order that he may keep this immense body of musicians completely under control, a platform is being constructed for Sousa so that he will be elevated on a truck at the head of the big band

as the parade moves through the downtown streets.

All participants in the parade are instructed to be at the starting point at 11:30 a. m. Saturday as it is absolutely compulsory to complete the line of march by 1 p. m. so that Sousa may play his afternoon program at Loew's Penn theater and it would not be fair to the spectators for him to be forced to leave the pageant before the route is covered.

The parade will form on the Northside near Federal and Ohio sts., and will move promptly at 12 o'clock noon. Proceeding down Federal to Isabella, to Sandusky, over the Seventh st. bridge and Seventh st., to Liberty, to Fifth ave., to Grant st., to Sixth ave., to Penn ave., to Stanwix, to the Boulevard of the Allies and disband in front of The Press building.

## THE PITTSBURGH PRESS

SUNDAY, DECEMBER 4, 1927

## SANTA GREETES KIDDIES AT PRESS PLANT



Upon Santa's arrival in front of The Press building yesterday after his parade through the Northside and downtown streets, thousands who greeted the pageant thronged the wide street while the massed bands of Pittsburgh high schools played under the direction of Lieut. Com. John Philip Sousa, band master supreme.

The picture shows the bands as they played "The Stars and Stripes Forever." Inset in the lower left is Santa Claus with Miles, an Eskimo youngster, at his left, and a Pittsburgh baby at his right. Miles' mother may be seen in back of him.

## PITTSBURGH POST-GAZETTE

DECEMBER 5, 1927.

P. S. Of course the best thing last week was Sousa. I sat up in the "flies," next to the roof of the stage itself, and looked way down upon him.

(Oh, how a UFA director would have envied me! You know these pictures, very German and bizarre, with queer camera slants which convince you that the photographer must have been standing on his head? Well, they're UFA's. One's here this week—"The Last Waltz"; and I venture the assumption that it will be full of tricky beauty.)

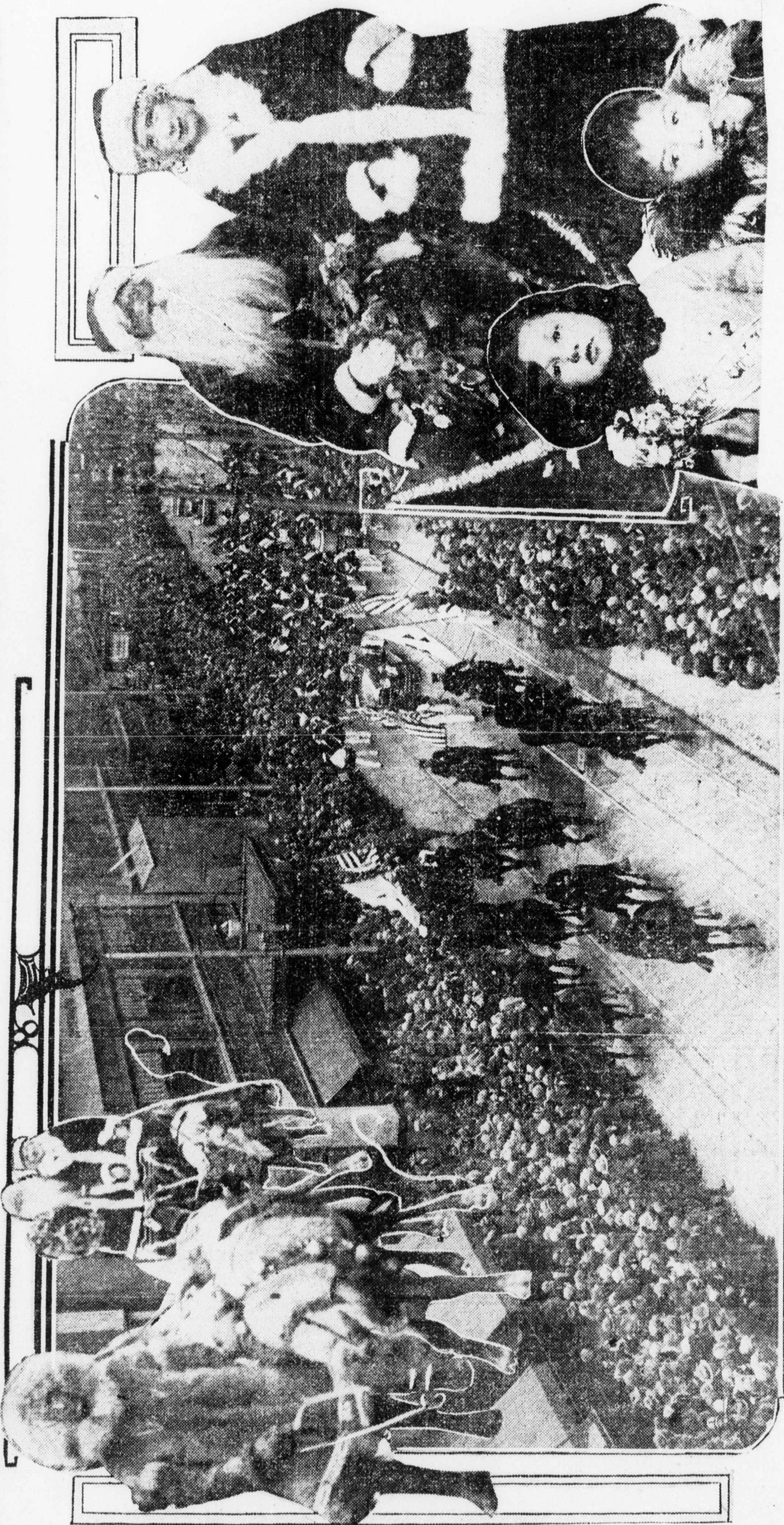
But to get back to the "flies." Up there I crouched, and listened to Sousa let loose, from the bowels of the earth, gigantic sound and splendor. Curiously, it wasn't "The Stars and Stripes" which I liked best, after all. It was "The Lost Chord," when it struck and pounded the very bars of heaven with its great crescendo. And Oh, the drums—the drums! (I wish now that I'd been a drummer. Or even, after hearing Sousa—even,

yes, a piccolo player.)

"You're doing," I said to Mr. Sousa, "in music, you're doing for the movies what Damrosch is doing for the radio." And he beamed. He's such an old gentlem(n).



# THOUSANDS ACCLAIM SANTA CLAUS AND HIS PARTY ON ARRIVAL HERE



The official acclamation of Santa Claus upon his arrival in Pittsburgh today outdid anything that the city has ever witnessed. Every street on the line of march from Northside and through the downtown district to the Press building in the Boulevard of the Allies, was jammed with grownups and children. Scenes attendant to Santa's dramatic entrance into the city are as follows:

Top left—The van of the parade as it swung down Penn. ave. from Stanwix st., with a mounted squad of Pittsburgh's finest in the lead. Immediately behind the police came the color guard, an automobile bearing John Philip Sousa, the march king, who directed the massed bands of Westinghouse, Schenley, Oliver, Langley, South Hills and Allegheny high schools. Then came The Press Golden Rule automobile and THEN THE ESKIMOS AND SANTA.

Top left inset—Santa Claus and Mary Christmas, his loving wife, as they stood in their sleigh while the reindeer were held in check by the Eskimo teamster.

Top right—Santa Claus and Mary Christmas. Now who will say there is no Santa Claus?

Bottom right—Eleanor Louise Patton, left, Pittsburgh's Baby Queen, with a black-eyed, black-haired Eskimo boy who to everyone was just plain "Miles."

## THE BALTIMORE NEWS, DECEMBER 3, 1927

### March King



**JOHN PHILIP SOUSA**  
SOUSA and his famous band will be heard at the stage presentation at Loew's Century Theatre next week.

## BALTIMORE AMERICAN- DECEMBER 4, 1927

### Sousa at Century With Famous Band

FOR the first time in local musical history John Philip Sousa and his band will appear in a popular-priced theatre. Beginning tomorrow his band will be the stage attraction at Loew's Century Theatre for a week. Sousa will present the same type of program, with his famous marches as encores, at the Century that he has been accustomed to playing here on his previous visits. He will again have with him as soloists Marjorie Moody, soprano, and Winifred Bambrick, harpist.



J. P. Sousa

Sousa is celebrating this week his fiftieth anniversary as a band conductor and this tour marks the thirty-fifth for his band. He also celebrated his seventy-third birthday this month.

## EVENING SUN, BALTIMORE DECEMBER 5, 1927.

### SOUSA TO ADDRESS ROTARY

Will Discuss His Musical Career At Meeting Tomorrow.

John Philip Sousa will discuss his musical career and tendencies in modern band music at the regular luncheon meeting of the Baltimore Rotary Club tomorrow in the Rennert hotel at 12:30 P. M., it was announced today.

A special musical program, featuring harmonica numbers, also is planned.

## BALTIMORE DAILY POST

Monday, December 5.

### Rotary to Dine Sousa

John Philip Sousa, the "march king," will be the guest of the Rotary Club at its luncheon tomorrow at the Rennert Hotel.

## THE BALTIMORE NEWS, DECEMBER 5, 1927

How the motion-picture theatres are stepping out with their stage attractions! John Philip Sousa and his band at Loew's Century this week! Think of that! Sousa and 75 of his men as part of a bill!

The March King, I am informed, will present the same kind of program as he has been wont to do year after year at the Lyric. Marches, soloists, comedy number—and all.

Baltimore is one of the few cities that will hear Sousa this season, as he soon leaves on his tour of Europe.



SUNDAY, DECEMBER 4, 1927

# LANGLEY HIGH BAND WINS TROPHY



Proclaimed by Sousa as one of the best high school bands in the country, the band of the Langley high school which with five other school bands, participated in The Press Santa Claus parade yesterday, was awarded a magnificent loving cup on behalf of

The Press and Loew's Penn theater. Ned Rankin, director of the Langley band, is shown above accepting the trophy from the bandmaster. While Sousa praised other school bands he heard here, he said Langley high had the best.

BALTIMORE DAILY POST

Monday, December 5.

THE BALTIMORE NEWS.

DECEMBER 5, 1927.

With Sousa



John Philip Sousa

Famous band conductor and composer, who brings his band to the Century stage this week. During the week he will be guest musical editor of The Post, answering all questions on musical subjects which are sent to him, in care of this paper.

## Sousa and His Band Are at Century

Beginning today, John Philip Sousa and his band will come to Loew's Century Theater.

Back in the first half of the nineties, somebody, writing in enthusiastic praise of a program of Sousa's played by what was then the U. S. Marine Band—hung the title of "March King" upon him. The appellation caught the fancy of critics and general writers everywhere; and it was as the acknowledged "king" of march composers that Sousa soon thereafter, withdrawing from the Marine Corps, set forth at the head of a band bearing his name—the band that still bears it, and that it is without question one of the greatest military bands extant.

The final months of the year 1927 find Sousa face-to-face with his golden jubilee as a conductor and composer.



MARJORIE MOODY

MISS MOODY is soprano soloist with Sousa's Band, the stage attraction at Loew's Century this week.

## Sousa On Stage At Century

Loew's Century Theatre this week boasts of Sousa and his famous band as its stage attraction.

This is the first time that the noted band leader has brought his organization into a popular-priced theatre. His program will be the same type that he has been accustomed to presenting in Baltimore. Of course, Sousa will play some of his famous marches and there will be, as usual, a comedy number.

Marjorie Moody, soprano, and Winifred Hambrick, harpist, will again be with the band as soloists.

This year Sousa is celebrating his fiftieth anniversary as a conductor and the thirty-fifth tour of his band. He recently passed his seventy-third birthday.

BALTIMORE DAILY POST

Tuesday, December 6.

### Rotarians Hear Sousa

John Philip Sousa, bandmaster, spoke today at the weekly luncheon of the Rotary Club at the Rennert. He described amusing experiences in many parts of the world. Baltimore seems like home to him, he said, because he spent his boyhood in Washington.

DECEMBER 6, 1927.

# Sousa To Lead Youngsters In Favorite March Tonight

Will Direct The Evening Sun's Newsboys' Band At 8 P. M.

"SEMPER FIDELIS" CHOICE

Meeting Will Take Form Of Reunion—Big Event In 1924.

John Philip Sousa will visit The Evening Sun Newsboys' Band at 8 o'clock this evening and lead the boys in his favorite march, which some critics say is his best, "Semper Fidelis."

It is going to be a fast forty minutes for the bandmaster. When he finishes his concert at the Century Theater at 7.51 on the dot, he will be taken by auto to the rehearsal hall, where he will be met by the officers of The Evening Sun Newsboys' Band Association, Chester Kerbe, Moe Bratman and Stewart Martin, and escorted to the stand.

Conductor Frank Morse will turn the baton over to Sousa and, well, everyone knows what Sousa does with a baton and what the newsboys do with musical instruments.

Takes Form Of Reunion.

It is going to be a reunion both for the boys and for Sousa, because all the alumni of the band are invited, and all of the old fellows have played with him.

On November 3, 1922, when Sousa came to Baltimore to play at the

What The Evening Sun Newsboys' Band Is Doing

John Philip Sousa, the noted bandmaster, will visit THE EVENING SUN Newsboys' Band at 8 o'clock this evening at the rehearsal hall, 743 West Baltimore street. All former members of the band are especially invited. Band members will report at 7.30 in full uniform.

Lyric The Evening Sun Newsboys' Band met him at Union Station and gave him a welcoming concert. Again, in the spring of 1924 they met him at the same station and again played for him, when he commented on their great improvement and predicted big success for the organization.

Big Event In 1925.

The big event, however, was on October 10, 1925, when The Evening Sun Newsboys' Band and St. Mary's Industrial School Band played for the Junior Fire Department massed as one band in City Hall Plaza, where Sousa led them through the same march that he will direct tonight.

The boys will have a chance this evening to show Sousa a part of their annual family concert program, for which they are in hard rehearsal. The family concert will be given at Lehmann's Hall on Friday night, December 16.

After meeting the boys this evening Sousa will be rushed back to the Century, where he has to go on the stage shortly after 9 o'clock.

THE EVENING SUN, BALTIMORE.

DECEMBER 6, 1927.

## The March King John Philip Sousa

Now Appearing at Loew's Century Theatre,  
Will Be in

Our Victrola Department

Wednesday at 12 Noon

The distinguished composer will hold a brief public reception here Wednesday at the above hour. He will autograph a limited number of records of his most popular band numbers, as souvenirs of the occasion, which will be available—while they last—at regular prices. One of these records suggests a Christmas gift for admirers of the March King. Sousa and his band are now appearing at Loew's Century Theatre.

—H. K. & Co., Sixth Floor.

THE BALTIMORE DAILY POST

Tuesday, December 6.



"If you're a woman," advises John Philip Sousa, famous composer and leader, at the Century this week, "never tell your age to anyone."

Folks, especially other John Philip Sousawomen, have a knack of using their own formulas at figuring out your age—even if they know the real truth from yourself or someone else.

"It's a bad thing," he went on, "to even give people the chance to find out—just let them remain curious—it'll make you more interesting and the 'curious' ones more interested."

"Even I won't give my age directly," Sousa concluded, "only in a roundabout way—who cares if they think I'm younger?"



# THE EVENING SUN. DECEMBER 6, 1927.

## YOUNGSTERS TO PLAY FOR SOUSA TONIGHT

He Will Direct The Evening  
Sun's Newsboys' Band  
At 8 P. M.

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He Will Direct The Evening  
Sun's Newsboys' Band  
At 8 P. M.

[Continued From Page 46]

Sousa will be rushed back to the Century, where he has to go on the stage shortly after 9 o'clock.

Mr. Sousa addressed the Baltimore Rotary Club at its regular weekly luncheon in the Rennert Hotel today.

### Guest Of Honor.

Attired in a navy-blue uniform coat, the sleeves of which were adorned with the gold stripes of a lieutenant-commander, the former naval officer and band leader was the guest of honor at the affair.

His address consisted of anecdotes of his world travels, during which he said he learned that in New York a policeman is "a cop," while in Boston he is "a guardian of the peace."

He also learned, he said, "that wherever the American flag goes the cocktail is supreme, and that the English habit of tea drinking in the afternoon is largely an excuse for the consumption of Scotch liquor."

DECEMBER 6, 1927

## SOUSA LEADS BAND AT CENTURY

Photoplay....."Topsy and Eva"  
Type.....Farce  
Stars.....Duncan Sisters  
Theatre.....Century

By NORMAN CLARK

JOHN PHILIP SOUSA is the big noise, as it were, at the Century Theatre this week. The March King and his famous band dwarfs the rest of the program.

The stirring strains of "The Stars and Stripes Forever," "El Capitan," "United States Field Artillery" and other famous Sousa marches make the air fairly ring. No band can play these tunes in the same way that Sousa's men can.

While the program is composed largely of Sousa marches, a very effective selection is "The Lost Chord," the volume of music that pours forth from the stage making one tingle. Miss Marjorie Moody, soprano soloist, sings Herbert's "Italian Street Song" and "Dixie."

The cinematic feature at the Century is the Duncan Sisters in the film version of their musical comedy, "Topsy and Eva." This is a naive entertainment that presents Little Eva, Topsy, Simon Legree and Uncle Tom in a more or less lighter mood.

Rosetta Duncan proves through the medium of the screen what she has long ago proved from the stage—that she is a female clown of no mean ability. This picture is made up largely of her antics. Vivian Duncan is sweet and pretty as Little Eva. The children should like "Topsy and Eva" in these pre-Christmas times.

### SOUSA TO ADDRESS ROTARY

Will Discuss His Musical Career  
At Meeting Tomorrow.

John Philip Sousa will discuss his musical career and tendencies in modern band music at the regular luncheon meeting of the Baltimore Rotary Club tomorrow in the Rennert hotel at 12:30 P. M., it was announced today.

A special musical program, featuring harmonica numbers, also is planned.

## EVENING SUN, BALTIMORE. DECEMBER 8, 1927.

THE story, as we said, treats the venerable old script in very frivolous fashion. Topsy was funny enough in the play; in the picture she's a panic. She is all over the place. The whole story centers about Topsy and Eva and Uncle Tom is left out in the woodshed. The ending has been tampered with, but sh! don't tell a soul. . . . Sousa and his band are . . . well, now what's the point of us telling you anything about Sousa and his band? Q. E. D.

## THE BALTIMORE NEWS, DECEMBER 9, 1927

### PLAY SOUSA MARCHES

Two marches by John Philip Sousa, the March King, will be featured in the program by the Royal Stenographers, which will be broadcast through stations associated with the National Broadcasting Network this evening at 8:30 o'clock.

Wednesday, December 7.

## Sousa Knocks 'Em Cold

By Louis Azrael

THE white-haired old John Philip Sousa and his band knock 'em cold at the Century this week. They play the old marches which have made Sousa famous, and they play some new ones, and they play "Dixie," and the audience pounds callouses on its palms, applauding.



John Philip Sousa the picture.

Sousa manages, as always, to give a revelation in the possibilities of a brass band. Playing the marches, he'd make the pulse of a wooden Indian beat a bit faster.

He has introduced several novelty numbers which get across as well as the ensemble numbers, speaking in superlatives. For instance, the fives, cornets and trombones which play the "Stars and Stripes Forever"—most popular of Sousa marches—comes near bringing down the house. The "El Capitan" march also received great applause.

One of the best numbers of the Sousa program is the rendition of Sullivan's hackneyed "The Lost Chord," by a cornet soloist and the entire band.

It's a good thing the stage act at the Century is so superlatively good. Not nearly as much can be said for the picture.

The whole thing is handled in a broad, burlesque fashion, and you either like that stuff or you yawn and wait until the picture ends so you can hear Sousa. That's what I did.

## BALTIMORE AMERICAN—

DECEMBER 8, 1927

## 'TOPSY AND EVA' AT THE CENTURY

Sticklers for precedent may shake their heads over the liberties taken with Harriet Beecher Stowe's characters in the film version of "Topsy and Eva," current at Loew's Century, but the same sticklers will shake their sides also—and that should help keep the general balance.

For the sprightly Duncan Sisters, appearing in the title roles, have succeeded in imparting a distinctly jazz flavor to the original classic. Even Uncle Tom himself is a bit worldly and Little Eva, although she submits to a sick bed, very definitely sidesteps the ascent to Heaven that stage custom has always identified with her sweet career. And it snows in Dixie.

However, Topsy is as impish as ever—it not more so—and much of the story seems to have been arranged as a background for her amusing antics. Rosetta Duncan assumes the burnt cork character, while Vivian is Eva of the golden curls. Gibson Gowland makes a satisfactory Simon Legree and Noble Johnson is Uncle Tom. The general result is amusing, with no attempt to evade the burlesque intent.

The stage feature of the Century has an appeal all its own—John Philip Sousa and his band. No matter what your taste in music is, you'll have no trouble in reacting pleasantly to the volume of melody that swells out until it fills every nook and corner of the big auditorium.

You'll hear all the old-time favorites in the March King's generous program—"Washington Post," "Manhattan Beach," "El Capitan" and, of course, "The Stars and Stripes Forever" with the cornets and trombones marching down to the footlights, same as they used to do it when the leader wore that trim, black beard.

Speaking of the cornets, one of the high lights of the Sousa program is a solo, "The Lost Chord," played on this instrument with the entire band accompanying.

There's nothing that quite takes the place of band music now and then, and nothing seems to quite take the place of Sousa's. J. M.



VIVIAN DUNCAN



THE BALTIMORE NEWS,

DECEMBER 8, 1927

SOUSA SCORES  
'POPULAR'  
MUSIC

"Popular music? Popular? What makes you call it popular?"

That's what John Philip Sousa wanted to know when a reporter asked about his reaction to jazz—popular music.

It was the only time during the interview that the famous bandmaster and composer seemed to lift his voice.

For he speaks naturally low and easy—almost as if he is afraid to strike a discord. So it is a bit difficult to hear him in dressing-room backstage at Loew's Century. What with the runs and trills and snatches of arias that come from some 65 trumpeters, clarinetists and trombone players who are apparently "warming" up for their next performance.

"Yes, it does seem to be popular," he continued, "but much the same as some fad in clothing. It's here today and gone tomorrow."

"Too much music today is machine made. It isn't inspired. Only inspired music lives. Inspired music is the only honestly popular music."

He was interrupted when a four-year-old tot was introduced to him.

"He's already a musician," explained the dad as Sousa stooped to shake hands with the kiddie. "He plays the piano. We wanted him to see you. We thought you'd inspire him, you know."

And after the trio—mother, father and son—had left, it occurred to the reporter that this man who had composed 300 works and directed his famous band in great cities all over the world must be pestered to death by folks like these.

"Pestered? No, indeed," he smiled through his rimless glasses as he flicked the ash from a cigar.

"You know, I feel a sort of granddaddy to all these young musicians. It's in these little folks that the music of future America lies."

"Foreigners—since new immigration laws—don't come with their natural talents to these shores in the way they formerly did."

"It's the boys—and girls, too—in the high school today who will be players in bands and symphonies and who will lead them, too."

Though Mr. Sousa insists that his chief diversion from music is—music, he has quite a reputation as a sportsman. Many times, he admitted, he rode from New York to his home in Washington.

He gave up riding six years ago, however, when a horse threw him and broke his shoulder blade. The horse killed himself at the same time.

Mr. Sousa has also a reputation as a trapshooter, having served as president of the American Trapshooters' Association.

A good reporter could have used up sheets and sheets of note paper attempting to cover such a colorful career of a man who first went into a band because his dad wanted to keep him from running away to join a circus, but Mr. Sousa had to leave—to make another visit to one of the boys' bands here.

## Sousa Visits St. Mary's



—American Staff Photo.

## JOHN PHILIP SOUSA

AFTER TELLING MEMBERS of St. Mary's Industrial School band of two ways to play a march, one like the notes, the other like a symphony orchestra, John Philip Sousa, America's imperial bandmaster, last night led them in the rendition of two famous marches he composed, "Washington Post March" and "El Capitan." At the close of the concert, which was held in the school auditorium, Sousa complimented the boys on their playing.



## Tired of Working in Bakery, Sousa Resumed Violin Practice

Taking hot pies out of the oven is hardly the traditional employment for a boy who was destined to become one of the world's greatest musicians, yet that is exactly what Lieutenant Commander John Philip Sousa did before he could reconcile himself to the monotony of practicing his violin lesson.

There was a baker's shop near Sousa's home, and the savory odors fascinated the active boy. He thought that life in the bakery would be one round after the other of delicious food, so he prevailed upon his father to help him get a job. The romance of hot breads, pies and rolls soon wore off, however, and Sousa was glad to resume his practicing. He still maintains that this experience won him to music. At the present day he is world famous, being the greatest conductor-

composer that America has ever produced.

### Concert Tomorrow Evening

Students of the State College will have the opportunity to hear him and his famous concert band tomorrow evening, September 27, in the college auditorium. Students will be admitted for \$1.50 each upon presentation of their coupon books. Tickets for the general public are \$2. The seat sale is being conducted at Watt's pharmacy and the Students Book store.

A capacity house heard the "March King" and his band when he played here two years ago, and it is hoped that as great a number will turn out tomorrow night. Military marches and other selections characteristically peppy will make up the program.

## Exhibition Enters First Experiment In Indoor Concerts

Sousa's Band Will Present Two Concerts on Tuesday, Sept. 20, at 3:30 and 8:15 o'clock — Management Makes Plans to Handle Huge Audiences.

In bringing Sousa's band to Calgary for two performances on September 20, the Calgary Exhibition and Stampede Association has launched itself upon its first venture in the field of indoor entertainment. Explaining the situation to The Herald, E. L. Richardson, general manager of the association, declared that arrangements might have been made for the band to attend the exhibition, but that he was fearful of the result, particularly when there is so much noise in the vicinity of the grandstand.

"I was afraid that the unavoidable noises, particularly in the midway, might cause the engagement to result in nothing but discouragement but I did not know Commander Sousa as I now know him," Mr. Richardson declared. "I was agreeably surprised when I met him, to find that he was one of the most agreeable band leaders I had ever done business with. He is a kindly man and one who,

I am sure, will be given a royal welcome in Calgary."

### Plans for Students

In connection with the engagement of the band, one of the leading business colleges has declared a half-holiday and the management of the school has purchased seats for every one of its students. Negotiations have been entered into whereby other educational institutions will also make it possible for students to attend the matinee performance which will commence at 3:30 o'clock. If this arrangement is followed out it will be more easy for the management to accommodate the large crowds at the evening performance which will commence at 8:15 o'clock.

The band consists of 80 of the finest musicians on their respective instruments on the continent. Wick Ford, solo trombonist at the Capitol theatre and one of the leading musicians in Calgary, toured with the band for several seasons.

## In the Lighter Vein

### FLEET HAS A NEW BAND LEADER!

(Lt. Commander John Philip Sousa, leading the Watch Factory band with Charlie Lorch's new baton, last night accepted with deep gratitude a commission to a captaincy on the world's first fleet as general director of all bands. The captain is warned, however, that when he's called upon at a banquet for "just one word" he must bear in mind the "birth control" and "breath control" story he told. His 25-minute talk was great, but the navy almost sunk Dr. Bookman who had come all the way from Cincinnati to speak, and a brilliant speech he made, indeed. The following message today accompanied Captain Sousa's commission:)

Dear Sousa, here your new commish

To lead our music, sweet,  
And thus to gratify your wish  
To join the world's first fleet!  
Upon the mighty Sanga-mon  
You're now a captain, grand!  
With Charlie Lorch's new baton  
You'll lead to beat the band!  
But when you speak in words sublime  
May heaven bless your soul  
If you forget to watch the time  
And guard your breath control!

—V. T. D.

### SOUSA'S STORIES

That was a great story Capt. Sousa, an authority on "breath control," told last night to the effect that after hearing an exhaustive address on "birth control" he was once asked by a lady how members of his band held such sustained tones. "Oh," said Sousa, "with a lapsus lingua, 'that's birth control.'"

But his knock-out, was his story of walking up the steps at a local hotel where the elevator was out of order. Tired when he reached his floor he felt sympathy for a poor scrub woman who was working on her hands and knees. He said: "My good woman would you like to go to the Sousa concert tonight?" As he asked the question he proffered her a ticket. Not recognizing Sousa and misjudging the purpose of what appeared the visitor's desire to "make a date," the scrub woman asked: "Is this your only night off?"

Wonder if she took that naval uniform for the uniform of a new bell boy?

### THE ROCKY MOUNTAIN COLLEGIAN

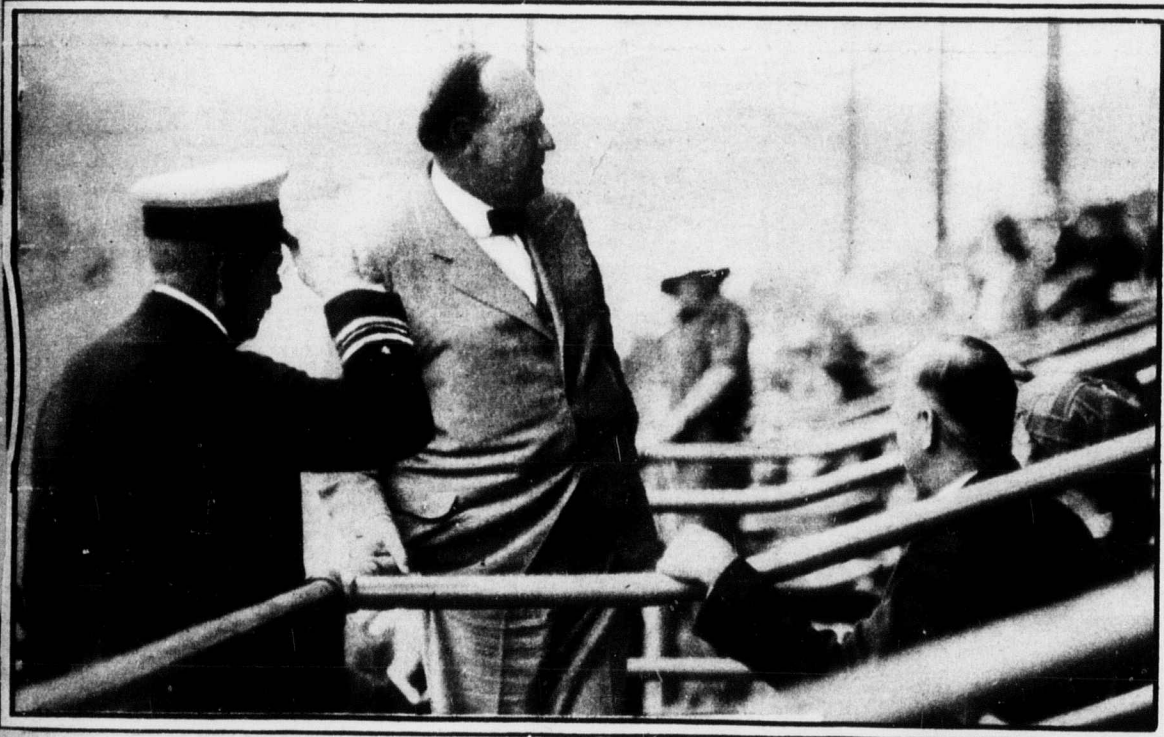
WEDNESDAY, OCTOBER 12, 1927



LIEUTENANT-COMMANDER JOHN PHILLIP SOUSA

most famous of American composers and leaders, will lead his band in a concert at the college gymnasium Friday afternoon. The program will begin at 2:30.

### Des Moines Sunday Register, September 4, 1927



THE MARCH KING, John Phillip Sousa, and Governor John Hammill take in the races at the state fair. Sousa's band was one of the features of the Iowa state fair.

Yates, Register, photo

"Memories" is the act title of an exceptional organization of burnt cork comedians, whose ability to entertain has kept them busy in Broadway's exclusive night clubs. Ralph Schwarz, conducting the Lafayette Orchestra, will play Sousa's famous march, "With Saber and Sword" as an overture. News reels and a comedy will complete the bill.

### Here and There in Music.

John Philip Sousa will be the chairman of the advisory committee of band directors who are planning a state and national contest of bands and orchestras in Joliet next May, and Mr. Stock is to be one of the committee members. Over 300 organizations contested this year and a larger number is expected for next spring. Other members of the committee are Taylor Branson, conductor of the United States Marine band at Washington, and Edwin Franko Goldman and Herbert L. Clarke, who direct bands in the east that bear their own names.



# SOUSA TO DIRECT BANDS IN DENVER POST CONTEST

World-Famous Bandmaster Will Have Personal Charge of Statewide Event in Denver on October 22—Every Band in Colorado Can Compete.

Now for a mammoth musical treat—the like of which has never been seen in Denver or Colorado! And, of course, it's another Denver Post affair.

John Philip Sousa, the world-famous bandmaster, at the request of The Denver Post, will personally conduct a contest to select the best brass band in Colorado. The contest will take place in Denver on Saturday morning, Oct. 22. Every brass band in the state—juvenile or adult—that can make the trip is welcome. Mr. Sousa will hear all the bands individually and himself award the prizes.

The fame of the organization that wins at Mr. Sousa's hands will be spread from one end of the United States to the other. Every one of the big moving picture current events weeklies has arranged to photograph the contest and the victors.

## SOUSA TO DIRECT COMPETING BANDS.

And that is not all! At the end of the contest Mr. Sousa himself will direct all the competing bands in one tremendous massed-band concert, the feature of which will be the most famous of all Sousa marches, "The Stars and Stripes Forever."

Everybody in Denver is welcome to come downtown and hear this mammoth program. It will be the treat of a lifetime!

The contest and massed-band concert will take place in Champa street in front of The Post. The entire block will be closed to traffic, and thousands can be accommodated.

A reviewing stand will be erected on the sidewalk for Mr. Sousa, and one-by-one the visiting bands will march up and play.

There will be two other judges besides the "march king" himself. One of these will be Henry Sachs, director of the Denver municipal band. The other will be announced in a few days.

## AWARDS TO EXCITE KEEN RIVALRY.

The awards are such as to excite the keenest rivalry of every band in Colorado. Mr. Sousa himself will give a fine silver loving cup. And there will be several other cups, as second, third and fourth awards, etc.

Then the Knight-Campbell Music company of Denver is giving to the first-prize-winning band a \$365 Buescherphone (a monster bass horn).

And Charles E. Wells of the Charles E. Wells Music company of Denver is giving the winner of the first prize \$100 in gold.

Other splendid awards are being arranged and will be announced later.

The contest is for any band anywhere in Colorado. That means Denver and any town in the state. News of the coming contest leaked out before publication of this announcement, and a number of fine bands have already announced participation.

## EACH BAND TO PAY WAY TO DENVER.

Each band coming from out of town, of course, must finance its own trip to Denver. But it is already evident that public spirit in each community will see to the raising of funds for the trip of its own organization to this city.

Here is the procedure to be followed: Any bandmaster who decides to enter his organization should write as soon as possible to A. G. Birch, promotion manager of The Denver Post.

Each competing band will play one number for the judges. This number must be a Sousa march—any Sousa march the band elects to play. Mr. Sousa holds the view that every band in the country has "practiced up" on some Sousa march, and this can be played in a manner to do credit to the contestant. The judges will make the awards to the bands giving the best rendition of the march.

To the clicking of newspaper and moving picture cameras, the famous "march king" will call the winning bands up to the platform and personally present the awards.

## ALL TO COMPETE ON EQUAL BASIS.

Mr. Sousa has ruled that the contestants will not be divided into classes. All will compete on an equal basis. He says he has often heard juvenile bands that could play as well as adult nonprofessional bands, and therefore wants to give them all an equal opportunity.

Undoubtedly most of the bands that come in from out in the state will want to give concerts while they are here, to display their ability; so The Denver Post will try to arrange street-corner concerts for all the bands that desire this procedure.

Sousa and his band will appear in the auditorium the afternoon and evening of Saturday, Oct. 22. These Sousa concerts are part of the Oberfelder concert series, conducted by Arthur M. Oberfelder.

The fame of Sousa and his band assures crowded houses; and any Colorado bands obtaining such an opportunity as The Post offers to attract the attention of this world-famous musician are truly fortunate. Watch The Denver Post for further details.

## Turns Judge



John Philip Sousa, the world-famous "march king," during his next concert engagement in Denver, will conduct a contest for The Denver Post to award prizes to the best bands in Colorado. He will personally judge the contestants.



## Elisabeth

Kathryn Sousa Bower, niece of John Philip Sousa, has joined the staff of the dancing department of the Toledo Conservatory of Music, managed by Bradford Mills. The young niece of the great bandmaster is 20 years old but looks in her early teens.

## THE OGDEN STANDARD-EXAMINER OCTOBER 16, 1927.

### SOUSA'S BAND PLAYS TUESDAY

Lieut. John Philip Sousa will give concerts in the Tabernacle, Salt Lake City next Tuesday afternoon and night. While he is making his thirty-fifth annual tour at the head of his famous band, Sousa this season is celebrating his golden jubilee as a conductor. April 9, 1877, in Washington, D. C., his home city, Sousa, then 22 years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrille orchestra, filled the gap and left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extrava-

ganza company and Matt Morgan's Living Pictures. In 1880, at the age of 26, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opened July 17, at Atlantic City. Other extended engagements included the Cleveland Industrial exposition, August 14 to

August 25, the Iowa state fair, at Des Moines, August 27 to September 2, and the Minnesota state fair, at Minneapolis, September 3 to September 10.

## MORNING OREGONIAN.

OCTOBER 8, 1927

### SOUSA TO ARRIVE TODAY

Famous Bandmaster Coming for Two Concerts Here.

John Philip Sousa, famous bandmaster, and his equally famous band will arrive here this morning to appear in concert this afternoon at 2:30 and tonight at 8:30 at the civic auditorium.

Two entirely different programs are to be given at each concert, and, in addition, the bands of the Washington, Grant, Jefferson and Franklin high schools and the Benson Polytechnic school will appear with Sousa's band this afternoon, when the entire group will play Sousa's march, "The Liberty Bell."

The present national tour of Sousa celebrates his 50th anniversary as a band conductor, and the 35th anniversary of Sousa's band. Sousa will be 72 years old November 8.



SOUSAETTES—Thomas, Nancy, and Priscilla Sousa, grandchildren of John Philip Sousa, the march king, enjoy the beach at Atlantic City with their aunt, Miss Eileen Sousa. The family has a cottage at the New Jersey spa.

(Photograph from International.)

## TWIN FALLS DAILY NEWS.

OCTOBER 14, 1927.

### SOUSA LUNCHEON PLANS FAIL TO MATERIALIZE

Due to unforeseen circumstances which have arisen at the last moment the luncheon which had been planned for today noon in honor of Lieutenant John Philip Sousa and the two women members of his organization has been cancelled.



## Sousa Sure He Cannot Write March for His Own Golden Jubilee

Bandmaster Tells How He Came to Compose Other Music.

Back when the decade of the eighteen-nineties was in its first half, somebody, writing in enthused reaction to a program of John Philip Sousa's compositions by what was then the United States Marine Band, hung on him the title of march-king. The appellation caught the fancy of critics and general writers everywhere; and it was as the acknowledged "king" of march composers that Sousa soon thereafter, withdrawing from the Marine Corps, set forth at the head of a band bearing his name—the band that still bears it, and that is without question the foremost band in all the world today.

Well, the final months of the year 1927 find Sousa face to face with his golden jubilee as a conductor and a composer—and, incidentally, a somebody of music.

### Aspirations of Youth.

It was in 1877, while a mere kid trying to look mature by growing a huge black beard, that Sousa got his first important job as conductor of music for the late Milton Nobles, at the time a popular and successful star in plays of his own writing. (He died in 1923 while playing Frank Bacon's role in "Lightning.") Nobles liked music with his melodramas; and Sousa wrote a lot of it for him—incidental music, entr'acte music, curtain music, off-stage music and, needless to add, an exit march, always played as the audience left the theater. That old march he afterward worked over into one of his most effective two-steps—the one named "Manhattan Beach."

Now, in his jubilee year, the march king is expected to write a march to be named for it and to commemorate it. He says he can't do it—that he has tried, and that the notes simply will not take form. "Ask me," he says, "to write a march on any other theme, and I will go to it, regardless of what the public may think of it when it sounds forth; but I simply can't write a march for the personal glorification of John Philip Sousa." His complaint doesn't end there; for he adds:

### Occasional Inspiration.

"I've always been inspired by an occasion," I wrote "The High School Cadets" after reading that the public schools in Philadelphia were encouraging the use of music at the sessions, and on learning that the pupils were assembling and dispersing to an imported tune, the old Heidelberg march. I wrote "The Washington Post" after my first visit to a newspaper office—that of the journal for which the march is named. I wrote "Semper Paratus" one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico. I wrote "Manhattan Beach" while playing a summer engagement at that once popular resort, using as the basis an old march I had composed when I was with Milton Nobles. I wrote "The Stars and Stripes Forever" on hearing we were at war with Spain; I was at sea at the time. I wrote "The Invincible Eagle" in celebration of the treaty of peace with Spain.

### Origin of Great Lakes.

"I wrote 'The Volunteers' when my friend, Edward Hurley, was made chief of the Shipbuilding Board in the world war and my march called 'Great Lakes' was written after I enlisted in May of 1917 at the great naval training station near Chicago. I wrote a wedding march in war time in answer to the protest against using Wagner's or Mendelssohn's. And so on: Wherever my imagination was grasped by an event or a person, I wrote a march.

"But I can't write a march on the golden jubilee of John Philip Sousa! I can't!"

Lieut. Sousa will be 73 years old November 6; and that is another reason why, his friends think, he should turn out a jubilee march. And when he comes to Loew's State November 19 with his famous band he may tell us more about it.

## SOUSA GIVES STORY OF LIFE AND WORK

Famous Band Master Talks to Pepper Box Reporter in Interview—Reviews Life

BEGAN WORK AT SEVENTEEN

First Position in Washington—To Be Successful, Be Sincere, Advises Commander

"When I was 17 years old," said Lieut. Commander John Philip Sousa, in an interview with a Pepper Box reporter, "I held my first position as band director with Milton Noble's organization in my home city, Washington. I continued with this band for more than a season, then traveled with Mackey's extravaganza company and Matt Morgan's Living Pictures, the first organization of the kind to be seen in America.

"On October 1, 1880, when I was 26, I was appointed director of the United States Marine Band. I conducted this for 12 years, then resigned my position and organized my own band, conducting its first concert September 26, 1893.

"During my 35 years of conducting my band I have made five tours of Europe, one tour around the world and 18 tours to the Pacific coast. My band is now composed of 80 members, some of whom have been with it for 25 years. The salaries of the players in my band range from \$75 to \$200 a week.

"During the World War I contributed my services to the Navy, spending most of my time at the Great Lakes and on the American flagship. At this time I conducted the world's largest battalion band, composed of 350 members.

"The high school students in a few years will fill the ranks as professional musicians. To do this they must have 98 per cent talent compared with 2 per cent teaching. As in any work, no matter how attempted, the person must have talent before he can make a success.

"I find that to be successful one must be sincere. Never undertake a task feeling that anything will do. The best there is in you must be your goal. Do not commence your profession by starting at the top and working down, but commence at the bottom and go to the top.

"Reap not your harvest from the applause," said Commander Sousa, "but from the satisfaction of knowing that you have done your best. I owe my success to a good constitution and a moderately prudent life."

Commander Sousa says that Boise has a wonderful future for the development of music. He believes that the development of an individual's talent should start while he is young, and the younger the better. High school and college years are the best, according to him, for at that time the student learns with more rapidity than at any other time.

Commander Sousa has been decorated with several distinguished medals: The Belgian Fine Arts medal from the Academy of Hainaut, Victorian cross from King Edward VII of England, Victory medal from the United States for his services in the World War, not to mention several others of equal importance.

Commander Sousa has composed several very popular musical selections, such as "Stars and Stripes Forever" and others of equal rank in the musical world.

His intention of ending his career as a musician was answered by the following statement: "If people don't tire of my music, I will tour the Pacific coast with my band till death."

## Sousa and His Concert Band at Metropolitan

John Philip Sousa, the "March King," and his famous band, will be featured on the stage of the Metropolitan Theatre this week. Sousa is making his third-of-a-century tour of the Nation, as well as celebrating his 50th anniversary, as composer and band master.

Marjorie Moody, the distinguished soprano, and John Dolan, cornet virtuoso, are appearing as soloists. Among the numbers which will be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song."

Thomas Melghan in his new vehicle, "Blind Alleys," is a feature screen attraction. "Blind Alleys" is said to be a romantic story with suspense and thrills. Melghan, cast as a sturdy sea captain, is supported by Greta Nissen and Evelyn Brent, the former a Spanish senorita, while Miss Brent is cast as a restaurant cashier in New York.

The story revolves about a taxi cab accident which has for an aftermath the abduction of Miss Nissen. Owen Davis, the veteran playwright, wrote the scenario.

The program will be completed by several short screen subjects, an organ solo, a news weekly, the overture and another stage attraction. The added Sunday bill will include a varied orchestral program and several instrumental and vocal soloists.

THIS CLIPPING FROM  
WILMINGTON, DEL.  
EVERY EVENING

JUL 26 1927

## OUR MUSICAL APPRECIATION.

John Philip Sousa's famous aggregation of musicians is worth walking not only a mile but several miles to hear, yet in the concert which he gave on the Steel Pier at Atlantic City last Sunday afternoon there was an unscheduled humorous interlude which would indicate that a typical American audience is still not well versed even in our most popular music.

One of the numbers was a Sousa composition, "The Stars And Stripes Forever." It is one of his oldest marches. Little Sister Susie probably picked it out as one of her earliest two finger pieces when she began to practice at the piano. Yet when the band began the march fully half the audience rose and stood at attention with the rigidly pious expression with which we are accustomed to register a stirring of patriotic emotions.

The great bandmaster and his musicians were visibly amused at the mistake. One old lady was heard to complain loudly that some of the audience remained seated while "our great national anthem is being played."

Sousa was quoted once as saying that he was one of the greatest of the war sufferers because as a trained musician he had to listen to so many instrumental and vocal renditions of "The Star Spangled Banner" at patriotic gatherings that devastated Francis Scott Key's famous poem more than British bombs ever did American forts.

The remarkable thing about the episode is that an American audience, even after a recent national war excitement, actually could not distinguish between a popular march number and the national anthem.



**KEEPING IN TRIM.** John Philip Sousa, the "March King" (right) and Paul Whiteman, "King of Jazz," exhibit their punching prowess on each other at gym of Arthur McGovern, where they are keeping in trim for their strenuous musical engagements

## WHO REMEMBERS?

BY DICK MANSFIELD.  
Registered U. S. Patent Office



When John Philip Sousa, the "March King," was considered the crack shot around Washington and the musician spent many days shooting ducks in the nearby marshes?

## SOUSA TO GET KEY TO CITY

MAYOR W. E. McCROSKEY WILL MAKE PRESENTATION AT STATION

Lieut. Commander John Philip Sousa will arrive at the U. P. depot at 9 o'clock this morning and will be greeted by a delegation of citizens. Mayor W. E. McCroskey will present to the visitor the key to the city and will welcome him with a few words.

Sousa and his band are coming by special train from Eugene, Oregon. After the concert tonight they will leave by special train for Boise.

The key to the city was on display yesterday in the window of K. Falkenberg's jewelry store and attracted much attention.

This is the 50th anniversary of Sousa's work as a conductor of musical organizations.



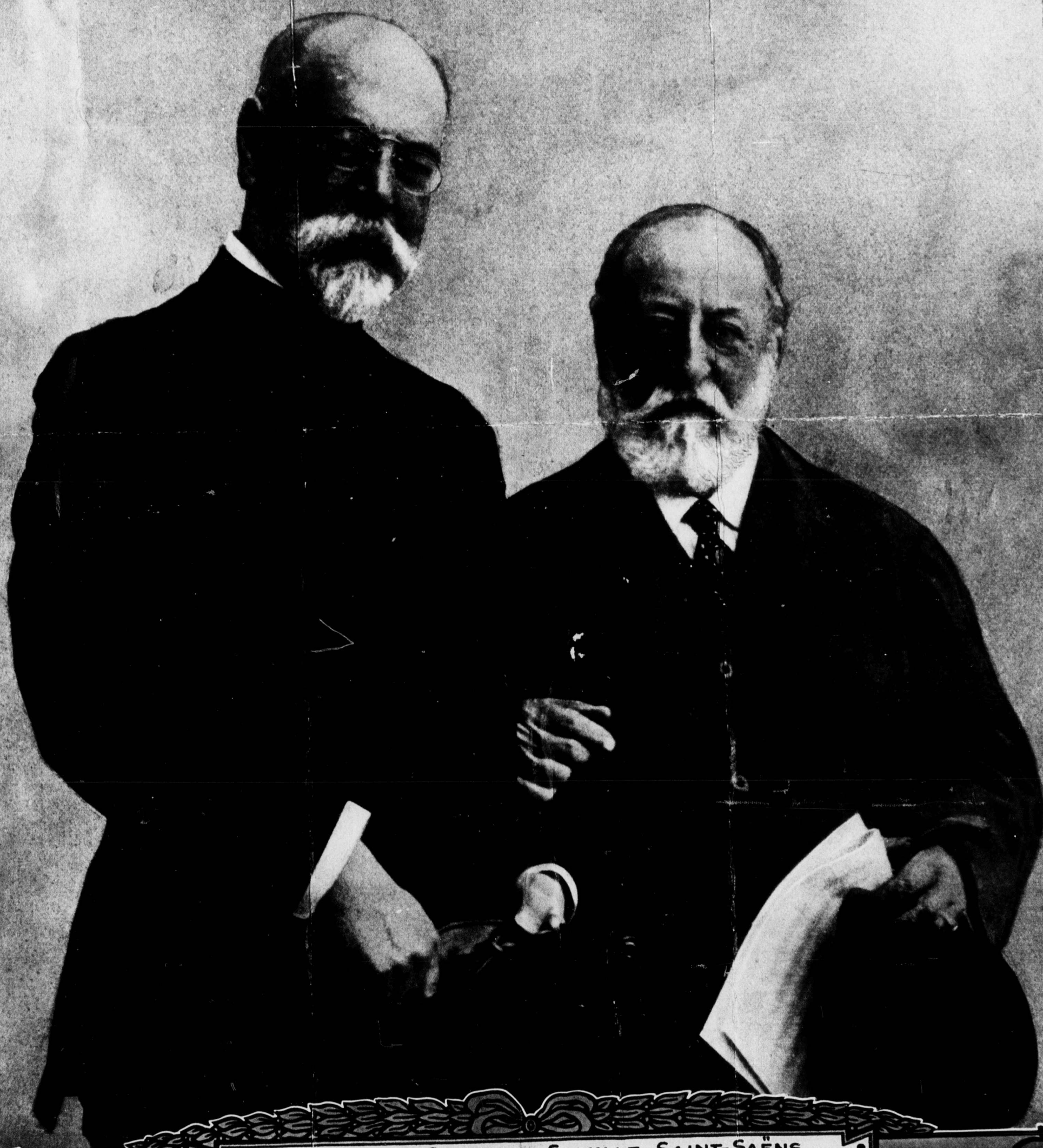
February 1916

# THE ETUDE

Presser's Musical Magazine

Subscription \$1.50 Per Year

Price 15 Cents



JOHN PHILIP SOUSA

CAMILLE SAINT-SAËNS



SOUTHWESTERN HIGH SCHOOL,  
DETROIT, MICHIGAN, MAY 5, 1927

March 24, 1927. Musical Courier.



TWO CELEBRITIES

John Philip Sousa, "March King," and Bebe Daniels, popular cinema star, caught during a moment of relaxation. Miss Daniels in *A Kiss in A Taxi* entertained audiences at the Paramount Theater last week. Sousa will be featured at the same theater next week.

New York World.  
April 3, 1927.



THE MARCH  
KING IN AC-  
TION: JOHN  
PHILIP  
SOUSA

Tries Out a  
New Model  
Harmonica  
Which Pro-  
vides Three  
Full Octaves,  
and, by Means  
of a Lever,  
Gives All the  
Half tones.  
(Times Wide  
World Photos.)

DORCHESTER CADETS  
PARADE FOR SOUSA

High School Regiments Turn Out in  
Bandmaster's Honor

Lt.-Comdr. John Philip Sousa was honored by the entire student body and faculty of the Dorchester high school yesterday when they turned out and performed special drills for him. Lt.-Comdr. Sousa, who is in Boston this week at the Metropolitan Theatre, reviewed the school unit, the sixth and seventh regiments of high school cadets, numbering 1600 students.

Fortunato Sordillo, assistant director of music in Boston public schools, a former member of Sousa's band, was complimented by the famous bandmaster. In the reviewing party were Lt.-Comdr. Sousa, John A. O'Shea, director of music in Boston schools, Headmaster John Regan, Maj. Forrest B. Moulton, federal instructor of the unit and Capt. John Murphy, U. S. N.

Stepping from the reviewing stand, Lt.-Comdr. Sousa led the high school band in the "Boston High School Cadet March," a piece composed by Mr. Sordillo. Lt.-Comdr. Sousa will visit the Boston High School of Commerce this morning.

SOUSA PRAISES  
SCHOOL MUSIC

'March King' Regards Sincerity  
as Chief Quality in  
Leadership

WRITES MARCH FOR CITY

"Band music, if bad, has a poor influence upon the spirit of the people, but if good and finely played it has many advantages over the orchestra in its characteristic quality," said John Phillip Sousa, lieutenant commander of the famous military band, in an interview with Henry Boyer, April 25.

There is decided talent in the high school bands, the lieutenant noticed; and one can expect good musicians in future years because of the wonderful training the young people receive in the music departments of the schools.

The Cass Tech band, which played at the Michigan Theatre on "school night", the master considers a splendid band. It is under the direction of Roy Miller, a former band member of Sousa's.

"Sincerity I regard first as the main quality in leadership. Be real and true, not false, if you wish to be a leader in your profession. Technique comes next,—the art of knowing what your fellow men can do and how to obtain the results; last, is personality."

During the world war Sousa was a senior grade leader in the United States navy bands; but after the armistice, he was promoted to the rank of lieutenant commander of the naval bands. "While working for your country, don't give a darn what your rank is, just be sincere", declared Sousa.

The commander is fond of trap-shooting as a recreation; but for the past five years he has been unable to engage in his favorite sport on account of an accident which injured his arm on a horseback ride in Pennsylvania. He intends to continue with the sport, however, for he believes that his arm is improving.

The "March King", noted for his many compositions, has written an official march for the city of Detroit, known as the "Pride of the Wolverines". This has been dedicated to the mayor and people of Detroit.

Wife Willing To Be Beaten  
By Her Husband, Except—

Mrs. Yetta Aarons Had No Complaint Ordinarily But in This Case, It Was Different

Mrs. Yetta Aarons, 10 S. Vermont av., thinks that a good woman should be willing to be beaten by her husband, and she's taken her beatings as all good women should, but when it comes to getting one because she wanted to hear Sousa and his band—oh yoi, yoi, yoi, that's too much!

Judge William H. Smathers, of the court of domestic relations, evidently agrees with her, for while he dismissed the case against her husband today he told her: "Any time you want me to send him to the jail at Mays Landing, just let me know!"

JUDGE O. K.'S WIFE BEATING

But Atlantic County Jurist Says It  
Must Be for Good Cause

ATLANTIC CITY, Aug. 13.—It is all right for a husband to beat his wife occasionally, but never for a minor cause.

County Judge Smathers delivered himself of this sentiment to-day at the arraignment of John Aarons of No. 10 South Vermont Avenue in Domestic Relations Court. Mrs. Yetta Aarons maintained her husband had beaten her because she had not dressed in time to get to a concert by Sousa's Band. The Aarons have been married fourteen years and have two children.

"A good wife," said Judge Smathers, "should be willing to accept a beating occasionally if he has good cause for the action, but not merely because he wants to hear Sousa's Band play." Decision was reserved.

THIS CLIPPING FROM  
N. Y. EVENING POST

OCT 22 1927

New Sousa March  
to Celebrate His  
Golden Jubilee

Bandmaster Does Not Choose  
to Do It, but He Will Prob-  
ably Consent

By HARRY ASKIN

BACK when the decade of the 1890's was in its first half, somebody, writing in enthused reaction to a program of John Phillip Sousa's compositions by what was then the United States Marine Band, hung on him the title of March-King. The appellation caught the fancy of critics and general writers everywhere; and it was as the acknowledged "king" of march-composers that Sousa soon thereafter, withdrawing from the Marine Corps, set forth at the head of a band bearing his name—the band that still bears it, and that is without question the foremost band in all the world today.

Well, the final months of the year 1927 find Sousa face to face with his golden jubilee, as a conductor and a composer—and, incidentally, a somebody of music. It was in 1877, while a mere kid trying to look mature by growing a huge black beard, that Sousa got his first important job as conductor of music for the late Milton Nobles, at the time a popular and successful star in plays of his own writing. (He died in 1923, while playing with a second company the late Frank Bacon's role in "Lightnin'.") Nobles liked music with his melodramas; and Sousa wrote a lot of it for him—incidental music, entr'acte music, curtain music, off-stage music and, needless to add, an exit-march, always played as the audience left the theatre. That old march he afterward worked over into one of his most effective two-steps—the one named "Manhattan Beach."

Now, in his jubilee year, the March-King is expected to write a march to be named for it and to commemorate it. He says he can't do it—that he has tried, and that the notes simply will not take form! "Ask me," he says, "to write a march on any other theme, and I will go to it, regardless of what the public may think of it when it sounds forth; but I simply can't write a march for the personal glorification of John Phillip Sousa!" His complaint doesn't end there, for he adds:

"I've always been inspired by an occasion. I wrote 'The High School Cadets' after reading that the public schools in Philadelphia were encouraging the use of music at the sessions and on learning that the pupils were assembling and dispersing to an imported tune, the old 'Heidelberg March.' I wrote 'The Washington Post,' after my first visit to a newspaper office—that of the journal for which the march is named. I wrote 'Semper Fidelis' one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico.

"I wrote 'Manhattan Beach' while playing a summer engagement at that once popular resort, using as the basis an old march I had composed when I was with Milton Nobles. I wrote 'The Stars and Stripes Forever' on hearing we were at war with Spain. I was at sea at the time. I wrote 'The Invincible Eagle' in celebration of the treaty of peace with Spain. I wrote 'The Volunteers' when my friend Edward Hurley was made chief of the shipbuilding board in the World War, and my march called 'Great Lakes' was written after I enlisted in May of 1917 at the great naval training station near Chicago. I wrote a wedding march in war time in answer to the protest against using Wagner's or Mendelssohn's. And so on; whenever my imagination was grasped by an event or a person I wrote a march.

"But I can't write a march on the golden jubilee of John Phillip Sousa! I can't!"

Lieutenant Sousa will be seventy-three years old November 6, and that is another reason why, his friends think, he should turn out a jubilee march.



# AMERICANIZED



LINDBERGH, the young man who flew simultaneously to Paris and immortality, is one of the celebrities most recently made an Indian chieftain by the ceremony of honorary adoption. He thus joins the ranks of the other honorary chiefs here-with pictured, an aggregation which indicates that an Indian knows a man when he sees one.



BRITAIN'S WARTIME PREMIER, David Lloyd George, in the pomp and circumstance of the feathered headdress with which he was crowned during an American visit.



THE GREAT WHITE FATHER, President Coolidge, was immensely diverted by adoption into the race of the reds during his South Dakota vacation.



DOWAGER QUEEN MARIE OF ROUMANIA, who is so fond of color and spectacle, enjoyed the adoption that marked her trip to the American west, as you may see.



THE MARCH KING, John Philip Sousa, is an urbane and dignified chief.



AND (would you guess it?) this young paleface is none other than his royal highness, the Prince of Wales.  
(Coolidge photograph from Pacific and Atlantic; all others from International.)



OCT 23 1927

Allentown, Pa.

## BLOWING HIS OWN HORN



## Sousa Admits He's Stumped.

For once John Philip Sousa admits being stumped. He is facing his golden jubilee year as conductor and composer. He has been asked to write a march to be named for it and to commemorate it. He says he can't do it—that he has tried, and that the notes simply will not take form! "Ask me," he says, "to write a march on any other theme and I will go to it, regardless of what the public may think of it when it sounds forth; but I simply cannot write a march for the personal glorification of John Philip Sousa. His complaint doesn't end there, for he adds:

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"But I can't write a march on the golden jubilee of John Philip Sousa! I can't!"

Lieut. Sousa will be 73 years old Nov. 6, and that is another reason why, his friends think, he should turn out a jubilee march.

"Memories" is the act title of an exceptional organization of burnt cork comedians, whose ability to entertain has kept them busy in Broadway's exclusive night clubs. Ralph Schwarz, conducting the Lafayette Orchestra, will play Sousa's famous march, "With Saber and Sword" as an overture. News reels and a comedy will complete the bill.

## Chicago Herald and Examiner

Sunday

Nov. 6, 1927

## Artistic—or Vulgar?

THE low cut corsage and the liberal exposure of the back in feminine costumes, and the shortened skirts, have provoked many discussions as to where the tendency to expose more and still more of the feminine figure will end.

It was during a discussion of this kind that it was said that Miss Margaret Sousa, the attractive god-daughter of the well-known bandmaster, John Philip Sousa, asserted that she thought artistic skill might make it possible to indefinitely shorten the skirt length and considerably increase the corsage line, both back and front. Miss Sousa asserted that she believes it entirely possible, for instance, to have a photograph taken with no clothing whatever above the waistline—and yet have it artistic, inspiring and not open to the charge of being vulgar.

And to demonstrate her argument Miss Sousa had herself photographed in the pose pictured on this page. Does the reader agree with Miss Sousa that the pose is artistic?

Years ago American tourists who went to France came back with startling ac-

counts of how the French chorus girls appeared on the stages of the revues with practically their entire bodies exposed. They brought back with them photographs of some of the ensemble scenes, printed in the programmes of the revues, in proof of their statements, figuring that people here wouldn't believe such a thing could happen.

Yet, within recent years it has become no uncommon sight, in American revues, for girls to parade with such a paucity of attire as to be practically nude. In one show a couple of seasons ago a girl appeared in a scene dressed as Eve. She wore no clothing but a fig leaf. The producers of the show, in defense of the scene, declared that the body of the young woman in question conformed to all the standards of beauty; that the scene, therefore, was an artistic one.

This was followed by an epidemic of nudity which resulted finally in drastic laws being passed, laws which, for the first time in the history of New York theatres, make it possible to padlock a theatre for nude displays.



Miss Margaret Sousa, God-daughter of the Famous Bandmaster, Without Any Corsage at All.

SOUSA IS CHAIRMAN  
OF BAND CONTEST

Lieutenant Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 in Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants.

Man, 70, Too Young to  
Play Golf, Says Sousa

John Philip Sousa, the composer and bandmaster, visited William Cross at Middletown, N. Y., yesterday and told Cross that although he was seventy he was not old enough to play golf.

"I'll start golfing when I can't do anything else," Sousa said.



October 23, 1927

## Sousa Sure He Cannot Write March for His Own Golden Jubilee

Bandmaster Tells How He Came to Compose Other Music.

Back when the decade of the eighteen-nineties was in its first half, somebody, writing in enthused reaction to a program of John Philip Sousa's compositions by what was then the United States Marine Band, hung on him the title of marching king. The appellation caught the fancy of critics and general writers everywhere; and it was as the acknowledged "king" of march composers that Sousa soon thereafter, withdrawing from the Marine Corps, set forth at the head of a band bearing his name—the band that still bears it, and that is without question the foremost band in all the world today.

Well, the final months of the year 1927 find Sousa face to face with his golden jubilee as a conductor and a composer—and, incidentally, a somebody of music.

### Aspirations of Youth.

It was in 1877, while a mere kid trying to look mature by growing a huge black beard, that Sousa got his first important job as conductor of music for the late Milton Nobles, at the time a popular and successful star in plays of his own writing. (He died in 1923 while playing Frank Bacon's role in "Lightnin'"). Nobles liked music with his melodramas; and Sousa wrote a lot of it for him—incidental music, entr'acte music, curtain music, off-stage music and, needless to add, an exit march, always played as the audience left the theater. That old march he afterward worked over into one of his most effective two-steps—the one named "Manhattan Beach."

Now, in his jubilee year, the march king is expected to write a march to be named for it and to commemorate it. He says he can't do it—that he has tried, and that the notes simply will not take form! "Ask me," he says "to write a march on any other theme, and I will go to it, regardless of what the public may think of it when it sounds forth; but I simply can't write a march for the personal glorification of John Philip Sousa!" His complaint doesn't end there; for he adds:

### Occasional Inspiration.

"I've always been inspired by an occasion. I wrote 'The High School Cadets' after reading that the public schools in Philadelphia were encouraging the use of music at the sessions, and on learning that the pupils were assembling and dispersing to an imported tune, the old Heidelberg march. I wrote 'The Washington Post' after my first visit to a newspaper office—that of the journal for which the march is named. I wrote 'Semper Parvulus' one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico. I wrote 'Manhattan Beach' while playing a summer engagement at that once popular resort, using as the basis an old march I had composed when I was with Milton Nobles. I wrote 'The Stars and Stripes Forever' on hearing we were at war with Spain; I was at sea at the time. I wrote 'The Invincible Eagle' in celebration of the treaty of peace with Spain.

### Origin of Great Lakes.

"I wrote 'The Volunteers' when my friend, Edward Hurley, was made chief of the Shipbuilding Board in the world war and my march called 'Great Lakes' was written after I enlisted in May of 1917 at the great naval training station near Chicago. I wrote a wedding march in war time in answer to the protest against using Wagner's or Mendelssohn's. And so on: Whenever my imagination was grasped by an event or a person, I wrote a march.

"But I can't write a march on the golden jubilee of John Philip Sousa! I can't!"

Lieut. Sousa will be 73 years old November 6; and that is another reason why, his friends think, he should turn out a jubilee march. And when he comes to the Odeon shortly with his famous band he may tell us more about it.

The Billboard, April 2, 1927



JOHN PHILIP SOUSA, march king, shaking the hand of Sam Katz, president of the Publix organization, for which Sousa and his band opened a 10 weeks' engagement at the Paramount, New York, this week at a salary of \$10,000 a week. The engagement marks the 34th year of the Sousa band. Boston, Buffalo, Detroit, Chicago and St. Louis are among the cities booked.

At the right: Here's one march that you won't beat time to. John Philip Sousa is as gifted with a lawn roller as with a baton and finds pleasure in each



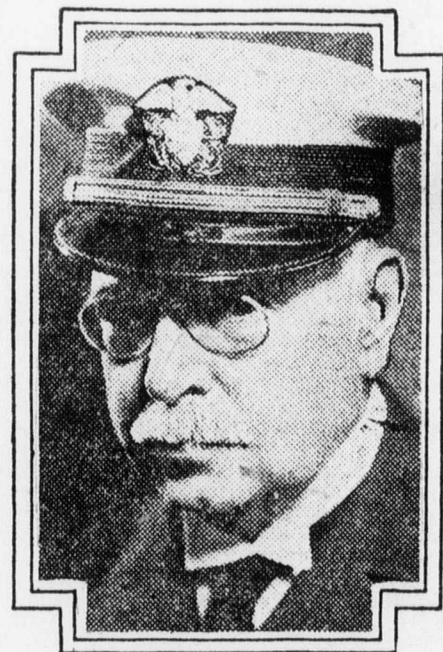
U. & U.

THE PHILADELPHIA INQUIRER,  
AUGUST 16, 1925

## Sousa Has Been a Very Busy Man

Lieutenant Commander John Philip Sousa, with his band, has come to this vicinity following the greatest preliminary season in his career. The season began on July 4, at Hershey, Pa., and attendance at the park broke all previous records. The band worked westward and at length arrived at the Saskatchewan Industrial and Agricultural Exhibition at Regina. There, during six days, the band, as chief attraction, played to 165,000 persons. That beat last season's attendance record by 50,000. Not only that, but the band received a fee of \$20,000—the largest ever paid the famous bandmaster for an engagement of similar length.

Preceding the beginning of the Willow Grove Park engagement, the band accomplished the seemingly impossible in the way of concert giving. During the week 3300 miles was covered and concerts were given to tremendous crowds at each stopping place. Regina



JOHN PHILLIP SOUSA

was the starting place. Sousa went directly to Minneapolis and there gave concerts during two days. They called him "The Peter Pan of the Music World" while he was there. Then he went to Fort William. This was followed by concerts at Sunbury, Ottawa and Lake Placid, N. Y. At each place there were big turn-outs and the men, in spite of strenuous days and nights of travel gave concerts that met the utmost enthusiasm.

Sousa concerts in the west were attended by people who came fifty miles or more to be present. At Duluth 20,000 persons heard the band in one day and at Kahler, a model community near Sheboygan there were 20,000 in attendance at one concert. Winona Lake likewise sent to the concert a tremendous crowd.

This season's tour will end March 6 at Richmond, Va., after the band has covered 27,000 miles of travel and has appeared in 43 States and three Canadian provinces.

The Billboard, November 26, 1927

## John Philip Sousa

John Philip Sousa's popularity, instead of dwindling as a result of the new trends and new tastes brought about by the jazz era, seems to be as strong and as widespread as it ever was.

Perhaps the mixed and usually formless musical concoctions that have been rampant for some time now have even served to bring about a greater appreciation for the solid and stirring compositions of the famous march king.

At any rate, the coming of Sousa and his band continues to be an event of the season.

Generous newspaper space, editorials of appreciation, proffers of hospitality and various kinds of public demonstrations all bear testimony to the esteem in which Sousa is held.

But the bandmaster is not merely riding on his past laurels.

By conforming to the new demands of the times, he is bringing himself and his group of artists to new audiences and a new generation.

His incidental activities in the cause of music, such as coaching local bands and extending other helpful service to musical organizations, likewise is reacting handsomely to Sousa's advantage.

The Billboard, September 24, 1927

## Loew Books Sousa At \$10,000 a Week

NEW YORK, Sept. 19.—John Philip Sousa and band, calling under the contract for at least 50 men, has been booked by the Loew interests for a number of its picture theaters at \$10,000 a week, a record-breaking salary for Loew. Sousa is scheduled to open at the new Loew house in Kansas City, the Midland, on November 12. Succeeding bookings now arranged, with other dates still to be set, are the State, St. Louis, November 19; the Penn, Pittsburgh, November 28, and the Century, Baltimore, December 5.

Sousa's band made a brief tour for Publix last spring at the same salary and since has been playing on a concert tour. The booking with Loew was negotiated here with Louis K. Sidney, in charge of Loew picture houses.

## SOUSA TRIES OUT HIS NEW MARCHES ON HIS FAMILY

Every time Sousa writes a new march he tries it out on his family. And when the great band leader asks the opinion of his beloved relatives, they always say, "It is the best you have ever written."

"That is only derision," laughed Sousa, who is appearing this week at the Metropolitan with his band. "You see, I always preface the playing of my new numbers with the decisive statement that this is quite the best march I have ever written and I dare anyone to say otherwise."

The American public seems to think that "Stars and Stripes Forever" is Sousa's best march, because 10,000,000 talking machine records of this march have been purchased.

Sousa himself declares that when he writes a march it always seems his best at the time. "I declare to everyone that I have written something better than ever," he said, "and I mean it every time. Sometimes I suspect that it can't be true, because no one writes a better composition every time he puts his pen to paper. Yet I have tried to make each new march better than the one before, and keep pace with past successes."

"I have seen many conductors become famous and then lose public support, so I realize that Sousa marches and the Sousa band must be better each year if I keep faith with my supporters."

### VARIETY

Wednesday, December 7, 1927

## SOUSA-ARBUCKLE TIE UP \$63,200 IN PITT.

Band \$47,000 at Penn—Comedian Does \$16,200 for Aldine—Despite Weather

Pittsburgh, Dec. 6. (Drawing Population, 600,000)

Having its first taste of concert standby playing a picture house, and Fatty Arbuckle at Loew's Aldine appearing after a protest as front page stories, both the Penn and Aldine broke records. Sousa piled up \$47,000, about \$300 over the house record. Weather was bad part of the week, but there were double lines waiting with newspapers over hats. Publicity on the band leader was unprecedented. He went to high schools every morning, conducted a combination of bands numbering 260 boys in a parade Saturday to welcome Santa Claus (commercial proposition) had a band meet him at station, talked over the radio and was on page one all week. Arbuckle didn't do so bad either at \$16,200.

Penn (Loew) (3,600; 20-35-60). Sousa and "Topsy and Eva" (U. A.). Only did \$47,000, as house couldn't hold any more.



## ANNIVERSARIES PUZZLE SOUSA



JOHN PHILIP SOUSA

Lieut. Com. John Philip Sousa is in a quandary. He does not know whether his annual tour this season should be celebrated because it is the thirty-fifth which he has made at the head of his own organization, or because it marks his fiftieth year as a conductor. Sousa made his first appearance on the director's stand, April 9, 1877 in his native city, Washington, D. C. He made his first appearance at the head of Sousa's Band in Plainfield, New Jersey, September 26, 1892.

The remarkable span of Sousa's active career is best realized when one reviews the goings-on of the world when Sousa was making his first appearances as a director. About a year before Sousa picked up his baton for the first time, Alexander Graham Bell was demonstrating the telephone at the Philadelphia Centennial. After Sousa had finished his first year as a

director, Edison patented the incandescent electric lamp. Ulysses S. Grant had retired from the presidency but a month before Sousa became a musical director. Boss Tweed was in the Ludlow Street jail in New York, and was to die there more than a year later. During Sousa's first year on the stand eleven Molly Maguires were hanged at Pottstown, Pa., for murders in the coal region and a strike was called on the B. & O. railroad.

What was happening when Sousa's band made its first tour in 1892? The country was getting excited about the world's fair in Chicago, and Benjamin Harrison was president. The bicycle craze was yet to be born, the whole country was dancing the two-step to the measure of the Sousa marches and Pinkerton guards had just killed several steel strikers at Homestead, Pa. Sousa and his famous band will ap-

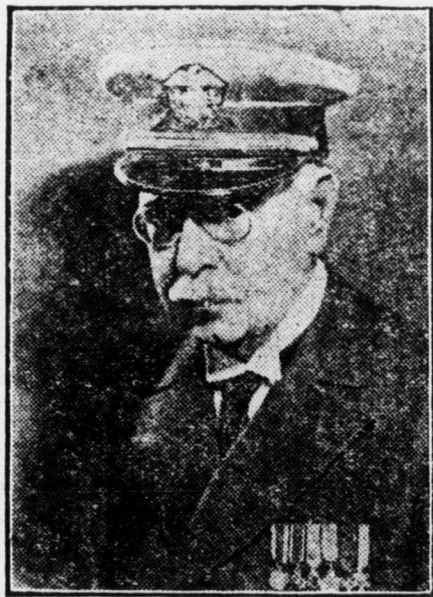
## SOUSA IS COMING IN TWO CONCERTS

FAMED MARCH KING WILL BRING HIS BAND TO SHRINE TEMPLE.

There is only one Sousa, and he will be at the Shrine Temple next month, rain or shine. This is the 35th season of Sousa and his band. Although the "March King's" fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one with which Sousa himself has appeared. And never but once in his 35 years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And

Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quick-



John Philip Sousa

ly and with a margin of safety for emergencies.

Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman.

Sousa's Helena date is Saturday, September 24, matinee and night.

Helena Record Herald, Sept. 17, 1927.

## SOUSA'S FAMOUS MARCH TOO HEAVY FOR MANY BANDS



A photographic reproduction of an oil painting by Paul Stahr which was presented to Lieutenant Commander John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the "March Past" of the band battalion organized by Mr. Sousa during the World War.

"Stars and Stripes," or, as it is more correctly written, "Stars and Stripes Forever," has been heard in every country of the world. But, strange as it may seem, this marvelous march by Lieutenant Commander John Philip Sousa was a long time in establishing popularity with bands. The march dates back to 1898. Sousa's band gave it spirited performance with all the frills that one could wish and with an orchestration of ingenious sort, musically in every respect. And that was the trouble—bands throughout the country could not play the music because it was too difficult. It took a little time for Sousa to understand why the march, so popular at every concert he played, was not taken up by other organizations. So he went to

his publisher for information. He found out quickly for he was shown a sheet of the march music returned to the publisher by a country bandmaster. The explanation was simplicity itself. It was in a pencilled note upon the sheet—"Too many notes." This march is a favorite with the Helena High School band.

## Newest March Is Best.

"Which is your best march?" was asked Commander Sousa, who with his band, is at the Shrine temple next Saturday for matinee and night concerts. His reply was brief and to the point. "At the moment of writing each march has seemed to me to be my best," he declared. "I have tried to make each march better than its predecessor and thus my newest would

be my best. That, of course, is not necessarily so, but as I put my best into my composition, I feel that I am creating the best within my powers. I realize that there must be no retrogression and so I strive always to do better than I have done and to make my band the best in all the world. Response to my efforts has always been encouraging to me and I honestly feel that my band of today is the best that I have ever directed."

Reserved seats for both the matinee and evening concerts next Saturday will go on sale at Reeves Music House on Tuesday morning at 10 o'clock. The management urges that patrons secure their seats early to be assured of desirable locations as the sale promises to be heavy for this attraction.

## SOUSA STARTS ANNUAL TOUR

FAMOUS BAND MASTER AND NOTED ORGANIZATION TO VISIT HELENA IN FALL.

Lieut. Com. John Philip Sousa assembled his band at the Fulton theater the other day for two days of rehearsal before opening his thirty-fifth annual tour.

The first concert of his new season will be given at Great Neck tonight. After engagements at Mineola Friday night and White Plains on Saturday, the band will go to Atlantic City for a four weeks' engagement on the Steel Pier. Sousa's travels this season will take him to the Pacific coast and will occupy him until the end of the year.

On April 9, 1927, Sousa celebrated his fiftieth anniversary as a conductor. His first appearance on the director's stand was made in Washington in 1877 as leader of the orchestra for the theatrical company headed by the late Milton Nobles. Sousa became director of the United States marine band in 1880 and held the position for 12 years, relinquishing it to form his own organization, which gave its first

concert in Plainfield, N. J., in September, 1892.

Sousa, who will reach his seventy-third birthday before the end of his tour, will travel more than 20,000 miles this season. He will appear in 25 states and five Canadian provinces and for all of his years on the road will play at least five cities in which his band never has appeared, including International Falls, Minnesota, North Battleford, Saskatchewan, Twin Falls, Idaho, Logan, Utah, and Norfolk, Nebraska. The Sousa organization will consist of 80 men and the programs will feature the Sousa compositions.

Sousa's band will make its appearance in Helena on September 24 for two concerts.

## MAYOR SULLIVAN OF EAST HELENA WELCOMES SOUSA

Not to be outdone by her larger sister, East Helena, which recently assumed the dignity of cityship has through her mayor, John M. Sullivan issued a welcoming letter to John Philip Sousa, who, with his famous band will appear in matinee and evening concerts at the Shrine temple in Helena tomorrow. Mayor Sullivan, who knows that his constituents probably represent a large percentage of real music lovers than in Helena itself, was eager to extend a greeting to the famous master and his organization. He caused the following to be issued from his office:

## A PROCLAMATION.

"East Helena, one of the most enterprising, prosperous and enthusiastically appreciative of good music communities in Montana, welcomes John Philip Sousa and his excellent organization to our neighboring city. We believe every citizen of East Helena will be glad to hear the programs this organization renders."

"East Helena extends an invitation to John Philip Sousa and his musicians to visit us. We will show them the finest smelter in the world. We will show them the most fertile fields in this section of Montana. We will show them a happy, prosperous and growing community which is proud to include within its citizenship many from foreign countries who have had instilled in them a love for music and we are proud to say that they recognize in John Philip Sousa and his splendid company of musicians, artists of the highest caliber."

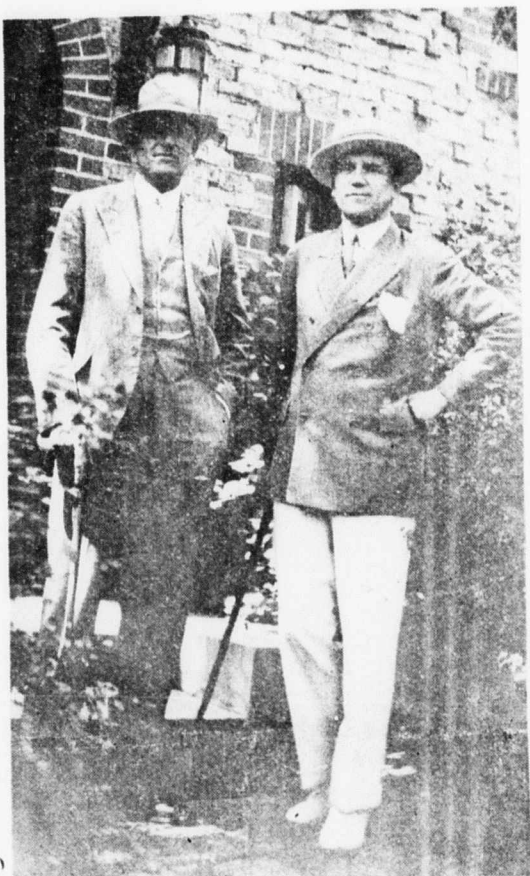
"We hope the visit of Mr. Sousa and his organization will be pleasant to the visitors as it certainly will be to us.  
(Signed) JOHN M. SULLIVAN,  
Mayor's Office,  
East Helena, Mont.  
September 23, 1927."



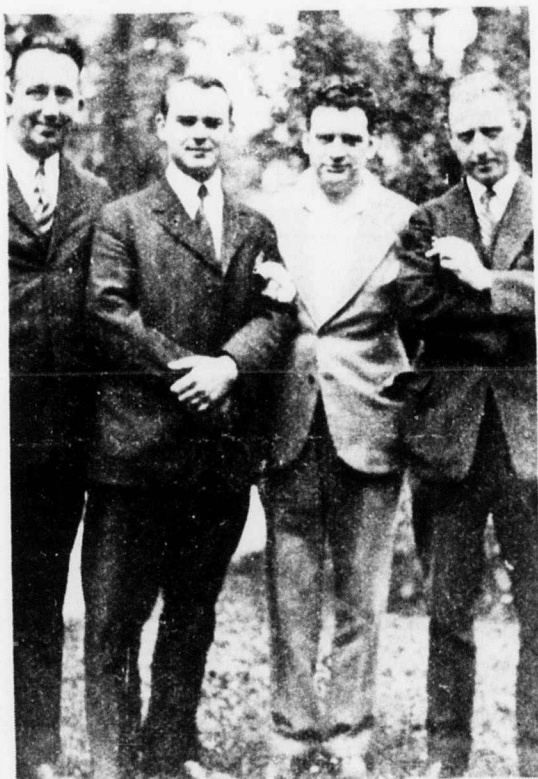
MUSICAL AMERICA for October 1, 1927

7

# Artists Add Gay Coda to Long Vacation Symphony



The Last Lap of a Lyric Holiday. The Friendship of Edgar Schofield, Baritone, and His Host, Edward Johnson, Tenor of the Metropolitan, Is Staunch Enough to Withstand Even the Vacation Test.



The Gordon String Quartet at Ease. At Ravinia Park They Were Caught by the Camera. They Are Clarence Evans, John Weicher, Jr., Mr. Gordon and Richard Wagner



Karl Kraeuter in the Berkshire Mountains. When He Wasn't Playing Quartets at South Mountain, Pittsfield, Mass., the Violinist Scaled the Berkshires and was duly Observant of Double Stops Atop Mt. Greylock



From Whence the Pleasure-vehicles Derive Their Name. Surrey, England, Wins Lee Pattison, of Two Piano Fame, to the Quiet Simple Life of the Country



With His Mighty Right (and Sometimes His Left) John Philip Sousa Keeps the Ball Bounding Against the Wall at the Hotel Allerton, Where He Practices the Game Daily. Although in His Seventy-third Year Mr. Sousa Can Give the Younger Generation a Few Points on the Art of Keeping Physically Fit.



An Hungarian Rhapsody Lacking the Customary Irregularity of Such Compositions. Richard Singer, Hungarian Pianist, Chooses a Spot for the Family Vacation, at Wasterland, Sylt, so Unlike the Manhattan Beaches as to Be Reminiscent of Them. Even the Ship in the Background Adds to the Pleasurable Quietude of the Scene. With Mr. Singer Are His Wife and Daughter, Lola



Via the Lincoln County News (Maine) Comes Word That Hans Barth, Pianist and Composer, Has Won a Five-Day Golf Tournament at the Wawenock Country Club, South Bristol. By Besting More Than Thirty Participants in Completing the Thirty-six-Hole Course in 131, Mr. Barth Was Entitled to the Cup Which Is the Customary Reward for Such a Display of Prowess on the Links



Music a la Carte at Manomet, Mass. Sweet Harmonies Flow from the Bows of Ruth Pierce Posselt and Emanuel Ondricek, Her Teacher. While Gladys Posselt, Accompanist, Waves the Baton in Masterly Fashion.



No Wonder the Roses Bloom Over-time When the Hand That Beckons Them to the Full-Blown State Is That of Julia Claussen, Who Aims a Well-Directed Line of Artificial Rain at the Farthest Violet Bed



## FOR HIS CELEBRATION FIR HIS CELEBRATION



JOHN PHILIP SOUSA.

While he is making his thirty-fifth annual tour at the head of his famous band, Lieut. Com. John Philip Sousa this season is celebrating his golden jubilee as a conductor. April 9, 1927, in Washington, D. C., his home city, Sousa, then twenty-two years old, made his first appearance on the director's platform. Milton Nobles, who died two or three years ago, came to Washington with his theatrical company. His musical director became ill, and Sousa, who had been playing with a quadrill orchestra, filled the gap left Washington with the Nobles organization. Sousa continued with the Nobles company for more than a season. Then he traveled with Mackay's Extravaganza company and Matt Morgan's living pictures. In 1880, at the age of twenty-six, he became director of the United States Marine band. Twelve years later, in 1892, he formed his own organization.

Past his seventy-second birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opened July 17, at Atlantic City, where he was the attraction for four weeks on the Steel Pier. Other extended engagements included the Cleveland industrial exposition, August 14 to August 25, the Iowa State fair, at Des Moines, August 27 to September 2, and the Minnesota State fair, at Minneapolis, September 3 to September 10. Sousa and his band will be in Helena for matinee and night concerts on Saturday, Sept. 24, in the Shrine Temple.

Sousa will conclude his regular season late in November, when he will go to South Carolina for his annual duck hunting.

## Witmer Welcomes March Monarch



Miss Marjorie Moody, soprano soloist, to be heard in Helena Saturday with John Philip Sousa and his band.

How many of the older generation in Helena remember when the town supported a city band and listed among its prominent members was Percy Witmer, now mayor? Those old days as member of Helena's band have not been forgotten by the mayor, who confesses a yearning to hear band music.

As a mark of his appreciation of band music Mayor Witmer has caused to be issued from his office an official document directed to Lieutenant Commander John Philip Sousa who will present his band in two concerts at the Shrine temple next Saturday, matinee at 2:30 and evening concert at 8:30. The mayor's document, in the nature of a proclamation of welcome, follows:

"For more than a third of a century actually millions of persons in the United States, Canada and lands across the sea have been thrilled by the music of the March King and his organization. Surely in this commercial age a man who has given to

multitudes music which they can admire is just a little higher than the ordinary in the plane of famous men.

"Mr. Sousa's greatness is not national, but is world wide. He has been honored by men who sit in the highest places in the United States and he has been honored by rulers of many foreign countries.

"With more than ordinary pleasure, therefore, I welcome to Montana's capital city, Lieut. Commander John Philip Sousa and trust that his visit to Helena will be as enjoyable for him as it is certain to be pleasurable for the residents of our city.

"I should also like to include in this welcome, the entire membership of his famous organization. It is a company of artists devoting their lives to furnishing wholesome entertainment for the thousands who annually flock to hear their wonderful music. (Signed)

PERCY WITMER, Mayor.  
Helena, Montana, Sept. 22, 1927.

## CONDUCTING BAND BEST EXERCISE, SAYS SOUSA



Here are three generations bearing the name of John Philip Sousa. At the right of course is Lieutenant Commander John Philip Sousa. At the left is John Philip Sousa II, now a New York business man and in the center is John Philip Sousa III, grandson of the March King.

Do you care to be as lithe and as active both in mind and body when you have passed three score and ten as you were at 50? Then direct a band three a day for 35 years, says Lieut. Commander John Philip Sousa, who this season is making his thirty-fifth annual tour of America with his famous musical organization. There is nothing like the gentle exercise of baton waving for the appetite and the figure, says Sousa—and he can prove it.

"Had I gone into a business or a profession other than that of music, I probably would have been dead 30 years ago," says Sousa. "If I had tried, I could not have picked out a profession which has combined exercise and regularity of hours in such an ideal manner. All through my career, I have been giving an average of 11 concerts a week—almost two a day. As concert time throughout America is always the same, 2:30

o'clock in the afternoon and 8 o'clock in the evening, the better part of my life has found me doing my calisthenics at the regular hour and generally before a large and appreciative audience. The matinee exercise gives me the appetite for a lusty dinner. The evening exercise gives me the physical fatigue necessary to a good night's sleep. It should be pointed out, however, that directing a brass band is an expensive form of exercise. My band costs about \$1,000 a performance for salaries alone. Except for a public which has been willing all these years to pay for the privilege of seeing me exercise twice a day, I would have starved to death long ago for all my superb physical condition."

John Philip Sousa and his famous band will be heard in Helena at the Shrine temple in matinee and evening concerts on Saturday, September 24.

## Montana Record Herald.

## SOUSA GIVEN GREAT RECEPTION BY VAST CROWD AT GREAT FALLS

That John Philip Sousa and his famous band, which will appear in the Shrine Temple in Helena in matinee and evening concerts tomorrow still retain the power to thrill Montana people is evidenced by the reception given the noted leader and his organization in Great Falls this week as described by the Great Falls Tribune which says:

Lieut. Com. John Philip Sousa is not only a great band conductor; he is an American institution. And Great Falls residents welcomed him Wednesday, both upon his arrival at the station and at his matinee and evening concerts at the Liberty theater, in a manner that left no doubt as to their real appreciation of him.

When his special train pulled into the Great Northern station at 1:30 p. m., a chorus of locomotive whistles in the railway yards, aided by the city fire siren

uptown, tooted a serenade that will linger long in his memory as an expression of fine sentiment, even if its notes were not as harmonious as his own organization would have played.

As he stepped from his private car, the Great Falls boys band struck up Sousa's best known march, "Stars and Stripes Forever," and though the youngsters had never attempted to play the piece until the night before, their efforts were not wasted, for the "March King," walked briskly over to where the boys were and stood smiling in front of them while they finished the number. He then saluted their conductor, Charles Richards, and chatted a few moments before leaving for a hotel. Several hundred people were at the station to witness the welcome.

### Big Crowds Attend.

Both concerts at the Liberty theater attracted good sized crowds. Because of

the small stage, it was necessary to group most of the players on the steps and floor around the pipe-organ manual. This spoiled the mass effect of the band,

so far as the eye was concerned, but in no way hindered the auditory effects.

It was at the evening program that Sousa and his band extended themselves. This was by far one of the most entertaining musical events heard here in a long time, for it included a little bit of everything from the classical "Andante Cantabile," by Tschalkowsky, to modern jazz as exemplified in "The Zulu Wall." Mixed in between were overtures, such as Suppe's "Flying Dutchman," any number of Sousa's marches and his really funny polkas, "The Wets and the Drys."

John Dolan, cornetist, continues to be one of Sousa's standby soloists. Mr. Dolan is not as good as he used to be, but he is good enough to make folks wish there were more cornetists like him. Miss Marjorie Moody, soprano soloist, has an excellent voice, strong and vibrant, which she keeps under remarkable control, being able to make her softly trilled passages in the upper register heard distinctly even with a considerable section of the band playing the accompaniment.

### Soloists Make Hit.

Of the other two soloists, it would be difficult to say who makes the greater hit. Howard Goulden, the xylophonist, is a wizard and he was recalled three times for encores. Edward Heney, saxophonist, makes his instrument as mellow and as expressive as the voice of Miss Moody, but he called in the whole saxophone contingent—eight in number—to help out on the encores.

There is nothing that Sousa's band can play that brings a more thrilling thrill than his own marches and, of all these, none will ever take the place of "Stars and Stripes Forever." The theater fairly shook with applause following this number, and there were many who were a mite disappointed when he chose to continue with his program instead of playing it through again.

Yes, John Philip Sousa is an American institution. There may be band leaders in the days to come who might surpass him in technique, but there will be no one who will ever take his place in the affections of the people of the country. His spirit, his talent, his art will never die—for "Stars and Stripes Forever" will be played forever.



## Musical Novelty at the Sousa Matinee



"You're just in time for tea, Pop," says Miss Priscilla Sousa, as her distinguished father, Lieut. Commander John Phillip Sousa, accompanied by Miss Marjorie Moody, soprano soloist with his band, arrive by seaplane at the Sousa home on Manhasset bay, near Port Washington, Long Island.

At his matinee concert in the Shrine temple here tomorrow afternoon Lieutenant Commander John Phillip Sousa and his band will introduce a musical novelty, the title of which is "Showing Off Before Company," 1927 edition—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of Sylvia—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown-ups.

Lieutenant Commander Sousa who concludes his Helena engagement with an evening concert in the Shrine temple tomorrow evening, is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels, of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving

listeners in an inadequate idea of the perfection of his musicians.

### Building Up Band.

"I have for years been building up my band," said Mr. Sousa the other day, between concerts. "In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing wherever possible American born and American trained bandmen. Today the band is practically one hundred per cent American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band. It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

## RAILWAY WHISTLES SOUND BLASTS WELCOMING SOUSA AND HIS BAND TO HELENA FOR TWO CONCERTS

Helena people were startled shortly before 11 o'clock today by a mighty din of whistling coming from the direction of the Northern Pacific depot.

Immediately downtown telephones at the police station, fire department, newspapers and other places began to ring with inquiries.

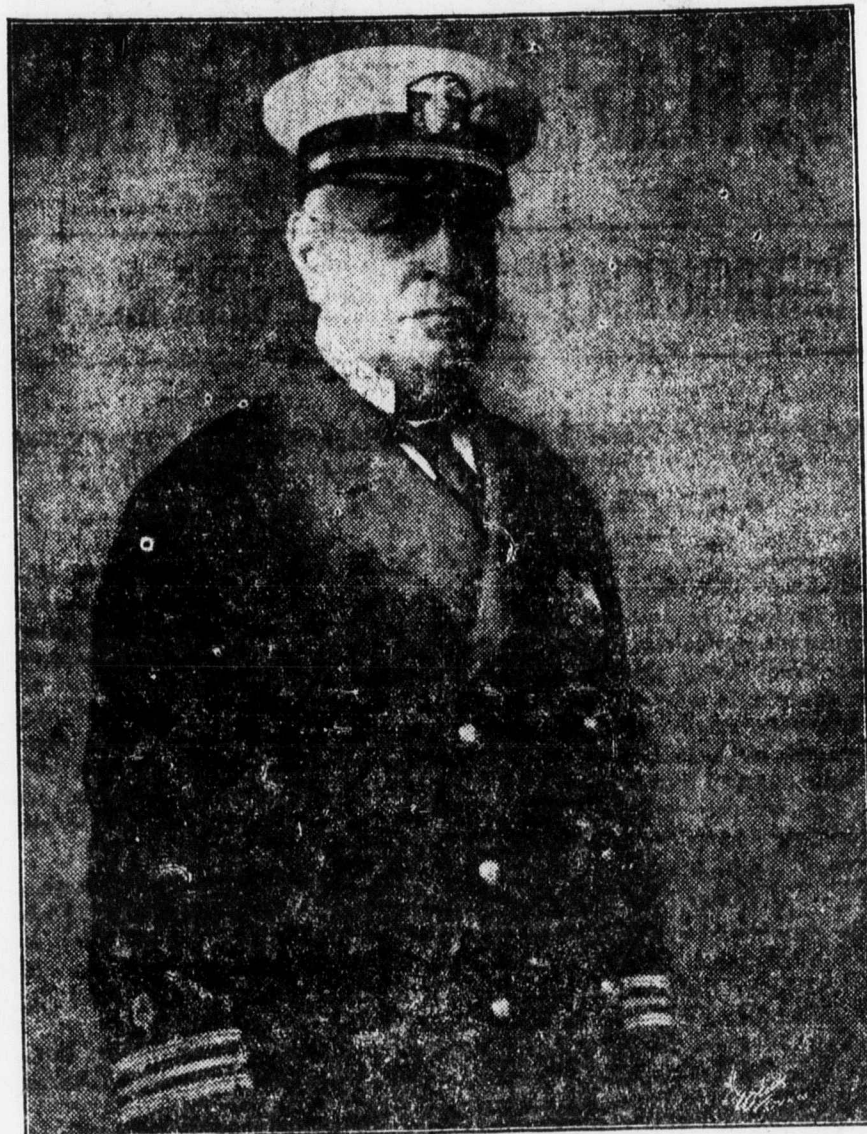
The explanation was made that the noise was a reception to Lieutenant Commander John Phillip Sousa and his famous band which

arrived over the Northern Pacific from Bozeman for two concerts in the Shrine temple in Helena, the last of which will be given tonight at 8:30.

The reception was supplied by a dozen locomotives aided by the roundhouse siren and was heard in all parts of the city.

It has become a custom among the men along the railroads over which the famous band leader travels to accord him this honor as a national character.

## Sousa Afternoon and Evening With Famous Band at Shrine Temple



Lieutenant Commander John Phillip Sousa, who with his famous band will be Helena visitors today where they will give two concerts in the Shrine Temple.

When Lieutenant Commander John Phillip Sousa calls his band to attention at 2:30 o'clock this afternoon in the Shrine temple for the first of the two concerts he will give in Helena, he will find the arena of the auditorium occupied by the nearly 50 members of the Helena High school band, who are to attend the concerts as guests of the famous bandmaster.

The Helena youngsters will be directed in one of Sousa's own marches, "El Capitan" by the lieutenant commander. This arrangement was made at the direction of Mr. Sousa himself. His interest in the development of band musicians in the United States takes a practical turn. A short time ago he sent to Helena a handsome loving cup to be presented to the winning school band at the state music meet which is to be held in Helena next spring.

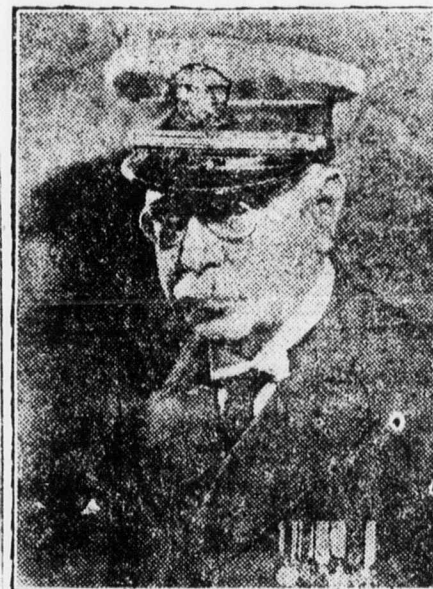
Mr. Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants.

The acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest and it is assured that there will be a great increase in the number of contesting organizations. This year 300 organizations contested and a high standard of musical training was manifest.

"It is a splendid thing for American music," said Commander Sousa in commenting upon the contest. "We are developing music tremendously in America and it has always been my effort to encourage the American instrumentalist. We are a musical nation in spite of what any carping critics may say and I am sure that these contests will be of the utmost value in raising a new generation of able musicians."

The advance sale of tickets for both of today's concerts has been large and the band is certain of a crowd of appreciative listeners. Tonight's concerts will start at 8:30.

## LEADER, 50 YEARS



John Phillip Sousa, who is bringing his world famous band to Helena for two concerts, is celebrating two anniversaries this year. The band will play matinee and evening engagements Saturday at the Shrine temple.

The present tour is advertised as the 35th annual trip of Sousa's band, but the noted march king also is celebrating the 50th anniversary of his start as a conductor.

Sousa made his first appearance on the director's platform in his native city, Washington, when he was 22 years old. His performance on this occasion won him an engagement with a theatrical company and he continued in this business until 1880, when he became director of the United States marine band. Twelve years later he formed his own organization.

Although past his 72nd birthday, Sousa this season has undertaken a tour as strenuous as any he has made in the past. His season opened in July at Atlantic City and will

continue until late in November, when he will retire to his South Carolina hunting lodge for the duck shooting season.

More than 100 marches, many of them internationally popular, have been written by Sousa and each year he introduces one or more new ones. This season he will play "Minnesota," a composition written at the suggestion of the student body of the University of Minnesota. The march was formally dedicated at the Minnesota state fair last Saturday.

Old favorites, such as "Stars and Stripes Forever," "Semper Paratus," "Washington Post March" and "Fair-est of the Fair," also will be on the programs given here.



## Sousa Says Newest March is Always Best



LIET. COMMANDER JOHN PHILIP SOUSA

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public, and it backs its judgment with almost a half million dollars worth of royalty on the sheet music, in addition to buying 10,000,000 copies of the talking machine records.

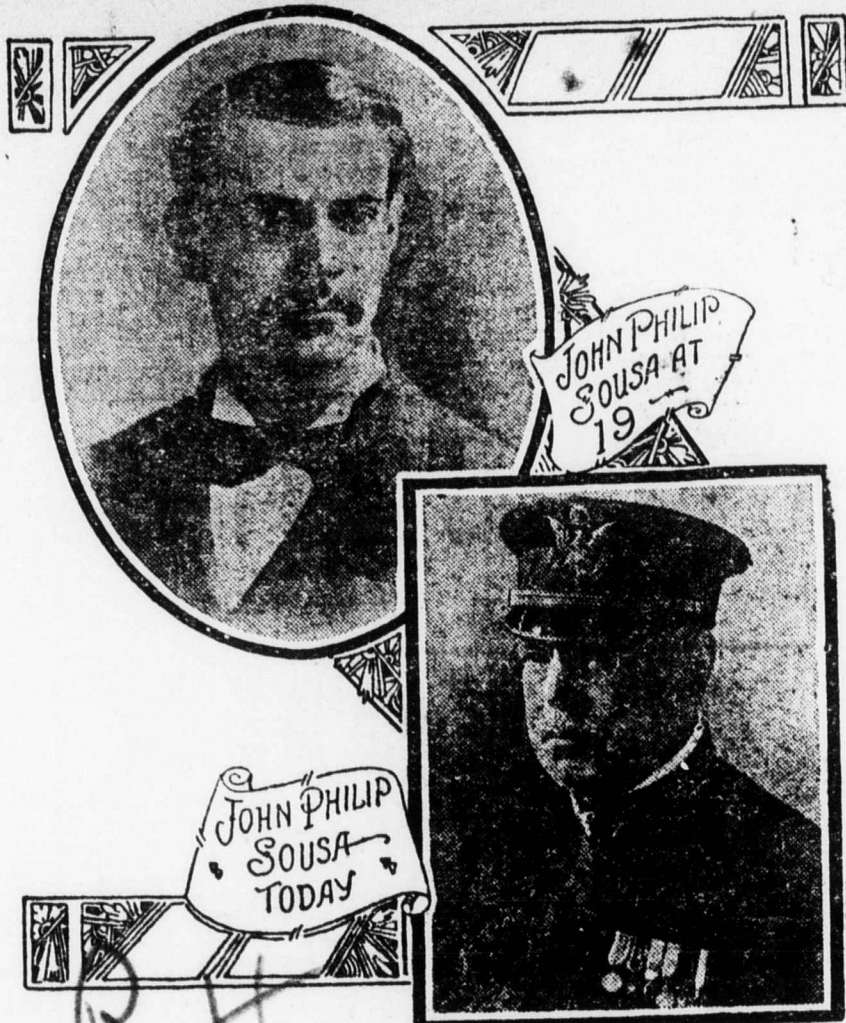
"The last one," says Sousa, who this season makes his thirty-fourth annual tour with his famous band. "At home," says Sousa, "I always have a habit of inflicting each new composition upon the family. Each first performance always brings the chorus, 'the best thing you ever have written,' but I know that it is a chorus of derision, because before I play the new number, I always announce that it is the best thing I ever have done."

"Seriously, at the moment of writing, each march has seemed to me to be the best thing I have written, and I would not be fair with myself or with a public that has been enor-

mously kind to me, if I did not declare that I was writing something better than anything I ever had written before. Of course, in the well-known 'cold gray dawn of the morning after the night before' I realize that the graph of my work as a composer has not been a steadily-mounting, unbroken line. But I have tried to make each composition better than its predecessor and if I have a philosophy, I believe it is expressed in the conviction that even with a considerable career behind me I must keep up the pace. Because I have seen so many conductors come and go, I realize, perhaps more keenly than any other person in the world, that the Sousa marches and the Sousa band this year and each year to come must be better than ever before."

John Philip Sousa and his band will be heard at the Shrine temple in Helena on Saturday, September 24, matinee and night concerts.

## Bandmaster Visits Old Scenes Lindbergh Day



Lieutenant Commander John Philip Sousa had a most delightful visit to Washington during the period of the celebration of the Colonel Lindbergh flight to Europe. It was the week of Flag day observance and Mr. Sousa, at request of General Lejeune, of the United States marine corps, went to the national capital to conduct the United States marine band on the lawn of the capitol on June 12. The occasion was the vespers service of the United States Flag association which joined with General Lejeune in extending the invitation. It is estimated that 75,000 persons attended the service. Former secretary of state, Charles Edward Hughes, pinned a United States Flag association medal on Colonel Lindbergh, making him a life member of the association. Directly after the ceremony Mr. Sousa conducted the marine band in his "Stars and Stripes Forever."

Mr. Sousa is a native of Washington, and, as is well known, formerly conducted the marine band. So he spent a number of agreeable hours there during his visit, especially finding de-

light in a return to the house in which he was born and to the church in which he was baptised. He was photographed on the high wooden steps leading to the doorway of his original home and the photographer also "caught" him on the steps of the Concordia Lutheran Evangelist Kirche, where he was baptised. That boyhood home was comfortable but it is quite in contrast with his present residence at Barker's Point Long Island. For those who are interested and who might like on visiting Washington to see the Sousa birthplace, it may be said that it is on G street between Sixth and Seventh.

It was all very pleasant for Mr. Sousa to be in Washington but he finds his greatest joy in being on tour with his band and he is looking forward to the season that began with his four weeks stay at the Steel Pier at Atlantic City, July 17. For each concert during that period he has arranged a different program.

Sousa and his world famous band will visit Helena on Saturday, September 24, for matinee and night concerts in the Shrine temple.

## JOHN PHILIP SOUSA WILL BE HOST FOR HELENA HIGH SCHOOL'S BAND

Members of the Helena High School band will be guests of Lieutenant Commander John Philip Sousa when that famous director and his band appear at the Shrine temple on Saturday in matinee and night concerts.

The invitation was extended to the Helena band at regular band practice yesterday afternoon and was eagerly cheered by the young musicians of Helena. The members of the High School band will occupy seats in the arena section of the Shrine auditorium and during the programs Mr. Sousa will direct the young band in a couple of his own compositions. One will be his famous "El Capitan" and another his justly famed "Stars and Stripes Forever," often called the greatest march ever written.

The Helena band is just getting under way for its season's work and will practice a couple of times more before the Sousa concert so that lips and memories may be in condition to make a creditable appearance before the noted director.

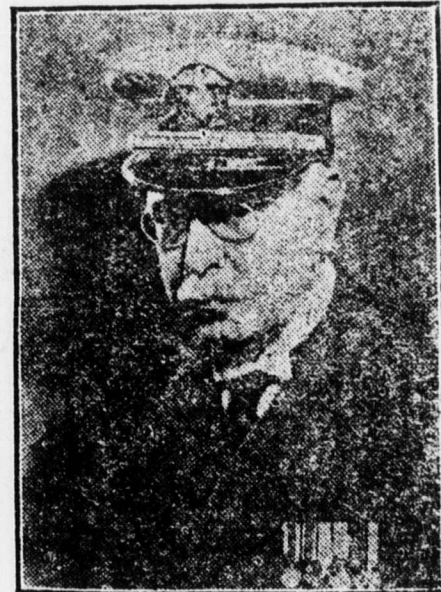
Mr. Sousa takes a deep interest in the development of young band musicians and has given freely of finances and time in encouraging bands of the character of the Helena High School's. The director holds the opinion that youngsters who take up band instruments are less liable to stray into mischief than those who have not this interest to occupy their spare time.

It is quite likely Mr. Sousa will address the Helena band members with a few words of encouragement. Director O. P. Thayer of the Helena organization is confident his charges will make a favorable impression upon the famous visiting leader.

The cup presented by Mr. Sousa to be contested for at the next state music meet to be held in Helena next

spring is attracting a great amount of attention in the window of Reeves Music House where it is on display.

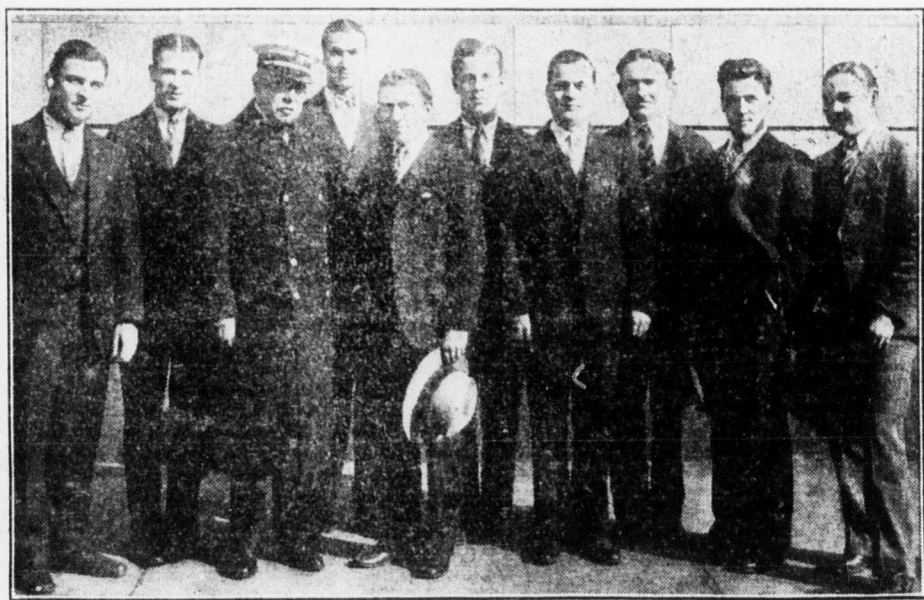
Seats for the matinee and night concerts next Saturday are on sale at



John Philip Sousa, famous band master who will direct Helena High School band on his own compositions.

Reeves' and are much in demand. It is anticipated that Sousa and his band will draw the largest crowds to the Shrine auditorium that have been in that edifice at any similar attraction. The matinee concert is set for 2:30 p. m., while the night concert will start at 8:15. For the matinee a special price of 50 cents has been made to all school children and there was a sharp demand for tickets when they were placed on sale.

The Billboard, November 26, 1927



GRAHAM PRINCE AND HIS ORCHESTRA snapped with John Philip Sousa upon the latter's recent visit to Detroit. Prince and his gang are at present furnishing the music at the King Wah Lo Cafe, Detroit.



## "MINNESOTA" IS SOUSA'S NEWEST MARCH



Miss Winifred Bambrick, harpist, with Sousa's band.

Every tour of Sousa's band serves to introduce to the country a new Sousa march. Sousa wrote "Liberty Bell" for his first season at the head of his own organization—the season of 1892-1893. This year, when he makes his thirty-fifth annual tour at the head of his own organization, there is, of course, a new number and it is entitled "Minnesota." Written at the invitation of the student body of the University of Minnesota, the new march had its formal dedication in Minneapolis the week of September 3 to September 10, when Sousa appeared at the Minnesota State fair. Sousa and his famous band will play matinee and night concerts in the Shrine temple in Helena Saturday, Sept. 24.

For the past decade or more, the number of invitations for marches has been too much even for a composer as facile and prolific as Sousa. By the time he sits down to write his new works for an impending season, Sousa would be in a quandary, except for one rule. That rule is that he never has written "by request." If the inspiration comes, well and good. If the inspiration does not come, well and good. But out of the

mass of suggestions and invitations, there always has come at least one idea that Sousa has thought worthy of a public presentation.

"Minnesota" is dedicated to the state of Minnesota, and more particularly to the students of the University of Minnesota. Last year the new Sousa marches were dedicated to the Gridiron club, of Washington, D. C., and to the city of Detroit. The year before they were dedicated to the "Black Horse Troop" of the city of Cleveland and to the Shriners of America.

Reserved seats for both the matinee and evening concerts in Helena will go on sale next Tuesday morning at 10 o'clock at Reeves Music house. The matinee is especially designed for the school children and students of Helena. Advance indications are that there will be crowded houses at both performances.

## 'MARCH MINNESOTA' WRITTEN BY SOUSA, PLAYED FIRST TIME

2,500 Students and Faculty Members Well Pleased With New Song

E. B. PIERCE SPEAKS AT SONG FEST IN ARMORY

Selection Is Typically Soutan; Has Swinging Rhythm and Rousing Melody

Sousa's "The March Minnesota", played before 2,500 students and faculty members for the first time at the song-fest in the Armory yesterday was greeted with such applause that the band was forced to play an encore of the number.

Minnesota fighting spirit, characterized in music by a swinging rhythm and rousing melody of the piece was greeted with greater applause than any number on the program.

### Typical of Sousa

The piece was a typical Sousa march in rhythm and melody. The selection was played by the 100-piece University band under the direction of Michael Jalma, University band director. The musical program opened with a prelude from "The Tempter Suite."

E. E. Pierce, secretary of the Alumni association, spoke on "Getting the True Minnesota Spirit." He urged the student body to learn Minnesota songs. It is upon such things as this that the student spirit depends, he declared.

Broadcasting of an entire program held in the Armory over WLB, University station, was done for the first time at the song-fest. The songs printed on sheets of paper and distributed to the students as they entered the Armory.

## MONSTER CAKE WILL BE GIVEN "MARCH KING"

Girls of Sans Souci Club To Remember Birthday of John Philip Sousa

One of the outstanding features in connection with the visit of Commander John Philip Sousa and his band to this city Saturday will be the presentation of a mammoth cake by the girls of the Sans Souci club of the Vocational school as a remembrance of the noted band master's 73rd birthday anniversary. The cake will be presented to Lieut. Sousa at the opening of the program Saturday evening by Miss Dorothy Sparbel, president of the club.

Adorned with 73 tiny candles, the cake has been on exhibition in the windows of the Winkelman store for the past week along with the keys to the city which will be presented to the March King on the arrival of his special train in the city Saturday. While Mr. Sousa's birthday anniversary is not until Monday, the girls of the Sans Souci club are making the most of the opportunity to pay deference to this important occasion in his remarkable career. The cake was made in the domestic economy department of the vocational school by members of the club.

Mayor Muenchow will present the keys to the city to Commander Sousa on his arrival here and will escort him to the Hotel Wausau.

The advance sale of seats has been very gratifying to the Kiwanis club members who are sponsoring Sousa's appearance here and indications now point to a capacity house for both concerts.

Preceding the evening concert the High school band will play two or three numbers and will be directed by Lieut. Sousa. This is a distinction the band members will long remember for the March King has seldom consented to appear in connection with organizations other than his own. Only his great interest in musical advancement and in school activities along this line has influenced his decision in this respect.

The band will appear in uniform and the members will act as ushers preceding the program. It is also hoped to have the High school band at the depot when the special train arrives, but arrangements for this feature are indefinite owing to the fact that the time of the train's arrival has not been definitely learned, and also because the band is scheduled to play for the football game with Marshfield and Wausau high schools that afternoon.

Lieut. Sousa is one of the most interesting characters before the American public today and holds a position in the hearts and minds of an appreciative people unique in many respects. He recently startled the country by declaring that he still considered himself too young to play golf. The bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself decrepit, and at the same time he expected to take up cigarette smoking and tea drinking.

Sousa, as a youth in his teens, was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigaret. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic club. One year in two he goes on a long hunting trip in South Carolina.

To one interested in figures, it

might be interesting to learn that somewhere along the route of his 35th annual tour, Lieut. Com. John Philip Sousa will work his fingers into his ten thousandth pair of white kid gloves. Sousa upon the director's stand probably would be more at home without a baton than without his white kid gloves, and with a record of a new pair of gloves every time he has appeared on the conductor's stand over a stretch of thirty-three years, the March King has been somewhat of a friend to the kid glove industry. This present season it is estimated that the forty weeks of his tour will require about 400 pairs of gloves.



Lieut. Com. John Philip Sousa and His Famous Band



# SOUSA WROTE "WASHINGTON POST MARCH" FOR LITERARY AWARDS

To Gen. Frank Hatton and Mr. Beriah Wilkins.

## THE WASHINGTON POST. MARCH.

SOUSA.

Tempo marziale.

PIANO.



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Wash. Post.

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Wash. Post.

## Newspaper Gave Awards To Pupils at Big Ceremony

Band Leader's Composition for Occasion Was Immediate Hit—Exercises on Lawn Witnessed By 25,000.

(Copyright, 1927, by The Washington Post Co.)

Around the world and back again the name of The Washington Post has been carried to the rhythmic beat of millions of marching men. The rolling drum has awakened the remotest corners of the globe. In the literary contest, Mr. Sousa was delighted with the idea and produced a stirring piece of music, which he called "The Washington Post March." It was dedicated to Gen. Frank Hatton and Mr. Beriah Wilkins, and



## YOUNG AUTHORS

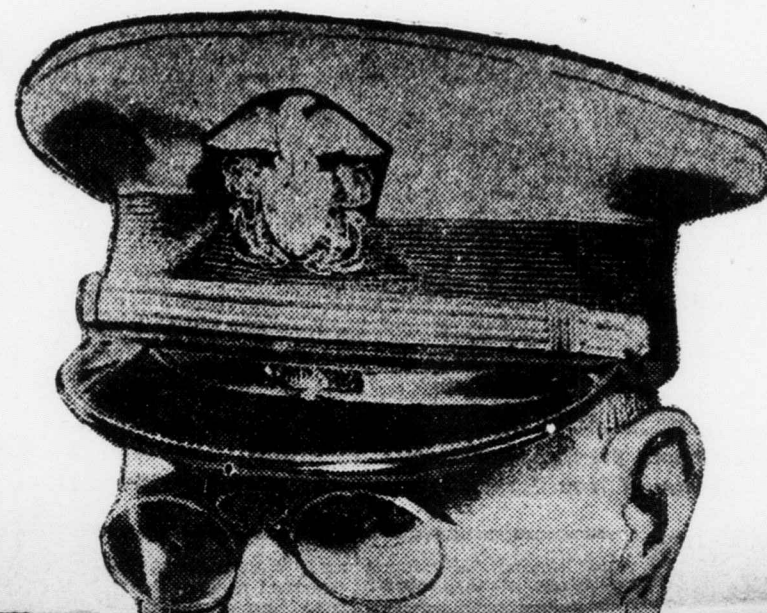
Thousands on the Smithsonian Grounds.

## MEDALS FOR ESSAYS

The Winners of "The Washington Post's" Prizes.

## ADDRESS BY JUSTICE MILLER

Never Before Was There so Large a Gathering of the Scholars of the Public Schools of Washington—Mr. Willis B. Hawkins, President of the



## Sousa Tells of March's World-Wide Popularity

Band Leader Says Composition Used as Waltz in Germany; Played by Filipino Boy in Borneo.

One morning in 1889 I met Gen. Frank Hatton, one of the proprietors of The Washington Post, on the street, and he told me that a contest they were having for the best essays among the public school children had assumed such great proportions that they had requested the Government to give them the Smithsonian grounds as the place to hold the contest. The Smithsonian page of The Post containing an account of the ceremonies and a pleasant little paragraph about the march being good. A little while after it appeared it was taken up by the dancing master as the most appropriate music for a two-step, and its popularity increased until it was so strongly popular that it was played in Germany and Borneo.



square beneath the Champs Elysees, from San Juan to the Marne, from Porto Rico to the Philippines, from Symphony Hall in Boston to Sitka, wherever bands and orchestras have entertained the populace in summer evenings, or America's fighting men have carried the flag to the field of battle, The Washington Post has found its place in the hearts of mankind through the medium of the greatest march ever written by the world's foremost master of marching music.

That never-dying contribution of genius to the musical literature of the United States, "The Washington Post March," was written for The Post and dedicated to The Post by one of Washington's most famous and talented of native sons, a man who is in many respects the most distinguished living native Washingtonian, for, after all, what has been the contribution to our culture of our distinguished bankers and philanthropists, our public men and editors, our artists and dramatists, compared with that of John Philip Sousa, whose universal reputation has brought to him and us an international glory?

#### Author Born in the Capital.

John Philip Sousa was born here, and in this city he composed all those early marches and songs and operas which first raised him above the common run of men. He went as a boy from a small house on G street between Sixth and Seventh streets southeast, where he was born November 6, 1854, the son of Elizabeth and Antonio Sousa, also long a member of the Marine Band, to riches and reputation in New York, but he has never lost the flavor of his early days in the old Washington that has passed away, and his novel, "Pipetown Sandy," for he is as gifted with the pen in writing as in composing, is one of the notable contributions to the literature of the city of his nativity.

In the old days as a boy by a singular coincidence he played in an orchestra in an amusement park, a part of which included the site of the rear portion of The Washington Post Building, on E street, near the corner of Fourteenth street and the Avenue, but in those far-off times he could not have foreseen that he was to write a march dedicated to The Post which was to bring an abundance of glory both to himself and the paper.

#### Product of Artistic Genius.

A work of genius is commonly said to be inspirational, but this is true only in a sense. The music of the "march king" is the product of a rare artistic genius; yet Mr. Sousa wrote his most famous march by request. It came about in this way:

On April 7, 1889, The Washington Post, in order to encourage learning and literary expression in the public schools, organized as a "permanent institution" The Washington Post Amateur Authors Association and offered prizes and medals for the best essays written by pupils in the various grades in the public schools. It created the greatest interest in the schools, and many a literary ambition was fanned to flames in the juvenile breasts of the scholars of Washington. The undertaking had the cordial support of Prof. W. B. Powell, then the superintendent of schools, and the judges were prominent men and women.

It was planned to make the awards of prizes on the Smithsonian grounds on Saturday, June 15, 1889, when a part of the exercises was to be a musical program by the Marine Band. Of this famous band John Philip Sousa was the leader, having been appointed to that position October 1, 1880. One day shortly before the award of prizes in the authors' contest Mr. Frank Hatton, one of the proprietors of The Post, chanced to meet Prof. Sousa on the street and had a happy inspiration.

He asked Mr. Sousa to write a march for the contest and to play it for the first time on the occasion of the award

the first page of the paper for which it was named. How many millions of copies have since been struck off nobody knows. Track of them has been lost. They have been printed in every civilized country on the globe.

The great day to which the children of Washington had been looking forward came at last, and an enormous crowd assembled on the Smithsonian grounds for the exercises. By this time the association had 22,000 members, all of whom were there, and the other students and the mothers and fathers swelled the throngs to 25,000.

The Post in its news story, on the first page, on the morning of June 16 said:

"Never before were so many children seen together in one gathering. Not even on 'egg-rolling' day, when the hill-sides of the White Lot are covered with



John Philip Sousa at his birthplace, 636 G street southeast, in 1927.

young ones, was there ever such a swarm of boys and girls, almost full grown, half grown, and just begun to grow, as congregated on the Smithsonian grounds yesterday afternoon to see the distribution of the gold medals to the winners in The Washington Post's Amateur Authors Association.

"There are 22,000 members of the association and nearly all of them were there, and, of course, there were many others. A thousand grown people, parents, friends, and teachers, were there, but they were lost sight of in the enormous crowd of smaller folks. The best estimate of the number of people present was 25,000 people. They covered six acres of ground, and on at least one acre, that immediately surrounding the platform, they were packed together like sardines in a box.

"They ranged all the way from the

small toddler, who really needed a nurse, to the young ladies and gentlemen of the last year of the high school. They were in all manner of dresses, rich, poor and indifferent, but were truly democratic, and one made as much noise and demanded as much room as another.

"In an open space directly north of the National Museum the platform had been built. The seats on one end of it were given up to the Marine Band, but there were 160 chairs for other people. In the first row sat the eleven prize winners, one from each grade of the District's public schools. Immediately behind them were the eleven whose compositions the judges had decided were worthy of honorable mention. Behind them were parents,

teachers, the committee of judges, and distinguished people.

"The committee of judges who examined the compositions and made the awards was composed as follows:

Prof. W. B. Cabell, George F. Dawson, Hon. A. A. Freeman, H. S. Bundy, E. Francis Riggs, R. Stuart Coleman, Walker Blaine, Mrs. Blanche M. Swope, Mrs. A. G. Wilkinson, Rev. W. A. Bartlett, Miss Sue Britton, Rev. Byron Sunderland, Simon Wolf, Campbell Carrington, Frederick Douglass, R. D. Mussey, Thomas Wilson, Henry T. Stanton, Gen. W. W. Belknap, Mrs. Weston Flint, Mrs. Chas. P. Lincoln, Mrs. Virginia C. Moore, Gen. A. W. Greely.

#### President Was Represented.

President Harrison was represented by Mr. Halford, his private secretary, and Col. John M. Nelson, Superintendent of Public Buildings and Grounds. On the platform also, were Mr. Wilkins and Mr. Hatton, a delegation of prominent newspaper correspondents, Justice Miller, of the Supreme Court, who delivered the prizes, and Mr. Willis B.

Hawkins, of The Post staff, who at that time wrote a column published for a considerable period on the editorial page known as "Postscripts," and who was president of the Washington Post Amateur Authors Association. Let The Post now, from its time-stained pages, tell the story of the birth of "The Washington Post March."

"The day was beautiful, with a fresh breeze and occasional light clouds to temper the sun's heat. In the trees that surround the stand were birds and boys, and until the boys obtained too large a majority, the birds filled in the intervals of the band concert with their singing.

"Promptly at 4 o'clock John Philip Sousa took his place in front of his men and raised his baton, and the instrument of the famous Marine Band poured forth the strains of the overture. Full as the space was all about the stands, people were still coming from every direction and the long lines of

them looked like rays converging to the grand stand as a center. Hundreds arrived while the band was playing.

"Mr. Wilkins stepped to the front of the platform, and said: 'The meeting will be in order,' but he was mistaken. It was not in order. There were too many boys in it for order to be evolved in any such way, but when the Rev. Dr. Corey, of the Metropolitan M. E. Church, came forward, bowed his head, and began, 'Our Heavenly Father,' the noise was hushed. The clergyman's prayer was short, and at its conclusion Mr. Wilkins said: 'The Marine Band will now play a march composed by Prof. Sousa, and dedicated to The Washington Post.' The announcement was greeted with applause, and the march was generously applauded, and before that died away the High School Cadets came marching up from the east, and their appearance was greeted with a mighty cheer from the children.

"The cadets drew up in line to the

Some Happy Comments—Compositions that are a Credit Alike to the Writers and the City's Educational System—Remarks by Superintendent Powell—The Honor List.



Upper left—John Philip Sousa as he appeared in 1889. Upper right—Mr. Sousa as he looked in 1927. Lower—Cover of the first number of The Washington Post March. Upper center—The Post's account of its essay contest.

confer prizes on the successful ones, and he said, of course, it would be a great thing if The Post could have the Marine Band.

I suggested that he request the Secretary of the Navy to order the band to appear and give a concert during the ceremonies, and we received an order from the Secretary to that effect. A few days later I met Gen. Hatton and Beriah Wilkins, another owner of The Post, and they confirmed the order of the Secretary that I would appear, and one of them said it would be a great thing if I would write a special march for that occasion, to which I immediately agreed, and the first performance of "The Washington Post March" was at this event at Smithsonian grounds.

#### Became Popular Two-Step.

The cover of the first edition of the march showed a fac simile of the front

south of the grand stand. There were 80 of them under the command of Maj. Borden, and the companies were commanded as follows: Company A, Capt. Barney; Company B, Capt. Enlerie; Company C, Capt. Kimball; Company D, Capt. Ferree; Lieut. Goff, acting adjutant. They were a splendid-looking lot of young men, and their soldierly appearance and movements won great praise from the military gentlemen on the platform."

#### March Was Immediate Hit.

The march was an instantaneous hit, and soon all the bands in town were playing it. It is probable there has never been a big parade in Washington from that day to this in which at least one band has not played the famous marching tune.

Incidentally, the winners of the contest were: Mary C. Priest, high school, third year; Lindsey Denison, high school, second year; Annie E. Cocks, high school, first year; George P. Dyer, eighth grade, Force School; Anna Tilton, seventh grade, Carbery School; Mary Colley, sixth grade, Franklin School; Grace Morey, fifth grade, Fourteenth and N Streets School; Lida Bache, fourth grade, Towers School; Marco Tulio Perez, third grade, Franklin School; Bessie Stuart, second grade, Seventh and G Streets School, and Anna Roach, first grade, Industrial Home School.

#### Sousa a Popular Figure.

Mr. Sousa was one of the best known and most popular men in Washington during the years he lived in his native city, a member of the Gridiron Club and a noted sportsman, and the Marine Band under his leadership gained an international reputation, while the director was extending his own fame by the composition of light operas, such as "El Capitan," for such stars as Francis Wilson and De Wolf Hopper. A larger field called him, and on July 7, 1892, he signed a contract to become the director of a new band, to be organized by himself, to be known as Sousa's Band, which is still in existence, one of the most famous bands in the world, known in virtually every country.

There was universal regret when it became known that he was to leave the city. At the request of an informal committee of citizens, headed by Levi P. Morton, Frank Hatton and many senators and representatives and other public men, the Marine Band gave a concert at the National Theater July 29, 1892, and the following day, July 30, it gave its farewell concert under his leadership on the White Lot, where Mr. Sousa received his discharge from the Marine Corps.

Prof. Fancuilli, who succeeded John Philip Sousa as the leader of the Marine Band, also wrote a march dedicated to this paper, "The Daily Post March," and it was played for the first time with much effect at the White House concert on August 24, 1895. It never obtained the fame, however, of Sousa's great contribution to music.

G. R. B.

I found that they were not a new step, but "The Post," using the name as well known as any piece of in the world.

A soldier of the late war told when they were going through French village they stopped at a little house to get a drink of water and an old peasant came to the door, who invited them in, and when he realized they were American soldiers, he called



From The Post, March 3, 1893.

#### W. H. SANTELMANN,

John Philip Sousa's assistant, who later became leader of the Marine Band.

his little girl of 13 or 14 years and told her to play some American music for the Americans. She sat at her little piano and played "The Washington Post." I was told that at the dedication of the monument to Richard Wagner, the German band played as a typical American piece "The Washington Post."

#### Heard March in Borneo.

Maj. Coffin, of the Army, told me that one day walking through a forest in Borneo, he heard a familiar sound on a violin and walking up, saw a little Filipino boy with a sheet of music pinned against a tree, working away on the "Washington Post."

It still retains its popularity and I have every reason to believe it will continue to do so. Heaven only knows how many million copies were sold because I was so indifferent in monetary matters in my younger days that I virtually gave it to a publisher for the magnificent sum of \$35, but as it has given much joy to many, I feel that is some pay for my efforts.

John Philip Sousa

#### SERVICE IN PHILIPPINES.

Washington Company Helped to Put Down Island Insurrection.

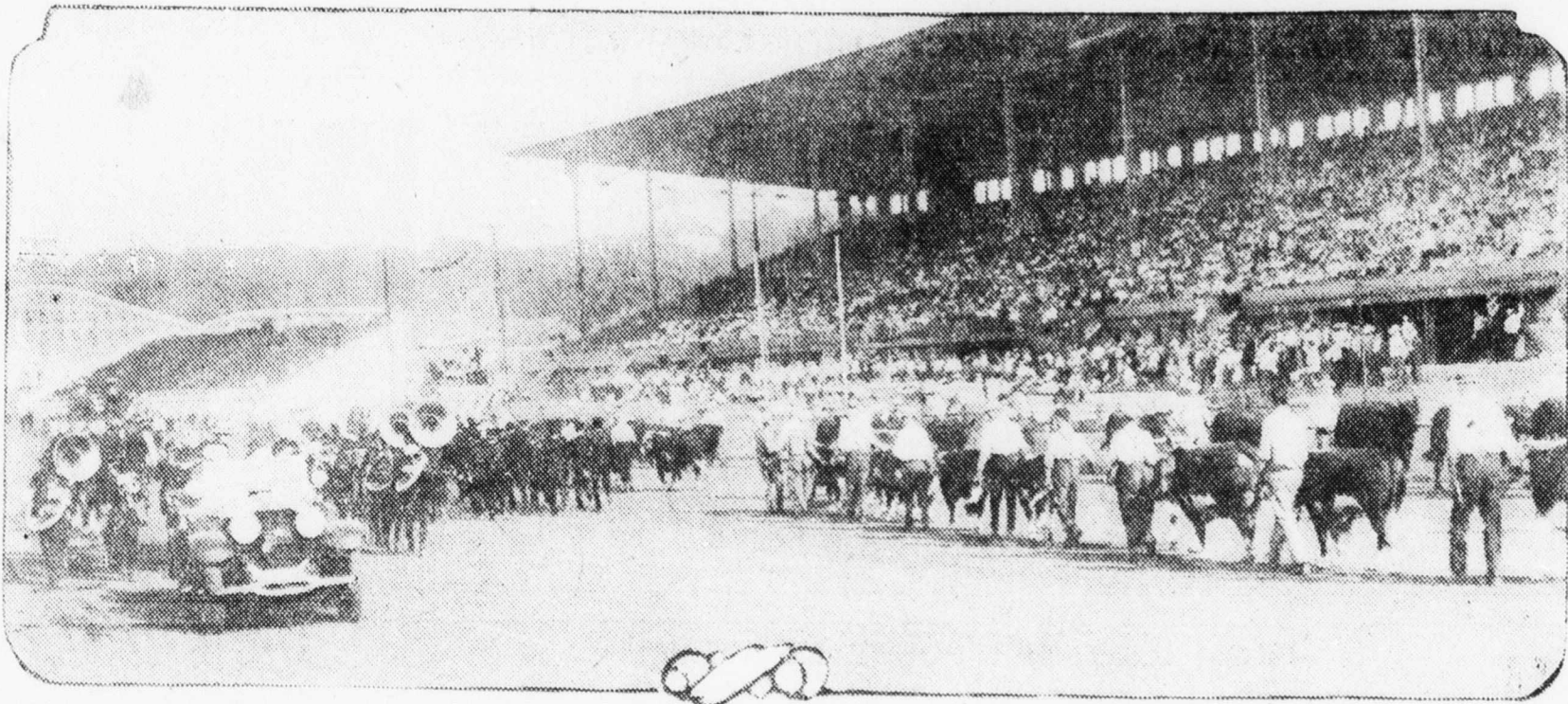
Company I, Twenty-seventh United States Volunteers, which saw service in the Philippine insurrection, was composed entirely of Washington boys, including many former guardsmen. It was commanded by Capt. Frank Graham, who had commanded a company in the First District of Columbia Volunteers.

First Lieut. George C. Shaw and Lieut. J. H. Griffiths, also saw service in the Philippine insurrection, with the District troops.



## A MILLION DOLLARS WORTH ON THE HOOF

Iowa's million dollar livestock parade took place yesterday before the grandstand at the state fair grounds. The most famous livestock in the world, curried and curled for the occasion, was led by Sousa's band.



—Photo by Yates, Register Cameraman.