

*Columet Gazette July 23*

## FAMOUS SOUSA BAND PLAYS TWO CONCERTS AT KERREDGE TODAY

Capacity Audiences Assured for Both Performances.

The biggest attraction, from a musical standpoint, to occupy the boards at the Kerredge theatre this season and probably in many years, is the appearance here this afternoon of Lieut. Commander John Philip Sousa and his famous band of 100 pieces. Both concerts, which will be heard by capacity audiences, will attract music lovers not only from all parts of the Copper Country but from many sections of the peninsula.

The famous bandmaster is honoring this city with his presence for the second time in his career. Nineteen years ago he and his band played a matinee concert at the Kerredge on St. Patrick's Day, March 17. At that time he was given a warm ovation and, incidentally, in the audiences today will be many Copper Country residents who heard him at that time.

The "March King" and his band is scheduled to arrive in Hancock this morning at 9 o'clock from Sault Ste. Marie, where they appeared last night in their only other engagement in the peninsula. The band is traveling in a special train of five cars.

Aside from the band, the Sousa organization boasts two other delightful attractions. They are Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. They have been principals with Sousa for several seasons and are accompanying him this year on his Third-of-a-Century tour. Other soloists are: John Doland, cornet; George J. Carey, xylophone; R. E. Williams, flute; H. B. Stephens, saxophone; John C. Carr, clarinet; Louis A. Wisman, piccolo; Clifford F. Ruckle, bassoon; Joseph DeLuca, euphonium, and J. P. Schueler, trombone.

Two separate programs will be offered at both performances. The afternoon program will begin at 2:30 and the evening concert at 8:15, both daylight saving time.

The programs for the two concerts follow, the encores being selected from compositions either written by Sousa or arranged by him:

### Matinee Program.

- Rhapsodie, "The Irish".....Herbert
- Cornet Solo, "Our Maud".....Short
- John Doland.
- Suite, "El Capitan and His Friends".....
- (a) "El Capitan".....Sousa
- (b) "The Charlatan".....
- (c) "The Bride Elect".....
- Soprano Solo, "Villanelle".....Del Acqua
- Miss Marjorie Moody
- "Scenes Neapolitan".....Mascuet
- INTERVAL—
- Scenes from "Rose Marie".....
- Friml-Stothart
- (a) Saxophone Solo, "Erica".....Wiedoett
- Harold Stephens.
- (b) March, "The Black Horse Troop".....
- (new).....Sousa
- Xylophone duet, "March Wind".....
- George Carey and Howard Goulden
- Pomp and Circumstance".....Elzer

### Evening Program.

- Prelude, "The American Maid".....Sousa
- Cornet Solo, "The Carnival of Venice".....Arban
- John Doland.
- Suite, "Cuba Under Three Flags".....
- (New).....Sousa
- (a) "Under the Spanish".....
- (b) "Under the American".....
- (c) "Under the Cuban".....
- Vocal Solo, "Shadow Dance".....
- Meyerbeer
- Miss Marjorie Moody.
- (a) Largo, "The New World".....Dvorak
- (b) March, "The Liberty Bell".....Sousa
- INTERVAL—
- Jazz America, (New).....
- arranged by Sousa
- (a) Saxophone Octette, "Indian Love Call".....
- Friml
- Messers, Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe.
- (b) March, "The National Game".....
- (New).....Sousa
- Xylophone Solo, "The Pin Wheel".....
- Carey.
- George Carey.
- Old Fiddler's Tune, "The Sheep and Goats are Going to Pasture".....Guoin.

*Manchester Union 7/24*

## SOUSA AND FAMOUS BAND DELIGHT TWO BIG HOUSES HERE

"March King's" Appearance Is Musical Event of Season.

Lieut. Commander John Philip Sousa and his famous band held two capacity audiences completely spellbound yesterday afternoon and last night at the Kerredge theatre and accorded music lovers in this section of the peninsula the rarest musical treat afforded them in years.

To thousands in this district like in other sections of the country, the name Sousa has been held synonymous with everything that is good in music and yesterday this assumption was concretely demonstrated. The majestic strains of the band, the delightful work of the soloists, vocal and otherwise, and the impressive picture of the venerable bandmaster thrilled the audiences and captivated them so that the applause was continuous.

The concerts yesterday marked Sousa's third visit to this city and they gave full evidence that despite his seventy odd years Sousa's baton has lost none of its magic. The band responds to its slightest motion and sways under its guidance most soothingly.

It would be difficult to pick the most popular numbers of either concert but it was fully evident that the public likes best to hear Sousa's own music. Nobody else gets quite the rhythmic certitude into a Sousa march as he does himself and he knows how to make his compositions in other forms count. "El Capitan," "Stars and Stripes Forever," and "Field Artillery" are classics of their kind. In his program last night Sousa gave some attention to modernities and his arrangements of popular tunes in jazz or are most entertaining.

Miss Marjorie Moody, a soloist at both concerts, is a voice whose quality is fresh and charming; its resonance is remarkable in that it is secured without any stress or strain. She sings with excellent technique and taste. John Doland with his cornet, George Carey with his xylophone and Miss Winifred Bambrick, harpist, are masterly players of the respective instruments and at both concerts they were compelled to respond with many encores.

The solos and several duets and an octet brought out the individual talents of several other Sousa artists and prompted the thought that when 100 such capable musicians appear ensemble under the direction of Sousa, perfect music must ensue.

That Sousa has a large and loyal following here that never can be weaned away was indicated by the enthusiastic manner in which he was received and by the many complimentary comments.

The board left last night for Duluth.

*Columet Gazette July 23*

## Sousa Spent Quiet Day in City While Playing Engagements

Aside from his two public appearances at the concerts Wednesday afternoon and evening at the Kerredge theatre, Lieut. Commander John Philip Sousa, famous bandmaster, spent quiet day in the city and for the most part was inconspicuous.

Following the afternoon concert Sousa was the guest of the theatre management on a motor tour of the Copper Country. The other guests were the Misses Marjorie Moody and Winifred Bambrick, soprano and harpist, respectively, with the band. The party expressed delight with the Copper Country scenery and the hospitality shown them.

For a national figure, whose name is commonplace in every home where there is music, Sousa is thoroughly democratic. He mingles with his band men and dislikes being made conspicuous. Previous to the afternoon concert he took time to puff at a cigar and immediately after the program started another. On the street Sousa is easily recognized. Despite his seventy odd years, his carriage is still that of a young man and in his uniform he makes a natty appearance.

Wednesday night, after the concert, Sousa expressed himself as delighted with the enthusiasm with which he was received. He recalled his two previous visits here and intimated that another was possible inasmuch as other tours are contemplated.

*Manchester Union 7/24*

## SOUSA TO PRESENT TWO BIG NOVELTIES

Here Oct. 2 with Famous Band and New and Varied Program

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season is making his "Third-of-a-Century Tour" at the head of his famous band.

Announcement was made today that he and his wonderful organization of musicians will visit Manchester for one concert on Friday evening, Oct. 3.

Since the inauguration of the tour on the Fourth of July the attendance has exceeded all previous records. During the week of July 11 the band played to a gross of \$35,000 with more than 40,000 people representing the total audience.

Want Novelty. Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa farch and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there are two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day.



JOHN PHILIP SOUSA.

with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Marq." and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean."

To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season is the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

*Lake Placid News 7/24*

## AMERICAN PUBLIC DEMANDS NOVELTY SAYS SOUSA

World-famous Bandmaster Attributes His Success to Meeting this Demand

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JOHN PHILIP SOUSA  
Who Will Be Seen at Lake Placid Club August 8

Since the days when he wrote, "The Liberty Bell" for his first tour, every Sousa Season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and the "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

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Sousa and his band appear at the Agora Theatre, Lake Placid Club, on Saturday, August 8, for matinee and evening performances.

*Cumberland Times 7/24 2:37*

## Too Young For Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

*Los Angeles Examiner 7/26*

## The Child in the Garden

John Philip Sousa, celebrating his seventieth birthday, said in an interview in Chicago:

"I have seen many changes, many improvements, in the course of my long and busy life. One change that I hope still to see is the abolition of child labor.

"The defenders of child labor haven't a leg to stand on. They only mutter something that sounds like 'unconstitutional.' Really, you know, they're worse than the child in the garden.

"Oh, you bad, wicked, cruel boy! His mother said to the child in the garden, 'How could you have the heart to cut that poor caterpillar in two?'"

"The child muttered: 'Well, it—it looked so lonesome.'"

## Far Too Young to Play Golf, Says Sousa, 71

NEW YORK, July 25. At 71, John Philip Sousa believes he is too young for golf.

The veteran composer was a week-end guest at the Middletown home of William Cross, and when his host urged him to play a round of golf, Sousa replied:

"Good Lord man, I'm only a bit over 70!"

"I'll start playing golf when I can't do anything else, but I haven't reached that stage yet, I'm too young for the game."

## N SUNDAY POST,

Sousa and his band have started their annual tour, and are now in middle west and Canada making their way towards Boston, where they give their usual Sunday afternoon evening concerts in Symphony late in September. Last week they had a six days' engagement at Regina, Saskatchewan, as a part of the programme of entertainment given at the Regina Industrial Exposition. For this Sousa received a fee of \$20,000, probably the greatest sum ever paid any musical attraction for an engagement of similar length. Record audiences were present at their concert at Duluth and other Minnesota and Michigan cities.

*Albion Mirror 7/17*

### Too Young For Golf



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*Tucson Star 7/20*

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*Musical America Aug*

The Kiwanis Club of Regina, Saskatchewan, in Canada, varied customary procedure recently when it feted John Philip Sousa. Instead of being presented with the key to the city, the scion of march royalty was given an enormous corkscrew which was to grant him the freedom of all the stocked cellars in the town. During the speech Mr. Sousa was worried. All the honorary city keys that he has seen and received were made of wood, and what good is a wooden corkscrew? He was relieved to see that the implement was made of serviceable gold.

*Rockford Ill Gazette 8/3*

### SOUSA'S BAND IS HEARD BY 20,000 CROWD

#### Famous Organization Here Nov. 7th.

Sousa's band, scheduled for concerts here the afternoon of Nov. 7 at Shrine Temple, is having a brilliantly successful summer tour. On July 20 the famous band played to 20,000 people in Kohler's Nature theater at Milwaukee and this week is filling a \$20,000 week's engagement at the Regina exposition. Concerts at Saginaw, Sault Ste. Marie, Hancock, Mich., and at Duluth, where 5,000 persons were unable to gain admission, have been an immense success. Next week the band plays at Winnipeg, Fort Williams, Sudbury, Ottawa and Lake Placid.

*Phoenix Rep 7/26*

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*Telegraph Whaling 8/25*

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*Des Moines News 8/4*

### Conopians Plan A Banquet for Sousa's Band Here

A banquet at which members of Sousa's band and of the Des Moines Ladies band will be guests of honor is planned for Nov. 13 by the Conopus club. The club voted Monday to extend the invitation. The affair is to be held between the matinee and evening appearances of Sousa's band here on that date. Monday's meeting was devoted mainly to the Custer Battlefield highway. Jimmie Tolgason of Mitchell, S. D., sang several numbers. He was accompanied by Miss Zella Fisher, daughter of W. D. Fisher, secretary of the highway association. Miss Lorene Compton, accompanied by her sister, Ruth, played several cornet solos.

*Musical Courier 9/30*

The writers have their Hall of Fame, and now comes J. P. F. with a suggestion for the musical great ones. He writes: "Why not a HAUL of Fame for the tonal brethren, and start it off with Paderewski, Sousa, Heifetz, Galli-Curci, Patti, Melba, Kreisler, Irving Berlin, John McCormack, Johann and Richard Strauss, Massenet, Elman, Hempel, Hofmann, Caruso, and the rest of those whose musical notes transformed themselves into bank notes?"

*Variety 7/24*

### IN THE SHOW WINDOWS

#### SOUSA'S BIG GROSSES

The current tour of Sousa's Band bids fair to top all previous ones in grosses. Sunday, July 19, at Kohler, Wis., the band played out-doors to 20,000 persons; July 20 at Saginaw, Mich., the gross was over \$3,000; Tuesday at Sault Ste Marie \$2,400, and Wednesday at Hancock, Mich., \$3,600, a sell-out matinee and night.

The balance of the week at Duluth, Crookston and Devils Lake the band played on guarantees that total a \$20,000 gross for the tour.

*Tulsa Capital 8/1*

John Phillip Sousa could get a kick out of the display of band instruments in the Crosby Brothers store window. Double horned and singled horned gold bell tubas which would catch enough water to drown the operator if playing in the rain, saxophones, altos and trumpets round out the display. The instruments are the famous H. N. White brand. It is a new line in the Crosby Brothers store.

A Japanese tea garden under "the shade of the old apple tree" is shown at the C. A. Wolf jewelry store.

For those who like their cash as well as honey dew melons, grapes and other fruits of the Imperial Valley of California, the Hindman grocery store presents a fine array.

*Albuquerque Journal 7/27*

### SOUSA PLAYS FOR LARGEST GUARANTEE EVER GIVEN BAND

Playing his thirty-third trans-continental tour, John Phillip Sousa and his celebrated band of 55 pieces will appear this week at the Regina (Canada) Exposition for a guarantee of \$20,000—a world's record in the musical and band world.

At Kohler's Nature theater in Milwaukee last week, Sousa played to 20,000 people. At the Arena in Duluth he played to an audience of 14,000 with 5,000 turned away unable to gain admission. Records for all time have been shattered in Sousa's Third of a Century Tour, as the latest is heralded.

The famous band, intact and with Sousa leading, will appear in Albuquerque November 20, at the

*Courier 7/30*

Sousa—Patrons of the concerts of John Philip Sousa, the noted bandmaster, who is this year observing his "third-of-a-century" anniversary as a leader, hardly realize the labor necessary to transport his band from place to place. The itinerary is arranged months before, including the transfer of instruments to the concert hall, by an advance representative, who invariably looks up alternate train routes to forestall an emergency. Sousa, "knocking wood," declares that the greatest good luck which ever came to any musical director has accompanied him through his years of travel. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, when he was injured by a fall from a horse.

*News Providence 8/4*

It is itself is never immoral, and is made immoral only by the association with improper words, says John Philip Sousa.

News Fake Record 7/31

Indianapolis Times 8/4

Houston Chronicle 8/3



C. E. Bains News Service

Lt. Commander John Philip Sousa, band conductor who returns to the Club August 8 for 2 concerts. He and his band of 100 talented musicians have already proved their Club popularity in the concert which opened Agora, when crowds overflowed into surrounding room which are so built they can become part of the auditorium.

This year Sousa, the 'March King', in his 33d season, has outdone Sousa. An overwhelming demand for tickets at his recent concert has proved his popularity greater than ever.

Many orders have already been filled for his concerts at 3 and 8 p.m. in Agora, Saturday, August 8. Seat sale is public.

### Too Young for Golf



John Philip Sousa

John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. Croquet just fills the bill for exercise.

### S. BAND RECORD DANCE

John Sousa's band has received \$20,000, the largest fee ever paid a bandmaster for an engagement of similar length. His value as a drawing card was indicated by his making his own record of 1919 by 50,000 admissions.

This week Sousa resumes his old-of-a-century tour, with engagements in Winnipeg, Fort William, Shury and Ottawa, in Canada, and La Placid, in New York.

Boston Post 8/2

Sousa and his band have started on their annual tour, and are now in the middle west and Canada making their way towards Boston, where they will give their usual Sunday afternoon and evening concerts in Symphony Hall late in September. Last week they ended a six days' engagement at Regina, Saskatchewan, as a part of the programme of entertainment given at the Regina Industrial Exposition. For this Sousa received a fee of \$20,000, probably the greatest sum ever paid any musical attraction for an engagement of similar length. Record audiences were present at their concerts at Duluth and other Minnesota and Michigan cities.

Beverly Hills 8/3

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2/19 Tribune Syracuse 7/30

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Herald Boston 8/2

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Phila Ledger 8/16

### At Willow Grove Park

Lieutenant Commander John Philip Sousa and his band will enter upon the second week of their engagement at Willow Grove Park today.

The program for this week will include many new Sousa numbers and also those of other composers. Despite the fact that Sousa is always presenting new compositions, he does not overlook the old favorites. Many of these are given as encores, with which the March King is especially liberal.

Miss Marjorie Moody, a coloratura soprano, whose voice has charmed Willow Grove Park audiences for several seasons, will again sing this week. Cornet solo selections by John Dolan and xylophone solos by George Carey will be added features.

Thursday, August 20, will be the second Sousa Day, a day when both the afternoon and evening concerts will be devoted entirely to the compositions of John Philip Sousa.



Middletown 8/6

JOHN PHILIP SOUSA with his 84-piece band on the stage of Kohler's open air theater. Motor parties came from 50 miles around to attend the concert.

**Lieut. John Philip Sousa  
Returns to Lewiston**



JOHN PHILIP SOUSA.

The welcome announcement comes from Harry Askin, manager of Sousa and his Band, that Lieut. John Philip Sousa will return to Lewiston this season. The itinerary of 1925-26 includes an evening concert in Lewiston, Sept. 30 and a matinee in Augusta, also Sept. 30.

Urgent inquiries were already being made of Arthur N. Pettengill, who has been the local manager for the Sousa concerts for several seasons, if Sousa were not coming back this year. The annual Sousa concert is an institution, like the State Fair and the Music Festival. Great and widespread would be the appointment if the concert should be omitted, for Sousa is popular with all classes of music-lovers and with all ages.

Last year Sousa's Band played in Lewiston, at the Armory, to the largest audience that it ever drew in this city. This seems to be the experience of the band the present season in all the towns thus far visited. It is a wonderful organization that can keep going a matter of thirty years and more and be going stronger than ever before in its history.

The week from July 11 to 18, Sousa played to gross receipts of \$36,000, establishing a new record. The following week at the Regina, Canada Exposition, the management paid Sousa's Band \$20,000 for the week's engagement—a world's record. But Sousa is a maker of records. He has the record for the longest unbroken term of years of conducting his own concert organization and there are other records that he might mention. Sousa is a veteran in the band business, but in spirit and up-to-dateness he is as young as the youngest musician in his audience. It is a great thing to have belonged to a musical generation that is past and yet not to be a "has-been." No, indeed, Sousa belongs as much to the present generation as ever he belonged to the generation before it. His latest compositions stir the boys as his compositions 25 years ago stirred their fathers. He pleases the youth in his audiences with the music they most enjoy. And, equally as well, he

pleases the "old-timer," perennially young, universally captivating.

On the opening day of the Regina Exposition, Tuesday of last week, Sousa appeared, says the Regina Leader, "stately, debonair, apparently tireless, before a crowded, enthusiastic grandstand. Children's Day and American Day, filled the stand solid to the roof with semi-grave adults, plus a wiggling filling of thousands of round-eyed, turbulent kiddies, who behaved rather better than unchaperoned little boys and girls usually do on high carnival occasions.

"When Sousa took the stand with his jaunty cap, trim uniform and white gloves he looked as smart as his marches sounded and that is very smart indeed."

Local admirers of Sousa's Band will appreciate this description of the Regina Leader:

"Sousa's band is, in its make-up, unique. The prominence given to the wood-wind section (he has clarinets, oboes and bassoons no less than 40) makes for exquisite quality of tone. This, superimposed by sonorous, beautifully modulated brass, gives a combined instrumental color which at times, particularly in the quieter, more subdued passages, takes on an almost orchestral beauty.

"One of Mr. Sousa's unique arrangements, under which various sections (piccolos, trumpets, cornets, trombones, saxophones, etc.) are paraded well in front for special effects, provides excellent opportunities for a species of individual musical X-ray examination of the band's various members. Yesterday's 'plates,' carefully read, give the result, 'Backbone in perfect condition.' As each group appeared and did its special little turn, the audience was treated to some really exquisite musical tableaux. In combination, in a memorable performance of Sousa's greatest success, 'Stars and Stripes Forever,' the effect was stunning. The technical facility displayed by each group, that proficiency which ensures beauty of tone with every note right and in its right place, explains the dazzling pattern of the full band's ensemble."

This week the band is playing at Winnipeg, Fort Williams, Sudbury and Ottawa, Canada, and Lake Placid, N. Y.

**GIVE SOUSA CORKSCREW**

Regina, Sask., July 23.—C. B. McKee, president of the Regina Kiwanis Club, at a dinner given here this week by Saskatchewan Kiwanis in honor of Lieut. Commander John Philip Sousa, presented Sousa with an enormous gold corkscrew which would give Sousa the freedom of Saskatchewan's well stocked cellars, which they considered a greater tribute than the usual key to the city. Sousa declared his intention of taking the corkscrew back to America as a relic and asked for advice as to how to keep the rust off until his return to Canada.

**Sousa Rouses  
the Canadians**

Record-Breaking Throngs  
Greet Him in Many  
Cities.

Sousa and his band, now at the Regina Industrial Exhibition, Canada, receive a fee of \$20,000, believed to be the greatest amount ever paid for similar engagement in United States or Canada. Sousa's tour from New York to Regina was a dramatic one. The attendance for the week ended Saturday was more than 100,000 paid admissions in the cities of Kohler, Wis., Saginaw, Sault Ste. Marie, Hancock, Mich., Duluth and Crookston. These attendance figures indicate Sousa today is one of the most popular musicians in the world. There were 20,000 paid admissions in Kohler alone, while 14,000 people heard Sousa in Duluth, and upwards of 10,000 were turned away.

**NEW SOUSA HUMORESQUE**

It is Called "Follow the Swallow"  
Based on Song

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieutenant Commander John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque calls for a theme-song. It must be a popular, well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, rumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment and witticism, gay, pert and saucy.

The new Sousa humoresque literally will "follow the swallow" from North to South as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there—and what she tells him.

**Forty Sousa Men  
Were in College**

Bandmaster Looks to Small  
Towns for Best  
Players.

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieutenant Commander John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization. This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students.

Throughout most of his musical career Sousa has been looking to small-town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago Sousa began to notice an occasional college boy in his ensemble, and this season almost one-half his entire band will be composed of college men.

A few of Sousa's college musicians, of course, received their elementary training in the small town bands. But courses in band music have been added to the curricula of many schools of higher learning. Perhaps a student completes a course in band music and comes to Sousa to begin a life career. Or perhaps he earns with his trombone or clarinet the wages which will enable him a year later to return to his university for the remainder of his course in law or medicine.

Other qualifications being equal, the college man, of course, has the preference when Sousa's roll for the season is made up. The Sousa bandsman must not only be a capable performer upon his chosen instrument, he must be clean-cut and intelligent as well, and college men may be counted upon for these virtues.

**To Young For Golf**



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years, probably after his 71st birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

**Too Young for Golf**



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**Canadians Give Sousa a New Horse**



Sergt. Edward Elliot of the Royal Northwest Mounted shown here presenting to Lieut. Commander John Philip Sousa a new horse.

*Record*  
*Sherbrooke*  
*7/27*

**TOO YOUNG FOR GOLF**



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N.Y., he refused to play golf, declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

*Al. Currier*  
*Flora*  
*7/25*  
*221*  
*MT degra*  
*8/1*

**BABY OF THE BAND**



It is doubtful if more than a few hundred people ever heard the famed "harp that once through Tara's halls," but upwards of two millions of persons each season for several years past have heard its modern equivalent as played by Miss Winifred Bambrick, of Ottawa, the solo harpist with Sousa and his band. Miss Bambrick is probably the only woman who has ever been a harp soloist with a band, and under Mr. Sousa she has won fame throughout the U.S. and Canada. Her solos will be one of the features on the Sousa program at E. F. Keith's theater on August 7.

*Phila*  
*Seeger*  
*8/10*

**A Point Against Evolution.**

Editor of The New York Telegram:—  
The theory of evolution has had its adherents for ages, who have tried to disprove the teachings of the Bible and heap ridicule on all who proclaim their faith in an Almighty God. A recent letter by John Philip Sousa relating a humorous monkey incident suggested the following one. For the last ten years a familiar scene on the streets of Asbury Park during the summer season were an Italian organ grinder and a little monkey, who wore a little red jacket and tiny skull cap, all dolled up like a miniature Mystic Shriner on parade. It was the monk's job to catch pennies while his lazy master was grinding du jazz. After catching a coin the ape would doff his cap very politely and put the money in his pocket. This interesting performance would be repeated over and over again, but no new tricks were added, and the polite little Simian remained pretty much the same, and without any doubt if he could live to be a thousand years of age he would still be the same old monk, no more, no less, and there is absolutely not the slightest proof that there has been any change in any form whatsoever in any species of apes. So why subscribe to the absurd belief of some scientists and agnostics who are willing to fraternize with monkeys as equals?  
The Pyramids of Egypt offer mute testimony to the fact that civilization existed long before the birth of Christ and that the human form undoubtedly was the same as described in Genesis as it is today.  
ORIOLE.  
Paterson, N. J., July 28, 1925.

*Phila*  
*Seeger*  
*8/10*

**SOUSA'S BAND ENTERTAINS CROWDS AT WILLOW GROVE**

**Veteran March King's Music Enjoyed by 20,000 Persons**

Lieutenant Commander John Philip Sousa and his band are back at Willow Grove Park.

At the opening concerts of the famous band's twenty-fourth engagement at the park, more than 20,000 persons crowded the big pavilion yesterday to listen to the stirring airs of the "March King."

Although more than 70 years old, Lieutenant Commander Sousa lacks none of his oldtime vigor. Directing his organization of more than fifty instrumentalists and soloists he was like the Sousa of old.

*Henri*  
*My C*  
*8/9*

**Strains of Ma  
May Sound Spirit  
Of Adirondacks**

**Sousa Urged by Friends to Write Mountain Music While at Lake Placid**

Special to the New York Herald Tribune  
LAKE PLACID, N. Y., Aug. 8.—  
Friends of Lieutenant Commander John Philip Sousa, who is here with his band to-day for afternoon and evening concerts in the Agora Theater at Lake Placid Club, believe that they will be successful in their endeavor to induce the "march king" to write an Adirondack March which shall become as familiar the world over as his other march productions.

Miss Rosa Ponselle, Metropolitan opera dramatic soprano, who is here for the season occupying Camp Wawbeek on Lake Placid, camp of Mr. Francis Shunk Brown, of Philadelphia, former Attorney General of Pennsylvania, is dividing her time equally between training and golf on the course at the Stevens House. Miss Ponselle has with her her mother, Mrs. Benjamin M. Ponzillo, of Meriden, Conn., and Miss Edith Priilik, of New York. She will soon be joined at camp by her sister, Miss Carmela Ponselle, mezzo soprano, who makes her debut at the Metropolitan Opera House this season. Dr. Charles R. Erdman, Presbyterian moderator, and Mrs. Erdman, who are at their camp, Eagle's Eyrie, at the head of Lake Placid, will be joined soon for the balance of the season by their daughter, formerly Miss Alice Erdman, and her husband, Mr. Francis Grover Cleveland, son of the late President Cleveland, who have been spending a portion of their honeymoon with his mother, Mrs. Thomas Preston, at Tamworth, N. H.

On Wednesday Dr. Erdman officiated at the wedding of Miss Gertrude Bahnsen, eldest daughter of Mr. and Mrs. Christian Bahnsen, of Passaic, N. J., and Captain John Patrick Shelley, of the Grenadier Guards, English Army, which took place at Camp Minnowbrook, the Bahnsen camp. For this social event many friends from New York and Passaic assembled at the Bahnsen camp and at the nearby camps of Mr. and Mrs. W. S. Benson and of Mr. and Mrs. R. D. Benson, also of Passaic.

Included in the house party of Mr. and Mrs. W. S. Benson at Camp Majano are Mr. and Mrs. David G. Ackerman and Mr. and Mrs. R. E. Lent, of Passaic, and Mr. and Mrs. J. H. Fertig, of Pasadena, Calif.

Mr. and Mrs. E. V. D. Selden, of Oil City, Pa., have as members of their house party on Hawk Island, in Lake Placid, Mr. and Mrs. Douglas Woodruff, of Auburn, N. Y.; Miss Ruth Eelden, Hartford, Conn.; Mrs. Henry Rogers, Philadelphia; Mr. and Mrs. J. K. Earp, Miss Elizabeth Peters, and Messrs. William G. Loomis and Earl W. Bolton jr., of Oil City.

*Arthur*  
*Washington*  
*7/31*

**AGE LIMITS.**

The Cleveland Plain Dealer: There is an arbitrariness about age limits which permits plenty of discussion but no argument. The head of the largest lumber company in Canada is 98, and every day he does a full day's work superintending the business of his concern. He has no intention either of retiring or of dying, though the doctors told him when he was forty that he had but a few months to live. John R. Booth is an exception to the general rule.

Then there is the question of the minimum age at which a citizen may arrogate to himself the rights and privileges of being an "old man." An interesting recent instance is that of John Philip Sousa, who, at 70, was asked why he did not take up golf. He replied that he was far too young for golf, and that he would think of the great Caledonian pastime when he became too old to do anything else. An unfair aspersions on golf, of course, but an excellent indication of the bandman's indomitable will.

Men of a certain phlegmatic temperament may retire at sixty and greatly enjoy the remaining years of their lives. Others endowed with greater restiveness and nervous energy, would find retirement either fatal or a condition of discomfort and unhappiness.

For a man who is blessed with a competency the best rule is to work as long as he finds work enjoyable. And, fortunately, the great majority of Americans find work more pleasant than idleness. American life needs the services of veterans; it needs their counsel and also their active participation in affairs.

*Gayette*  
*Hongtun*  
*7/19*  
*7/20*  
*8/11*

**SPECIAL TRAIN WITH FIVE CARS BRINGING SOUSA'S BAND HERE**

**Famous Bandmaster and Organization Due Wednesday**

Lieut. Commander John Philip Sousa and his famous band are making their Third-Of-A-Century Tour this year in a special train of five coaches, which will bring the veteran bandmaster and his organization to this city Wednesday morning for their afternoon and evening concerts.

The band comes here from Sault Ste. Marie, where it will play its only other engagement in the upper peninsula. The train consists of three sleepers, a baggage car and a day coach. It will leave Sault Ste. Marie Tuesday night at 1:45 and arrive in Hancock Wednesday morning at 10 a. m.

The attention of patrons of the Kerredge theatre was called yesterday by the management to the announcement that the afternoon and evening concerts will start promptly on time. The afternoon concert will begin at 2:30 and the evening program at 8:15. Daylight saving time will be followed in both cases. The announcement will be of particular importance to patrons residing in localities outside of the county where the advance time has not been adopted.

That Sousa is making his tour this year with the best organization he has ever gathered together is indicated by reports coming to the Kerredge from cities in which the "March King" has appeared since opening his tour on July 4. Mention of capacity audiences is common in these reports, while all of them speak most highly of Sousa's programs. In Hersey, Pa., where Sousa opened his tour, he played to the largest audience ever gathered there for a concert.

*And Post*  
*7/31*

**Novelty Is Demanded**

Novelty—and more novelty—is the demand of the American music public, says Lieutenant Commander John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous band. He will begin his engagement at Willow Grove Park August 9.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. This year there will be two new marches, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kensew Mountain Landis.

*John*  
*Phila*  
*8/7*

**The March King.**

Los Angeles Times: After passing his 70th year John Philip Sousa is about to write an American opera. He expects Robert W. Chambers to supply the words. American operas are rarer than blue diamonds and our musicians would welcome the chance to interpret one. Besides his usual activities during the year Sousa has written a big volume of his memoirs and composed seven or eight new marches. He is going strong and can still put America into music more skillfully than the youngsters.

*John*  
*Phila*  
*8/7*

**Popular Sousa Marches**

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record and until the coming of "Stars and Stripes Forever" it was more widely played than any other march.  
Sousa comes to Willow Grove Park on August 9.

*Gayette*  
*Kalamangoo*  
*8/2*  
*MT degra*  
*8/4*

**33RD ANNUAL TOUR STARTED BY SOUSA**

COMPOSER-DIRECTOR PLANS TO GIVE 436 CONCERTS, TRAVEL 25,000 MILES.

Lieut. John Philip Sousa started out last week on his 33rd annual concert tour to be concluded March 6, 1926. During this time he plans to give 436 concerts and will travel 25,000 miles.

Sousa's itinerary includes a week in Regina, Sask., where he will play at the Regina Agricultural exposition. The band of 100 pieces will make its only New York appearance Oct. 11.

Two new Sousa marches will be included in the program, one, "The National Game," written at the request of Judge Landis for use at baseball ceremonies and the other, "The Black Horse Troop," dedicated to a military organization.

*San Francisco*  
*Herald*  
*8/7*  
*Scruton*  
*Rep*  
*8/10*

**Two Records Broken By Sousa and Band at Saskatchewan Fair**

Lieut. Com. John Philip Sousa broke two records with his 100-piece band in Canada, according to word received here yesterday.

In six appearances at the Regina, Saskatchewan, industrial and agricultural exhibition, he played to 165,000 persons, exceeding last season's record by 20,000, and as a drawing card he attracted more than 40,000 persons to the fair, than he did in 1919.

For the six days' appearances Sousa received \$20,000, the largest fee ever paid to a bandmaster for a similar engagement.

Selby C. Oppenheimer's series of concerts for the coming season will bring John Philip Sousa and his band; Feodor Chaliapin, Beniamino Gigli, Paderewski, Schumann-Heink, Mischa Elman, Claire Dux and other artists of almost equal note to San Francisco. Viewed in prospect the coming season promises to be unusually rich in opportunities for the student and music-lover.

**THE MARCH KING**

From the Los Angeles Times.  
After passing his 70th year John Philip Sousa is about to write an American opera. He expects Robert W. Chambers to supply the words.

American operas are rarer than blue diamonds and our musicians would welcome the chance to interpret one. Besides his usual activities during the year Sousa has written a big volume of his memoirs and composed seven or eight new marches.

He is going strong and can still put America into music more skillfully than the youngsters.

*Phila*  
*Phila*  
*8/14*

**SOUSA, coming to Willow Grove tomorrow, to begin an engagement of five weeks at that park, also will bring some musical novelties.**

Now in his seventieth year, the great bandmaster is still active as a composer. Last winter, while in Cuba, he wrote a new descriptive suite, "Cuba Under Three Flags," which will be played tomorrow, along with two new marches, "The Black Horse Troop" and "The National Game," the last written as a tribute to base ball, at the request of his friend, Judge Landis. "Jazz in America" is another Sousa novelty to be played tomorrow and on "Sousa Day," next

Thursday, he has more new compositions to offer. Next Saturday the N. Snellenburg Choral Society, under the direction of Henry Gordon Thunders, will take part in the program, which will feature Sousa's "Messiah of Nations" and "The Last Crusade."

Lodge Photo 8/19

### JOHN PHILIP SOUSA ROUSES CANADIANS

Sousa and his band, now at the Regina Industrial exhibition, Canada, received a fee of \$20,000, believed to be the greatest amount ever paid for similar engagement in the United States or Canada. Sousa's tour from New York to Regina was a dramatic one. The attendance for the week ended Saturday, was more than 100,000, paid admissions in the cities of Kohler, Wis., Saginaw, Sault Ste. Marie, Hancock, Mich.; Duluth and Crookston, Minn. These attendance figures indicate Sousa today is one of the most popular musicians in the world. There were 20,000 paid admissions in Kohler alone, while 14,000 people heard Sousa in Duluth and upwards of 10,000 were turned away.

MR. SOUSA, at 71, plays croquet to get himself in trim to take up golf at 75. If in addition he will continue to play the cornet until he is 100, it will be all right with everybody.

### At Willow Grove Park

Lieutenant Commander John Philip Sousa and his band, with solo artists, will open their season at Willow Grove Park today and will continue for five weeks. This famous band is now on its thirty-third annual tour. Sousa is now 70 years of age and his present tour will round out a third of a century as the director of his own band. It will be his fifteenth trip from coast to coast and his itinerary includes every State in the Union but one.

This is the beginning of Sousa's twenty-fourth season at Willow Grove Park. The soloists include Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone, and Joseph de Luca, euphonium.

Two compositions new to Willow Grove Park audiences will be played today. One, "The Black Horse Troop," will be played at the early afternoon concert and the other march played at the late afternoon concert, "The National Game," written at the request of Judge Kenesaw Mountain Landis.



MISS WINIFRED BAMBRICK harpist who will be heard at Willow Grove with Sousa and his Band beginning today



WINIFRED BAMBRICK harpist with Sousa and his band Willow Grove Park

### VARIED PROGRAMME FOR SOUSA CONCERT

Changed afternoon and evening. Numerous encores from famous Sousa compositions.

#### MATINEE.

- Rhapsody, "The Irish" Herbert
- Cornet Solo, "Our Maud" Short
- Suite, "El Capitan and His Friends" Sousa
- a. "El Capitan" Sousa
- b. "The Charlatan" Sousa
- c. "The Bride-Elect" Sousa
- Soprano Solo, "Villanelle" DelAcqua
- "Scenes Neapolitan" Massenet
- Gems from the Works of Gilbert and Sullivan
- a. Harp Solo, Fantasia, "Opus 35" Parish-Alvars
- b. March, "The Black Horse Troop" (new) Sousa
- Saxophone Solo, "Erica" Wiedoeft
- "Pomp and Circumstance" Elgar

#### EVENING.

- Prelude, "The American Maid" Sousa
- Cornet Solo, "The Carnival of Venice" Arban
- Mr. John Dolan
- Suite, "Cuba Under Three" (new) Sousa
- a. "Under the Spanish" Sousa
- b. "Under the American" Sousa
- c. "Under the Cuban" Sousa
- Vocal Solo, "Polonaise" (Mignon) Thomas
- Miss Marjorie Moody
- a. Largo, "The New World" Dvorak
- b. March, "The Liberty Bell" Sousa
- "Jazz America" (new) Sousa
- a. Harp Solo, "Fantasia from Oberon" Parish-Alvars
- b. March, "The National Game" (new) Sousa
- Saxophone Octette, "Indian Love Call" Friml
- Old Fiddlers Tune, "Sheep and Goats Walking to Pasture" Gulen

And Should Be a Leader.—SUB-HEAD—"Sousa sues cigar manufacturer for giving his name to a three-center." The Sousa cigar should have a band, of course.—Boston Transcript.

#### AGE LIMITS

Cleveland Plain Dealer: There is an arbitrariness about age limits which permits plenty of discussion but no argument. The head of the largest lumber company in Canada is 98, and every day he does a full day's work superintending the business of his concern. He has no intention either of retiring or of dying, though the doctors told him when he was 40 that he had but a few months to live. John R. Booth is an exception to the general rule.

Then there is the question of the minimum age at which a citizen may arrogate to himself the rights and privileges of being an "old man." An interesting recent instance is that of John Philip Sousa who, at 70, was asked why he did not take up golf. He replied that he was far too young for golf, and that he would think of the great Caledonian pastime when he became too old to do anything else. An unfair aspersion on golf, of course, but an excellent indication of the bandman's indomitable will.

Men of a certain phlegmatic temperament may retire at 60 and greatly enjoy the remaining years of their lives. Others, endowed with greater restiveness and nervous energy, would find retirement either fatal or a condition of discomfort and unhappiness.

For a man who is blessed with a competency the best rule is to work as long as he finds work enjoyable. And, fortunately, the great majority of Americans find work more pleasant than idleness. American life needs the services of veterans; it needs their counsel and also their active participation in affairs.

### Only Marched Four Times

Throughout the world Lieutenant Commander John Philip Sousa, who will be at Willow Grove Park beginning this Sunday, is known as the "March King." He has written more than a hundred marches, one of which ("Stars and Stripes Forever") has achieved the status of a national march. In every country in the world soldiers and sailors have marched to the Sousa measure, and one of his marches ("Semper Fidelis") is the official march of the United States Marine Corps. But in the thirty-three years at the head of his own organization Sousa only four times has marched with his band.

In 1893, when Sousa's Band had been in existence only a year, Sousa marched with his men at the ceremonies opening the World's Fair in Chicago.

In 1898, five years later, Sousa and his band headed the procession which bade farewell to the famous Black Horse Troop, of Cleveland, O., departing for service in the Spanish-American War.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay.

A few days after his participation in the welcome to Dewey, Sousa and his band marched in the parade of a Pittsburgh (Pa.) regiment returning from Cuba.

Sousa has marched at the head of other bands many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of at least three Presidents, as well as taking part in countless ceremonies in Washington. During the World War he marched with his great organization of blue-jackets from the Great Lakes Naval Training School. One of these marches down 5th avenue, New York, with an organization of 1800 men, probably was the greatest military display ever seen in America, and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6000 musicians.

### COLLEGE TOWNS PROVIDE BEST AUDIENCES, SAYS SOUSA, PLANNING TOUR

The average American is too fickle when it comes to music preferences, says Lieutenant Commander John Philip Sousa, who will lead his band on its third-of-a-century tour shortly.

The finest audiences, he says, are found in the college towns, where they are made up of students and faculty. They appreciate the finer points of music quicker than other audiences.

A town whose newspapers are above the average proves a superior concert town, according to the former Marine Band conductor.



John Philip Sousa

#### HIS MUSIC MUST THRILL

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in an interview, declared that the test for all music is in the spine, and unless a tune causes thrills to run up and down the spine of both player and listener something is wrong with the tune. That has been the test of music with Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-third annual tour, and who will be heard at Willow Grove Park beginning Sunday.

#### The Steinert Concert Series

The announcements of the Steinert Series of Concerts, under the direction of Albert Steinert, are as follows: Mr. Steinert will conduct five series, four of five concerts each, at Symphony Hall, Boston; Abbe Theater, Providence; Mechanics' Hall, Worcester; Woolsey Hall, New Haven, and one of four concerts at the New Bedford Theater, New Bedford. On three of the courses—Providence, Worcester and New Haven—there will be an extra concert of Sousa and his Band. The artists engaged for the various series include the Philharmonic Orchestra, Willem Mengelberg, conductor; Roland Hayes, Maria Jeritz, Yolanda

Mero, Jacques Thibaud, Boston Symphony Orchestra, Serge Koussevitzky, conductor; Reinald Werrenrath, Rosa Ponselle, Guy Maier and Lee Pattison, Will Rogers and the De Reszke Singers, Toti Dal Monte, and Mme. Schumann-Heink.

### Too Young to Play Golf



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play golf declaring that in a few more years probably after his seventy-fifth birthday, when he was a little older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

JOHN PHILIP SOUSA plays croquet on his seventy-first birthday. It is our belief that anyone whose youth has been spent at work on the cornet—or even the saxophone is in for a vigorous old age.

*Post Pittsburgh 8/10*

**John Philip Sousa  
Rounds Out Third of  
Century as Leader**



**JOHN PHILIP SOUSA.**

John Philip Sousa and his band will open the Pittsburgh musical season with a matinee and night concert on Friday, October 16. Sousa, whose thirty-third season opened on July 4, will play in 250 cities on his coast-to-coast tour this season. He is already assured of \$500,000 guarantee. These guarantees have been posted by individuals and organizations in about one-half of the 250 cities booked, with the total expected to exceed \$1,000,000 before the end of the season. The largest single guarantee is a fee of \$20,000 for six days at the Regina industrial exhibition, Regina, Canada. Among the guarantors are colleges and universities, Rotary Clubs and Shrine organizations. Pierre DuPont bought Sousa and his band for his annual private concert on his estate near Wilmington, Del.

Sousa is now seventy years of age, and this season will round out a third of a century as the director of his own organization. It will be his fifteenth trip from coast to coast, and his itinerary will include every state in the Union but one.

Sousa will bring a band of one hundred players to Pittsburgh, and will feature a group of vocal and instrumental soloists. The concert will be under the local management of May Beegle.

*Phila 8/19*

**SOUSA AT WILLOW GROVE**

**Bandmaster to Present New Works in Five Weeks' Stay**

Starting with the concerts today, Lieutenant Commander John Philip Sousa and Philadelphia solo artists, will be at Willow Grove Park and continue for five weeks.

This famous band is now on its thirty-third annual tour. Sousa has traveled farther and given more concerts than any other bandmaster, and his music is popular in every part of the world.

Sousa is now 70 years of age, and his present tour will round out a third of a century as the director of his own band. It will be his fifteenth trip from coast to coast and his itinerary includes every State in the Union but one. He has just concluded a tour of Canada and it has proved the most successful both in attendance and receipts of any he has ever made.

This is the beginning of Sousa's twenty-fourth season at the park, he has always kept his band up to the highest standard and his aim has been to have the most expert players obtainable. This season he has a carefully selected organization, whose personnel is much the same as in recent years and in which are the favorite soloists: Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone, and Joseph DeLaca, euphonium.

Many new compositions will be offered during the engagement. Today two marches of Sousa, new to Willow Grove Park audiences, will be played, one, the "Black Horse Troop," will be played at the early afternoon concert, and the other march played at the late afternoon concert. "The National Game," written at the request of Judge Kansas Mountain Landis, the commissioner of baseball and a personal friend of Lieutenant Commander Sousa. A new suite, "Cuba Under Three Flags," descriptive of Cuba under Spanish, American and Cuban rule, written by Sousa while on an extended vacation in Cuba during the winter. A new descriptive number, "Jazz America," in which Sousa added his impressions of the country which is now holding the country's rhythmic grasp, will also

*Albion News 8/12*

**MR. SOUSA MEETS A MONKEY**

Letter to New York Herald-Tribune.

A man as busy as I am following the evolution of musical notes has but little time to pay any attention to the evolution of mere man. Yesterday I met a possibly remote simian brother who filled me with hope and courage. This little monkey was garbed in an unflapperish style and wore a cap that was perched on his head in a very dignified manner. The gentleman who held him by a light chain presided at the organ. A look into his eyes (I mean the monkey's) conveyed the thought that a penny would not be amiss for the musical pabulum offered, so I tossed to the monkey a penny, which he picked up, pocketed, bowed gravely and took off his cap with Chesterfieldian politeness. My act brought forth a profusion of penny offerings, and as each came in proximity of him he pocketed the penny, bowed and went through the same exhibition of culture and higher education.

It occurred to me that a subway crowd at rush hours would have delighted in such manifestations, if for no other reason than for its novelty. I would like to remind, with Bryan force and Daytonian immovability, the huge fellow who, on Forty-fifth street near Fifth avenue, ran into me with such force that my neck was nearly dislocated and my eyeglasses were destroyed, and also the ample lady that nearly knocked out my eye on Broadway with the wild swinging of her parasol, that they failed to apologize. I feel very confident they did not spring from monkeys, for my little simian friend I met here was no uncouth.—John Philip Sousa. Springfield, Mass., July 14, 1925.

**SOLOIST AT SOUSA CONCERT**

**A. L. Meyers Rendered Cornet Solo at Willow Grove Yesterday Afternoon.**

A large and appreciative audience consisting of many of his friends, heard the usual splendid rendition of one of A. L. Meyer's cornet solos delivered at the Sousa band concert at Willow Grove yesterday. The number played was "Sounds From The Hudson," by Clarke.

Mr. Meyers now a member of Sousa's Band will be remembered by music lovers and Allentown Band audiences as cornet soloist and assistant leader of the Allentown Band. He is also vice-president and manager of the Pennsylvania Band Instrument Co., 103 North Sixth street, this city.

Many Allentownians will be glad to know that he will render another solo on next Wednesday at Willow Grove. The Sousa band will be there for the next three weeks.

*Watertown Times 8/12*

**SOUSA'S BAND  
HERE SEPT. 22**

Sept. 22 is the date of the foremost bandleader and his all famous band to be heard here in Watertown at Robbins Olympic theatre. John Philip Sousa is world known as a band leader, composer and maker of records for victrolas.

This is his third of a century tour with the largest band in the world offering a brilliant program of musical numbers that range from classical numbers to jazz numbers and including many numbers written by Commander Sousa himself.

His band comprises some of the finest musicians in the world playing every known instrument that is known, his program being interspersed throughout by solo numbers from some of the foremost soloists in the world.

*News Phila 8/17*

**CHIEF SOUSA**



**JOHN PHILIP SOUSA**, the march king, who is presenting his band at Willow Grove this week, is a full-fledged chief of the File Head Indians of Western Canada. He was dubbed Chief Kee Too Che Kay Wee Oke-mon, which means Great Music Chief.

*Star 8/12*

**SOUSA'S BAND  
AT OLYMPIC  
SEPTEMBER 22**

September 22nd is the date when John Philip Sousa and his famous band will be heard in Watertown at the Robbins Olympic theatre. John Philip Sousa is world known as a band leader, composer and maker of records for victrolas.

This is his third of a century tour with the largest band in the world offering a brilliant program of musical numbers that range from classical numbers to jazz numbers and including many numbers written by Lieut. Commander John Philip Sousa.

His band comprises some of the finest musicians in the world playing every known instrument that is known; his program being interspersed throughout by solo numbers from some of the foremost soloists in the world.

*Wash Star 8/19*

**Sousa Coming in October.**

"TRY to Keep Your Feet Still!" has been adopted by Lieut. Comdr. John Philip Sousa and his 100 musicians and soloists as the slogan for the thirty-third annual tour of Sousa's Band, appearing in Washington October 7 for two performances, matinee and evening.

This season's program will include "Co-Eds of Michigan," Sousa's own waltz composition, and the Sousa fantasy of syncopation, entitled "Jazz America," in which he will give a Sousa interpretation of modern dance music.

*Watertown Herald 8/13*

**Too Young For Golf**



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Willow Grove he refused to play golf declaring that in a few more years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

*Comics 8/16*

**Kansas University Concert Course, 1925-26**

The University Concert Course of 1925-1926 at the University of Kansas, Dean D. M. Swarthout, manager, will include seven regular attractions with two extra numbers.

Percy Grainger, pianist, opens the course in late October; the Russian Symphonic Choir comes in November; Sigrid Onegin, contralto, in February; Sascha Jacobsen, violinist, in March; a joint recital by Hans Kindler, cellist, and Gladys Swarthout, mezzo-soprano, in early April; with the Minneapolis Symphony Orchestra appearing in two concerts the first of May as a part of the third annual Music Week. The two extra attractions scheduled are Paul Whiteman and his orchestra, billed for the middle of October, and a matinee concert in December by John Philip Sousa and his band.

The concerts will be held this coming year in the Robinson Gymnasium as usual, though the recent appropriation of \$250,000 by the State Legislature for an auditorium for the University will soon provide a hall suitable for the fine concert series which now is entering its twenty-third season at the University. The course last year was unusually successful and closed with a good profit.



**MISS MARJORIE MOODY**

American soprano who is now singing at Willow Grove Park during the engagement of Sousa and his band

Sun Vancouver 8/3

Phila Record 8/9

Phila Record 8/9

# TOO YOUNG FOR GOLF



JOHN PHILIP SOUSA

THE famous bandmaster believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N.Y., he refused to play golf declaring that in a few years, probably after his seventy-fifth birthday, when he was a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

# Singer With Sousa Band Has Attained Prominence

## Marjorie Moody Has Been Making Friends in All Parts of the Country on Tour With Famed Organization of Musicians.

IT is to be expected that a composer-conductor as thoroughly American as Lieutenant Commander John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour and therefore, the famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard at Willow Grove Park with the Sousa organization. Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who had been a prima donna with many opera organizations in Europe and South America. Misses Moody first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the tutelage of Sousa, she met with the biggest test of her life when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American. He said of her:

of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone.

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons she has been a delight to Sousa audiences. Miss Moody has the faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts and yet, before an audience of 10,000 people, her singing is as sweet, as delicate and as free from suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the Maine Music Festival, at Portland. The present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

MARJORIE MOODY



# Sousa Arrives at Willow Grove

## Bandmaster Has Prepared Series of Concerts With New Compositions.

Lieutenant Commander John Philip Sousa and his band with solo artists will be at Willow Grove Park for five weeks beginning today. This band is now on its thirty-third annual tour and during all these years Sousa has been the most popular bandmaster before the public. He has traveled farther and given more concerts than any other bandmaster and his music is popular in every part of the world. His present tour will round out a third of a century as the director of his own band. It will be his fifteenth trip from coast to coast and his itinerary includes every State in the union but one. He has just concluded a tour of Canada and it has proved the most successful both in attendance and receipts of any he has ever made.

This is the beginning of Sousa's twenty-fourth season at the park. He has always kept his band up to the highest standard and his aim has been to have the most expert players obtainable. This season he has a carefully selected organization, whose personnel is much the same as in recent years and in which are the favorite soloists—Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone, and Joseph DeLuca, euphonium.

Many new compositions will be offered during the engagement. Today two marches of the March King, new to Willow Grove Park audiences, will be played. One, "The Black Horse Troop," will be played at the early afternoon concert, and the other march played at the late afternoon concert, "The National Game," was written at the request of Judge Kenesaw Mountain Landis, commissioner of baseball and a personal friend of Sousa. A new suite, "Cuba Under Three Flags," descriptive of Cuba under Spanish, American and Cuban rule, was written by Sousa, while on vacation in Cuba during the past winter. A new descriptive piece is "Jazz America," in which Sousa has embodied his impressions of the jazz craze. During the afternoon concert Miss Moody will sing an aria from "Mignon," by Thomas; John Dolan, cornetist, will play Arban's "The Carnival." "The Pin Wheel" is a xylophone solo to be offered by George Carey. The evening concert will present Miss Moody singing Arban's "I am the Rose," cornet solo, "Volunteer," by John Dolan, and a phone solo, "Erica," by Henry B. Phens.

Thursday will be Sousa day, with afternoon and evening concerts devoted to his compositions. The Sousa compositions having their performance at the park at these concerts are: the march, "The Co-eds of Michigan," and a humoresque, "Follow the Swallow," based on the song of that name. The early evening of Saturday will also offer a Sousa concert.

Among the special occasions of the week is the third annual outing of the Baltimore & Ohio Railroad Veterans' Association on Wednesday. This association is composed of several hundred employees stationed in Baltimore. They are coming direct to the park in special trains. The Lancaster Automobile Club will hold its annual picnic in the park on Thursday. On Saturday at 5.45 a special concert will be given by the N. Snellenburg Choral Society, under the direction of Henry Gordon Thunder. The regular evening concert at 9.45 will be given over to the choral society, singing in conjunction with Sousa and his band. This program will be practically a Sousa concert, featuring Sousa's "Messiah of Nations" and "The Last Crusade."

Minor 8/18

# JOHN PHILIP SOUSA AND HIS FAMOUS BAND STAY AT WILLOW GROVE

That peerless bandmaster, John Philip Sousa and his equally famous band will be the big musical attraction at Willow Grove Park next week.

The king of march music will hold forth for the second week of his extended engagement. He has arranged a compelling program consisting of old and new favorites among lovers of band music.



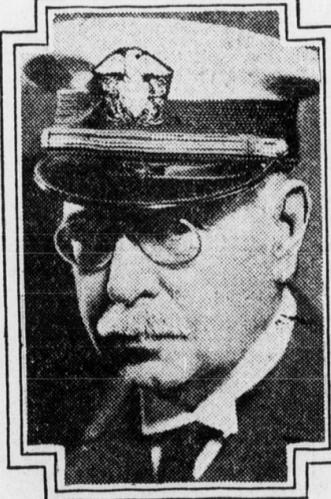
Miss Marjorie Moody, coloratura soprano, who has charmed audiences at the Grove with her exquisite voice for several years, will offer several selections. John Dolan, cornetist of the Sousa aggregation, will present several solos.

"All-Sousa" programs will be presented Thursday, when "Sousa Day" will be observed. Civil War veterans will congregate for the 23d consecutive year on Saturday, when "Grand Army Day" will be the feature in commemoration of the 59th anniversary of the G. A. R.'s organization in this State.

# 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 Winnipeg 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.

# PERSHING AND SOUSA TO LEAD MILITARY ORDERS AT SESQUI

Gen. John J. Pershing will be commander and John Philip Sousa will be bandmaster during the



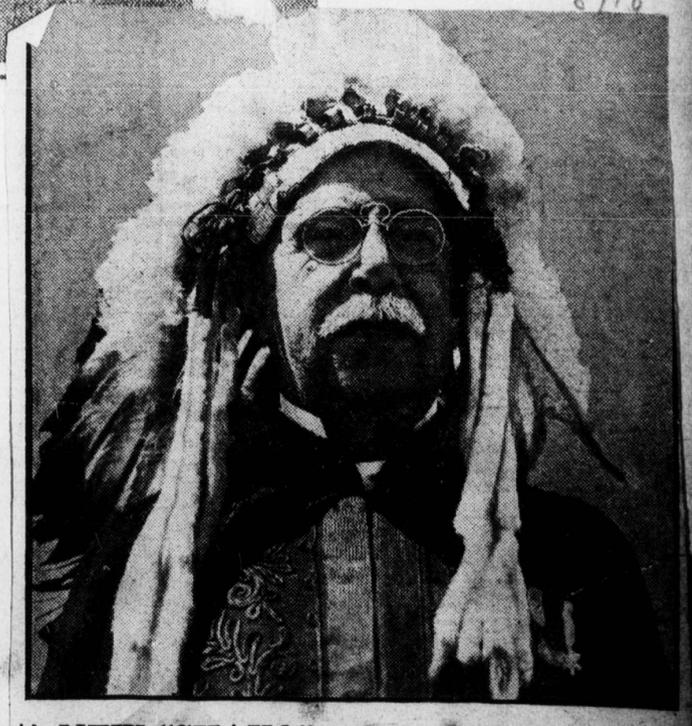
Gen. Pershing

Sesqui-Centennial Exposition of the Centennial Legion, comprising 0 of the oldest military organizations of the 13 original colonies. This announcement was made today at exposition headquarters, where it was said that the selections had been made by mail-ballot by representatives of the organizations.

Phila Record 8/16



WINIFRED BANTBRICK, with SOUSA and HIS BAND - WILLOW GROVE PARK



A NEW "SHAKO" for the March King. John Phillip Sousa becomes Chief Kee-Too-Che-Kay-Wee-Okemow (and we'd like to hear him play THAT on his clarinet) of the Star Blanket Indian tribe at Regina, Canada. (Keynote View)



**T**HIRTY THOUSAND heard Sousa's band in two free concerts at Kohler, Wis. This is only a small portion of the vast throng that gathered to hear the afternoon concert given by Sousa's 84-piece band in the open air theater under the auspices of the Kohler Recreation club, Sunday, July 19.



**J**OHAN PHILIP SOUSA with his 84-piece band on the stage of Kohler's open air theater. Motor parties came from 50 miles around to attend the concert.

During the playing of the band from St. Michael's orphanage at Hopewell, N. J., there was a tremendous hubbub. The announcer let us in on the reason later, when he said that a little chap 4 1/2 years old, dressed in a green jersey and white ducks and wearing "one of those big hats—I forget what you call 'em," had come out during the playing of Sousa's "Stars and Stripes" and had done some fancy work in baton-juggling.

And with all that, and a very ingeniously arranged whistling chorus introduced in the Sousa number, the hard-hearted, hard-boiled judges fully and calmly judged the playing of the bands on their merits, and awarded the loving cups according to expression and so forth, taking account of the green jersey and ducks and the big hat on the real rader in the "boy."

WFI Philadelphia Bu

**Honor Pershing and Sousa**  
After several weeks of balloting by mail, General John J. Pershing, and John Philip Sousa have been elected commander-in-chief and band master, respectively, of the Centennial Legion, an organization comprising about fifty of the oldest military bodies of the original States.

**Sousa Plays to Throng.**  
At a recent six-day engagement at the Saskatchewan fair at Regina, Sousa's band played to 165,000 persons, according to the New York Morning Telegraph. This was the engagement noted in preliminary announcements of Sousa's tour, for which he received \$20,000, claimed to be a record for a similar engagement by a band.

John Philip Sousa, whose band had such a wonderful engagement at Riverside Park not long ago, is now traveling in the Canadian northwest. The other day at Regina, Saskatchewan, he was made Chief Kee-Too-Che-Kay-Wee-Okemow by Chief Ooho of the Star Blanket Indians. The long name means "Great Music Chief."

**And Should Be a Leader.—Sub-Head—"Sousa sues cigar manufacturer for giving his name to a three-center."**  
The Sousa cigar should have a band, of course.—Boston Transcript.

**Sousa in Norwich, N. Y.**  
Lieut.-Commander John Philip Sousa and his Band paid their annual visit to Norwich, July 10, playing to a crowded matinee house in the handsome Colonial Theater. Beginning with selections from The American Maid (editor-in-chief Leonard Lieblich, of the Musical Courier, wrote the libretto of this opera), he continued through many of the favorite Sousa marches, new and old, including also his new suite, Cuba Under Three Flags, the largo from Dvorak's New World symphony, etc. Received with rousing applause, the dean of bandmasters knew at once that Norwich is no laggard in its admiration for him and his rhythmic output. John Dolan, his cornet soloist, excels in almost unbelievable technic combined with musical feeling in playing ballad melodies; his Carnival of Venice showed amazing triple-tonguing and extreme high notes. George Carey, xylophonist, played a brilliant Pin Wheel of tremendous agility, also Dvorak's Humoresque (with padded hammers), the latter with special, altogether new effect. The saxophone octet, playing Friml's Indian Love Call, deserves mention.  
Marjorie Moody, coloratura soprano, sang the Shadow Dance brilliantly—adding When We Were Seventeen—presenting a combination of pleasing personality and vocal technic. Many recalls followed every number, white-gloved Sousa, his white-haired and vigorous bass-drummer, his sopsaphones (big enough to drown a baby in them), all combining in familiar fashion to make the affair an event. But the present writer must distinctly protest that tramping down the aisles and the shuffling of feet during the music as well as slamming of doors.  
The local Sun alluded to an incident following the concert. Bandmaster Sousa and the two ladies of his company quenched their thirst at the nearest soda emporium and then proceeded to their special train, which took them to Syracuse in time for the evening concert. At the station he continued chatting with the Riesberg family (he was in their car), when Manager Askin interrupted with "Hey, Mr. Sousa, you're holding up the train."

Bklyn Eagle 8/15

Phil Sun 8/15

Holyoke Transcript 8/17

Courier 8/13

Bklyn Eagle 8/15

Rowdy Times 8/16

Journal Westfield

*Blowleaf 8/6*

## TOO YOUNG FOR GOLF



John Philip Sousa, the famous bandmaster, believes that at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refuses to play golf declaring that in a few more years, probably after his 75th birthday, when he is a little bit older, he would take up the game. Meanwhile croquet just fills the bill for exercise.

*Portland Express 8/11*

## SOUSA HAS COUPLE NEW MARCHES FOR HIS COMING TOUR

Plans One March and a Humoresque For Each Yearly Trip

Novelty—and more novelty—is the demand of the American music public, according to Lieut. Com. John Philip Sousa, who this season will make his Third-of-Century Tour at the head of his famous band, visiting Portland on Sept. 29.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career that American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque.

Since the days when he wrote The Liberty Bell for his first tour, every Sousa season has seen at least one new march, and this year there will be two most unusual ones: The Black Horse Troop, dedicated to the great Cleveland military organization, and The National Game, a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one tune used as a theme. This season the theme is Follow the Swallow, which was made popular in so many of Portland's minstrel shows the past season. A year ago it was What Do You Do on Sunday, Mary, and the year before that it was the classic chanson, Mr. Gallagher-Mr. Shean. To these annual novelties this season are added a new suite, Cuba Under Three Flags, which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

Another of the Sousa features this season will be the revival of the Liberty Bell March. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization, and will be known here.

*Phila Record 8/11*

## SESQUI BIDS FOUND TOO HIGH BY MAYOR

Kendrick Proposes Revision of Arts Building Plans to Keep Within Budget

### SEWER OFFERS REJECTED

The first unit of exposition buildings of the Sesqui-Centennial Exposition, bids for which were discovered to be well above the \$700,000 estimate of the outside cost allotted in the construction budget, faces possible delay. The bids were opened in the office of John Molitor, City Architect. Mayor Kendrick immediately rejected all bids for the construction of the unit, which is to be known as the Palace of Liberal Arts.

New proposals will be called for as soon as revisions of the plans for the unit can be investigated. The question will be discussed Monday at a conference between Mayor Kendrick and Mr. Molitor.

The Mayor said he believed that numerous items in the plans can be eliminated and it will be with that view he will take up the question with the City Architect.

Proposals were called for on three sets of specifications, one of which included all of the items entering into a completed building of up-to-date type. The other two were submitted to the contractors with certain items eliminated, such as changes in floor system, lighting, ventilation and interior arrangement.

### Figures of the Bidders

The low bid was submitted by Michael Melody & Son, their figure being \$974,000 for the completed building. On one of the alternative specifications they subtracted \$20,000 and on the other they added \$40,000.

Next lowest bidder was the Murphy-Quigley Company, whose offer was \$1,149,900 for the completed building, under the original plans, and on one alternative they subtracted \$124,900 and on the other \$23,000.

The high bid was submitted by the Fred Snare Corporation, with an offer of \$1,240,000 on the first plan, no bid on one alternative and \$40,000 additional on the other. None of the contractors was present when the bids were opened, and they offered no explanation for the fact that the alternative specifications would cost more with certain items eliminated than the original plan called for.

"The figures are all too high," said Mayor Kendrick. "It is more money than we intend to spend on the Liberal Arts Building. I will talk it over with Mr. Molitor on Monday and determine which items we can eliminate without sacrificing the efficiency of the building. We cannot spend so much money as even the lowest of the bids represents on this one building. We will have to get new bids on the revised specifications."

### Other Bids Rejected

Simultaneously the proposals received and opened by the Department of Public Works a week ago, for the construction of storm-water ditches on the Sesqui-Centennial site, east of Broad street, were rejected yesterday by Director Biles, on the ground that they are excessive. Bids for the work will be readvertised.

The lowest bid received was that of the Stange Construction Company, at \$612,500.

After several weeks of balloting by mail, General John J. Pershing and John Philip Sousa, have been elected commander in chief and band master, respectively, of the Centennial Legion, an organization comprising about fifty of the oldest military bodies of the original States.

Notification will be made to General Pershing when he returns from his South American tour and Mr. Sousa will be informed at a dinner to be given him September 14th in this city.

Colonel Collier, director general of the Sesqui, will leave headquarters this morning for a speaking tour along a route ending at Lakewood Park, where he will address a meeting of combined fraternal societies. He will be accompanied by a number of executives of the Sesqui.

Two birthdays were celebrated with one banquet last night when members of the staff of the Sesqui-Centennial Exposition, gathered at the Benjamin Franklin Hotel, surprised both Colonel D. C. Collier, director general of the exposition, and Ernest T. Trigg, chairman of the Executive Committee with a joint birthday party.

Until the dinner was served each of the executives thought he was attending a party in honor of the other. More than a hundred of the staff attended. George Ingram, director of transportation, presided.

*Phila Record 8/11*

## SOUSA'S PLAYERS ARE COLLEGE MEN

Famous Bandmaster Recruits New Blood from Universities and from Small Town Bands.

PHILADELPHIA, Aug. 15.—That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Commander John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization. This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students.

Throughout most of his musical career Sousa has been looking to small town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago Sousa began to notice an occasional college boy in his ensemble and this season almost one-half his entire band will be composed of college men.

A few of Sousa's college musicians, of course, received their elementary training in the small town bands. But courses in band music have been added to the curricula of many schools of higher learning. Perhaps a student completes a course in band music and comes to Sousa to begin a life career. Or perhaps he earns with his trombone or clarinet the wages which will enable him a year later to return to his university for the remainder of his course in law or medicine.

Other qualifications being equal, the college man, of course, has the preference when Sousa's roll for the season is made up. The Sousa bandman must not only be a capable performer upon his chosen instrument, but he must be clean-cut and intelligent as well, and college men may be counted upon for these virtues.

*Phila Record 8/11*

## John Philip Sousa Rounds Out Third of Century as Leader



John Philip Sousa.

John Philip Sousa and his band will open the Pittsburgh musical season with a matinee and night concert on Friday, October 16. Sousa, whose thirty-third season opened on July 4, will play in 250 cities on his coast-to-coast tour this season. He is already assured of \$500,000 guarantee. These guarantees have been posted by individuals and organizations in about one-half of the 250 cities booked, with the total expected to exceed \$1,000,000 before the end of the season. The largest single guarantee is a fee of \$20,000 for six days at the Regina industrial exhibition, Regina, Canada. Among the guarantors are colleges and universities, Rotary Clubs and Shrine organizations. Pierre DuPont bought Sousa and his band for his annual private concert on his estate near Wilmington, Del.

Sousa is now seventy years of age, and this season will round out a third of a century as the director of his own organization. It will be his fifteenth trip from coast to coast, and his itinerary will include every state in the Union but one.

Sousa will bring a band of one hundred players to Pittsburgh, and will feature a group of vocal and instrumental soloists. The concert will be under the local management of Beegle.

*Phila Record 8/11*

## Sousa and His Cigar

"You may say that I don't know how to write a march, that I never was a good shot or that my band concerts don't please the people, but I won't let any one say that I don't know a good cigar." Lieutenant Commander John Philip Sousa was chatting with Wassili Leps, orchestra conductor, and the conversation had veered from music to the subject of smoking. Mr. Sousa was busy on one of the special cigars that are made for him and that are carefully wrapped in tinfoil and then with a piece of tissue paper bearing his portrait. It was at Willow Grove Park where Sousa and his band are having a great success during an engagement marked by many attractive musical novelties.

"And speaking of cigars," the bandmaster went on, "I am reminded of an incident that occurred in England some years ago, when I was on one of my foreign concert tours. The wife of the Earl of Warwick, who, you will recall was dubbed the Babbling Brook, because of her proclivity to gossip, wanted the band to give a concert at the Earl's castle. I wasn't sure that we could make the arrangement, but it was discovered that we would be at Leamington and that we could easily get to the castle after the concert. So the band went there for a good fee. It was after the concert in the evening at Leamington. We were most cordially greeted. We played an hour and then there was supper. I was seated at a table with the Earl, Maude Powell, the violinist who was traveling with the band, and Estelle Lieblich, singer. The supper was splendid. 'Now,' the Earl said, 'I'm going to give you a rare treat—I want you to give me a special cigar, Mr. Sousa.' 'I appreciate your kindness,' I responded, 'but I am sure that there isn't a finer cigar than that made for me.' The Earl rather smiled at the idea. He had a fine cigar that I smoked, but I still felt that mine were best. So several days later I wrote to him and sent him a box of my own brand. Not long after I heard from him. He had been away at his salmon preserves for the fishing. After a fine dinner he and three friends opened the box of cigars. He declared that it had been a treat and he admitted that the cigars were as fine as there are."

*Phila Record 8/11*

## When America Is at Leisure

Americans crave action, even in their music, according to Lieutenant Commander John Philip Sousa, who with his band is at Willow Grove Park. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programs and in his own musical compositions.

"The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a 'movie.' If he reads as a means of relaxation he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers.

"I sometimes believe that one of the reasons symphony orchestras in this country are not self-supporting is that symphonic music is too lacking in action for the American temperament. And remember, always, that the 'tired business man does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps the greatest reason for the success of the motion picture in America is that it is all action.

"My programs always have contained a fair proportion of numbers that I term music of action, such as marches, suites and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American if the bandmen themselves could be made to move about the stage a bit during the performance. That is the reason, for instance, that the trumpeters, the trombonists and the piccolo players all advance to the footlights during the presentation of 'Stars and Stripes Forever.'"

*Phila Record 8/11*

## Sousa's Music Pleases Crowds

Willow Grove Park Concerts Enjoyed by Multitudes; Soloists Popular.

Lieutenant Commander John Philip Sousa and his band will today enter upon the second week of the engagement at Willow Grove Park. During the past week thousands of persons were privileged to hear a series of concerts directed by Sousa that were carefully arranged for their entertainment and this week other opportunities will be offered to hear the works of the world's greatest composers played by an unsurpassed band and directed by Sousa himself.

The program for this week includes many new Sousa works. Speaking about old favorite songs and marches, Lieutenant Sousa said in an interview: "In all the years that I have been traveling with my band over these United States I never had so many requests for the old-time marches as I have had this season. On the road at every concert requests come in for these numbers, and particularly a march which I wrote 40 years ago, 'The Washington Post.' Since coming to Willow Grove Park there has been a continuation of these requests."

Marjorie Moody, coloratura soprano, has been receiving the plaudits of many admirers. She will again sing this week. The cornet solo selections of John Dolan have pleased. George Carey, master xylophone soloist, has created much enthusiasm at all concerts in which he has appeared.

Thursday will be Sousa day. Afternoon and evening concerts will be devoted entirely to the compositions of John Philip Sousa. Both of the Sunday evening concerts and the late Saturday evening concert are devoted also to Sousa music.

A feature of the week will be Grand Army day on Saturday. This reunion commemorates the fifty-ninth anniversary of the Grand Army of the Republic in Pennsylvania. Veterans of the civil war will meet at the park, as has been their custom for the past 23 years. There will be a campfire and a dress parade. William Penn Lodge, 273, Independent Order of Odd Fellows, will also hold an outing at the park on that day.

At Danceland, Novelty night on Wednesday, Surprise night on Thursday and the prize dance contest on Friday are popular. Marr and his Danceland Orchestra play the newest music.

SEP 20 1925  
*Albany NY*

**Sousa and Band at Armory Friday.**

On Thursday afternoon and night at the State theatre, Schenectady, and on Friday afternoon and night at the State armory, Albany, John Philip Sousa and his band of 100 musicians, assisted by eminent soloists, will give Schenectady engagement will open at the box office of the State theatre.

Monday morning, and the sale for the Albany engagement will open at Cluett and sons, Albany, Tuesday morning. In no other section is Sousa more popular than in The Capitol District. The great conductor knows what the people want and gives it to them. He does not pander to the cheap, but his music provides a thrill, and no less an authority than Fritz Kreisler says that music must present a thrill, else it is not music. The night programs of the concerts will be entirely different from the matinee arrangements, but they will all be of equal value and enjoyment.

*Leader 8/11*

**Sousa Playing to Large Receipts**

Another world's record, they say, was shattered, when Sousa and His Band received \$20,000 for one week's engagement at the Regina (Canada) Exposition.



# Native Sons Predominate in This Band

Composer - Conductor Proud of Ability of Americans to Play in His Organization.

By JOHN PHILLIP SOUSA

(He is playing his twenty-fourth annual engagement at Willow Grove Park.)

IN the field of music, perhaps the most gratifying development of my time has been the gradual evolution of music as an American profession. In the past few years the movement has been gaining momentum until the past decade, at least, has found American instrumentalists the finest in the world.

When I was beginning my musical career in Washington back in the seventies, American musicians were almost rarities, and I must confess that the reason for the beard which I wore until my navy days was inspired by a desire to appear foreign so that Americans would take my music seriously. I had the heart when I assumed the direction of the United States Marine Band in 1880 at the age of 26, and I sincerely believe that it played its share in my career. I do not recall that the United States Marine band, when I assumed its direction, had more than half a dozen native Americans, although it was made up of enlisted men who had at least their first papers. I was resolved that I would have an American band, and when I began an independent career in 1892 I determined that my own band should be an American organization.

This resolve I have kept in part, and I am a bit proud that I have not kept it in full. Instead of selecting men first because they were Americans and second because they were musicians, I have let the changing times take their course, and today I find that by selecting the best musicians I am selecting Americans in the majority of instances. I might easily make my organization entirely one of American-born instrumentalists, but I prefer to retain the three or four men who were born abroad, because they are still the best performers upon their various instruments of whom I know. To bar non-Americans would be as snobbish and as priggish as to bar non-American music.

It has been interesting to watch from the conductor's stand the growth of American musicianship, and perhaps the greatest factor in the production of fine bandsmen have been the town bands, which have flourished throughout America since the eighties and the nineties. During this period the "town band" was the greatest pride of the town. It was a mark of distinction to play in the town band, so there came to me a succession of fine, upstanding American boys, clean-cut, likable chaps who were not only capable musicians, but young men to whom, as I grew older, I began to point with fatherly pride. And I am really proud of the fact that three or four of my bandsmen of the early days have sent me their sons.

For the past 10 years the finest American musicians have been developed not in the small town bands, but in the American colleges. Courses in band music have become parts of the curricula of universities and colleges. Young men who have prepared at these schools for musical careers have come to me in such numbers that this season I have in my organization more than 35 college and university men.

There is a reason, of course, for the increased interest in music by the young men of America. That is because Americans have become real music lovers and keen judges of music. Nowadays every home has its piano, its player-piano or its talking machine. The number of amateur vocalists and violinists is incredible, and, whatever their degree of skill, they bring to their study a degree of musical appreciation which each season makes the American people generally more liberal and more enthusiastic supporters of all forms of music.

# SOUSA HAS LONG MILITARY RECORD

Lieutenant Commander John Phillip Sousa, who is now on his third-of-a-century tour at the head of his famous band has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States marine corps, during his directorship of the "vine" band from 1880 to 1892. During the Spanish-American War he was attached to the Sixth army corps, and during the World war, he served in the United States Navy being retired upon reaching the age limit with the rank of lieutenant commander.

He comes to the Robbins Olympic theatre, Tuesday night, Sept. 22. Seats are now selling and mail orders are given careful attention.

# SOUSA TO BE AT OLYMPIC SOON

Paul Stahr, the young American artist is the creator of the official poster for the Third-of-a-Century Tour of Lieut. Com. John Phillip Sousa and his famous band. Mr. Stahr is said to have painted the first poster used by the United States during the World War. It was entitled Food Will Win the War—Don't Waste It, and first appeared as the cover to Leslie's magazine, in September 1917. His Stars and Stripes Forever, which appeared as a cover to Life a few months later, probably was the outstanding poster of the war period.

Mr. Stahr three years ago found inspiration in the Sousa organization for a painting entitled A Sousa March, which became famous throughout America. A year ago Sousa posed for a portrait by Mr. Stahr. This season's poster in addition to commemorating the thirty-third annual season of Sousa and His Band, pictorially brings to mind the fact that Sousa this season has received as a feature of his programs The Liberty Bell, a march written for his first tour as the head of his own organization, and also that he has not given up his annual custom of writing at least one new march for each journey over America.

Sousa plays a concert at Robbins-Olympic theater Sept. 22nd. Mail orders are now being accepted and filled in the order of their acceptance.

# SOUSA'S BAND COMING.

Celebrated Musical Organization Comes to Richardson September 22d.

John Phillip Sousa will come to Oswego September 22d for a matinee concert at Richardson Theatre with an organization of more than 100 bandsmen and soloists. The band is twice the size of that which he took on the road on its first tour in the season of 1892. Many changes have been made for the betterment



of band music since that time, and during the period Sousa has enriched the music of his time by a number of original selections, mostly marches, which earned for him the title The March King. Some of the old favorite selections will be on the program. There will be 30 clarinets in the band, five flutes, ten saxophones, eight trombones, ten trumpets and other instruments in proportion.

# SOUSA'S BAND

The programs of the two concerts to be given by Sousa and his band in Symphony Hally, Sunday afternoon and evening, Sept. 27, will include a number of special features. One of them will be a revival of the famous "Liberty Bell March," which will be played by George P. Carey on a set of chimes. In addition there will be two new Sousa marches, "The Black Horse Troop" and "National Baseball March." The soprano soloist with the band is Marjorie Moody, and the harpist is Winifred Bambrick.

# SOUSA'S BAND TO BE HEARD OCTOBER 11

On Sunday evening, October 11, at Mecca Temple, Lieutenant-Commander John Phillip Sousa and his band of one hundred men will give their only metropolitan concert of this season. But it will be an eventful one, for it is in celebration of the third of a century which Sousa has spent as leader of his most successful band.

No other musical organization has remained so long under the leadership of one individual. For seven years previously he directed as lieutenant-commander the United States Marine Band, the organization in which, at eleven, he made his professional debut as a cymbal player.

Sousa and his band have travelled more than 100,000 miles, visiting the principal cities of every country. During his leisure intervals the bandmaster has composed one hundred and four marches, a number of operas, a score of dance tunes and dozens of lyric numbers. Sousa is seventy-one years old. He neither gains nor loses weight from year to year, as he is an inveterate horseman, his great fondness for long-distance rides.

"When I begin to feel old age coming on," he says, "I may take up golf. I may even find myself drinking tea and smoking cigarettes at the nineteenth hole. Meanwhile I find the job of conducting my band strenuous exercise enough to keep me in the best condition. Horseback riding, trap-shooting and a hunting trip or two during the winter fill out my short vacations. My favorite stimulant is coffee. I smoke a dozen cigars a day, and eight hours are my regular night's sleep."

# Sousa Coming Here With His Big Band

Real interest was aroused over the announcement made in the UNION-STAR of yesterday, calling attention to the fact that John Phillip Sousa, most popular of conductors, and his big band of 100 musicians, was to appear at the State theater, in matinee and evening concerts Thursday, September 24, under the management of Ben Franklin. Sousa and his men are great favorites here and the fact that on the coming visit he will bring the largest number of musicians ever presented by him will add interest to the engagement. The announcement to the effect that Sousa would open the local concert season makes a more popular appeal than any other that could be made. The Sousa appeal is to all music lovers and not only to those who appreciate the classics only. He will give us excellent music on each of his programs, but he will also give us novelties and in addition will give us synopation as only he knows how to produce it. Assisting artists will be Miss Winifred Bambrick a remarkable harp soloist and Miss Marjorie Moody, a soprano of pronounced ability and in addition to these a number of the band soloists will also be heard. The seat sale for the engagement will not take place at the theater until Monday, September 21, but until then mail orders addressed to Mr. Franklin, in care of the theater, will be given prompt attention, these orders all being filled before the opening of the box office sale.

# SOUSA CONDUCTS EACH CONCERT IN PERSON

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of John Phillip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this tour—his thirty-third, is "Sousa, Himself in Person." The band will play at Longwood September 14—afternoon and evening.

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert. There is no post of assistant conductor with Sousa's Band.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older conductors that the strain would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos.

# SOUSA EXPLAINS MUSICAL TASTES

Lieutenant Commander John Phillip Sousa, who is now on his third-of-a-century tour at the head of his own organization, recently came across the program for his first appearance in Chicago with the United States Marine band in 1891. The programmed numbers included the Rienzi overture by Wagner, Weber's Invitation to the Waltz, The Pearl Fishers by Bizet, the William Tell overture, Gounod's Funeral March of a Marionette, a humorous, The Contest the ancestors of the Follow the Swallow humorous of thirty-five years later, a symphonic poem Ben Hur's Chariot Race also his own composition and Staccato Polka by Mulder, and an aria for soprano The Pearl of Brazil by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today."

Sousa and his band come to the Robbins Olympic theater on the night of Sept. 22. Seats are now selling.

# SOUSA COMPOSITIONS

Many persons associate Lieutenant Commander John Phillip Sousa, now at Willow Grove, so closely with his marches that he is seldom accorded the full praise that should be his as a composer. As a matter of fact he has written in a number of musical forms. His operas brought him fame. His suites have won admiration, but the public generally is unaware that he has composed some exceptionally fine works of a different sort. One is "Messiah of Nations," a splendidly impressive martial composition, and the other is "The Last Crusade," which is described as a ballad for mixed quartet, choral-body and band. The setting is to a poem by Anne Higginson.

# SOUSA AND HIS BAND

Third-of-a-Century Contest Taken Place Oct. 11  
Lieut. Com. John Phillip Sousa will lead his band at the third of a century anniversary concert in New York at Mecca Temple Sunday, Oct. 11, thus bringing to its metropolitan peak the longest, most eventful and prosperous tour in the 33 years of his leadership. The march king swung the baton for the first time as leader of his own organization in Plainfield, N. J., Sept. 26, 1892.

# Sousa Now a Chief



(Pacific and Atlantic Photo)

JOHN PHILLIP SOUSA.

Sousa's new name is Chief Kee-Too-Che-Kay-Wee-Okemow. The elongated name means Great Music Chief in the language of the Indians at Pine Hill reserve, near Regina, Canada who have taken the March King in their tribe. He is seen wearing the official headdress.

# SOUSA TO PLAY AT LONGWOOD SEPT. 14

Noted Master Gives Services for Sandy Landing Camp of Y. W. C. A.

John Phillip Sousa, internationally famous band master, will appear with his band in two concerts, matinee and evening at Longwood, Monday, September 14, for the benefit of the Sandy Landing Camp of the Y. W. C. A. of Delaware. The concert has been made possible by Mr. and Mrs. Irene du Pont and is sponsored by Mrs. Coleman du Pont and Mrs. Harman Reynolds.

Mr. Sousa, who will direct 100 musicians in this concert, one of the first of the thirty-third annual tour, is an ardent believer in the kind of music which thrills. He believes that this is the true test of music and this is the secret of the success of his famous marches.

# Seeks Musical Thrill.

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature of his concerts.

# DAY BY DAY.

The statement by John Phillip Sousa, who is over 70 years of age, that he is not yet old enough to play golf may seem to some sufficient proof to the contrary.

Philadelphia Record 10/16

Waterbury Conn Sept 5/25

222 N.Y. Journal Sept 11/25

Wilmington Del 10/8/25

Houghton Mich 10/2/25

Waterbury Conn 10/5/25

Wilmington Del 10/17/25

Oswego Sept 27/25

Cherterbury Sept 11/25

Waterbury Conn 10/11/25

Boston Post 10/16/25

Holyoke Transcript 10/5/25

Philadelphia Ledger 7/27/25

Panthers 7/27/25

*Memphis Press 19/10/20*

**SOUSA, TOO YOUNG FOR GOLF,  
STICKS TO VIGOROUS CROQUET**



JOHN PHILIP SOUSA, THE FAMOUS BANDMASTER, BELIEVES THAT AT THE AGE OF 71 HE IS TOO YOUNG TO PLAY GOLF. AT THE HOME OF A FRIEND AT MIDDLETOWN, N. Y., HE REFUSED TO PLAY GOLF, DECLARING THAT IN A FEW MORE YEARS, PROBABLY AFTER HIS 75TH BIRTHDAY, HE WOULD TAKE UP THE GAME. MEANWHILE CROQUET JUST FILLS THE BILL FOR EXERCISE.

*Baltimore Times 19/10/20*

**Theaters**

**Coming to New Family Theatre—Sousa's Back Again!**

Sousa's Band is coming to the New Family Theater Thursday, September 17th—one matinee only, 2 o'clock.

Apparently the most famous back in the world does not belong to some stage star or movie queen but to Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back appearing in white letters the words "Sera House Monday night." The world and his dog knew from that Sousa was coming.

*Wilmington 10/10/20*

**SOUSA WILL OPEN MUSICAL SEASON**

The Sousa concert to be given in the conservatory at Longwood on September 14, with matinee and evening performances, is a most auspicious opening of what bids fair to be a very brilliant musical season for Wilmington. Mrs. Coleman duPont and Mrs. W. Harman Reynolds are arranging this concert for the benefit of Sandy Landing Camp of the Y. W. C. A.

One of the avowed purposes of the third-of-a-century tour of Lieutenant Commander John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument. "The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about 1840 invented, or at least, developed not only the brass-and-reed instrument which we know as the saxophone, but also a family of brass horns, known as sax-horns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."



JOHN PHILIP SOUSA.

*Washington Times*

**SOUSA ON JAZZ  
SAYS IT'S  
STUPID**

**"Jungle Rhythm" No So Bad  
As Improper Words, and  
It's Musically Poor**

"Music in itself is never immoral," says John Phillip Sousa, writing apropos of the much criticised jazz in the July number of the Woman's Home Companion, "It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walking step of a human being, sometimes hurried.

"What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think them as something to dance by—not something to remember as music."

The democratic music of motion picture orchestras and of player pianos and phonographs, however, is heartily defended by Mr. Sousa, who holds that movie and phonograph music are doing much to educate a discriminating public. Enlarging on his theory that music is the most democratic of the arts, the band leader makes a serious plea for "major and minor league bands," organized along much the same lines as baseball teams, and for more extensive teaching of music in the public schools.

*Buffalo Express 10/10/20*

**SOUSA TO OPEN  
MUSIC SEASON**

Sousa's Band will open the Baltimore musical season with two concert appearances on October 10, according to an announcement made yesterday by the local booking agent, William A. Albaugh. The band performances will be followed three nights later by another Albaugh attraction, the Russian Symphonic Choir.



JOHN PHILIP SOUSA

Another Albaugh booking for the near future is the Pavley-Oursinsky Ballet on October 22, replacing the Ballet Russe of Pavlowa, who has decided to remain in Europe through the 1925-6 season.

Concert soloists who will appear under Albaugh auspices are Mary Garden, Chaliapin, Elsa Alsen, Mischa Elman, Guiomar Novaes, Sophie Braslau, Ethel Leginska and Jacques Thibaud.

Will Rogers, with the De Reszke Singers, Paul Whiteman's Jazz Orchestra and three concerts each by the Philadelphia Orchestra and the New York Philharmonic will complete the Albaugh list. Leopold Stokowski will conduct the Philadelphia concerts and two of those by the New York body will be directed by William Mengelberg, while the other will be under the baton of Wilhelm Furtwaengler, the European conductor who created a stir in New York last year has never been to Balti-

*Wilmington 10/10/20*

**SOUSA TO PLAY  
AT LONGWOOD AGAIN**

With the visit of his advance representative to this city, arrangements were completed for the appearance here of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour with his famous organization. In spite of his 70 years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts 35 weeks, and takes him into 202 cities, in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence Day, 1892, is older even than Sousa's Band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime jazz is traced.

Bus service from the duPont Hotel to the Longwood conservatory has been arranged for the accommodation of persons wishing to hear Sousa and his band on Monday afternoon and evening next. These buses will leave at 1.30 and 7.30 promptly and the fare will be 75 cents for the round trip. Reservations in them should be made by applying to Miss E. R. Keim, 231 Delaware Trust Building.

*Mason City 10/10/20*

**To Join Sousa**



ROBERT A. ROSS.

Mr. Ross, who played with the Mason City band this summer and has made his home at Clear Lake, is to leave Thursday for New York to join Sousa's band as first clarinetist. This is his fifth season with the great band director.

**ROSS WILL PLAY  
WITH SOUSA BAND**

**Clarinetist Goes Thursday to  
New York to Begin Long  
Concert Tour.**

Robert A. Ross is to leave Thursday for New York where he will join Sousa's band as first clarinetist. This will be his fifth season with the march king.

The first concert of the band will be given at Wilmington, Del., Sept. 14 and between that date and Oct. 22, the organization will appear 53 times at different towns in Pennsylvania, Ontario, Massachusetts, New Hampshire, Maine, Rhode Island, Connecticut, Washington, D. C., and West Virginia. In some cities the band will play both afternoon and evening while in others it will play in two towns on the same day.

**To Visit Large Cities.**

This year the concert tour will include all the larger cities of the United States and will duplicate, in mileage at least, the tour of 1922 when a distance of 30,000 miles was covered by the organization. The members will travel on every railroad of any size in the country.

In speaking of traveling with the band, Mr. Ross mentioned the systematic method which has been worked out by the 80 members of the organization. For these musicians are forced to make quite as much a business out of travelling as they are of being in their chairs on time for each concert.

However, traveling with the band will be no new experience for Mr. Ross. This is his eighteenth year in band work. During that time he has played with Pryor's band in New York, Kryl's band in Chicago, Innes' band, and Sousa's.

**Pays a Tribute.**

In a personal letter to Mr. Ross from John Phillip Sousa, the latter pays this tribute to the clarinetist: "During the time of your membership in my band, I am glad to say that you have been capable, conscientious, and sincere in your work, and you are to be commended for your gentlemanly deportment at all times and your valuable service to the organization. "Wishing you at all times a most successful career in your chosen profession I am, Sincerely yours, J. P. Sousa."

During this summer Mr. Ross has played with the Mason City band and has made his home at the lake.

Lieutenant Commander John Phillip Sousa will lead his band at the third-of-a-century anniversary concert in New York at Mecca Temple on Sunday, October 11, thus bringing to its metropolitan peak the longest, most eventful and prosperous tour in the 33 years of his leadership.



Lieut. Com. Sousa

*Buffalo Express 10/10/20*

John Phillip Sousa and his band will come to Buffalo on the evening of September 17th on his third-of-a-century tour, which began in Hershey, Pa., on July 4th. The tour includes visits to 202 cities in 43 states and four Canadian provinces. More of his own compositions than usual will be featured this year in the Sousa programmes. There are two new marches, The National Game, written at the request of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, to be used at flag raisings and other baseball ceremonials, and The Black Horse Troop, dedicated to the famous Cleveland military organization. There is a new Sousa suite, Cuba Under Three Flags, Jazz America, a Sousa arrangement of modern jazz tunes, and the annual humoresque, this season based upon Follow the Swallow from Kid Boots. He will revive The Liberty Bell, which was featured during his first tour, the season of 1892-1893, and will also present the prelude of one of his light operas, The American Maid. Soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone. The band will consist of 100 men.

**AND SHOULD BE A LEADER**  
Sub-Head—"Sousa" cigar manufacturer for giving his name to a three center."  
The Sousa cigar should have a band, of course.—Boston Transcript.

*Schenectady Star 10/10/23*

**SOUSA AND HIS BAND COMING TO STATE THEATER SEPT. 24**



JOHN PHILIP SOUSA

Good news to local music lovers will be the announcement calling attention to the face that Lieut. John Philip Sousa and his famous band of 100 musicians, will open the local concert season at the State Theater Thursday, September 24, with two concerts, matinee and night. These events will be given under the management of Ben Franklin, and they will open the season with a more popular appeal than any other musical event that could be mentioned. The band this year will number 100 men and is the largest yet presented by the veteran conductor. Many novelties will grace each program and these will include

Sousa's Saxophone Octette, his piccolo sextette and the Sousa Syncopators. Of course there will be Sousa marches and it is interesting to note that a feature will be the "Liberty Bell" march that will be played on the \$10,000 chimes that were cast in England for this tour. There is no other event just like a Sousa concert and the person who cannot make his feet behave at the concert has a good and sufficient excuse to offer. The seat sale for the engagement will open at the theater box office Monday, September 21, and until then mail orders addressed to Mr. Franklin in care of the theater box office will be filled at once.



JOHN PHILIP SOUSA

*Mucheston 10/11*

**Sousa Wrote One Verse to Famous March**



LT. COM. JOHN PHILIP SOUSA. Who will personally direct his world-famous band, which will appear here on Friday, Oct. 2, at the Practical Arts auditorium for one concert.

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march.

But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner" or the second, for that matter and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lt. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a steely, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock.

What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes Forever," of course lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the 28 years since it was first performed, Sousa has never been able to leave it out of his programs.

*Worcester 10/5/23*

**SOUSA'S BAND KILLING JAZZ**

**Sophisticated and Primitive Give New Evidence of Appreciating His Music.**

London, Sept. 4.—John Philip Sousa, world-famous composer and bandmaster, has just received two new marks of the liking and admiration of his fellow-men.

A cablegram from Paris brought the news that jazz is being displaced in the dance halls of Paris by a revival of enthusiasm for Sousa marches.

And a few weeks ago, when he went to Regina, in Canada, to give a concert, the Indians solemnly initiated him as a member of their tribe, conferring on him the high title of "Chief Great Musician."

Thus the most sophisticated and the most primitive of mankind both at once have told him: "You're all right—and more than right!"

**Jazz Now to Go—Maybe.** That Sousa marches now should shoulder jazz out of the Paris dancing places is only a fair tit-for-tat, because jazz was the upstart that first dared to try to rival Sousa marches in popularity as dance music. But now—well, Paris has a way of setting fashions for the rest of the world, so maybe jazz has a new reason for feeling a bit shaky on its pins as regards its chances for retaining its popularity.

It's no new experience for Lieutenant Commander Sousa to be told by Europe that it likes his music. For instance, the French government officially honored his genius by conferring on him the great distinction of the Palmes Academiques, together with appointment as Officier de l'Instruction Publique. And in England, King Edward VII decorated him with the Victorian Order.

"Everywhere I've gone," said Lieutenant Commander Sousa last night in the conductor's room at Willow Grove Park, where today begins the last week of his yearly season of summer concerts there, "I've found that my music had preceded me. I found that true in all the thirteen countries of Europe where I have given concerts, on five tours there; and true in South Africa, and in New Zealand and Australia."

*Portsmouth 10/16/23*

**SOUSA HONORED BY ALL CLASSES**

**PLEASES SOPHISTICATED AS WELL AS PRIMITIVE PEOPLE**

**TO BE AT OLYMPIC SEPT. 22**

**Great Bandmaster to Appear With Band at Local Theatre For One Night.**

John Philip Sousa, world-famous composer and bandmaster, who will appear at the Robbins Olympic theatre here on Tuesday evening, Sept. 22, has just received two new marks of the liking and admiration of his fellow men.

A cablegram from Paris brought the news that jazz is being displaced on the dance halls in Paris by a revival of enthusiasm for Sousa marches.

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**ONE OF THE MOST PROLIFIC—OF AMERICAN COMPOSERS**

That Lieut. Com. John Philip Sousa who will shortly give a concert in Portsmouth, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions.

In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why he should be called "The March King."

During his career he has written no less than one hundred and four march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and sixteen suites and enough miscellaneous compositions

to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works.

These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game"; the new suite, "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan." Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his Jazz America, a fantasy upon current syncopated tunes.

*Watertown 10/19/23*

**SOUSA COMES TO OLYMPIC SEPTEMBER 22**

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieut. Com. John Philip Sousa, who this season will make his third of a century tour at the head of his famous organization. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque calls for a theme-song. It must be a popular, well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big Sousaphones, Sousa embroiders the theme with strains from other

tunes, old and new, until the result is a running fire of comment and witticism, gay and saucy.

The new Sousa humoresque literally will "follow the swallow" from North to South as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there—and what she tells him. Sousa comes to Robbins Olympic theatre for one night on September 22. Seats are now selling at the box office.

*Schenectady Star 10/10/23*

**Sousa and His Band Are Coming Soon**

The opening of the local concert season will take place at the State theater, Thursday, September 24, when Ben Franklin presents John Philip Sousa and his big band of 100 musicians in matinee and evening concerts, and at once it may be said that a more popular opening attraction would be difficult to secure. The announcement of the coming of this organization to our city will create real interest, for in no other city is Sousa more popular than right here. On his last visit hundreds had to be turned away on account of the demand for seats. The band this year is the largest that Sousa has ever taken out and it is meeting with remarkable success. In addition to the organization proper there will be many fine soloists, and these include Miss Marjorie Moody, a soprano of fine voice and charming personality, and Miss Winifred Bambrick, harp soloist who is a pronounced hit in every city visited. Features of the program will be the appearance of Sousa's Saxophone Octette, Sousa's Piccolo Octette and the Sousa Syncopators who make it impossible for one to make his feet behave. "The Liberty Bell" march is revived for this tour but it is given with the assistance of the big and expensive chime of bells that was cast in England last year for this tour. The seat sale will open at the theater box office Monday, September 21, and until then mail orders sent to Mr. Franklin, in care of the theater, will be filled as received, and in all cases before the opening of the public sale.

*Boston Transcript 7/17/23*

**SOUSA IN BOSTON SEPTEMBER 27**

**Band Concerts Will Be Given at Symphony Hall on Sunday Afternoon and Evening**

Sousa is coming to Boston for his annual Sunday afternoon and evening performances on Sept. 27. As usual, his concerts will be given in Symphony Hall. This is Sousa's thirty-third tour and at its close he will have completed practically a third of a century of travel from one end of the country to the other. The Sousa transportation bill for one hundred bandmen and soloists this season will amount to about \$100,000, of which \$60,000 is for fares and special trains, \$20,000 for sleeper accommodations and the rest for baggage.

*Cleveland Press 9/19*

**SOUSA BOOKED AT OLYMPIC SEPT. 22**

Watertown, Aug. 15.—John Philip Sousa's world-famous band will appear at the Robbins Olympic Theater on Sept. 22, according to an announcement just made by the theater management.

This is Sousa's third of a century tour with the largest band in the world, offering a brilliant new program of musical numbers that range from classical to jazz, many of the numbers having been written by himself. Sousa has appeared here a number of times and always attracts a capacity audience.

*Cleveland Press 9/19*

**"THE BLACK HORSE TROOP,"** new march by John Philip Sousa, dedicated to Troop A of Cleveland, appears in an excellent new phonograph record by Victor. Rolf Stoll, Joseph Jicka, Fred Rentschler and John Anderson, Cleveland painters, exhibit a lot of water-colors they made summer at Cobbeonk, Canada. Their show at the Koko club, starts Monday night (with tea).

**SOUSA'S MUSICAL WORKS ATTRACT PARISIAN THRONG**

**Stirring Marches Enjoy Unusual Revival in French Sections**

(By THE ASSOCIATED PRESS)  
PARIS, Aug. 22.—John Phillip Sousa's stirring marches of Spanish-American war days are enjoying an unusual revival in the dancing resorts of the Montmartre, and the newly opened dispensaries of melody and champagne in the Latin quarter and Montparnasse.

Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever," and "National Emblem," but the native French and the sprinkling of other Europeans attracted to Paris by the exposition season.

The revival has amply proven—at least to dancing Paris—that the old works of the famous bandmaster are just as good for the modern one-step as for the two-step of McKinley and Roosevelt vintage. Furthermore, they provide welcome change from the overdone jazz, langorous tangos and "The Java."

There is little likelihood that the present French parliament will take action to revoke the law of 1886 exiling the heads of all the families which reigned over the France.

Nevertheless a letter in which the Duke of Orleans, pretender to the French throne, voiced his sorrow recently at the thought of his forty years of exile, and protested the injustice of allowing common malefactors to recross the frontier under amnesty while he is inexorably barred by the sheer accident of birth has struck a responsive chord, even in ultra-republican circles.

Everybody is agreed that the situation is anomalous. Nobody seems to doubt Duke Philippe's high minded patriotism, but as he makes it clear that he will not purchase the privilege of again stepping on French soil by formal abdication of his rights, a dilemma is created for the government.

The duke is now 56 years old and spends most of his time in England, although he is fond of exploration and big game hunting. Only the really rabid doctrinaire republicans believe his return in any way would endanger the present regime.

Some go so far as to say that his continuance in exile is one of the main sources of strength of the French royalist party, and that if his highness were allowed to return, he might prove a powerful force in moderating the zeal of his followers.

French shipping is doing well but the government desires that it do better. With that end in view a bill has been laid before the chamber of deputies providing for the creation of a nation office of maritime credits which would grant loans to French ship-owners at a rate of interest not exceeding three percent. The necessary funds, apart from gifts, legacies and the like, would be furnished by dues on goods landed and on passengers embarked.

The proposed tax on goods would be from one half franc to two francs per ton and the rates for passengers, ten, four and two francs respectively for first, second and third class, with lesser rates for steamers engaged in international coastwise service or plying the route to Algeria. The effect of the bill would be to enable the ship-owners to order more vessels from the French shipyards, which have received very few orders during the last three years, and which have only been able to keep operating by orders from abroad.

Americans visiting the Riviera in future winter seasons may see the city of Nice blossom out as a real university town instead of being "Nice, the gay," as the famous Mediterranean resort has been known in the past.

Courses were given there last season under the auspices of the Chamber of Commerce, and these proved so popular both with the visitors and residents that the department of Alpes-Maritimes, in which Nice is situated, the municipality and civic bodies voted subsidies to make them permanent, increase their number, broaden the scope of the instruction offered and assure their continuance for ten years.

The teaching force it is understood, will be recruited largely from the old provincial university of Aix-en-Provence, with special lecturers imported from the Sorbonne at Paris and the ancient university of Toulouse.

One of the subjects to be stressed will be the provincial literature and language, featuring particularly the work of the great Meridional poet Frederic Mistral, whose writings were greatly admired by Theodore Roosevelt.

A great deal of velvet, either cotton or silk, is expected to be worn this winter. Some very attractive dresses are already being made from this material, the softness and flexibility of which gain additional from the great variety of colors in which it is being

**Sousa's Music at Willow Grove**

**Florence Goulden to Be Soloist—P. R. T. Picnic on Two Days.**

At Willow Grove Park Lieutenant Commander John Phillip Sousa enters today upon the third week of his engagement. Large audiences have heard the concerts of the past two weeks. The new marches and the novelties which he has recently prepared have been received with marked approval. The tendency of audiences is to demand Sousa compositions at all concerts.



Florence Goulden.

"All Sousa day" is given on Thursday of each week. The bandmaster has been liberal in including many of his own compositions in programs, but he has followed his custom of presenting well-balanced programs of all the noted composers. The programs of this afternoon include "Reminiscences of Gounod," "The Alsatian," Massenet; Basin's overture, "Le Trompette," and several Sousa marches. Marjorie Moody will sing the popular aria, "Depuis le Jour," from Charpentier's "Louise." Both the evening concerts of today will be devoted to the compositions of Sousa. These programs represent Sousa at his best.

Florence Goulden, a contralto who became a favorite with park audiences on her first appearance last season, will return tomorrow and will alternate with Miss Moody during the concerts of the week. On Thursday the new Sousa suite, "Cuba Under Three Flags," and the new Sousa marches, "The Black Horse Troop" and "The National Game," are on the programs.

An occasion of interest will be the seventh annual picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company on Tuesday and Wednesday. There will be all sorts of sports, including swimming races. The P. R. T. Band of 100 pieces, the P. R. T. Kiltie Band and the new P. R. T. orchestra will be in attendance. All of the men in these musical organizations are employees of the company. Each day at 5.45 there will be a get-together meeting in the music pavilion. On Wednesday the annual dinner given by Chairman Mitten, of the P. R. T., will take place at the Casino. Sousa will give his band concerts on these picnic days at 2 and 4.45 o'clock, instead of 2.30 and 4.30, in order not to conflict with picnic arrangements.

Some go so far as to say that his continuance in exile is one of the main sources of strength of the French royalist party, and that if his highness were allowed to return, he might prove a powerful force in moderating the zeal of his followers.

French shipping is doing well but the government desires that it do better. With that end in view a bill has been laid before the chamber of deputies providing for the creation of a nation office of maritime credits which would grant loans to French ship-owners at a rate of interest not exceeding three percent. The necessary funds, apart from gifts, legacies and the like, would be furnished by dues on goods landed and on passengers embarked.

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**SOLSA MARCHES UNDERGO REVIVAL IN PARIS RESORTS**

**French Dancers of Montmartre Show Enthusiasm For Old Favorites**

(By Associated Press.)  
PARIS, August 22.—John Phillip Sousa's stirring marches of Spanish-American war days are enjoying an unusual revival in the dancing resorts of the Montmartre, and the newly opened dispensaries of melody and champagne in the Latin quarter and Montparnasse.

Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever," and "National Emblem," but the native French and the sprinkling of other Europeans attracted to Paris by the exposition season.

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There is little likelihood that the present French parliament will take action to revoke the law of 1886 exiling the heads of all the families which reigned over France.

Nevertheless a letter in which the Duke of Orleans, pretender to the French throne, voiced his sorrow recently at the thought of his forty years of exile, and protested the injustice of allowing common malefactors to recross the frontier under amnesty while he is inexorably barred by the sheer accident of birth has struck a responsive chord, even in ultra-republican circles.

Everybody is agreed that the situation is anomalous. Nobody seems to doubt Duke Philippe's high minded patriotism, but as he makes it clear that he will not purchase the privilege of again stepping on French soil by formal abdication of his rights, a dilemma is created for the government.

The duke is now 56 years old, and spends most of his time in England, although he is fond of exploration and big game hunting. Only the really rabid doctrinaire republicans believe his return would in any way endanger the present regime.

Some go so far as to say that his continuance in exile is one of the main sources of strength of the French royalist party, and that if his highness were allowed to return, he might prove a powerful force in moderating the zeal of his followers.

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MINNEAPOLIS, MINN.

STAR

**Gets Long Name With Chief Title**



The name Chief Kee-Too-Chay-Wee-Okemow was bestowed on John Phillip Sousa (above), celebrated march king, on his arrival at the File Hills Indian reserve, near Regina, Can. Sousa is now on his third-of-a-century tour. He is seen wearing the official Indian headdress of the tribe. The title, in the native Indian tongue, means Great Music Chief.

AUG 23 1925

**REVIVING SOUSA'S FAMOUS MARCHES**

**Dancing Resorts in Paris Feature Compositions by Noted Band Master.**

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**STIRRING MARCHES BY SOUSA REVIVED AT PARIS DANCES**

**Old Works of Famous Bandmaster Prove Good for Modern Steps**

**SCIONS OF ROYALTY COMPLAIN OF EXILE**

**French Government May Grant Loans in Order to Boost Shipping**

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Buffalo & Piquette  
Aug 26/25

Chicago Farmer Aug 15/25

AUG 26 1925

Wilmington  
Sun

### K. OF C. COMPLETES PLANS FOR CONCERT BY SOUSA

Arrangements have been completed by the 1925 entertainment committee of Buffalo Council, No. 184, Knights of Columbus, for a concert to be given by Sousa's band at Elmwood Music hall on Thursday evening, September 17th, under the auspices of the council, for the benefit of the Knights of Columbus welfare fund.

The band will play here under the personal direction of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous organization of musicians. As is customary, Lieutenant Sousa will offer a varied programme of novelties in addition to many of his own march compositions. He carries with him this year a large number of prominent soloists. The engagement will be for one evening only.

A woman suffrage bill recently passed by the Italian chamber of deputies will not go to the senate for the present.

Aug 26 1925

### SOUSA ON THIRD WEEK

Willow Grove Concerts Continue Under Famous Bandmaster

Lieutenant Commander John Philip Sousa will enter upon the third week of his engagement at Willow Grove Park today.

Tonight both the evening concerts will be devoted to Sousa compositions. The programmes for this afternoon have been selected from the repertoires of the world's masters and include "Reminiscences of Charles Francois Gounod," Massenet's "The Alsatian," Basile's overture, "Le Trompette" and several Sousa marches. Marjorie Moody will sing the popular aria, "Depuis le jour," from Charpentier's "Louise."

Florence Goulden, a contralto whose voice of unusual richness made her a favorite with park audiences on her first appearance last season, will return tomorrow and alternate with Miss Moody during the concerts this week.

The third of the "All-Sousa Days" is scheduled for Thursday, when the concerts will again be devoted to Sousa compositions. The new suite, "Cuba Under Three Flags," and the new Sousa marches, "The Black Horse Troop" and "The National Game," are the featured numbers on the programmes.

An occasion of interest this week will be the seventh annual picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company, on Tuesday and Wednesday. There will be all kinds of sports and athletic events for the employees. The P. R. T. Band of 100 pieces, the P. R. T. Kiltie Band and the new P. R. T. Orchestra will be heard in special programmes. Sousa will give his band concerts on the picnic days at 2.00 and 4.45 o'clock, instead of 2.30 and 4.30, in order not to conflict with the P. R. T. programmes.

Butcher by News  
AUG 26 1925

### TWO NEW SOUSA MARCHES ON THE BAND'S PROGRAM

THEY WILL BE HEARD AT THE NEW FAMILY THEATER.

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Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Lazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

# The Voice of the People

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The article referred to by Mr. Askin follows:

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Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accom-

panied him thru his years of travels. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

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STOCKTON, CALIF.

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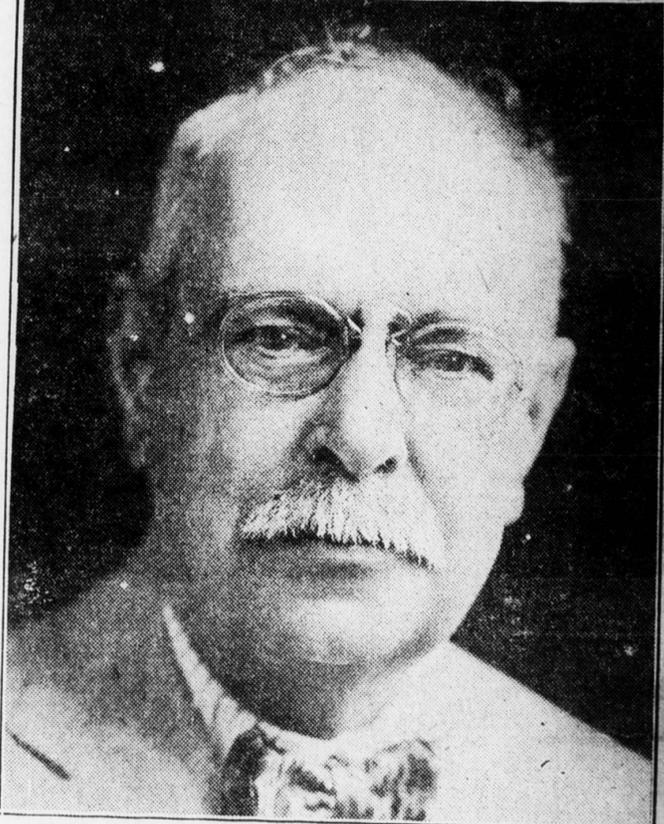
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Portland  
The Telegram

## Lieutenant Commander John Philip Sousa



Copyright photo by Underwood & Underwood. The world's most famous bandmaster, as his latest photograph shows him. Sousa is probably the most prolific of present-day composers.

Wilmington Sun Aug 26/25

## Forty College Men Found Among Members of Sousa's Band, Which Will Give Concert Here Sept. 15

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LIEUTENANT COMMANDER JOHN PHILIP SOUSA  
WILLOW GROVE PARK

AUG 23 1925

Buffalo Express Aug 23/25

Chicago Farmer Aug 23/25

AUG 26 1925

Williamsport Sun

### K. OF C. COMPLETES PLANS FOR CONCERT BY SOUSA

Arrangements have been completed by the 1925 entertainment committee of Buffalo Council, No. 184, Knights of Columbus, for a concert to be given by Sousa's band at Elmwood Music hall on Thursday evening, September 17th, under the auspices of the council, for the benefit of the Knights of Columbus welfare fund.

The band will play here under the personal direction of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous organization of musicians. As is customary, Lieutenant Sousa will offer a varied programme of novelties in addition to many of his own march compositions. He carries with him this year a large number of prominent soloists. The engagement will be for one evening only.

A woman suffrage bill recently passed by the Italian chamber of deputies will not go to the senate for the present.

AUG 23 1925

### SOUSA ON THIRD WEEK

Willow Grove Concerts Continue Under Famous Bandmaster

Lieutenant Commander John Philip Sousa will enter upon the third week of his engagement at Willow Grove Park today.

Tonight both the evening concerts will be devoted to Sousa compositions. The programmes for this afternoon have been selected from the repertoires of the world's masters and include "Requiem" of Charles Francois Gounod, "Masseenet's 'The Alsatian,' Basin's overture, 'Le Trompette' and several Sousa marches. Marjorie Moody will sing the popular aria, 'Depuis le jour,' from Charpentier's 'Louise.'

Florence Goulden, a contralto whose voice of unusual richness made her a favorite with park audiences on her first appearance last season, will return tomorrow and alternate with Miss Moody during the concerts this week.

The third of the "All-Sousa Days" is scheduled for Thursday, when the concerts will again be devoted to Sousa compositions. The new suite, "Cuba Under Three Flags," and the new Sousa marches, "The Black Horse Troop" and "The National Game," are the featured numbers on the programmes.

An occasion of interest this week will be the seventh annual picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company, on Tuesday and Wednesday. There will be all kinds of sports and athletic events for the employees. The P. R. T. Band of 100 pieces, the P. R. T. Kiltie Band and the new P. R. T. Orchestra will be heard in special programmes. Sousa will give his band concerts on the picnic days at 2.00 and 4.45 o'clock, instead of 2.30 and 4.30, in order not to conflict with the P. R. T. programmes.

Baltimore News AUG 26 1925

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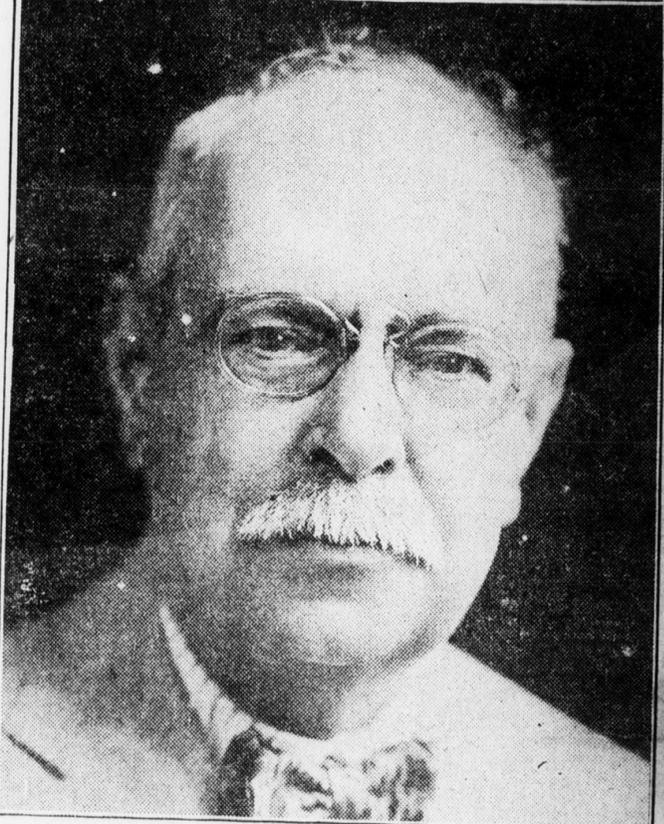
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LIEUTENANT COMMANDER JOHN PHILIP SOUSA - WILLOW GROVE PARK

AUG 23 1925

SEP 2 1925

# SOUSA WILL DIRECT SALEM HIGH ORCHESTRA

### Great Bandmaster Is Coming Here Oct. 1 With His Famous Organization Under Auspices of Kiwanis Club

Salem is going to have an opportunity to see the greatest band master and hear what is probably the greatest band in the world on Oct. 1, when John Philip Sousa, the famous march king, comes to this city with over 90 of his picked musicians, at the instigation of the local Kiwanis Club.

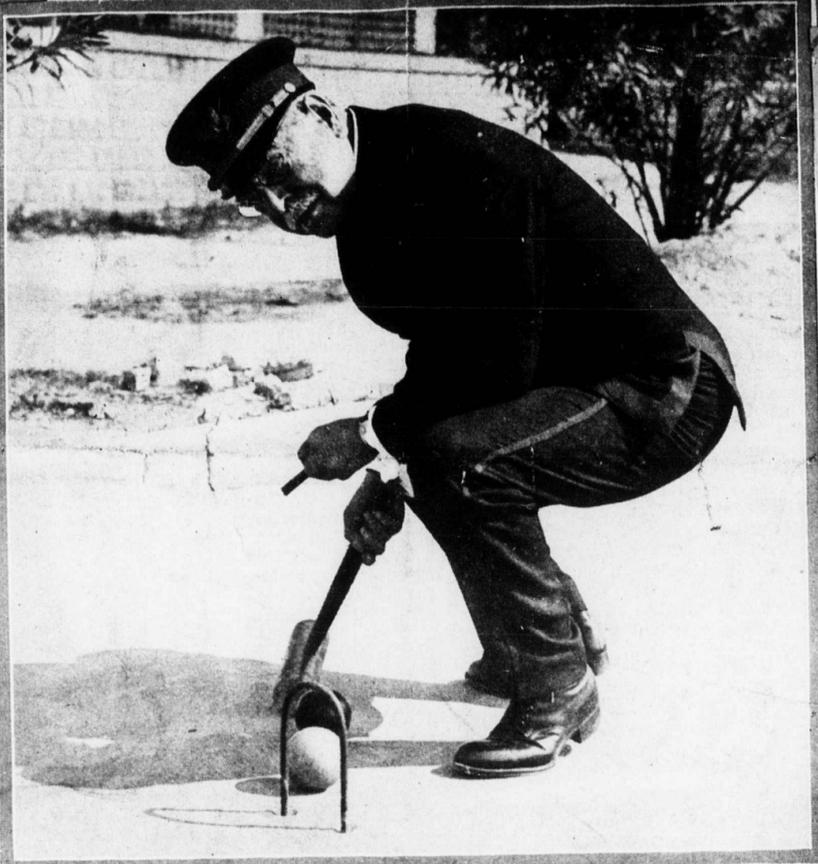
Sousa's band will give a concert that Salem will long remember and the music-loving public can be assured of hearing the best that can be found in the world of band music.

The more than 90 musicians that Sousa will bring to Salem are all members of his famous band and this will be the only opportunity for people of this city and vicinity to hear them outside of Boston and New York and it is expected that the attraction will bring many people to this city.

Not only will the public see Sousa leading his own world famous musicians, but the famous leader has promised to direct the young musicians of the High school orchestra in a couple of numbers in the afternoon performance if they are ready for public appearance at that time.

The proceeds of the concerts will be used by the Kiwanians to carry on their welfare work with the underprivileged child, and to lend assistance in other humanitarian causes.

Since the Kiwanis club has been in existence in this city it has equipped the High school band and maintained an instructor on the playgrounds. During the winter an instructor was maintained for the boys of the High street section of the city, and it also furnishes transportation to the hospital in needy cases where the patient is unable to pay for this service.



A YOUNG MAN'S GAME

John Philip Sousa says he still is too young for golf, although he has safely passed his seventieth birthday.

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SEP 6 1925

*Amur my Telegram*



John Philip Sousa at the Lyceum September 16

SEP 3 1925

# SOUSA GIVEN LONG NAME BY INDIANS



JOHN PHILIP SOUSA.

Sousa's new name is Chief Kee-Too-Che-Kay-Wee-Okemow. The elongated name means great music chief in the language of the Indians at Flies Hill reserve, near Regina, Canada, who have taken the March King into their tribe. He is seen wearing the official headdress.

# OBSERVER-DISPATCH

SEP 5 1925

## Sousa Has Travel Record

One of the ambitions of John Philip Sousa, who appears here in matinee and evening performances at the Colonial Sept. 23, is to travel

a million miles with his famous band. This present season finds Sousa with a travel record of about \$85,000 miles, to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million.

Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for deeper accommodations and about \$20,000 for baggage transfer.

SEP 6 1925

## SOUSA BAND

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieut. Com. John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization appearing at the Lyceum Theater Wednesday, September 16, afternoon and evening. "National Baseball March" and "The Black Horse Troop," are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque calls for a theme-song. It must be a popular, well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains

from other tunes, old and new, until the result is a running fire of comment and witticism, gay, pert and saucy.—Advertisement.



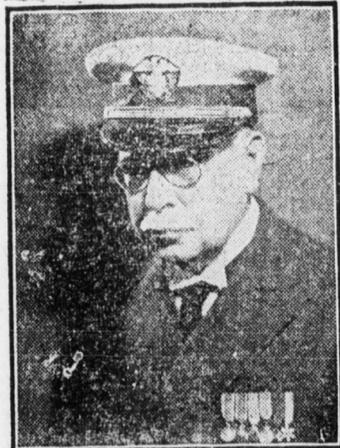
JOHN PHILIP SOUSA At Woolsey Hall, Sept. 26th

NEW HAVEN, CONN.

# REGISTER

SEP 6 1925

# SOUSA AND HIS BAND COMING TO WOOLSEY HALL



John Philip Sousa Coming to Woolsey Hall, Sept. 26.

From Rudolph Steiner comes the announcement that Lieut. Com. John Philip Sousa and his band will appear at Woolsey Hall on Saturday, September 26th, and this word will be welcome news indeed to the host of music lovers in this city. As in previous years a matinee and night concert will be given, thus affording a great number here the opportunity of seeing the famous conductor lead the world's most popular musical organization.

In spite of his 70 years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts 35 weeks and takes him into 202 cities in 43 states and four Canadian Provinces, where he conducts no less than 432 performances. New Haven may consider itself particularly favored on this tour as this city will be the only one in the immediate territory to see the attraction. More than 100 bandsman and numerous soloists comprise the personnel of the company.

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Tickets for the engagement may now be arranged for at M. Steinert & Sons, 183 Church St.

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SEP 6 1925

# Sousa, at 71, Plans to Start World Whistling Again

## 'MARCH KING' WORKS 15 HOURS A DAY TO 'REST'

### Hopes to Have Another 'Stars and Stripes' Ere He 'Retires'

He's 71 on November 6, but Melpomene still is whispering her most stirring secrets to him.

He probably has caused more lips to pucker up for whistling than any other man alive.

At the edge of 71 he only works about fifteen hours a day.

He has "tooted his way" through two wars and has swung his magical baton over the largest massed band yet known.

When most men of his age are content to slip into a fireplace corner and have some one bring his carpet slippers he is still an agile boxer, a trap shot who ranks with the best and a horseback rider of unlimitable energy.

And there you have John Philip Sousa.

Years ago a noted foreign musical publication hailed the black-bearded young American "The March King." This was when musical instruments of all sorts and timbre from the jewsharps in Cohoes to the strumming banjoes down South were plunkety plunking the strains of his "El Capitan." Today this same American, no longer bearded—and there's a story in that, too—still is grabbing magical strains out of the ether and making feet go tap-tap to his lilting rhythm.

More than 300 musical compositions. Half a dozen operas, half a dozen nonmusical books, fiction and the like. All these in his record and yet the "March King" is confident that before he turns aside from his music sheet for the last time he will have another "Stars and Stripes Forever" to go resounding down the music halls of time carrying his own fame and making for more musical joyousness.

A hard task when it is remembered that "The Stars and Stripes" is perhaps the best-known American march composed. So well known is it, in fact, that American travelers often have returned from abroad to tell of places in which supposed well-informed persons have thought it was the American anthem.

And although the "Stars and Stripes" is perhaps Sousa's personal favorite, as it is the popular favorite of those who have heard anything in the way of march music he refuses to permit himself to be partisan.

"I'm like the woman who was asked about her favorite among her children," he says. "Her reply was that there was something of good in all of them."

The life work of Sousa, a life work that has been done quietly, but none the less effectively, has been to educate the American people to an appreciation of the finer things in music by apparently succumbing to their demand for the "popular." And this began long before the days of "jazz." When its raggedy, raggedy sister "ragtime" was tinkling from coast to coast Sousa, alone among the great bandmasters, refused to fulminate and denounce those who wanted the pitty-pat of ragtime.

He did this by introducing "popular numbers" in his concerts. Something satisfying from a musician's standpoint would be followed by something that would catch the ear of the musically uneducated.

"Give them what they want and then you can give them what they need" was the sage philosophy of Mr. Sousa and it is one that has been followed by other noted musicians in increasing numbers from year to year. Today when the American public as an entity is said to be better versed in knowledge and liking of real "music" than any other country, much of the credit goes to the bearded bandmaster.

Sousa, early was destined for a musical career. Born in Washington, his early education included vocal studies, violin and piano. And young Sousa had a canny father.

Just at this time a circus arrived in Washington and the youngster tossed his music books aside and decided he would join the "big-tops" and gain undying fame as a tumbler or something. But Sousa, Sr. had other ideas. Just before the future circus clown or something was ready to slip away from the family roof tree he found he had been apprenticed to the United States Marine Band. Papa Sousa broke the news and read a long list of rules and regulations, the last one being that "desertion" would be punished by "being shot at sunrise."

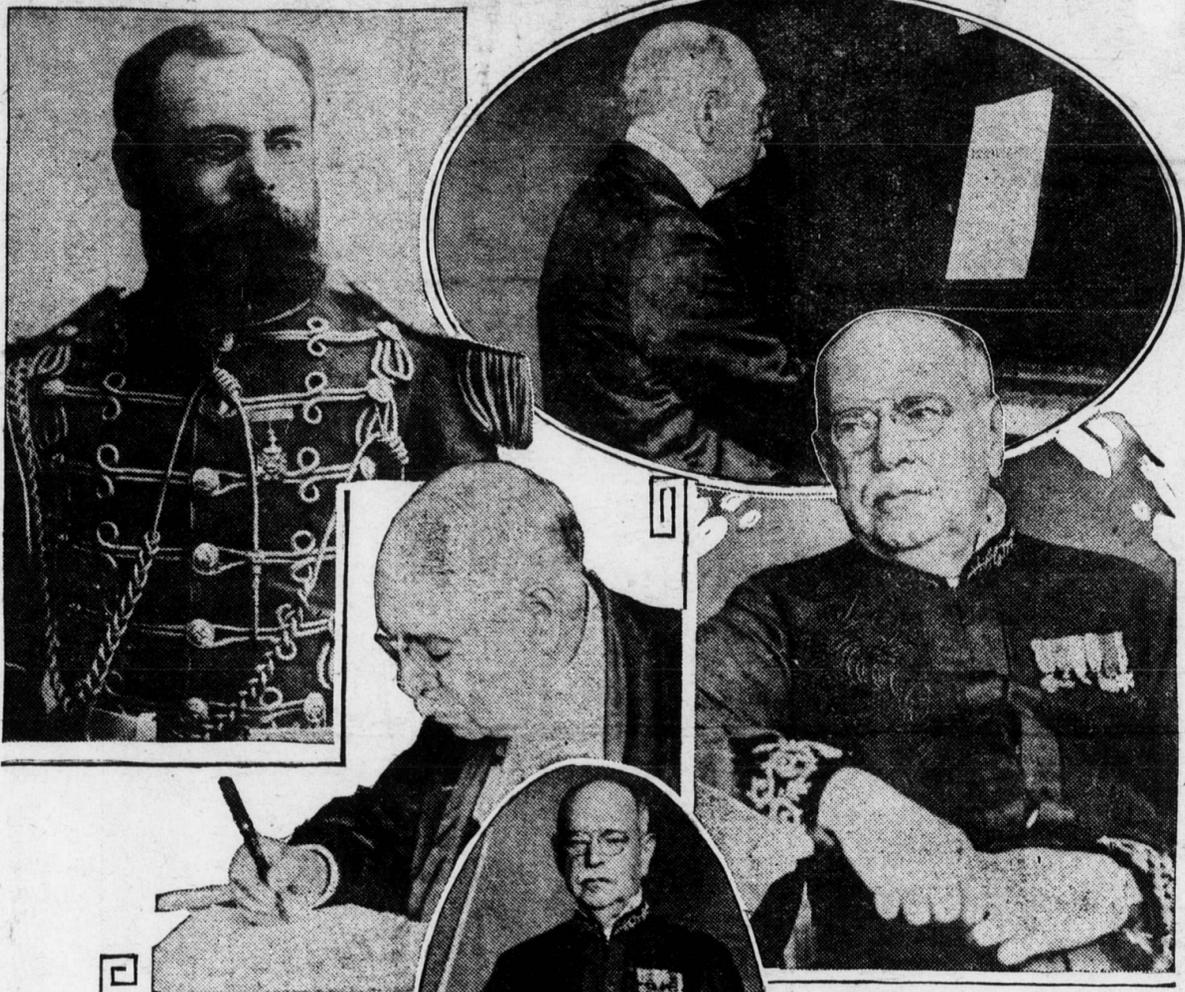
"I decided that if I were shot I wouldn't be much good in a circus," Sousa says nowadays, "so I stayed in the band."

But two years was enough for the young musician with the Marine Band, then just a struggling organization, and he left to be with traveling orchestras where the pay was better. His first real engagement was in 1877 as first violinist for the orchestra of Offenbach, composer of "Tales of Hoffman."

But his real career began on his twenty-fifth birthday, when he rejoined the Marine Band as its conductor. He remained with it for twelve years and raised it to prominence, so much so that when he left it to form his own band, the "President's Own" was known as one of the leading military bands of the world.

In 1892 an opportunity came to the bandmaster to carry out a plan he had had in mind for a long time—the organization of a band of his own to present the works of great composers before audiences which operatic companies and symphony orchestras could not hope to reach. The annual tours of his band created a familiarity with and an appreciation for good music throughout

## Sousa Symphony in Hirsute Adornment



America and this is regarded by many as Sousa's greatest service in the field of music. The band has played in every city of size in the United States and has made several tours of Europe, one started late in 1910 being extended to a tour of the world which continued until the early part of 1912.

Making up his concert programs Sousa did so without regard to the composer or the title of the selection, but with great regard for its musical merit. At the same time he endeavored to present numbers in which the public was most interested. His musical library was one of the most complete in the world.

According to the wishes of his audiences, Sousa was one of the first famous bandmasters to introduce popular music as encore numbers at his concerts. He always believed that if a melody had merit it was worth dressing up sufficiently to be made part of a concert program and his experience was that the public responded warmly to his efforts along those lines. In recent years his programs included a fantasia of jazz, made up of half a dozen first-class jazz compositions. The approval expressed by the audiences, he said, vindicated his judgment in doing that.

It would be difficult to say whether Sousa won greater fame as a bandmaster or as a composer. In the latter role he was prolific and seemed always to have a new thought and melody. His music is of the stirring kind with a martial swing and nearly all of his compositions have enjoyed unusual popularity.

Sousa's musical works include ten operas, many songs and suites, more than 100 marches and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir. His marches, however, are the best known of his works. As far back as 1885 a foreign musical journal in an article on martial music bestowed upon Sousa the title "March King," and it became known throughout the musical world as a synonym for his compositions.

Remember the gentleman in the upper corner—he of the nearly Bolshevik facial fringe? It's John Philip Sousa of years ago. And below are some studies of "The March King" of today as he leads his famous band, takes his ease and otherwise shows how a 71-year-old youngster can act

were popular favorites were "The High School Cadet," "Semper Fidelis," "The Washington Post," "King Cotton," "El Capitan," "Liberty Bell," "Manhattan Beach," "The Thunderer." In fact, nearly every one of his marches is regarded as a favorite by a certain following. His operas include "The Smugglers," "Queen of Hearts," "El Capitan," "Bride Elect," "The Charlatan," and "Chris and the Wonderful Lamp."

In addition to musical composition Sousa

is author of several books, among them "The Fifth String," "Pipetown Sandy," "Dwellers in the Western World," "The Transit of Venus."

The famous bandmaster has the distinction of service in three branches of the Government's military forces. His first was his long service in the Marine Corps as director of its band; his second was as musical director of the Sixth Army Corps to which he was appointed for the war with Spain, and the third, his direction of the musical activities at the naval training station at Great Lakes, Ill., during the World War. Sousa is proud of what he claims a record for having directed more and the largest massed bands than any other bandmaster.

And he still is working and will work as long as his cigars hold out. For those cigars are almost as famous as the Sousa beard that was but isn't.

Start talking to Sousa and he lights a cigar. That cigar goes puff-puff-puff until it is through and then there is another.

And that beard! Years ago the sure fire hit of any vaudeville impersonator was to put on a short cropped black beard, stand with his back to his audience and swing his hands up and down with quick choppy strokes. The orchestra struck up "Stars and Stripes Forever" and the audience said "Sousa" and applauded.

Then came the war and the Nation heard Sousa was to train its army and navy musicians and that he would lead the largest band ever assembled. Then came pictures of the leader. Surely that couldn't be Sousa, Sousa of the black beard. But it was. The beard had gone. With his usual joke the composer said his loss of that famous beard won the war.

"When the Kaiser heard of the sacrifice he knew nothing could stop America, so he crumpled up."

And so today and tomorrow the composer is at his desk wherever he is with his hand, listening, listening to the whisperings of Melpomene. Maybe she has wafted another "Stars and Stripes" to him.

## THEATRES SOUSA PROVES PRIME FAVORITE

IN CONTRAST TO THE CHICAGO OPERA COMPANY, HE WINS HUGE SUPPORT MAKES INCOME EQUALLING THAT OF THE AVERAGE OPERA COMPANY

That Lieut. Com. John Philip Sousa and his famous band, which comes to the Court theatre here on October 22, on its third-of-a-century tour, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 percent of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2.00 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

Sousa has appealed to the American public so strongly that his coming is an event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes, and places of business during his visit. He believes his success has been due entirely to a policy of giving program which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular music of the day. For instance, he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan Opera in New York, and two years ago, American audiences throughout America, heard Schelling's much discussed "Victory Ball" which at that time had been performed by but two orchestras.

Journal  
Sousa City

SEP 2 - 1925

A GENUINE BOOK LOVER.

Here is a pleasing anecdote about John Philip Sousa, bandmaster and composer. When he built his home on Long Island he provided a large room for a library. A friend visiting the new home noticed the empty shelves and inquired: "But why don't you buy a lot of books and fill those shelves?" To which Mr. Sousa replied: "Do you think I'd put a book in my library I hadn't read?" Now, it is related, there are more than 3,000 books on those shelves and every one of them is its owner's familiar friend. It is suspected that not every book buyer, and not even every book lover, is as discriminating as is Mr. Sousa.

NEW YORK COMMERCIAL SEP 6 1925

## SOUSA PLANS A THIRD-OF-A-CENTURY TOUR

Lieut. Commander John Philip Sousa will lead his band at the third-of-a-century anniversary concert in New York at Mecca Temple on Sunday, Oct. 11. The March King swung the baton for the first time as leader of his own organization in Plainfield, N. J., on Sept. 26, 1892.

In that third-of-a-century he has toured every civilized country at the head of his band and his compositions, mostly marches, have won for him the popular title of "The March King." During his third-of-a-century tour this season he will visit 202 cities in this country and Canada, a journey of more than 25,000 miles, playing in 48 states and four provinces of the Dominion.

**Sousa's Marches Revived In French Dancing Resorts**

Spanish-American War Airs Delight Natives And Other Europeans In Paris For Expositions.

Old Tunes Found As Good For Modern One-Step As For Two-Step Of McKinley And Roosevelt Vintage.

Paris, Aug. 22 (AP).—John Philip Sousa's stirring marches of Spanish-American War days are enjoying an unusual revival in the dancing resorts of the Montmartre and the newly opened dispensaries of melody and champagne in the Latin Quarter and Montparnasse.

Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever" and "National Emblem," but the native French and the sprinkling of other Europeans attracted to Paris by the exposition season.

The revival has proved amply—at least to dancing Paris—that the old works of the famous bandmaster are just as good for the modern one-step as for the two-step of McKinley and Roosevelt vintage. Furthermore, they provide welcome change from the overdone jazz, languorous tangos and "The Java."

**Parliament, Not Expected To Revoke Exile Law.**

There is little likelihood that the present French Parliament will take action to revoke the law of 1886 exiling the heads of all the families which reigned over France.

Nevertheless, a letter in which the Duke of Orleans, pretender to the French throne, voiced his sorrow recently at the thought of his forty years of exile and protested the injustice of allowing common male factors to re-cross the frontier under amnesty while he is barred by the sheer accident of birth has struck a responsive chord even in ultra-republican circles.

Everybody is agreed that the situation is anomalous. Nobody seems to doubt Duke Philippe's high-minded patriotism, but as he makes it clear that he will not purchase the privilege of again stepping on French soil by formal abdication of his rights a dilemma is created for the Government.

The duke is now 56 years old and spends most of his time in England, although he is fond of exploration and big-game hunting. Only the really rabid doctrinaire republicans believe his return would in any way endanger the present régime.

Some go so far as to say that his continuance in exile is one of the main sources of strength of the French Royalist party, and that if his Highness were allowed to return he might prove a powerful force in moderating the zeal of his followers.

**France Plans Loan Bureau For Native Shipowners.**

French shipping is doing well, but the Government desires that it do better. With that end in view a bill has been laid before the Chamber of Deputies providing for the creation of a national office of maritime credits which would grant loans to French shipowners at a rate of interest not exceeding three per cent. The necessary funds, apart from gifts, legacies and the like, would be furnished by dues on goods landed and on passengers embarked.

The proposed tax on goods would be from one-half franc to two francs per ton and the rates for passengers ten, four and two francs, respectively, for first, second and third class, with lesser rates for steamers engaged in international coastwise services or plying the route to Algeria.

The effect of the bill would be to enable the shipowners to order more vessels from the French shipyards, which have received very few orders during the last three years, and which have only been able to keep operating by orders from abroad.

**Sousa and Band Coming to Army.**

The tendency of the times is novelty, and John Philip Sousa believes that this extends to music. One of the features of the Sousa programs this year will be a revival of the "Liberty Bell" march, but this year the number will be played with a set of chimes, cast in England last year and costing over \$10,000.

The Sousa visit to Albany will be for two concerts in the Washington avenue armory, Friday afternoon and night, September 25. The events will be presented under the management of the Albany Armory and seats may be ordered through the box office.

**SOUSA KNOWS HIS PUBLIC**

BELIEVES IN GIVING SNAPPY PROGRAM—"MORE NUMBERS AND SHORTER ONES."

DESIRE FOR QUICK CHANGES DOESN'T INDICATE LACK OF MUSIC APPRECIATION.

"Make it snappy," is the watchword of the American music public," says Lieutenant-Commander John Philip Sousa, who will appear at the Philadelphia Exposition at the head of his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but, particularly, more action. More numbers and shorter lines is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved their minds will be wandering off to other things, generally to business. Even while the string plays allegro non tanto, the tired business man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

*SEP 5 1925*

**LIEUTENANT SOUSA FAMOUS COMPOSER**

GREAT MUSICIAN IS MORE THAN DIRECTOR OF AMERICA'S FINEST BAND.

**LONG LIST OF COMPOSITIONS**

Lieutenant Commander John Philip Sousa, who is coming with his famous band to the New Family theater at 2 p. m. on Thursday, September 17th, is recognized by the world at large as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments, but an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publishers for a catalogue of Sousa compositions, he will receive a list of almost 100 successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa marches, "The National Game" and "The Black Horse Troop."

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World," and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

NEW HAVEN, CONN. JOURNAL SEP 5 1925

**SOUSA AND HIS BAND AT WOOLSEY HALL SEPT. 26**

From Rudolph Steinert comes the announcement that Lieut. Com. John Philip Sousa and his band will appear at Woolsey Hall on Saturday, Sept. 26th, and this word will be welcome news indeed to the host of music lovers in this city. As in previous years a matinee and night concert will be given, thus affording a great number here the opportunity of seeing the famous conductor lead the world's most popular music organization.

In spite of his seventy years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts thirty-five weeks and takes him into 202 cities in forty-three states and four Canadian provinces, where he conducts no less than 432 performances. New Haven may consider itself particularly favored on this tour as this city will be the only one in the immediate territory to see the attraction. More than 100 bandmen and numerous soloists comprise the personnel of the company.



JOHN PHILIP SOUSA

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career back in 1902, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to jazz is traced.

Tickets for the engagement may now be arranged for at M. Steinert & Sons, 183 Church street.

*SEP 6 1925*

**May Write Tone Poem**

John Philip Sousa plans an excursion into the realm of Impersonistic music, it is reported. Sousa's 33rd annual tour of America which starts this fall will take him into the principal cities of the country, and from the street noises and industrial hum of such municipalities as Providence, which he visits Oct. 5, New York, Chicago, St. Louis, San Francisco and other large places, will come, if all goes well "Songs of the Cities," called an experiment in giving musical value to the rhythm of American urban and industrial activity.

Sousa finds noises the most pronounced characteristics of American cities, New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars. Chicago roars with great effect, and to Sousa's ear there is more musical quality in its street noises than in those of any other city.

Musicians in the past have found inspiration in pastoral quiet, in the sounds of the wind and of the sea, says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in the sounds of the modern city. The crash and the rumble of the great urban areas he finds as appealing as were the sounds of sylvan places to the musicians of another day.

**Port Huron One of 36 Cities On Band Tour**

Port Huron is one of 36 cities in which the President's band will appear this season. The official title of the organization is the United States Marine Band, and it is under the direction of William H. Santelmann. America's march king, John Philip Sousa, was formerly the conductor of this noted aggregation of musicians, which will appear at the Desmond theatre for afternoon and evening engagements Oct. 9. The band will play programs including popular and classical music at both performances.

SEP 5 1925 SOUSA'S BAND AT OLYMPIC SEPTEMBER 22

With the visit of his advance representative to this city today, arrangements were completed for the appearance here of Lieut. Com. Philip Sousa, who is now on his Third-of-a-Century Tour with his famous organization. In spite of his seventy years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts thirty-four weeks, and takes him



John Philip Sousa who comes to the Olympic September 22.

into 202 cities in forty-three states and four Canadian Provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainsfield, N. J., on Sept. 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march and written at the invitation of Judge Kenesaw Mountain Landis, baseball, and "The Black Horse," dedicated to the famous Cleveland military organization. He is also revising "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence Day, 1892 is older even than Sousa's Band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the Island's musical transition from Spanish music to ragtime to jazz is traced.

The Sousa business organization estimates that this season's appearances will be attended by no less than one million persons, and Sousa has been touring so long that it is possible to base these estimates upon records of several engagements in almost every city he visits.

Sousa appears here at Robbins Olympic theatre Sept. 22nd. Mail orders are now being received and filled in the order of their acceptance.

McKEESPORT, PA. NEWS SEP 4 1925

**Sousa Named Indian Chief**

Lieut. Commander John Philip Sousa, famous United States bandmaster, is now chief of the Star Blanket Indians in Canada. He was admitted to that honor while playing at a concert last month at Regina, Sask.

Sousa is shown being hailed by the tribal chief, O-Hoo, just a moment before the "coronation." The introduction between the two chiefs is being carried out by W. M. Graham, Indian Commissioner for Western Canada.

The other photograph was taken after Sousa had been vested with the tribal head dress and had assumed the title, rank and dignity of Kee-too-Che-Kay-Wee-Okemow (The Great Music Chief).

UTICA, N. Y. PRESS SEP 5 1925

**SOUSA IS REVIVING FAMED MARCH OF OLD**

"Liberty Bell" Will Be Part of Program

AT COLONIAL SEPTEMBER 23

Special Chimes Are Carried Especially for Presentation

"The Liberty Bell" featured in his programs by Lieut. Com. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for this third-of-a-century tour, and will be part of the local program at the Colonial, September 23. Sousa began his career as a band director in 1880, when he assumed command of the United States Marine Band in Washington. While he was director of the Marine Band he laid the foundation of his fame as the march king with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa march is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by

George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost \$500 when "The Liberty Bell" was the latest Sousa march.

Sousa is to give two concerts here on his 1925 visit, presenting varying programs at matinee and evening performances.

*SEP 4 1925*

**Sousa's Band Will Play Here September 21**

Noted Organization of 100 Pieces Engaged for Concert at Bailey Hall Under Auspices of Ithaca Community Chest, Mr. Boyd Announces.

Announcement was made today by William A. Boyd, president of the Ithaca Community Chest, that he has completed arrangements with Harry Aakin, manager for Lieutenant-Commander John Philip Sousa to bring his band, comprising an organization of 100 musicians, to Ithaca, under the auspices of the Community Chest.

The concert will be given on Monday evening, September 21, and through the courtesy of President Livingston Farrand of Cornell University will be held in Bailey Hall.

It has been more than six years since Sousa's Band played in Ithaca, and because of the fact that it is regarded as the world's greatest musical organization, the seating capacity of Bailey Hall will doubtless be entirely filled.

Due to the fact that this concert is under the auspices of the Community Chest, the Internal Revenue Department has given permission to sell tickets tax free. Popular prices will be placed on the tickets and the sale of reserved seats will open on Friday morning, September 18.

Through the courtesy of Alfred Kitzler, Division Passenger Agent of the Lehigh Valley Railroad, and Evan J. Morris, proprietor of the Triangle Book Shop, tickets will be placed on sale downtown in the Lehigh Valley City Ticket Office and on the Hill in the Triangle Book Shop in Sheldahl Court.

*Waterbury Standard*

*Buffalo N.Y. Courier*

**FALSE FRONTS.**

How many people do you suppose really like the things they say they like and honestly scorn those things they profess to hold in contempt? How many, on the other hand, follow the dictates of fashion in their predilections and prejudices, attempting to mask their true selves behind false fronts?

If it is "the thing" to be enthralled by vers libre, or mahs jong, or grand opera, or ski jumping, then thousands will be entranced. If it is "being done," that is sufficient ground in the minds of many for jumping on the bandwagon.

The story is told that when John Philip Sousa built himself a home on Long Island he included a large library with shelf upon shelf along the walls. One of his friends, visiting the new house, remarked that the shelves were empty and inquired the reason.

"Do you think," Sousa asked, "I'd put a book in my library I hadn't read?"

Now it is presumably fashionable to have books in one's library; the more books the greater the impression of erudition conveyed to the visitor in the home. Sousa was easily able to afford enough volumes to line the shelves—(it is said that his library now numbers 3,000 titles)—but he declined to make that sort of a "show." Books to him were primarily to convey ideas and not to lend a meretricious air of impressiveness to the room.

Contrast the bandmaster's attitude with that of many "lovers" of literature, who buy books of any sort whatsoever—the only requirement being rich bindings—and bore them away to gather dust. The difference is fundamental. Sousa doesn't put on a false front.

**CINCINNATI, OHIO  
INQUIREE**

*AUG 23 1925*

**SOUSA'S MARCHES REVIVED**

**Paris Musicians—Dancers Ask For Many Encores.**

Paris, August 22 (A. P.).—John Philip Sousa's stirring marches of Spanish-American war days are enjoying an unusual revival in the dancing resorts of the Montmartre, and the newly opened dispensaries of melody and champagne in the Latin quarter and Montparnasse.

Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever" and "National Emblem," but the native French and the prinking of other Europeans attracted to Paris by the exposition season.

The revival has proved, at least to the Parisians, that the old works of the famous band master are just as good for the modern one-step as for the two-step of McKinley and Roosevelt vintage. Furthermore, they promise welcome change from the overdone jazz, langorous tangos and va."

*Oswego Times*  
SEP 12 1925

**At the Theatres**

**SOUSA MOST ACTIVE.**

**March King Does His Own Directing and Doesn't Spare Sousa.**

John Philip Sousa, who comes to Richardson Theatre on September 22d with his concert band, is almost proof against fatigue. Thirty years of band directing, and no one ever led his bands but the March King himself, have made him a man with muscles of iron, notwithstanding that his baton would not be given much credit by physical directors as a muscle builder. On this tour, for two hours and 30 minutes every day, and sometimes five hours, when matinees are played, Sousa devotes himself to directing. Not leaving the stage or platform, no bows, no false moves. It is 150 minutes of real work. There is an intermission, and in this ten minutes Sousa relaxes by taking a brief walk. The Sousa band will render in Oswego a concert which has been carefully prepared and one typical of the Sousa entertainment. Seats are now selling.

**One and Only Sousa Always There for Concerts and Ever on Time; to Be Here Sept. 17**

**Military Punctuality Marks Appearances of World-famous Bandmaster—Buffalo Concert Under K. of C. Auspices.**

"There is only one Sousa and he will be there rain or shine."

This statement might well be the slogan of Lieut. Com. John Philip Sousa, who this season will make his third-of-a-century tour with his world-famous band. Although his fame as an organizer of musical ensembles is great enough to justify presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's band, with Sousa the director of that.

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

**Thorough Preparation.**

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities not only must suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing from any cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative it has ample facilities for moving the band and that it has a



JOHN PHILIP SOUSA

working agreement with other of R. Forrestel.

**Military Punctuality.**

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the latecomer to miss the first number on the program than to ask the person who arrives promptly to wait until the latecomer has been seated, he says.

Lieut. Com. John Philip Sousa and his famous band, with many noted soloists, will give an evening concert at Elmwood music hall on Thursday evening, September 17, under auspices of Buffalo council No. 184, Knights of Columbus, for the welfare fund. The arrangements for the concert are being handled by the entertainment committee under direction of Chairman William unusual situations.

*Haverhill Mass Gazette*  
SEP 10 1925

**"FOLLOW THE SWALLOW" TO BE SOUSA'S THEME-SONG**

**SEATS ON SALE FOR BATAVIA CONCERT NEXT WEEK.**

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieutenant Commander John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

The New Sousa humoresque literally will "follow the swallow" from North to South as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there—and what she tells him.

Seats are now on sale for the concert by Sousa's band at the New Family theater next Thursday afternoon at 2 o'clock.

**SOUSA'S BAND.**

"The Liberty Bell" featured in his programs by Lieutenant Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, has been revived by the famous bandmaster for his third-of-a-century tour which brings him to the Lyceum Theater Wednesday, matinee and night. "The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa



Miss Marjorie Moody, young American soprano with Sousa and his Band who comes to the Robbins Olympic theatre, September 22, for one night.

*SEP 6 1925*

**"Great Music Chief" Sousa**



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

*Cleveland News*  
SEP 13 1925

*Haverhill Gazette*  
SEP 8-1925

**TROOP A MARCH BY SOUSA TO GET FIRST HEARING**

**"Black Horse" Opus to Be Dedicated at Hall on Oct. 17.**

The formal dedication of "The Black Horse Troop" will take place in public auditorium on the evening of October 17.

"The Black Horse Troop," John Philip Sousa's newest march, was written by him in honor of Troop A of Cleveland. The dedication, Walker H. Nye, captain of the troop, says, will be a colorful military affair. Sousa and his band will play the march. Members and former members of Troop A, representatives of other military organizations and city and state officials will be present at the dedication, Capt. Nye announced.

Sousa promised to write the march upon the request of Capt. Nye at a banquet tendered him last November by the officers and former officers of Troop A.

**HAVERHILL MEN TO JOIN SOUSA**

**Goodrich and Chick to Play in Famous Band**

Gerald E. Goodrich, prominent local musician, leaves on Thursday for a trans-continental tour with Sousa's band. This is the second tour Mr. Goodrich has made with this famous musical group. He last year filled an engagement of 14 weeks with the band touring the principal cities of the south. The present tour is coast to coast and will include every major city of the United States. The band plays a local engagement on Sept. 28.

Mr. Goodrich will play the saxophone. He completed on Labor Day a summer engagement with Ted Wright's orchestra at the Ocean Echo, Salisbury beach. He has played with many well known orchestras and bands for several seasons and is widely known in Haverhill and nearby cities.

Arnold Chick, cornetist, who has been directing a band at York, Me., through the summer, will also travel with Sousa in the trans-continental tour. Mr. Chick has also previously appeared with the band, touring in 1919 with Sousa.

SEP 13 1925

## Sousa Resumes His Concert Tour

Entire Country Will Be Visted by Famous Composer and His Band.

It has been a sort of vacation for the members of Sousa's Band during the past five weeks for the engagement at Willow Grove Park, ending today, in being free from the worries and inconveniences of travel. But tomorrow there will be a change. At once there will begin an intensive travel period and it will continue, with two concerts daily, until the middle of next March. That means concerts not only on week days but on Sundays as well. And all the time Lieutenant Commander John Phillip Sousa, who is over 70 years of age, will be at the head of his organization, conducting every concert and in addition doing a host of other things such as attending banquets, luncheons and meetings. For on the road he is one of the country's most popular speakers and there is scarcely a community that is not already lying in wait for him to have him as guest when he shall be in the town with his band. He is always a willing and gracious speaker and from a life filled with interesting happenings he is able to draw innumerable tales for the delectation of his hearers.

Sousa keeps fit at all times. That is the secret of his health and of his untiring activities. At Willow Grove he never is idle and daily he takes long walks. He would like equestrian exercise but since his accident of several years ago, when his horse stumbled and threw the bandmaster-composer, Sousa has eschewed the pleasures of riding. Tomorrow he will start for Wilmington, Del., and the band will give two concerts at the beautiful estate of Pierre duPont, Longwood.

duPont engaged the organization and the proceeds will go to a worthy object. The band will be royally entertained at Longwood. Then on Tuesday the band will play at Sunbury and at Williamsport. The tour will be under way. It will be unrelenting. Usually there will be two towns visited each day and the organization will move rapidly so that within a few weeks New York State and much of New England will be covered. Then there will be a working westward. The Pacific Coast will be well covered and so will the South. Big "jumps" are on the schedule necessitating close railroad co-operation so that engagements may not be missed and during a period of two weeks of intensive traveling the band will traverse the country, by long jumps, from Seattle to St. Petersburg, Fla., with two concerts given each day during the period. There will be a special concert in New York at the new Mecca Temple and at Cleveland, preparations are under way for a spectacular presentation of one of the Sousa marches, with an array of 24 black horses on the stage to illustrate to listeners the theme of the march.

The thirtieth season at Willow Grove Park will be brought to a conclusion today. Sousa has selected his final programs from requests which he has received. The afternoon programs include the finale, "Fourth Symphony," Technikowsky; Strauss' "The Blue Danube"; the new Gaelic fantasia, "Amrain Na N-Gaedal," O'Donnell, and a liberal sprinkling of Sousa's marches. Nora Fauchald, soprano, will sing Tosti's "Goodbye," and a saxophone solo, "Valse Caprice." Clarke, will be played by Harold B. Stephens. Both concerts tonight will be in the nature of a gala Sousa farewell. These concerts will be devoted entirely to the compositions of Sousa and to make it a fitting climax to the day he has added the ever popular Sousa mixture, "Showing Off Before the Band," to the final concert of the season.

SEP 10 1925

## GOOD LUCK TRAVELS WITH SOUSA ON TOUR

"There is only one Sousa and he will be at the duPont Conservatories at Longwood Monday afternoon and evening, September 14, rain or shine. Sousa declares the greatest good luck which ever came to any musical director has accompanied him through his years of travel. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance

are taken into account, when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour.

In order to accommodate the large number of persons who do not own cars and who wish to attend the concert, bus service has been arranged for. The buses will leave the duPont Hotel at 1.30 and 7.30 p. m., daylight saving time, and the fare will be 75 cents for the round trip. Persons wishing to avail themselves of the service should procure their tickets in advance from Miss E. M. Keim, 231 Delaware Trust Building.

SEP 13 1925

## The Early Days of "Last Days"

When Pain's Fireworks Was a Big Attraction at Manhattan Beach.

Interesting reminiscences of two decades ago, when John Phillip Sousa, the march king, and Henry J. Pain, who is sponsoring the mammoth production of "The Last Days of Pompeii," September 28 to October 10, this year, at League Island Park, to raise funds for the Temple of Fraternity at the Sesqui-centennial Exposition, were given by Lieutenant Commander Sousa a few nights ago.

"Pain's fireworks and Sousa's Band were an inseparable New York attraction during the summer months of the years from 1893 to 1901 inclusive," said Sousa. "At that period Manhattan Beach was the elite seaside resort for New Yorkers and the mammoth fireworks entertainment was a nightly feature, the pyrotechnic display being alternated between band concerts. At that time it was almost sacrilegious for a New Yorker or visitor to the city not to see the fireworks display and hear the band. It was one of the regular routine attractions witnessed by all visitors and vied with such sights as the Statue of Liberty and Grant's Tomb. A huge electric sign (which was then more of a novelty on Broadway than it would be today) was erected at the corner of Twenty-third street, on the site of the present Flatiron Building. The legend which the incandescents flashed forth was 'Manhattan Beach—Swept by Ocean Breezes—Sousa's Band and Pain's Fireworks.' The size of the sign was in itself unusual in those days, being the largest of its kind then in existence.

"My eight summers of constant business contact with Mr. Pain resulted in the foundation of a deep friendship, which has lasted to this day, and I have sincere regard and respect for his unusual ability along the lines of his vocation. In my many trips around the world and in the Far Eastern countries (which were the birthplace of pyrotechnics) both Mrs. Sousa and myself agree that we have never seen anything which even faintly approached in brilliance, splendor or variety those productions which Mr. Pain puts on. I can remember in the Manhattan Beach days that the reproduction of the destruction of Pompeii was one of the finest things of its kind I ever saw. I can readily imagine the improvements which have taken place in the last 25 years have added greatly to its impressiveness and realism.

"One incident which occurred between Mr. Pain and myself some 10 year after the Manhattan Beach engagement has always been a source of amusement to both. Our two attractions had been separately billed to play Cleveland on a particular night and by a coincidence I was to play in a hall almost directly opposite where Mr. Pain was to give his show. Early in the evening I met Mr. Pain, who said that he very much regretted we were in the position of competing attractions after so many years of mutual co-operation. He expressed his regrets that so many of the otherwise members of my audience would attend his display instead of listening to my band. When the crowd began to assemble a large audience waited for the fireworks display and I must admit that my attendance was distinctly slim. However, just before Mr. Pain was about to touch off his first piece a driving rainstorm hit the park, making the display impossible and drove the audience to shelter. They all flocked to my concert, with the result that when the evening ended, it was Mr. Pain who was the subject of condolence and not myself."

Worcester Mass

## SOUSA'S BAND

Sousa and his band are coming to Mechanics Hall, Saturday, Oct. 3, for two concerts, matinee and evening, under the direction of Albert Steinert. This is his "third-of-a-century" tour, which began July 4, and embraces the continent from east to west.

When one considers that a hundred musical programs are heard over the radio every night, it is a fact that the best program of them all, Sousa's Band, is never heard on the air. The only way to hear this remarkable organization is to sit down in front of it. That is why the famed conductor is bringing the band to Worcester for two programs, so that Worcester music lovers can have two and a half hours of real musical enjoyment. He is to play his new marches "The National Game," dedicated to baseball, and "The Black Horse Troop." His new suite is "Cuba Under Three Flags," his prelude is Sousa's "The American Maid."

He has strung together a lot of music which he calls "Jazz America" and eight saxophones play "The Indian Love Call" from "Rose Marie." The humoresque is "Follow the Swallow." His soloists are Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, the master of them all; R. E. Williams, flutist; H. B. Stephens, saxophonist, and half a dozen others.

It is the encores Sousa plays that makes the programs an attractive feature, for it is there that "The Stars and Stripes," "Semper Fidelis," "Peaches and Cream," "Nobles of the Mystic Shrine" and others are heard.

SEP 12 1925

## SOUSA SAYS GOOD LUCK HAS FOLLOWED HIM

"There is only one Sousa, and he will be there rain or shine." This statement might well be the slogan of Lieut. Com. John Phillip Sousa who this season will make his third-of-a-century tour with his world-famous band. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's band and Sousa was the director of that!

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. But he quickly recovered and resumed his tour.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing from any cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the latecomer to miss the first number or the program than to ask the person who arrives promptly to wait until the late comer has been seated, he says.

Sousa and his band will appear at Robbins Olympic theatre on the night of September 22. Seats are now selling at the box office.

SEP 12 1925

## SOUSA AND HIS BAND WILL GIVE CONCERT HERE OCT. 12

Music lovers of Scranton and vicinity will be pleased with the announcement that Lieut.-Com. John Phillip Sousa and his world famous band of one hundred artists are coming to Scranton Monday evening, October 12, when they will give a concert at the Col. Watres Armory.

One of the pet aversions of Lieut.-Com. John Phillip Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The "March King," who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 72.

"The person who pays his money for a seat at a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

It probably is not generally known that it is a "fring" offense for a musician with the Sousa organization to be caught patting out the time with his feet as he plays. Sousa sets the tempo for the entire band.—Adv.

Lieut. Com. John Phillip Sousa's band, which he is to bring here for two concerts October 17, in the public auditorium, is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93.

The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

SEP 12 1925

## SOUSA REVIVES LIBERTY BELL

"The Liberty Bell" featured in his programs by Lieut. Com. John Phillip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa march. Sousa and his band will appear here Tuesday evening, Sept. 22. Seats are now selling at the box office.

SEP 3 1925

## He Is Now Great Music Chief



When John Phillip Sousa arrived the other day at the Pine Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

SEP 11 1925

## Sousa to Use Chimes in Concert at State

Sousa and his band will be at the State Theater, Thursday afternoon and evening, September 24. The concerts will be given under the direction of Ben Franklin and Sousa will present the largest band ever appearing here. Fully 100 men will be in the organization and it will be assisted by a number of eminent soloists these including Marjorie Moody, soprano, and Winifred Bambrick a harpist. There will be novelty, and syncopation in the program. Sousa marches will be the occasion and a feature will be the revival of "The Liberty Bell" that will be given with the assistance of the \$10,000 chimes cast in England last year. The seat sale for the engagement will open at the theater box office September 21, and until then mail orders, addressed to Mr. Franklin, in care of the theater box office will be accepted.

DANVILLE, ILL. Commercial-News SEP 10 1925

## Sousa Now an Indian Chief



John Phillip Sousa. Sousa's new name is Chief Kee-Too-Che-Kay-Wee-Okimow. The elongated name means Great Music Chief in the language of the Indians at Pine Hills reserve, near Regina, Canada, who have taken the march king into their tribe. He is seen wearing the official headdress.

MOTORBOLE TOURIST

SEP 10 1925

One of the ambitions of Lieut. Com. John Phillip Sousa is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of about \$35,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million. Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer. At the Lyceum Theater, Wednesday, September 16, matinee and night.—Advertisement.

SEP 12 1925  
Amsterdam

**Sousa and His Band in Two Concerts at Schenectady**

Sousa and his great band of 100 musicians are booked for appearance at the State theatre, Schenectady, Thursday, September 24, the matinee to begin at 3:30 o'clock, and the evening concert at 8:15. This announcement will cause a lot of interest and enthusiasm among Amsterdam music lovers and no doubt a large number from this city will journey to Schenectady to enjoy the treats. There is no other organization just like Sousa and his band, and they have an appeal all their own. They appeal to every music lover and not only to those who prefer the classics. Every one can enjoy a Sousa concert, and from the attendance, it would seem as if every one does. Programs of unusual interest will be presented at the Schenectady concerts and, of course, they will include the superb marches for which Sousa is famous and without which his programs would be incomplete. The Schenectady engagement is made under the management of Ben Franklin, and those who desire to secure tickets before the opening of the box office sale may do so by writing him in care of the theatre box office. The public sale will not open until Monday, September 21.

PHILADELPHIA, PA.  
INQUIRER

SEP 6 1925

**AGAIN HE HALTED MOMENTARILY** only to resume upon another subject. "While I was lurching with him the other day I could not help thinking that the versatility of John Philip Sousa is astounding," he said. "There is nothing that has not an interest for him. That is why he is young at seventy years and why, when many a man of three score and ten is doing little or nothing, Sousa is undertaking an exhausting tour of the country with his band—a tour which will not end until late in the spring of next year.

"But Sousa has his greatest delight in visiting this city, so he told me, each season and he is finding much pleasure in conducting here just now four band concerts each day. He likes to stroll in the attractive countryside near the Huntington Valley Country Club, where he makes his temporary home, and when he is not afoot or at his concerts, he enjoys conversing with some old friends or reading magazines, books or newspapers. He keeps posted on every current topic. And he finds time, occasionally to compose or do some literary work. However, most of his literary efforts are done when he is at home at his estate on Long Island and this year he has written his autobiography. As is remembered he is the author of three novels—"The Fifth String," "Pipetown Sandy" and "The Transit of Venus." Each was successful.

"As a raconteur Sousa has few, if any, equals, and as a speaker at luncheons and at banquets he is always a star. It is his own estimate that he has been elected to honorary membership in fifty Rotary Clubs and all sorts of organizations have been honored to make him a member. He served in two branches of the military service of the United States with an interval of a quarter of a century between services and he came back to be a lieutenant commander in the navy during the World War. It was with that rank that he retired upon reaching the age limit in the navy service.

"I live every minute of my day," he declared as we sat at the table overlooking the greensward of the country club. "That is the secret of a happy and healthful life."

"Maybe we would all feel more optimistic and more congenial if we would do likewise. It's worth trying, anyway, don't you think?" I agreed with him. And, although he had been here but a short while, the old fellow abruptly arose, knocked the ashes from his pipe over my perfectly new typewriter desk and begged to be excused. Then he departed.

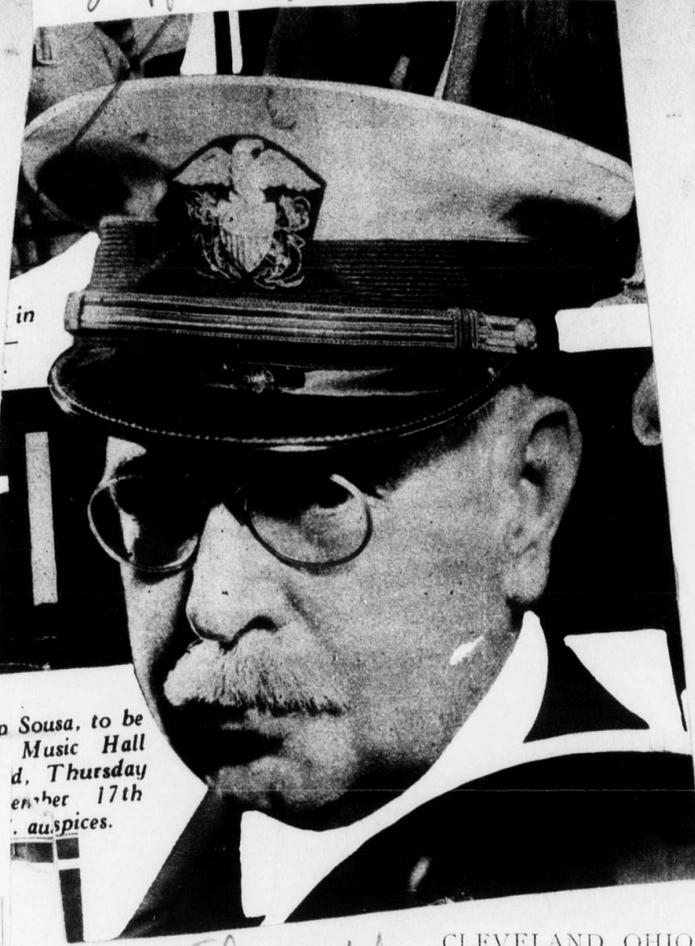
ELMIRA N. Y.  
ADVERTISER  
SEP 12 1925

**Sousa March.**

Some people achieve immortality through their own efforts; others are remembered after their deaths because of the works of others and in this latter category belongs an Indiana man who recently wrote a letter to Lieutenant Commander John Philip Sousa, asking the "March King" to write a march to be known, using a fictitious name, as the John Smith March. Sousa never had met John Smith, so he wrote to him and asked him if there was any particular reason why he wished a Sousa composition to bear his name.

"The march will live after I am dead," wrote Mr. Smith, "and as long as the John Smith March lives I will be remembered. If I leave money for a tombstone I am not so sure that my heirs will decide they need a new one, much worse than I need." Sousa is at Lyceum theatre, Wednesday, Sept. 23, matinee and night.

SEP 13 1925  
Buffalo Times



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ny telegraph  
SEP 13 1925

**Sousa Will Celebrate.**

And important in the season is that Lieutenant Commander John Philip Sousa will lead his band at the third-of-a-century anniversary concert in New York at Mecca Temple on Sunday, October 11, bringing to its metropolitan peak the longest, most eventful and prosperous tour in the thirty-three years of his leadership. The march king swung the baton for the first time as leader of his own organization in Planfield, N. J., on September 26, 1892.

In that third of a century he has toured every civilized country at the head of his band, and his compositions, mostly marches, have won for him the popular title of "The March King." During his third-of-a-century tour this season he will visit 202 cities in this country and Canada, a journey of more than 25,000 miles, playing in forty-three States and four provinces of the Dominion. For his recent four-day engagement at the Regina Agricultural Exposition at Regina, Saskatchewan, he received a fee of \$20,000, the largest ever paid in Canada for any musical organization in so brief an engagement.

**Sousa Old Performances.**

For his Greater New York concert at Mecca Temple Lieutenant Commander Sousa is preparing a program that will include all of his new compositions as well as the old favorites which made him and his band internationally famous. Two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of baseball, and "The Black Horse Troop," inspired by the great cavalry troop of Cleveland, will be heard here for the first time. Then there is a new Sousa suite called "Cuba Under Three Flags," a Sousa arrangement of modern jazz tunes, and a new annual humoresque based upon "Follow the Swallow," from "Kid Boots." In memory of "Auld Lang Syne" he will revive the "Liberty Bell."

He was featured in this song on his first tour thirty-three years ago when he composed that perennial favorite. The overture of one of his light operas, "The American Maid," probably will be included, with many classical numbers by Dvorak, Meyerbeer, Arban, Guion and others.

The Sousa concert at Mecca Temple Sunday night, October 11, will be the only New York appearance of the organization this season. The band now includes 100 men, all of whom are noted instrumentalists welded into what Mr. Sousa says is "the best of all the great bands I have led." The soloists for the New York concert will be Miss Marjorie Moody, soprano; John Dolan, cornet;

George Carey, xylophone; Harold E. Stephens, saxophone.

In addition to his vast repertoire, Mr. Sousa is featuring modern dance music, most of it from his own pen. Waltzes, fox-trots, two-steps and new jazz numbers are among the score and more dance compositions which "The March King" has added to his list. Some of these were tucked away in his various operas, "El Capitan," "The Bride Elect," "Desire" and "The Queen of Hearts," and recently he has enriched his dancing novelties with the latest syncopations and terpsichorean measures.

CLEVELAND, OHIO  
Plaindealer  
SEP 13 1925  
MARCH WRITTEN FOR TROOP HERE

**Sousa Number to be Dedicated at Concert.**

Preparations are being made by members of Troop A of Cleveland for the formal dedication Oct. 17 of "The Black Horse Troop," a new march written by John Philip Sousa and named in honor of the local troop.

Troopers, former troopers, representatives of other military organizations and city and state officials will be present for the occasion at the evening concert of Sousa and his band in Public Hall.

Capt. Walker H. Nye yesterday made public the committee of former troop captains to assist in arrangements.

Serving with Capt. Nye are: C. C. Bolton, Newell C. Bolton, Dr. Frank E. Bunts, Reuben Hitchcock, Robert C. Norton, Jacob B. Perkins, Ralph Perkins, William M. Schofield, Otto Miller and John N. Garfield, the last being the present captain of Troop G.

Judging by its reception at Willow Grove, Pa., Troop A's new march is destined to rank with Sousa's most popular compositions," P. C. Dougherty, Sousa's local representative, said last night.

Wilmington Del  
SEP 14 1925

**SCOUTING SYSTEM FOR SOUSA'S BAND**

That a system of scouting, similar to that used in professional baseball, has been relied upon for several years to provide the new blood for Sousa's Band is not generally known, although John Philip Sousa, who this season will make his thirty-third annual tour, has made no particular secret of the arrangement. The efficacy of the plan is demonstrated by the presence in the band, this season, of no less than thirty-eight men who came to it solely through the enterprise of Jay G. Sims, for a decade a trombonist with the organization, and more important, perhaps, Sousa's chief scout.

The "tips" are carefully sorted. The Sousa organization changes slightly. The majority of its men remain season after season, but even with an organization held intact from one year to another, Sousa must always know where to look in an emergency for capable men. So Sims, as he tours with the band, looks up the various men to whom he has been "tipped." Sometimes the prospect knows he is being watched. Generally he does not. Sims first satisfies himself as to the musical qualifications of the prospect, but that is only one of the qualifications of a Sousa bandsman.

Schenectady  
SEP 12 1925

**Sousa's Popularity.**

That Lieut. Com. John Philip Sousa and his famous band, which this season makes its third-of-a-century tour, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2.00 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

Sousa and his band, numbering one hundred, and his assisting artists, will appear in two concerts at the State theatre, Schenectady Thursday, September 24, matinee and night, under the direction of Ben Franklin, and mail orders for tickets will be filled at once, if sent to Mr. Franklin, in care of the theatre box office. The box office sale will not open until Monday, September 21.

SEP 12 1925

**SOUSA'S BIG BAND COMING TO GIVE US TWO CONCERTS**

The opening concerts of our musical season will take place at the State Armory, Washington Avenue, Friday afternoon and evening, September 25, when will be presented by Ben Franklin the most popular musical organization before the public, John Philip Sousa and his great band of 100 artists. This is the best attraction that could possibly be selected for such an occasion, for Sousa makes his appeal to all of our people and not only to those who favor music of a more serious kind. At the Sousa concerts will be found persons from every walk in life and side by side will be those who would never admit that they love music, and those who profess to know all about the divine art. His programs appeal to all, he knows what his audiences want, and he sees to it that they have it.

"Make it snappy" is the watchword of the American music public," says Lieut. Com. John Philip Sousa, who this season will make his 33rd annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty, but particularly more action. More numbers and shorter ones is their slogan."

SEP 13 1925  
Washington Post  
AMERICAN PUBLIC DEMANDS NOVELTY, SAYS JOHN SOUSA

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high

commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

Magnus Falls Gazette  
SEP 12 1925

Beloved John Philip Sousa



Famous march king will be at the state armory Sunday afternoon, Sept. 20th, with his celebrated band under auspices of Knights of Columbus welfare fund.

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SEP 5 - 1925

### "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

PITTSBURG, PA. PRESS

BROOKLYN, N. Y.

TIMES



### Sousa and His Band Coming to Armory.

John Philip Sousa and his band of nearly 100 artists will open the musical season in Albany, at the State armory, Washington avenue, Friday, September 25, in matinee and evening concerts. Ben Franklin has been placed in charge of the engagement and those desiring may engage seats from him at once, sending the orders to 13 Chestnut street, Albany. These orders will all be filled before the opening of the box office sale at Cluett and Sons, Tuesday, September 22.

Sousa has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humorous call for a theme song, it must be a popular, well known song, at once recognized by every member of the audience. The new Sousa humoresque literally will "follow the swallow" from north to south as he makes his long flight from summer home to winter quarters.

LEFT — THE MUSIC CHIEF IN ALL HIS WAR PAIN? — John Philip Sousa, the famous band leader, wearing his regalia after being made an Indian Chief with the name of Kee-too-che-kay-wee (Great Music Chief) at Regina, Saskatchewan.

### "STARS AND STRIPES FOREVER"

Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a visit abroad. The greater part of the original theme came to Sousa on a sleety, foggy night in December, when the liner lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. Sousa, at the same time, wrote a verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices.

The reason that the comparatively small number of persons know the great fame of the march has been achieved through its use as marital music. Every army in the world has marched to its strains, and, in the 28 years since it was first performed, Sousa has never been able to leave it out of his programs.

Sousa and his Band will play at Bailey Hall on Monday evening, September 21. Tickets will be placed on sale Friday, September 18, at 9:30 a. m., at The Lehigh Valley

City Ticket Office and the Triangle Book Shop.



Claudio Muzio, and upper right, John Philip Sousa. Lower left, Paderekowski; center, Rachmaninoff, pianist, and right, Martinelli, tenor. The lower view is of Albert Spalding, violinist.

### NEW YORK, John Philip Sousa is 71 . . . And still leading his band . . . Texas Guinan, tired of collecting padlock souvenirs, s to open a place in Miami . . . Florence Walton is back from dancing before the King of Spain . . . She said she might be dancing for a supper club . . . Leon Leitrim, her husband, is a dancing man . . . Also a pugilist with a wicked right . . . As several Broadwayites have learned . . . The rumor mongers say Charlie Chaplin's recent illness was a press agent stunt . . . To ballyhoo a personal appearance . . . The Intelligentsia is burlesquing Bruce Barton . . . Whenever a writer is in demand Algonquin pickthanks hurl their javelins . . . A few writers, by the way, who are total abstainers — Damon Runyon, Arthur Somers Roche, Bruce Barton, Albert Payson Terhune, Rex Beach, James Oliver Curwood, Montague Glass . . . Some of them used to drink but quit . . . The Bronx Zoo is to receive a honey badger . . . to me the most interesting animal of all animals . . . A slow footed, clumsy fighter that is rarely licked by anything from a cobra to a panther . . . Gilbert Miller, the theatrical man, arrives from Europe again . . . Fifth crossing since Christmas . . . Sixth Avenue is celebrating the tearing down of the elevated spur . . . It has become an important street and real estate values are soaring . . . Maury Paul, known better as Cholly Knickerbocker, the society reporter, cleaned up \$17,000 in a realty deal . . . The highest paid artists in town now live in the cooperative apartment district that surrounds the Hotel de Artistes in West 67th st. . . .

SEP 13 1925  
Springfield

### COLLEGE MEN NOW IN SOUSA'S BAND

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Com. John Philip Sousa, who this season will make his Third of a Century Tour at the head of his famous organization. This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students.

Throughout most of his musical career, Sousa has been looking to small-town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago, Sousa began to notice an occasional college boy in his ensemble, and this season almost one-half his entire band will be composed of college men.

A few of Sousa's college musicians of course received their elementary training in the small town bands. But courses in band music have been added to the curricula of many schools of higher learning. Perhaps a student completes a course in band music and comes to Sousa to begin a life career. Or perhaps he earns with his trombone or clarinet the wages which will enable him a year later to return to his university for the remainder of his course in law or medicine.

Other qualifications being equal, the college man of course has the preference when Sousa's roll for the season is made up. The Sousa bandsman must not only be a capable performer upon his chosen instrument—he must be clean-cut and intelligent as well, and college men may be counted upon for these virtues.

### SOUSA'S MEDALS

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandsman, who is now on his 33rd annual tour with his band. The medals of which Sousa is most proud are, of course, his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World War, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries.

At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature.—Advertisement.

### SOUSA'S BAND

Benjamin M. Weinstein, manager of the Lyceum Theater has received permission, through special arrangement with Lieut. Commander John Philip Sousa, to sell to school children, 200 admissions at 50 cents each, to the matinee concert of Sousa and his band at the Lyceum Wednesday afternoon.

These tickets will be sold as coupons which may be exchanged for reservations any place in the theater, so that children may be seated with their parents or guardians. Mr. Sousa has made this special offer particularly for the benefit of the music students, but any student of the grade schools and high schools will be given this special opportunity of hearing this great band so long as the tickets last. Naturally the number of such tickets must be limited, so those who apply first will have the advantage.

SEP 11 1925

### "Try To Keep Your Feet Still" Official Sousa Slogan

"Try To Keep Your Feet Still" has been adopted by Lieut. Com. John Philip Sousa and his 100 musicians and soloists as the official slogan for the 33rd annual tour of Sousa's band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known.

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches, which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Coo-Eds" of Michigan, a waltz of his own composition, and the Sousa Fantasia of syncopation, entitled "Jazz America!" in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresque, and the Sousa suites.

Sousa comes to Robbins Olympic theatre on the night of September 22. Seats are now selling and it is the wise ones who get their seats early and avoid being disappointed at the last moment.

SEP 18 1925

### NEW YORK, John Philip Sousa is 71 . . . And still leading his band . . . Texas Guinan, tired of collecting padlock souvenirs, s to open a place in Miami . . . Florence Walton is back from dancing before the King of Spain . . . She said she might be dancing for a supper club . . . Leon Leitrim, her husband, is a dancing man . . . Also a pugilist with a wicked right . . . As several Broadwayites have learned . . . The rumor mongers say Charlie Chaplin's recent illness was a press agent stunt . . . To ballyhoo a personal appearance . . . The Intelligentsia is burlesquing Bruce Barton . . . Whenever a writer is in demand Algonquin pickthanks hurl their javelins . . . A few writers, by the way, who are total abstainers — Damon Runyon, Arthur Somers Roche, Bruce Barton, Albert Payson Terhune, Rex Beach, James Oliver Curwood, Montague Glass . . . Some of them used to drink but quit . . . The Bronx Zoo is to receive a honey badger . . . to me the most interesting animal of all animals . . . A slow footed, clumsy fighter that is rarely licked by anything from a cobra to a panther . . . Gilbert Miller, the theatrical man, arrives from Europe again . . . Fifth crossing since Christmas . . . Sixth Avenue is celebrating the tearing down of the elevated spur . . . It has become an important street and real estate values are soaring . . . Maury Paul, known better as Cholly Knickerbocker, the society reporter, cleaned up \$17,000 in a realty deal . . . The highest paid artists in town now live in the cooperative apartment district that surrounds the Hotel de Artistes in West 67th st. . . .

SEP 10 1925  
Albany Advertiser

### JOHN PHILIP SOUSA is 71 . . . And still leading his band . . . Texas Guinan, tired of collecting padlock souvenirs, is to open a place in Miami . . . Florence Walton is back from dancing before the king of Spain . . . She said she was paid for it just as though she might be dancing for a supper club . . . Leon Leitrim, her husband, is a dancing man . . . Also a pugilist with a wicked right . . . As several Broadwayites have learned . . . The rumor mongers say Charlie Chaplin's recent illness was a press agent stunt . . . To ballyhoo a personal appearance . . . The Intelligentsia is burlesquing Bruce Barton . . . Whenever a writer is in demand Algonquin pickthanks hurl their javelins . . . A few writers, by the way, who are total abstainers—Damon Runyon, Arthur Somers Roche, Bruce Barton, Albert Payson Terhune, Rex Beach, James Oliver Curwood, Montague Glass . . . Some of them used to drink but quit . . . The Bronx Zoo is to receive a honey badger . . . To me the most interesting of all animals . . . A slow footed, clumsy fighter that is rarely licked by anything from a cobra to a panther . . . Gilbert Miller, the theatrical man, arrives from Europe again . . . Fifth crossing since Christmas . . . Sixth Avenue is celebrating the tearing down of the elevated spur . . . It has become an important street and real estate values are soaring . . . Maury Paul, known better as Cholly Knickerbocker, the society reporter, cleaned up \$17,000 in a realty deal . . . The highest paid artists in town now live in the cooperative apartment district that surrounds the Hotel de Artistes in West Sixty-seventh street . . . This is the newer Bohemia . . . J. M. Kerrigan calls the Greater Movie Season: "Custard's Last Stand" . . . And Grant Clarke tells of the correspondence school pupil who, mad at his teacher, mailed him a paper wad . . . A City News association reporter has become a New York fireman and says he is looking forward to a pensioned old age . . . As a reporter he's probably used to hot air . . . A theatrical ticket scalper left a \$200,000 estate . . . All stars Belasco claims to make desert him . . . The list is long . . . Ina Claire is now with Dillingham, who by the way used to be a newspaper reporter . . . H. C. Witwer is expected from California next week . . . A former soda jerker, Broadwayite and connoisseur of slang he left New York flat . . . For Hollywood . . . And he owns two apartment houses there bought with movie and magazine writing earnings . . . He says he couldn't save a cent in New York . . . He has nothing on nearly all of us . . . But we do have fun . . . Really!

SEP 15 1925  
Albany Advertiser

SOUSA BAND CONCERT

The announcement of the coming engagement in this city of John Philip Sousa and his band of 100 men, strikes a popular chord in the hearts of Schenectady people, for the organization is a favorite here and always plays to packed audiences. The engagement this season will take place Thursday, September 24, at the State Theatre, and there will be two concerts, afternoon

and evening. Assisting the band will be Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harp soloist. The programs will be abundant with novelty. The seat sale for the concerts will not open until one week from Monday at the theater box office, but until then mail orders addressed to Ben Franklin, in care of the box office, will be filled at once, and in all cases before opening of public sale.

Sousa has appealed to the American public so strongly that his coming is an event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes and places of business during his visit. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular music of the day. For instance, he found an appreciative public for excerpts from "Parisian" throughout America before that work was performed at the Metropolitan Opera in New York, and two years ago, American audiences throughout America, heard Schelling's much discussed "Victory Ball" which at that time had been performed by but two orchestras.



A real American family. The "March King" and grandchildren. John Philip Sousa, America's "March King" devoted a day to a visit with his five grandchildren. Left to right: John Philip 3rd, Nancy, Jane Priscilla, Thomas Adams and Eileen. Eileen was honored by her grandfather, when he composed the "Debutante" in her honor, and John Philip 3rd already shows an ambition to some day follow in his famous grandfather's footsteps, as a director. Priscilla, who is of Spanish type, is designed for a heartbreaker. At pressonors are even between Tommy and Nancy as to who will see most of the insides of any and everything that attracts their fancy.

Lt. Commander John Philip Sousa and his band. Truly names to conjure with. And they will be in Buffalo next Thursday evening at Elmwood Music hall. This is the organization's third of a century tour. That it is better than ever is unnecessary to mention. A glance at the list of record breaking audiences that have heard the band so far this season proves that.

The band is being brought here under the auspices of the Knights of Columbus to aid the welfare fund. The only trouble is that it will be here for but one night and it is doubtful if all Buffalonians who want to hear Sousa once more will be able to get into the music hall.

Among the soloists with the organization this year are: Marjorie Moody, soprano; Winifred Bambrick, harp; R. E. Williams, flute; John C. Varr, clarinet; Joseph DeLuca, euphonium; John Dolan, cornet; George J. Carey, oboe; H. B. Stephens, saxophone; Clifford Buckle, bassoon, and J. F. Schueler, trombone.

New marches that will be rendered are "The National Game" and "The Black Horse Troop." "Cuba Under Three Flags" is a new suite on the program. New jazz will be represented by "Jazz America." "Follow The Swallow" will be the new humoresque. "Co-eds of Michigan" is a new waltz. "The Liberty Bell March," featured by Sousa during his first tour 33 years ago, will be revived.

Haverhill  
Mass Gazette  
SEP 9 - 1925

SOUSA AND HIS BAND  
COMING TO ACADEMY



SOUSA'S LATEST PORTRAIT.

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

"There is only one Sousa and he will be there, rain or shine." This statement might well be the slogan of Lieut. Com. John Philip Sousa who this season will make his Third-of-a-Century tour with his world-famous band and will be at the Academy Sept. 28.

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing from any cause. The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged

months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late-comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late comer has been seated, he says.

SEP 10 1925  
Waterbury Standard

JOHN PHILIP SOUSA AT 19

JOHN PHILIP SOUSA TODAY

John Philip Sousa, Who Brings His Band to Robbins Olympic Theatre, Sept. 22:

SEP 13 1925  
N.Y. Times

THE GREAT MUSIC CHIEF IN ALL HIS WAR PAINT: JOHN PHILIP SOUSA, the Famous Band Leader, Wearing His Regalia After Being Made an Indian Chief With the Name Kee-too-che-kay-wee at Regina, Saskatchewan.

Buffalo Courier  
Sousa Coming

Seats are now on sale at Denton, Cottier and Daniels and at the K. C. club house for the concert to be given next Thursday evening, September 17, at Elmwood Music hall by Sousa's band, under the auspices of Buffalo Council No. 184, Knights of Columbus, for the Welfare Fund. Lieut. Com. Sousa, perhaps the most popular who has ever toured the United States, will conduct his splendid organization in a typical Sousa program, which will include many of the old as well as several brand new compositions by the famous bandmaster.

Buffalo Courier  
JOHN PHILIP SOUSA  
Sousa and his band will give a special concert at the Elmwood Music Hall, Thursday evening, Sept. 17th, under the auspices of the Buffalo Council 184, Knights of Columbus for the Welfare Fund.



Troy NY  
Observer  
SEP 13 1925

Sousa's Band in Two Albany Concerts

John Philip Sousa and his famous band of 100 pieces will be heard at the State Armory, Washington Avenue, Albany, Friday afternoon and evening, September 25. This is the best attraction that could possibly be selected for such an occasion, for Sousa makes his appeal to all of our people and not only to those who favor music of the more serious kind. At the Sousa concerts will be found persons from every walk in life and side by side will be those who would never admit that they love music, and those who profess to know all about the divine art. His programs appeal to all, he knows what his audiences want, and he sees to it that they have it.

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**WITH SOUSA'S BAND**

**GEIGERTOWN BAND PLAYER AT 12 YEARS, MUSICIAN HAS SINCE WON DISTINCTION.**  
W. Earl Keller, a well known tuba player, who spent the season with Sousa's Band, is one of the few musicians to have attained that honor. He is a native of Geigers Mills and began playing that instrument at the age of 12 years in the Geiger-



W. Earl Keller.

town Cornet Band, which was organized by his father, William H. Keller.

At the age of 17 he entered the employ of the Reading Company in this city. Later he became a member of the Philharmonic Band, Larry E. Fahrbach, director.

In November, 1917, he entered the service of the U. S. army, playing in an overseas band, of which organization he was made assistant director, until July, 1919. During July and August, 1925, he made a tour of 10,000 miles through the Middle West and Canada with Lieut. Com. John Philip Sousa and his band. He has played with a number of the leading bands in the State. At present he is a member of the Philharmonic Band, R. Elmer Addis, director; Elks' Band, Reading Loco Shop Band, Reading Symphony Orchestra and Rajah Shriners' Band. He accompanied the latter band on two different trips to the Pacific coast. He also accompanied the Reading Loco Shop Band to Atlantic City where that well-known organization participated in the beauty pageant. For three successive years this band has won prizes in the contest with the various bands attending the pageant. Mr. Keller is considered one of the best tuba players in America and will accompany Sousa next season.

SEP 13 1925

**Sousa to Revive His 'Liberty Bell' On \$10,000 Chimes**

Novelty and more novelty is the demand of the American music public, says Lieut. Com. John Philip Sousa who will come to the Colonial Theater Wednesday, Sept. 23, in afternoon and evening concerts with his band.

Sousa believes his success as a bandmaster has been due in a considerable degree to the fact that he



JOHN PHILIP SOUSA

realized early in his career the American demand for novelty. Two novelties the Sousa public has grown to expect annually. One is the new Sousa march and the other is the new Sousa humoresque.

Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Keesaw Mountain Landis, commissioner of baseball.

The Sousa humoresque is a revue of the popular tunes of the day, one being used as a theme. This season the theme is "Follow the Swallow." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban and Sousa's American jazz.

Another feature this season will be the revival of "The Liberty Bell" march. This march will be played here with a set of chimes, cast in England and said to cost more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

**SOUSA'S BAND WILL PLAY AT MUSIC HALL THURSDAY Concert Is Under Auspices of Knights of Columbus.**

Buffalo Council 184, Knights of Columbus, has arranged for the appearance Thursday night of Sousa's band, under personal direction of Lieutenant Commander John Philip Sousa, in a concert at Elmwood Music hall. The concert will be for the benefit of the welfare fund of the council.

This is the third-of-a-century tour of Sousa and his band. There are 100 bandmen and soloists in the musical organization. Among the soloists are vocalists as well as instrumentalists.

It is announced that the concert will start promptly at the appointed hour. Throughout his career, Sousa has held to the policy of starting his entertainments on time. For 12 years before he became the head of his own organization, he was conductor of the United States Marine band in Washington, D. C. It was during his military service that promptness became a code of his life, the director says.

"The way to begin a concert is right on the dot of the advertised time," Sousa has declared. "One owes a greater degree of consideration to the person who has arrived on time than to the late comer, so unless the circumstances are exceptional, I never wait."



JOHN PHILIP SOUSA

TIMES  
WATERTOWN, N. Y.  
SEP 14 1925

**SOUSA'S BAND IS ABOUT TWICE THE SIZE OF ORIGINAL GROUP**

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour, is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc.

The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the saxophone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about 50 men. This year he has an organization of 100 bandmen and soloists. Sousa and His Band will appear here Sept. 22, which is Tuesday.

**PROTEGES OF SOUSA TO DEDICATE TEMPLE**

More than 100 bandmen, who have at one time or another played under the baton of Lieutenant Commander John Philip Sousa, will participate in the third-of-a-century celebration and the dedication of the new Mecca Temple, the new home of the New York Symphony Orchestra, October 11. On this occasion a group of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Keesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be played for the first time in New York at the Sousa concert.

**Sousa, Aged 71, Still Leading Famous Band**

Florence Walton Paid for Dancing Before King of Spain.

WRITERS ABSTAINERS

New York Reporter Quits His Job to Become City Fireman.

By O. O. MCINTYRE.

John Philip Sousa is 71... And still leading his band... Texas Guinan, tired of collecting padlock souvenirs, is to open a place in Miami... Florence Walton is back from dancing before the King of Spain... She said she was paid for it just as though she might be dancing for a supper club... Leon Leintrim, her husband, is a dancing man... Also a pugilist with a wicked right... As several Broadwayites have learned... The rumor mongers say Charlie Chaplin's recent illness was a press agent stunt... To ballyhoo a personal appearance... The Intelligentsia is burlesquing Bruce Barton...

Whenever a writer is in demand Algonquin pickthanks hurl their javelins... A few writers, by the way, who are total abstainers—Damon Runyan, Arthur Somers Roche, Bruce Barton, Albert Payson Terhune, Rex Beach, James Oliver Curwood, Montague Glass... Some of them used to drink but quit... The Bronx Zoo is to receive a honey badger... To me the most interesting of all animals... A slow footed, clumsy fighter that is rarely licked by anything from a cobra to a panther... Gilbert Miller, the theatrical man, arrives from Europe again... Fifth crossing since Christmas... Sixth Avenue is celebrating the tearing down of the elevated spur... It has become an important street and real estate values are soaring... Maury Paul, known better as Cholly Knickerbocker, the society reporter, cleaned up \$17,000 in a realty deal... The highest paid artist in town now lives in the co-operative apartment district that surrounds the Hotel de Artistes in West 67th st... This is the newer Bohemia... J. M. Kerrigan calls the Greater Movie Season: "Custard's last Stand"... And Grant Clarke tells of the correspondence school pupil who, mad at his teacher, mailed him a paper wad... A City News Association reporter has become a New York fireman and says he is looking forward to a pensioned old age... As a reporter he's probably used to hot air... A theatrical ticket scalper left a \$200,000 estate... All stars Belasco claims to make desert him... The list is long... Ina Claire is now with Dillingham, who by the way, used to be a newspaper reporter... H. C. Witwer is expected from California next week... A former soda jerker, Broadwayite and connoisseur of slang, he left New York flat... For Hollywood... And he owns two apartment houses there, bought with movie and magazine writing earnings... He says he couldn't save a cent in New York... He has nothing on nearly all of us... But we do have fun... Really!

SEP 14 1925

**SOUSA'S BAND EXPENSES NEARLY \$1,000,000 A SEASON**

FINANCIAL SUCCESS AT MAXIMUM OF \$2 A SEAT.

That Lieutenant Commander John Philip Sousa and his famous band, which in its third-of-a-century tour will play at the New Family theater Thursday at 2 p. m., is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season and had been forced to call upon its guarantors for 80 per cent of their underwriting, brought attention to the fact that Sousa and Sousa alone, had been able to provide a type of musical entertainment which will be adequately supported by the American people.

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

CHICAGO, ILL. NEWS SEP 15 1925

**GREAT MUSIC CHIEF**



JOHN PHILIP SOUSA.

JOHN PHILIP SOUSA, the famous band leader, wearing his regalia after being made an Indian chief with the name Kee-too-che-kay-wee (Great Music Chief) at Regina, Saskatchewan.

**SOUSA'S CONCERT TO BE OCTOBER 3**

John Philip Sousa, most fascinating director of the greatest band in the world, is making his third-of-a-century tour. He is coming to Mechanics hall, Saturday, Oct. 3, under the direction of Albert Steinert, and will give two concerts, matinee and evening. His tour started July 4, and he has not missed a day since that date, playing to phenomenal business everywhere, and breaking his own records in several of the cities.

His programs are new, his soloists are famous artists, and his band is up to the minute in detail. John Dolan is play first cornet, Marjorie Moody is soprano soloist, Winifred Bambrick plays the harp, R. E. Williams is flutist, and George J. Carey, most famous xylophonist in the world, is with Sousa this season. Sousa's new marches are "The National Game," dedicated to the baseball fans, and "The Black Horse Troop." His new suite is "Cuba Under Three Flags," Spanish, American and Cuban. Seats on sale at Steinert's.

**Sousa's Band**

Lieut. Comdr. John Philip Sousa and his band of 100 pieces will be heard in Mechanics hall, Saturday afternoon and evening in up-to-the minute program.

Sousa recently came across the program for his first appearance in Chicago with the United States Marine band in 1891. The numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "William Tell" overture, Gounod's "Funeral March of a Marionette," and a humoresque, "The Contest," the ancestor of the "Follow the Swallow" humoresque of 35 years later.

A director who sought to present such a program today would find himself playing to empty benches for the entire program, were it known in advance. Audiences are as appreciative as ever of good music, but there must be more light and un-hackneyed music. Audiences are different because they live in a different set of surroundings.

SEP 12 1925

**SOUSA HAS MUSICAL PULSE OF AMERICA**

Noted Bandmaster Has Succeeded Where Many Conductors Failed.

That Lieut. Com. John Philip Sousa and his famous band, which this season makes its Third-of-a-Century Tour, is America's favorite musical organization has been demonstrated in an emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa alone has provided musical entertainment which will be supported by the American people.

Sousa has appealed to the American public so strongly that his coming is an event. He believes his success has been due to a policy of giving programs which contain the elements of novelty and variety.

SEP 9 - 1925

California

### WINIFRED BAMBRICK ONLY GIRL IN SOUSA BAND ORGANIZATION

#### Diminutive Harpist Has Thrilled Upwards of 2,000,000 With Music

Much has been said from time to time of stage babies. Many a theatrical aggregation has one which is carried on in the arms of a pseudo mother, or led on by the hand in colorful rompers at a crucial moment in the plot to give atmosphere to a production.

Sousa's Band, not to be outdone by the drama, boasts its baby also. Not that Winifred Bambrick, the baby aforesaid, is actually an infant in arms. In fact she passed the romper stage some time ago. But because she is the youngest and most diminutive of Sousa's 100 musicians, and also because she is the only girl in the aggregation, she is affectionately referred to as the baby.

The tonal power which Miss Bambrick evokes from the strings of her harp is a constant source of wonderment to musicians, for she hardly reaches five feet in stature, and her hands are incredibly tiny. Yet she is considered one of the finest harpists of either sex in America, and has already played for several seasons with Sousa and been heard by upwards of 2,000,000 people.

Petite, dainty and charming, Miss Bambrick in her pretty light frocks lends a delightful touch of color to the Sousa ensemble. Like all the artists appearing with Sousa she received her entire training in America.

### THE "BABY" OF SOUSA'S BAND



Miss Winifred Bambrick, harpist, is the youngest and tiniest member of this famous aggregation of musicians which will entertain the Portland public September 29 at City Hall.

*Christie Journal 9/10*

### John Philip Sousa a Man of Many Medals



LATEST PHOTO OF JOHN PHILIP SOUSA

Taken at Beginning of Present Concert Tour and Showing His Three Favorite Medals.

Six medals conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is coming to Lewiston, Sept. 30, on his 33rd annual tour with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World war, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries.

At the hands of the late King Edward of England, he received the decoration of the Victorian Order. While from the Academy of Hairutells Mrs. Swallow when he gets in Belgium, he received the Arts Medal. From the French nation he received the Palms of the Academy.

Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1000. The originals, which, of course, are invaluable, are kept in a vault.

SEP 14 1925  
*Newspaper Journal*

### "FOLLOW THE SWALLOW" SOUSA HUMORESQUE THEME

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieut. Com. John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization which comes to Woolsey Hall Sept. 26th. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

Sousa, among all composers of the

present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque calls for a theme-song. It must be a popular,

well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment

and witticism, gay, pert and saucy. The new Sousa humoresque literally will "follow the swallow" from North to South as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along

*Amey's 9/15/25*

### SOUSA'S BAND

Lieut. Com. John Philip Sousa recently came across the program for his first appearance in Chicago with the United States Marine Band in 1891. The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers" by Bizet, the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque, "The Contest," the ancestor of the "Follow the Swallow" humoresque of thirty-five years later.

A director who sought to present such a program today would find himself playing to empty benches. Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today. At the Lyceum Theater, Wednesday, Sept. 16, matinee and night.

### Great Music Chief Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

SEP 15 1925

*Rochester NY Herald*

### Question "Is Jazz Music?" Causes Controversy; It Isn't, Sousa Says

Toronto, Ont., Sept. 14.—A modernist versus fundamentalist music controversy has been raging in Toronto, and a Canada and John Philip Sousa, noted musical conductor, has been shunted into it.

The controversy started when Col. Mackenzie Rogan of London, Eng., noted leader of England's finest bands, criticized jazz as improper and of no talented consequence.

Luigi Romanelli, whose orchestra amused the Price of Wales here, naturally took the opposite stand that jazz was a musical creation and welcome to the larger

number because of the pleasures it produced.

"I am certain that whatever jazz is, it is not confined to the field of music. It depends upon rhythm and startling effects for its vogue," declared Sousa in a special dispatch. "Jazz and modernism in music are undoubtedly being used to cover a wealth of bad composition. But while jazz tunes are born every minute, fortunately they are dying at the same rate of speed. Productive life of a jazz tune is less than three months."

"Tell Col. Mackenzie Rogan for me not to weep over the hospitality of jazz destroying appreciation for worthy music. The flood of cheap magazines and comic supplements does not mean that people no longer appreciate good literature, but merely that more people are able to read."

*Schenectady Star*

SEP 15 1925

*NY Graphic 9/15/25*

### WOMAN'S CLUB INTERESTED IN SOUSA BAND CONCERT

As on the last occasion of the visit of Sousa's Band to this city, the Woman's Club has become interested in the engagement of the organization at the State theater, Thursday, Sept. 24, and the concerts will be presented under the club's auspices. Booths will be established in various parts of the city, and the members of the club will energetically take care of their part of the work. It is to the credit of the Woman's Club that it has become interested in the appearance of Sousa and his hundred men, for no other attraction of like nature compares to it. Two concerts will be given, matinee and evening, and the matinee program will not begin until 3:30 o'clock in order that school children who are interested may attend. Ben Franklin will continue as business manager of the concerts, and those desiring, may order reserved seats of him, these to be filled before the opening of the box office sale at the theater Monday morning.

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with John Philip Sousa, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills.

### SOUSA COMING.

Will Be at Capitol with Band Monday, Oct. 15.

Apparently, the most famous back in the world does not belong to some stage or movie queen, but to Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band, at the Capitol, Monday, Oct. 15, matinee only. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back.

In celebration of a third of a century of concert work Lieut. John Philip Sousa is making a special tour of the country this fall and will appear in New York at the Mecca Temple on Sunday, October 11.



John P. Sousa

Lieut. Sousa is swinging the baton for the first time as leader of his own organization in Plainfield, N. J., on September 26, 1892. In the thirty-three years since then he has toured every civilized country and his compositions have won for him the title of "March King."

Two new marches are to be introduced in the New York program: "The National Game," written at the request of Judge Keneaw Mountain Landis, high commissioner of baseball, and "The Black Horse Troop," inspired by the Cleveland (Ohio) cavalry troop. The new Sousa suite, "Cuba Under Three Flags," an arrangement of modern jazz tunes, will also be played.

SEP 14 1925

### SOUSA AND HIS BAND.

Sousa and his merry men, numbering 100 musicians, will include Schenectady on this season's itinerary.

With the visit of his advance representative to this city today, arrangements were completed for the appearance here of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour with his famous organization. In spite of his 70 years, he is witnessed by his present trip, which lasts 35 weeks and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts 432 performances. He is accompanied this year by an organization of more than 100 bananemen, as well as soloists.

The Sousa business organization estimates that this season's appearances will be attended by 1,000,000 persons, and Sousa has been touring so long that it is possible to base these estimates upon past records of several ensembles in almost every city he visits.

In Schenectady there will be a matinee concert as well as an evening one, for folk to enjoy the music, and it is understood that special prices will be arranged for them. The matinee concert will not begin until 3:30.

*New London Conn 9/15/25*

# GALA SOUSA CONCERT SOON

"March King" at Auditorium  
Evening of October 7.  
Organ Recital Also

By JESSIE MacBRIDE

It's inspiring to swing into the music season of 1925-6 to the roll of the drum, the quick march rhythm of "Sousa and his Band."

The Washington Auditorium, on October 7, opens its doors for the autumn with a gala Sousa concert. On the following Friday evening the great auditorium organ will again be heard under the magic bands of England's famous blind organist, Alfred Hollins, whom all who know organ music have found a prolific source of supply through his compositions.

That Lieutenant Commander John Philip Sousa and his famous band, which this season makes its third-of-a-century tour, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

### There Is Only One Sousa

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

Sousa has appealed to the American public so strongly that his coming is an event.

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert and every number of every concert.

"Sousa and his Band" will open the music season of the National Capital this year, with a concert at the Washington Auditorium on the evening of Wednesday, October 7. The "March King" is dear to the hearts of America.

### Hollins, England's Organist

Alfred Hollins, England's famous blind organist and composer—in America for only ten weeks—will be heard in recital at the Washington Auditorium Friday evening, October 9, at 8 o'clock.

This will inaugurate the season's organ concerts on the great new Auditorium pipe organ.

For the first time in the history of the organ in America, a professional organization has sponsored the tour of a great organist. The National Association of Organists will present this American tour of Alfred Hollins, who will be the guest both of this group of famous organists and patrons and also of the American Guild of Organists, the two foremost groups in the profession.

In Sydney, Australia, recently, Hollins was greeted by an audience of 4,000 people when he played on the great Town Hall organ, the famous instrument which possesses the only 64 foot pedal stop in the world. The Sydney "Sun" said of him: "A startling surprise—a revelation—with amazing gifts, both as an interpreter and as an expert executant."

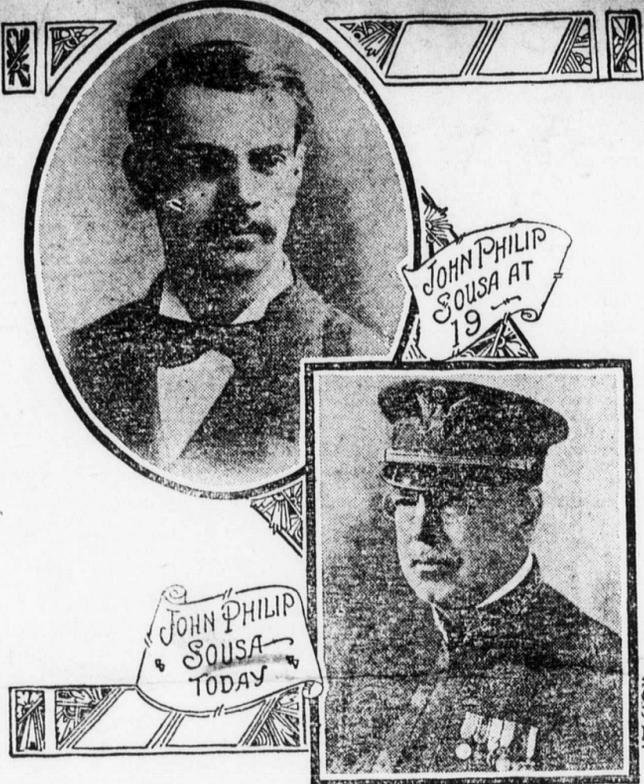
The organ recital in Washington of Alfred Hollins will be a great event, musically, in the city's season. It will again bring the great civic organ into its place in the community, creating a music center at the Washington Auditorium, 19th and E streets northwest.

Here is one on John Philip, says Musical Digest, recounted by Mr. Cushing, genial owner of the head-raine, where Sousa made his headquarters during his stay at the Great Lakes Naval Training Station. The hotel piano was being drummed over and over. Fearful of the tender sensibilities of his guests, Mr. Cushing dispatched a bellboy to "Stop that boy's drumming." The boy returned wide eyed. "It's Mr. Sousa."

Mr. Cushing went in to see, and—"I've got it," called Sousa. "Come and hear it."

Liberty Loan March.

## Sousa At 19 And As He Looks Today



Great conductor and composer has changed a lot since he first conducted a band.

### SOUSA WILL OPEN THE LOCAL FALL MUSIC SEASON

The fall music season never seems to be formally launched in Portland until Lieut. Commander John Philip Sousa and his bandsmen have been here for their annual concert.

This event will take place this year at City Hall, Thursday evening, September 29, and will without question mark the most successful concert Sousa has ever given in this city.

The current tour of Lieut. Commander Sousa, his third-of-a-century tour at the head of his own band and his 51st as a bandsman, is proving the most prosperous he has ever had. Audiences are the largest, box office receipts the biggest, and enthusiasm the most spontaneous that even Sousa, the world's most famous bandsman, has ever known.

Sousa's program this year will include one revival, the famous Liberty Bell March, which he featured during his first tour at the head of his own band, and of course for encores there will be repetitions of some of the soul-stirring numbers identified with previous Sousa concerts. No concert, for instance, would be complete without the Stars and Stripes Forever and Semper Fidelis, the march dedicated to the U. S. Marine Corps which was written while Sousa

was director of the Marine Band.

The majority of the program will be new, however, for Sousa has again given evidence of his versatility and his prolificness as a composer by a number of compositions written during the current year. A humoresque based on the popular Follow the Swallow is one of them. A new waltz, Co-Eds of Michigan, is another. The National Game, a baseball march written at the request of Judge Kenesaw Mountain Landis is a third. A new suite entitled Cuba Under Three Flags will also be featured on the Sousa program, as will Jazz America, a novelty excursion into the field of syncopated music.

Novelties of this year's concert will include a piccolo sextette and a saxophone octette.

All this will constitute a program such as only Sousa can give, and the numbers are sure to be received with superlative enthusiasm.—Advertisement.

## SOUSA TO WRITE SONGS OF CITIE

An excursion into the realms of impressionistic music termed for the present "Songs of the Cities" in other city. Detroit hums with the noises of industry, and even Philadelphia being planned by Lieut. Com. John Philip Sousa, the great bandmaster

who this season will make his thirty-third annual tour of America. Sousa's tour this season takes him into the principal cities of America and from the street noise and the industrial hums of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life. The local engagement will be at Woolsey hall on Sept. 26th.

Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars. Chicago roars with might and main and to Sousa's ear there is more vocal quality in its street noises than in those of any delphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds.

Musicians in the past have found inspiration in pastoral quiet, in the sounds of the winds and of the sea, says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in the sounds of the modern city. The crash and the rumble of the great urban areas he finds as appealing as were the sylvan districts to the musicians of another day.

### Sousa's Band Coming To Lyric Oct. 10

During his thirty-third tour Lieut. Com. John Philip Sousa the "March King" will bring his famous band to Baltimore.

October 10 at the Lyric Baltimoreans will for the first time have an opportunity to enjoy Sousa's newest marches, "National Baseball March" and "The Black Horse Troop." The well-known Sousa program will also include a humoresque, with "Kid Boots" as the

## HAS WRITTEN 100 MARCHES

SOUSA HAS MARCHED SCORES OF TIMES BUT ONLY FOUR TIMES WITH OWN BAND.

MARCHES INSPIRED BY HIS PARTICIPATION IN THEM—HAS BEEN IN WORK SINCE 1893.

Throughout the world, Lieut. Com. John Philip Sousa, who comes to the Court, Oct. 29, is known as "the march king." He has written more than 100 marches, one of which "Stars and Stripes Forever," has achieved the status of a national march. In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches "Semper Fidelis" is the official march of the United States Marine Corps. But in the thirty-three years at the head of his own organization, Sousa but four times has marched with his band.

In 1893, when Sousa's band had been in existence but a year, Sousa marched with his men at the ceremonies opening the World's Fair in Chicago.

In 1898, five years later, Sousa and his band headed the procession

which bade farewell to the Black Horse troop, of Cleveland, Ohio, departing for service in the Spanish-American war.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay.

A few days after his participation in the welcome to Dewey, Sousa and his band marched in the parade of a Pittsburgh, Pa., regiment returning from Cuba.

Sousa has marched at the head of a band many times, of course. As director of the United States Marine band, before the formation of his own organization. Sousa marched at the inaugurations of at least three presidents, as well as taking part in countless ceremonies in Washington. During the World war, he marched with his great organization of blue jackets from the Great Lakes Naval Training school. One of these marches down Fifth Avenue, New York, with an organization of 1,800 men, probably was the greatest military display ever seen in America and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6,000 musicians.

And Sousa has done other marching. Virtually every Sousa march has been composed as he marched, by himself, mile after mile, around his estate on Long Island, on the decks of ocean liners (as in the case of "Stars and Stripes Forever") or along the streets and in the parks of the cities which he visits each season.

## REGISTER SEP 23 1925

### SPECIAL PRICES FOR SCHOOL CHILDREN AT SOUSA CONCERT SAT.

According to present indications Woolsey Hall will hold two of the largest crowds ever this coming Saturday to John Philip Sousa and his famous band, the occasion being the only appearance in this immediate vicinity of the great leader and his organization of one hundred musicians and soloists. The advance sale of tickets at Steiner's has already reached large proportions and with interest in the event increasing daily previous records are bound to go by the boards.

As the local date this year falls on Saturday, a school holiday, the Sousa management and Rudolph Steiner have made special preparations whereby school children will have the opportunity of hearing the world-famous band directed by its noted leader. At the matinee performance a special price of 50 cents will obtain for all pupils in both the grammar and high schools, and tickets will be allotted with the adults that accompany them. Thus the youngsters will be enabled to sit with their parents or guardians and still take advantage of the unusual price scale. Tickets may be secured at all New Haven schools, at Steiner's music store or at Woolsey Hall on the day of the performance.

The present tour of Sousa and his band is the 33rd, hence is known as the Third of a Century Tour. New and special features have this year been devised to make it the greatest ever, although many of the old favorite compositions which never seem to grow out of date have been retained on the musical program.

### Special Prices For Children at Sousa Concert Saturday

According to present indications Woolsey hall will hold two of the largest crowds ever this coming Saturday to hear John Philip Sousa and

his famous band, the occasion being the only appearance in the immediate vicinity of the great leader and his organization of 100 musicians and soloists. The advance sale of tickets at Steiner's has already reached large proportions and with interest in the event increasing daily previous records are bound to go by the boards.

As the local date this year falls on Saturday, a school holiday, the Sousa management and Rudolph Steiner have made special preparations whereby school children will have the opportunity of hearing the world-famous band directed by its noted leader. At the matinee performance a special price of 50 cents will obtain for all pupils in both the grammar and high schools, and tickets will be allotted with the adults that accompany them. Thus the youngsters will be enabled to sit with their parents or guardians and still take advantage of the unusual price scale. Tickets may be secured at all New Haven schools, at Steiner's music store or at Woolsey hall on the day of the performance.

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## SOUSA AND HIS BAND SET RECORD FOR THEATER TROUPE

3,300 Miles in Seven Days Covered With Ten Concerts

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past Summer by Lieut. Com. John Philip Sousa and his famous Band who are to appear in this City next Tuesday. At the outset of his Third-of-a-Century Tour Sousa was engaged for a week's appearances at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3,300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for the best connections available while Sousa proposed to give no less than 10 concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg. Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparative easy journey was made to Ottawa and from Ottawa the Sousa organization traveled to Lake Placid, New York with Philadelphia as the next stop.

The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps" an average of about five hundred miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than one hundred miles, except over Sunday.

## SOUSA TO LEAD BAND OF OVER 100 AT N. Y. TEMPLE

More than 100 bandsmen who have at one time or another played under the baton of Lieut. Commander John Philip Sousa, so soon to appear in this City, will participate in the third-of-a-century celebration and dedication of the new Mecca Temple, which will be the new home of the New York Symphony Orchestra, on Oct. 11.

On this occasion, when Sousa wields the baton for his former bandsmen a group of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, which will be featured on his local program, will both be played for the first time in New York at the Sousa concert.

SOUSA AND HIS BAND

A photographic reproduction of an oil painting by Paul Star which was presented to Lieut. Com. John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Sousa during the late war.



SEP 23 1925

SOUSA COMING HERE ON OCT. 4

Famous Bandmaster and His Players to Appear at the Park

With the visit of his advance representative to this city today, arrangements were completed for the appearance here of Lieut. Com. John Philip Sousa, who is now on his Third-of-a-Century Tour with his famous organization. In spite of his seventy years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts thirty-five weeks, and takes him into 202 cities in forty-three States and four Canadian Provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game" destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of Organized Baseball, and "The Black Horse Troop" dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell" which was featured the season of 1892-1893, and which, having been composed on Independence Day, 1892 is older even than Sousa's Band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the Island's musical transition from Spanish music to ragtime is traced.

The Sousa business organization estimates that this season's appearances will be attended by no less than one million persons, and Sousa has been touring so long that it is possible to base these estimates upon past records of several engagements in almost every city he visits.

Sousa and his band will appear at the Park Theatre Sunday afternoon Oct. 4th under the auspices of La Roe's Music Store.

SOUSA'S BAND

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Comdr. John Philip Sousa and his estimable 100 bandmen. The band is booked for two concerts, under the direction of Albert Steinert, in Mechanics hall, Saturday, Oct. 3.

Half an hour of modern syncopated music has been added to the Sousa program for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America.

SOUSA AND HIS BAND PLEASE LOCAL AUDIENCE

Great Leader Has Not Lost Any of His Enthusiasm—"Stars and Stripes Forever" Is Still Favorite

With that same magic control over his 100 musicians as was displayed when he visited this city on other occasions, Lieut. Commander John Philip Sousa, the world's most famous band master, Tuesday night at the Olympic theatre, led his organization through the best program of its kind that has ever been presented here. While the theatre was not filled to capacity, there were but few vacant seats.

To say that Sousa is losing his enthusiasm, vigor and art as he grows older, is to tell a falsehood. Never, on any of his other appearances in this city did he display greater leadership or more control over his artists.

Encored and enthusiastically appreciated with each number he took many back to the days when his most popular marches were new but he also presented several of his latest compositions for the first time to a Watertown audience.

"The National Game," one of the new marches, is a heavy, swinging march written this year. Its presentation showed that Sousa yet has the ability to catch the musical ear with splendor of melody and stirring rhythm. The suite "Cuba Under Three Flags," typified the national music of the three governments which have controlled the island during its stormy history. Opening with a sonorous movement of Spanish grandeur accented with jingling tamborine effects, the suite carried through the old Spanish war marching songs of the Americans. Closing with the light, modified Spanish melodies and lilting measures of the modern Cuban spirit, it presented a beautiful melody picture of the tropical land.

"El Captain," the crashing favorite of the March King, brought storms of applause when presented as the first encore. "U. S. Field Artillery," one of Sousa's newer compositions, featured seven trombones. Pierced with shot explosions, the melody which has become the 'Alma Mater' of the artillery men of the American army, stirred to the depths. With a sextet of trumpets playing a touch of army field music, "Semper Fidelis," recalled reviews and parades of the past war when the march was so popular.

Miss Marjorie Moody charmed with a soprano solo, "I Am Tania," from "Mignon" by Thomas. Combining a magnetic personality with a splendid voice and technical ability to sing with a large accompaniment, she encored with "Danny Boy."

A saxophone octette played "I Want To Be Happy," from "No. No. Nanette," and tickled the crowd with giggling touches of humor and laughing instruments. They were encored five times. One of the encores was "Combination Salad," which included "Here Comes the Bride," "The Death March" and others.

SOUSA AND HIS BAND AT WOOLSEY HALL SATURDAY GRAND REOPENING

That Lieut. Com. John Philip Sousa and his famous band, which this season makes its Third-of-a-Century Tour, and comes to Woolsey Hall Saturday, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent. of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2,000 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

dance tunes of the day, fell rather flat in that the rendering seemed to lack the enthusiasm that youthful musicians instill with even less perfection or technique. It was not typical of Sousa, and produced an effect similar to "Yes, We Have No Bananas," played on the harp with an organ accompaniment.

The big thrill of the program was "Stars and Stripes Forever," played with typical Sousa swing and coloring, reviving quickening memories and bringing the realization that the March King will never cease to delight and thrill the public with his martial compositions and demand from them so much enthusiasm and their constant approval.

"Manhattan Beach," punctured with crashes and accents from the percussion section afforded the drummers an excellent opportunity to exhibit their perfect technique in modulation and ability to set hearts racing.

George Carey pleased with several selections and "Andree" written by himself for his solo xylophone. With dancing mallets he swung through the haunting lyric, "To a Wild Rose," by McDowell, drawing every eye to his speeding hands that manipulated the four vibrating hammers with marvellous skill.

Each of the other selections pleased the audience and carried a thrill for everyone. It was good to hear the normal tones of standard American instruments played with no attempt at the bizarre or strange. Legitimate effects were the technique of the ensemble, and rich coloring with masterful balancing of the various sections of the band showed that, wai-wan trombones, strangled saxophones and numerous jazz effects of the day have not superseded the love or ordinary instrumental music.

Unusual transitions and endings with clever arrangement delighted. There was something new and unexpected in every number.

Lieut. Commander Sousa is enroute on his 33rd concert tour. He came to this city from Oswego and will travel north from here.

SOUSA TO ENTERTAIN OFFICERS OF JUNIOR SAFETY ORGANIZATION

John Philip Sousa, famous bandmaster, E. T. Albee, of the Keith circuit and John F. Royal of the Palace theater in Cleveland, will furnish several acts in a professional entertainment for the Blade's safety party to the National Safety Congress in Cleveland Friday, Oct. 2.

Secretary Jay Thompson, of the Safety Council, received this word in Toledo Tuesday. While this will be one of the big features, from an entertainment standpoint, for the presidents of Toledo's school junior safety councils, who will make the trip in a special Lake Shore electric car as guests of the Blade, there will be numerous other attractions.

Everything is in readiness for the journey except the selection of the presidents who will represent each school. These will be chosen by ballot next Friday. Pupils are requested to use the official ballot printed in the Blade. This will be the last opportunity to secure one of the ballots.

The names of additional active members of junior safety councils in the schools from which the presidents and other officers will be selected, are as follows:

- Longfellow School, Norman England, Robert Lamson, Harold Mayer, Howard Kuncy, Charles Hall, Dorothy Bauer, Melvin Burt, Robert Alexander, William Huff, Paul Treszli, Robert Stump,
- William Girkins, Lewis Stump, Sammy Cooper, Edilson Steuer, Irving Hall, Bertwell Shroeder, Melvin Pleisa.
- Gesu School, Edward Lachapelle, Robert Gale, Ross Brown, Oswald Marshall.
- St. Hedwig's, Henry Chinielowicz, Celsus Karpanty, Edwin Kakacinski, Stanislaus Krempa, Edward Matuszewski, Edmund Mizerny, Stanislaus Perucki, Casinier Zalenski.
- Monroe School, Van Cleve Holmes, Edward Bissell, Frederick Terry, Jack Sun, Alvin Atwood.
- Wayne, Robert Hudspeth, Howard Haton, Wilbur Bunde, Charles McCormick, Harry McNutt, Robert McLargin, Junior Fries, Gerald Greiner.
- St. Stephen's, John Kasona, Frank Molnar, John Nagy, Paul Bode, Frank Urban, Joseph Vargo, John Gyuras.
- Cathedral Chapel School, Dillon Kelly, Harold Huss, William Donkel, James Effler, Robert Hoyt, Robert Thornburgh.
- Birmingham, Julius Mesteller, Velma Toth, Walter Ondias, Emma Vargo, Joseph Olah, Jimmy Papp, George Molnar, Frank Sradeja, Albert Shlavone.

SEP 18 1925

"Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the Flat Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

Sousa's Band, October 7.

The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieut. Comdr. John Philip Sousa and his band. When Sousa, who had founded his fame as "The March King" during his leadership of the United States Marine Band, launched a career for himself he decided to feature in his programs a new march. The march was "The Liberty Bell," and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterward and the latest Sousa march, are presented together by Mr. Stahr.

"The National Game" is a base ball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized base ball, and is designed to be played as the official march of the base ball players at all base ball ceremonials. Its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary. It will be played here in concert during the world series, when Sousa and his band appear in concert at the Auditorium, Wednesday, October 7.

Lieut. Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, has served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps, during his directorship of the Marine Band, from 1880 to 1892. During the Spanish-American War he was attached to the Sixth Army Corps, and during the World War, he served in the United States Navy, being retired upon reaching the age limit with the rank of lieutenant commander. He comes with his band to Symphony on Saturday afternoon and evening.

Sousa and His Band Here Tomorrow

Lieut.-Com. John Philip Sousa, world famous bandmaster, and his great band of one hundred musicians and soloists comes to Woolsey hall tomorrow afternoon and evening. Great interest has been occasioned here over the event and two banner crowds are expected to see the noted leader conduct the popular musical organization. The matinee will be at 2:30 and night at 8:15.

The afternoon performance has been termed the Children's Educational Matinee, although there will be no deviation from the regular program. Pupils of both the high and grammar schools will be admitted to the matinee at the price of 50 cents and seats for them will be allotted next to those purchased by the parent or guardian. In this manner the youngsters will have the opportunity of hearing the famous organization, see it personally conducted by its great leader, and still be able to sit with the adults who accompany them. This plan of bringing the higher forms of music within reach of school children has been tried successfully in many of the larger musical centers and all indications point to it working out equally well here.

The "Third-of-a-Century-Tour," as the present pilgrimage of Sousa has been designated,—it marking the thirty-third year of nation-wide tours,—is said to eclipse all others in point of all around quality and quantity. Several new marches, recent compositions of Sousa, have been combined with old favorites that refuse to grow out of date, so that this year's program cannot fail to please music lovers of all ages and stations in life.

John Philip Sousa

# Sousa Writes "National Game" March in Honor of Baseball



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Lieutenant-Commander John Philip Sousa's latest march, "The National Game," dedicated to Judge Kenesaw Mountain Landis and the baseball players of America. This latest composition of the "March King" will soon be put on the Victor records.

It's been a long time coming—but it's here.

A stirring march has at last been dedicated to the ball players of America.

Best of all—it was written by the world's peerless "March King," Lieutenant-Commander John Philip Sousa, and is titled "The National Game."

Three years ago Sousa was invited to conduct "The Star Spangled Banner" and "The Stars and Stripes Forever" at the dedication of the Yankee Stadium in New York. On that day Judge Landis remarked to Sousa that it was singular that with all the hold baseball has upon the people of America "Take Me Out to the Ball Game" was virtually the only baseball tune that ever had been written.

And since "Take Me Out to the Ball Game" belongs to the illustrated song period of two decades ago, it is scarcely suited for pennant raisings and other baseball ceremonies. Judge Landis invited Sousa to write a march which could become baseball's own. During the past winter, Sousa and Judge Landis were together in Cuba, and being good baseball fans, they spent most of their afternoons at the Cuban baseball games, where Sousa again was asked to write the march. This he promised to do, with the result that it was added to his programme this season.

### Visualizes Plays in Game

Sousa once declared that the majority of his marches were "visual" music, in that they had swing and a rhythm that were intended to call up certain

mind pictures to his listeners. It is not difficult to imagine the "mind pictures" of "Stars and Stripes Forever," "United States Field Artillery," "Semper Parvulus," "Nobles of the Mystic Shrine," "Sabres and Spurs," "Bullets and Bayonets" and all the others.

"The National Game" expresses the enthusiasm of the American baseball crowd for the game as much as it expresses the spirit of the game itself. Sousa is a baseball fan, but a fan of the old school, who decries the present batting orgies and who loves the game of skillful pitching and sharp fielding rather than that now in vogue. So one may expect much more of the swish of the out-drop and the rising crescendo of the crowd following a home run.

UTICA, N. Y. OBSERVER-DISPATCH SEP 24 1925

## Sousa Remains "March King"

Famous Band Scores Best in Martial Airs While Struggling to Capture Jazz Spirit

John Philip Sousa and his band played at the Colonial Theater twice yesterday. What else is there to say? Everyone taking the trouble to read this column guesses correctly that two capacity houses enjoyed two finished performances. But the amenities of newspaperdom demand elaboration of the theme.

If the appearance of the lieutenant commander and his artists proved anything it was that Sousa sits secure on his throne as "March King," and that jazz is an exacting mistress, reluctant to obey the summonings of the entrepreneur of stately classic or military bombast. If yesterday's concerts failed at any point it was in portraying the new Charleston school. But more of that later. Praises must first be sung.

The real hits of the band program were Sousa's "U. S. Field Artillery," his ubiquitous "Stars and Stripes Forever," the historic "El Capitan," a selection from "Feuersnot" and a humorous version of "Follow the Swallow."

"U. S. Field Artillery" was a triumph of blare. The maestro massed his trombones at the footlights and drew forth the ultimate lung power of his musicians in a tumult more pleasing but no less vehement than mules and cannon in reality. The naval commander brought his audience to the edges of the seats with the swinging, pounding rhythm punctuated with .32-calibre artillery percussion from the tympani.

"El Capitan" and "The Stars and Stripes," battered into the favor of the audience with the same loud, swinging hit. They were played as Sousa wrote them to be played for

stolen base than of the crash of ash against horsehide.

"The National Game" is dedicated to all baseball players, but Sousa may be forgiven if it is hinted that it is dedicated in particular to the Washington team. Sousa was born in Washington, and spent at least 12 years there as director of the United States Marine Band. He followed the fortunes of the Washington club during all the years when the capital city was "first in war, first in peace and last in the American league," and perhaps the happiest moment of his life was that when he saw Sir Walter Johnson shuffle in from the bullpen to turn back the Giant batsmen in the closing innings of the deciding game a year ago.

played with the zeal that crowned the leader as "March King."

The Strauss melody set forth the individual and assembled brilliancy of the band. From the gentle singing of dancing peasants through the crashing Valkyrian orgy that German music offers at its best, the musicians played softly, carelessly, wildly, passionately, peacefully. The gloved fingers and baton of Sousa seemed to play a gigantic organ, now muffled, now unstopped.

The second part of the program opened with "Jazz America," and then it seemed the maestro had ventured into an unknown land. The scores and movement were there but it was not jazz. The bandmen became musical agnostics examining the evidences of a new cult, exhibiting every phase of it, impartial, not detracting from its beauty, but coldly aloof. The fervid, foot tickling mania of the true devotee the jungle caterwall was lacking. The peasant frolic of "Feuersnot" and the roaring charge of the "Field Artillery" had driven the terpsichorean devil from the instruments.

Then the band swung into "Follow the Swallow" and for a brief instant feet tapped the floor as Sousa reached the border of jazzmania.

Sousa's technique was worthy of note. No intense, muscular gesticulation for him. He quietly raised his hands in time to the music, seeming to listen rather than to guide.

Marjorie Moody sang "I Am Titi-titi" and "Danny Boy." John Dolan, cornet virtuoso, demonstrated that a master can make brass sound as sweet as gut, violin and bow. Harry Carey won applause with three xylophone solos. A saxophone sextet drew six eyes before retiring. W. J. M. covers before retiring.

Geneva Times

# Train Carrying Sousa's Band Meets Accident

## Spreading Rails Cause Tender of Engine to Jump Track—Roadbed Torn Up for Over 400 Feet East of Pittsford—Passengers Received Bad Shaking Up But None Was Injured—Band Arrived Two Hours Late

A spreading rail on the New York Central tracks about two miles east of Pittsford at Carversville on the Auburn branch yesterday afternoon nearly caused a serious wreck of the East-bound passenger train due here at 2:04, and injury to the passengers and also the members of Sousa's band who were on the train coming to Geneva from Lockport for the concert scheduled at the Smith opera house in the afternoon.

The train was under full headway, going at a speed estimated at sixty miles an hour. Just as it struck and rounded a heavy curve the rails spread. The tender of the engine left the track and before the train could be brought to a stop over 400 feet of the ties and roadbed were badly torn up so that traffic over the road was impossible for a couple of hours.

None of the cars left the track and no damage resulted to the passengers other than a severe jolting, but investigation later showed that the band and the rest of the passengers had had a narrow escape from a serious disaster. After the tender was gotten on the track again the train proceeded slowly to Canandaigua where it was found that the engine was badly disabled, several bearings having been burned out and the engine otherwise being crippled from the sudden stopping and rough riding. This occasioned further delay until repairs could be made.

Conductor Cleary was in charge of the train and Orville Pugsley, supervisor of engines, was on the locomotive when the accident occurred. The passengers were all badly frightened by the shaking up they received. The escape from a more serious accident under the circumstances is considered very fortunate. Just what caused the spreading of the rails is not known, but it is supposed they were weakened in some manner by the heavy rain and wet weather which has been prevailing for the past week.

Those who were on the train said it was a miracle that the whole train was not ditched, in which case there no doubt would have been serious injury and possible loss of life. The passengers considered themselves lucky that they escaped only with a shaking up.

Two extra coaches were attached to the train to accommodate the Sousa band. This made the train heavier than usual, and railroad people say this may have held the train to the track. The lighter train might have more readily been ditched or wrecked. Local railroad officials received no particulars of the accident and were not in a position to explain its cause.

The train finally reached Geneva two hours or more late, when Sousa and his band hastily made their way to the Smith opera house and gave the scheduled concert to the waiting audience.

SEP 22 1925

# 100 MUSICIANS WITH SOUSA TUESDAY

John Philip Sousa and his band appear at Robbins Olympic theatre tonight, in a program of musical numbers. Sousa's band is the outstanding musical organization touring the country and the treat of the season in musical circles.

The band is comprised of 100 peerless musicians and soloists and the Sousa concert comprises operatic numbers and jazz. A jazz band is carried this year to supply that certain kind of music. The usual picture program will be on at 8 o'clock, and of course Wednesday.



### SOUSA'S BAND—THEN AND NOW

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the sailing of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns four cor-clarinets, two trumpets, two flugel horns, three trombones, two euphoniums,

three basses, in addition to drums, tringles, tybpani, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

### SOUSA HOPES TO TRAVEL MILLION MILES WITH BAND

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of about 835,000 miles to which he will add about 25,000 miles before March 6, 1926, when his

journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million.

Incidentally, the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeping accommodations and about \$20,000 for baggage transfer.

**Sousa and His Band Here Today**



Will Give Two Concerts in State Theater.

This afternoon at 3:30 o'clock and tonight at 8:15 o'clock at the State Theater will take place the concerts of Lieut. Commander John Philip Sousa and his hundred merry men, assisted by Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harp soloist. The programs, though of equal interest, will be entirely different for each concert, and it is pleasant to know that they are to be enjoyed by large attendance. Conductor Sousa and his entire organization will arrive in this city shortly after noon and Mr. Sousa will at once join with the Rotary Club as the guest of honor at its luncheon at the Hotel Van Curer. The seat sale for the concerts is being conducted at the box office of the theater and tickets may be purchased at the booths of the Woman's Club in the Wallace Company, the Barney Company and in the Carl Company stores, the concerts being presented under the auspices of the Woman's Club, and management of Ben Franklin. Those who are interested and who have not as yet secured tickets, will do well to do so at once, as the demand has been exceptionally large.

SEP 23 1925

**JAZZ HERE TO STAY---SOUSA**

BUT QUALITY OF PRODUCTIONS WILL BE BETTER

**AMERICA EXCELS IN MUSIC**

Greatest Latent Talent Here in the World, Declares Great Director—Says Composer Needs Divine Inspiration.

"America has the greatest latent musical talent in the world, and I believe that within 20 years, America will as completely surpass all other nations of the world in its production of fine music, as it outstrips



John Philip Sousa.

them commercially today," said Lieut. Commander John, Phillip Sousa, the famous band master this morning.

"What is the future of the so-called modern jazz to be? Will it continue to be as popular as it is at present," he was asked.

"Tell me what jazz is, and I will tell you what its future will be," he laughed. "Jazz is anything. I have found that the more worth while bits of jazz and playing them in a respectable manner, meets with great approval among my audiences. There is no one who could object to the jazz which my band played Tuesday night.

"But as for the future, we must first consider how jazz came into being. It started by merely copying some of the old compositions, changing the time, and setting them up for the piano. Nearly everyone has a liking for syncopation, and this liking will continue. More and more, the composers of jazz will become original, and the result will be the creation of some beautiful and very worth while music, which I think will eventually surpass the compositions of all foreign composers.

"Today, there are what I might call two classes of music,—that which is pleasant and that which is unpleasant. It was never intended that music should be unpleasant for man to hear. It was never intended that music should be dragged in the dirt or smirched with anything unpleasant. So the finer things will prevail, while that which is unworthy will cease to exist. Much of the jazz that has been written is directly copied from such composers as Debussy. Debussy was a real jazz artist himself and has written many things which could be considered nothing less. But American composers are getting away from that sort of thing, and eventually will produce the finest music in the world."

The conversation drifted to composers and the composition of music, a topic which Sousa delighted to discuss.

"I do not think that a materialist can ever write great music. I think that the composition of music comes with divine inspiration, and the composer merely hands the spiritual inspiration to his auditors. Now when a composition fails to please the people, it is very evident to me that that composition smacks of the material. Music must of necessity be the result of inspiration from some greater power than man.

**SOUSA'S BAND COMING**

Hays, Kan., Sept. 19.—(Special)—The business men of Hays and the officials of Hays State Teachers college are already making elaborate plans for the day on which Sousa's band will make its first appearance in this town. The famous organization is scheduled to give two concerts on December 11.

**THE AUDITORIUM**

When Sousa and his band appear here in concert at the Auditorium on Wednesday afternoon and night, October 7, the world series will be in full swing. For the occasion, and in honor of the men who devote their lives to the national pastime, Lieut. Comdr. John Philip Sousa will play for the first time in Washington his latest contribution to the march music of America. This is the new march, "The National Game," which Sousa recently wrote and dedicated to the czar of baseball, Judge Kenesaw Mountain Landis. This march is designed to be played as the official march of the baseball players of America at all baseball ceremonies. Next year, if the Nationals again win the world series pennant, the march will be played at the local ball park. Even if Bucky Harris and his men win only the American league championship, which seems assured, the march will be played just the same. Its first public rendition in Washington, however, will take place at the Auditorium when Sousa and his men, now on the band's thirty-third annual tour of the country, appear in concert Wednesday, October 7. In order that the music lovers of the city may have every incentive to come and hear the new march, along with many of the old time favorites, Sousa has wired "Duke" Fosse, manager of the Auditorium, to cut all prices for the concerts. Accordingly, the scale of admission at the Auditorium will be lowered from a \$2 top to \$1.50. The choice seats in the vast auditorium will be had at \$1 and \$1.50. These are on the balcony that will go as low as the lower floor and in the balcony. There are, of course, some seats in 50 cents. It is expected that Sousa and his band will play to capacity crowds.

**REGISTER**

**SOUSA GIVES CHILDREN'S EDUCATIONAL MATINEE AT WOOLSEY HALL SATURDAY**

In New York City, as well as many other amusement centers, where high class musical entertainment is looked upon as a distinct and necessary feature, there has come into vogue of late years what is known as children's educational performances. The basis of the idea is that pupils during their school days should have the opportunity of hearing artists and musical organizations of note in order that the mind of the student may become better acquainted with the higher forms of music. The plan is no longer an experiment for it has been met with such favors where it has been tried that it has become a definite and looked for event. New Haven is to have its first children's educational performance at Woolsey Hall this coming Saturday afternoon, when Lieutenant Commander John Philip Sousa and his band appear there. At that performance tickets for pupils in the grammar and high schools will be available at the low price of 50 cents. Instead of setting apart a certain part of the auditorium for those who take advantage of the bargain price, however, it has been so arranged by Rudolph Steinert, under whose auspices the Sousa concert is given, to allot the pupils tickets next to those purchased by parent or guardian. In this way it will be possible for folks to bring their youngsters to Woolsey Hall on Saturday afternoon to hear one of the world's greatest musical organizations under both novel and popular conditions. The matinee will be at 2:30 and the evening showing at 8:15, and the advance sale of tickets at Steinert's has already reached such proportions as to presage two large audiences. The New Haven engagement of Sousa and his band will be the only one in this vicinity this season.

SEP 24 1925

**SOUSA AND HIS BAND**

Will Be at the State Theater Tonight. Sousa at Rotary Club Luncheon.

Sousa and his great band are giving their matinee concert at the State theater this afternoon before a large audience, and tonight at 8:15 o'clock will appear before a capacity audience of delighted enthusiasts. Sousa and the full organization arrived in this city shortly after 12 o'clock and their arrival increased the interest in their appearance appreciably. At the luncheon of the Rotary Club at the Hotel Van Curer, Sousa was the guest of honor, and he gave a short talk full of anecdote taken from his vast experience that was intently listened to and greatly enjoyed. Sousa and his band are an institution and they fill a place in music that is entirely their own. There is only one attraction that commands the crowds that Sousa and his men do, year after year, and that is John McCormack, and it is doubtful if the great John will continue to do so for as many years as Sousa has.

Sousa's compositions are truly American; his marches are an inimitable expression of patriotism and worthy pride, his interpretation of foreign music is a revelation—a translation for our enjoyment. Appreciation of his musical patriotism is shown in the fact that his audiences surpass in numbers those of any other musical star. The seat sale for the concert tonight is being held at the theater box office and it will be well to secure them early.

SEP 23 1925

**Sousa Directes Every Number; Walks for Rest**

With the addition of 30 minutes of jazz to his program, the slogan for the annual tour of Lt. Com. John Philip Sousa and his band, which will appear at the Practical Arts auditorium Friday evening, Oct. 2, has officially been made. "Try to Keep Your Feet Still." The unofficial slogan, however, for this particular tour, is "33rd—Sousa, Himself in Person (Not a Motion Picture)." Everything is new this year and Sousa's features include "The National Game" and "The Black Horse Troop," new marches; "Cuba Under Three Flags," new suite; "Jazz America," new jazz; "Follow the Swallow," new humoresque; "Co-Eds of Michigan," new waltz, and the revival of the "Liberty Bell March." Novelties will be presented by the saxophone octet, the syncopators of 100 pieces and a piccolo sextet, in addition to the numbers played by the 10 soloists of the organization.

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor," as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

SEP 17 1925

Dover Democrat



Miss Marjorie Moody, young American soprano, with her band

SEP 20 1925

UTICA, N. Y.

PRESS

SEP 23 1925

**More Sousa Triumphs.**

"They Never Come Back" is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than 41 years comes under the head of strenuous athletics—Lieut. Col. John Philip Sousa is the exception that proves the rule. In 1919 Sousa was engaged as the premier attraction at the Regina Industrial and Agricultural exposition at Regina, Saskatchewan. With Sousa for a magnet the exposition that season broke all previous records. This season, feeling the need of a drawing card, Sousa again was engaged, and the week's attendance for the exhibition was about 60,000 in advance of all previous seasons, including 1919, while the record of admissions to the grand stand, before which Sousa made his appearances, was 40,000 in excess of the previous high mark. All's well that ends well.

**SOUSA'S FAMOUS BAND AT COLONIAL THEATER TODAY**

With a varied program that is sure to appease the appetite of all music lovers, Sousa and his famous band of 100 pieces will pay an annual visit to the Colonial Theater today, with matinee and evening concerts. A Sousa program is one that delights all, classical selections vying with popular marches, solos and jazz, so that the combination is a sure time winner. Sousa has visited Utica annually for many seasons and his appearance is an event with local music lovers. The present tour, his 33d, fills prove no exception. Capable soloists have been retained and will be heard in delightful selections. The jazz feature is "Jazz America," a Sousa arrangement of popular hits. Selections from "No, No, Nanette," the season's musical comedy hit, are also included in the program. Encore selections will bring forth Sousa's popular marches and compositions of yesterday, selections which will never grow old.

Worcester Telegram

Worcester Telegram

SEP 23 1925

BOSTON, MASS.  
POST  
SEP 20 1925



**Sousa Coming to Boston Soon**—The "March King" is saying good-bye to his friends of the Canadian Northwest Mounted Police, with whom he has spent a most pleasant summer. He is due in Boston Sept. 27.



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SEP 17 1925

**"Great Music Chief" Sousa**



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

SEP 18 1925

**"Great Music Chief" Sousa**



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SEP 20 1925

**Sousa's Marine Band to Play in Waxahachie**

Special to The News.  
WAXAHACHIE, Texas, Sept. 17.—Sousa's Marine Band, directed by John Philip Sousa, composer and veteran naval director, will be presented in concert at Getzendan Memorial Park here on a date December yet to be announced, according to Secretary John V. Sington, of the Chamber of Commerce, which is to sponsor the attraction.

**Coming Here With Sousa**—Miss Marjorie Moody, the young American soprano, who will supply the feminine note to Sousa's Band this season.

*New London Conn Globe 1/23*

*Waterloo Times*

SEP 21 1925

**THEATRICAL PAPER COMMENDS SOUSA'S ENVIABLE RECORD**

This week's issue of Variety, theatrical newspaper, carries an article regarding John Philip Sousa who comes to Robbins' Olympic theatre Tuesday evening, Sept. 22, with his famous band.  
In brief it says—"John Philip Sousa is celebrating a third of a century tour of continuous activity at the head of his own organization. During that time he has composed more than 100 marches, scores of dance tunes, five light operas and other compositions. This is a world's record, for during his long reign as the March King he has never relinquished control of his organization. All other famous bands and orchestras of ancient genesis are either parts of marine or military establishments or subsidized and controlled by laymen of wealth and affluence.



JOHN PHILIP SOUSA

SEP 24 1925

SEP 22 1925

SEP 23 1925

SEP 24 1925

### Sousa To Be Guest At Rotary Club Luncheon

Lieut. Com. John Philip Sousa, who with his celebrated band is to give concerts in the State Armory, Albany, tomorrow afternoon and evening, will be the guest of the Albany Rotary club at its weekly lunch at the Hotel Ten Eyck tomorrow at 12:45 o'clock, and it is expected that he will be one of the speakers of the occasion. Mr. Sousa is a much "honored" man, for he is an honorary member of twenty-seven Rotary clubs throughout the country; has been similarly honored by sixteen Kiwanis clubs; he is an honorary member of the Alliance club and a member of the Military Order of the Foreign Wars, and he is particularly pleased with his active membership in the New York Athletic Club Post of the American Legion. Musical organizations throughout the United States, as well as a number abroad have done him honor but he gets his best thrill leading his own band, for he and his musicians have been together a great many years, this being the third of a century one, an association that gives reason for success.

### "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

## NIMITABLE SOUSA HEARD WITH DELIGHT

### Old and New Compositions Played for Genevans

### Concert Given at Opera House After Two Hour Train Delay

The audience at the Smith opera house yesterday afternoon waited two hours and more after the scheduled time to hear the concert by Sousa's band. The band was delayed by an accident to the train it was traveling on and there was nothing to do but wait for its arrival. Manager Gutstadt explained the delay and refunded ticket money to those who could not stay.

At 4:30 o'clock the band arrived and in an incredibly short time the big carload of instruments was unpacked, and band members were in their places on the stage, and the curtain went up amid much applause. The program was given in full even to encores. Nothing was omitted but the customary intermission, which to save time was not observed. The concert was concluded by 6 o'clock when the band left immediately by special train for Ithaca over the Lehigh, where it was to play in the evening.

The band played with much spirit and lost no time in going from one number to another, yet nothing was unduly hurried. The concert as given was one well worth waiting for and was highly enjoyed by everyone. In the audience were many people from the nearby towns and villages who had come to hear the famous band, while Genevans young and old were present in large numbers.

The program was a much varied one. Besides the band numbers proper there were vocal and instrumental solos. John Dolan was the cornet soloist and gave a remarkable exhibition of the possibilities of that instrument. The same could be said of George Carey who played the xylophone. No more nimble manipulation of the sticks on this novel instrument could well be imagined, nor any better production of tone or tone-shading. The vocal soloist was Miss Marjorie Moody, soprano, who sang "I Am Titania" from "Mignon," a well-known number that taxes the ability of any soprano in the way of execution and technique. Miss Moody was equal to the demands of the score and received hearty applause and encores.

As for Sousa and his band, both director and players maintained their high reputation. Mr. Sousa directed, in his usual quiet and effective manner, with simple and inconspicuous beat and merely gestures or slight extra motions to bring out emphasis, attack or shading as desired. Of course, no Sousa concert would be complete without Sousa compositions both on program and as encores. These had their proper recognition and were greeted with applause as cards indicative of them were held up to view before being played, or their familiar strains were recognized.

Some new Sousa compositions appeared on the program. One of them was a suite of three parts entitled "Cuba Under Three Flags," Spanish, American and Cuba. Each part had its characteristic national music interwoven in an ingenious manner. Another new number was entitled "Jazz America" in which the popular jazz was elevated to a high place and its distinctive characteristics and possibilities of musical development shown. Sousa compositions given as encores were the familiar "El Capitan" and the ever-popular and widely-known "Stars and Stripes Forever," mentioned on the program as "the greatest march ever written," a statement that is in full accord with the truth.

The concert as a whole was a musical event. There is only one Sousa and only one band of its kind. Genevans realized this to full extent as they listened to the program which gave delight to all, even if through an accident, they had to wait an unduly long time to hear it.

## SOUSA AND HIS BAND DELIGHT TO UTICANS

### "March King" Heard With Usual Interest Here

### TWO UTICANS WITH COMPANY

### Several New Compositions Are Given by Master

When Sousa comes to town people feel like marching, and hundreds marched Wednesday afternoon and evening to the Colonial Theater, where they not only heard several new compositions but many of the old and famous marches of the man who has often been called the "march king." Lieut. Commander John Philip Sousa, to give him his full title, with the word "conductor" added, has only to announce his coming and he is sure of a full house. He is so well known all over the country that he needs no introduction. He and his band are a national institution and in it are two young men from Utica. The latter fact always adds a little more interest to the Sousa concerts in this city.

Mr. Sousa was liberal with his encores and wasted no time howling and scraping before his audience. Before the applause died down, he picked up his baton, a boy ran in with a large card on which was printed in big type the name of the encore, and the audience settled down for more enjoyment. That is why the program was twice as long as announced.

The encores of the band selections were "El Capitan," "U. S. Field Artillery," "Follow the Swallow," "Chinese Wedding Procession," "Stars and Stripes Forever," and "Semper Fidelis." Miss Marjorie Moody, soprano soloist, who has a fine voice which she uses with skill, gave "Danny Boy" as an encore after her rendition of "I Am Titania." John Dolan added "Kiss Me Again," by Herbert, to the pleasure of his audience and George Carey charmed with two additional xylophone solos, "Andree," his own composition, and McDowell's "To a Wild Rose."

The comedy of the concert is furnished by the saxophone octet, which was a sextet Wednesday evening. "No, No, Nanette" was in Utica so recently that everybody knew "I Want to Be Happy" and wanted to keep on being happy by hearing some more from the sextet, which obliged with "On the Mississippi" by Klein; Ruben Sax "Down at the Old Swimming Hole," with vocal solo accompaniment, "Combination Salad," and "Laughing Gas," for good measure.

**"Y" DIRECTORS PLAN**  
Plan for the fall membership campaign were unanimously approved at a meeting of the directors at the Y. M. C. A. Wednesday noon. They were introduced by Gay H. Brown at the monthly meeting of the directors. The membership committee announces that the drive will get under way October 12.

### PERSONALS

- Miss Isabel Mulholland of New York is visiting Utica friends.
- David G. Owen, High Street, has returned from Wales, where he spent three months.
- Miss Carol L. Blood, 19 Grant Street, left Tuesday to enter St. Lawrence University.
- Thomas D. Watkins, 1511 Oneida Street, left Wednesday to resume his studies at Cornell University.
- Mrs. Edward J. White, 1010 Belmont Avenue, is spending a brief vacation with friends in Little Falls.
- Mrs. Ulysses Bourke and son, William, Bergenfield, N. J., are visiting her uncle, Frank L. Wilbur, and family, 105 South Street.
- Mrs. Stevenson Burke of Cleveland, Ohio, who has many warm friends in Utica, is in town for a few days, registered at Hotel Utica.
- Perle W. Harter, who has been seriously ill at St. Luke's Hospital for several weeks, is improving and able to return to his home, 2620 Genesee Street.
- Miss Grace DeLaFleur, daughter of Mr. and Mrs. F. J. DeLaFleur, 26 Faxon Street, left Wednesday for Canton, where she will enter St. Lawrence University.
- Solomon Hughes, 216 Leah Street, and Mrs. Hugh Morris of 1418 Risley Avenue have left for New York to meet Mrs. Morris and Mrs. Hughes two sisters, which are arriving Friday on the President Harding from South Africa.
- Mr. and Mrs. M. J. Bannigan and son and Mr. and Mrs. Rice Griffith and Mrs. Margaret McNamara have returned from West Winfield, where they have enjoyed a two weeks' vacation.
- Miss Ruth G. Leary, 1010 Rutger Street, whose marriage to Albert Steinhart will take place in October, was given a surprise shower at the home of Miss Agnes Keefe, 1421 Howard Avenue, Monday night. About 20 girl friends participated in the affair and Miss Leary received

## SOUSA'S BAND HERE TONIGHT

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band who appear at the Olympic tonight has officially been made Try to Keep Your Feet Still, but the unofficial slogan for this particular tour—his thirty-third, by the way—or for any other is "Sousa, himself, in Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was old by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and 30 minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the Volume of applause whether an encore is justified and is directing the number.

## SOUSA'S FIRST CONCERT PROGRAM ALL CLASSICAL

### Wouldn't Go Today, Declares Great Bandman Who Is to Give Concert Here for Local Kiwanis Club

Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his own organization, recently came across the program for his first appearance in Chicago with the United States Marine band in 1891. The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the waltz," "The pearl fishers" by Bizet, the "William Tell" overture, Gounod's "Funeral march of a marionette," a humoresque, "The contest" the ancestor of the "Follow the swallow" humoresque of 35 years later, a symphonic poem, "Ben Hur's chariot race," also his



LIEUT. COMM. JOHN PHILIP SOUSA

own composition, and "Staccato polka" by Mulder, and an aria for soprano, "The pearl of Brazil" by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program, were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and unbacked music. Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today."

The plans for the bringing of Sousa's band to Salem by the local Kiwanis club are rapidly coming to a head. The demand for tickets has been very large and at the present time it looks as though the entire house will be sold when Sousa steps on the stage at the evening performance.

### SOUSA ISN'T AN ACROBAT.

One of the pet aversions of Lieut. Com. John Philip Sousa, whose famous band is coming to Toronto Saturday, Sept. 19th, is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 71. It probably is not generally known that it is a "fring" offense for a musician with the Sousa organization to be caught patting out the time as he plays. Sousa sets

### WHAT HAS SOUSA WRITTEN?

Marches, of Course, Suites, Operas, Songs, Dance Music, Choral Music, and Countless Arrangements and Transcriptions.

The world at large recognizes Lieut. Com. John Philip Sousa—who will soon visit Toronto—as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America.

If one writes for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches.

In the catalogue also will be found a list of about twenty suite compositions, more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.



PHILIP SOUSA who will appear with his band at Massey Hall on Sept. 19th.

SEP 12 1925

### Sousa's Famous Band.

For the first time since the year of armistice when he and his world famous band played an important part in the final Canadian victory loan campaign, Lieutenant-Commander John Philip Sousa is coming to Toronto for two concerts on September 19th. During the present tour which marks the 33rd year since the band was organized it has broken all records for band attendance in both Canada and the United States. Three new marches besides all the old favorites have been added to the program and a new humoresque taken from the ever popular, "Follow the Swallow," is an added feature. Ten soloists are with the Sousa band which itself numbers 100 pieces. Of the two women with the Sousa band one is a native Canadian and the other received part of her early musical education in this city. A matinee and evening concert will be given Saturday, September 19th, and the seats go on sale Monday, Sept. 14.

Lieut. Commander John Philip Sousa, whose famous band will play two concerts in Toronto Sept. 19, has been before the American public for many years, and always in the capacity of composer and musical director. Sousa has stamped the imprint of his vital and powerful personality upon the organization that bears his name until it stands out above all other bands of this or any other day.

### Sousa's Band Plays Tonight

Offering one of his choicest programs, John Philip Sousa will conduct his band of 100 pieces at the Colonial Theater tonight in the final appearance of this famed organization here this season. Long established at the very top of musical world, Sousa's Band has become an annual institution in many of the larger cities of the United States and Utica is indeed fortunate in being listed among them.

Tonight's program includes a Gaelic fantasy; suite, "Cuba Under Three Flags;" revival of one of the March King's most celebrated marches, "The Liberty Bell;" a bit of jazz and his latest composition, "The National Game," dedicated to baseball and vocal and instrumental solo selections by Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone and possibly Utica's own John Schuler, trombonist.

Ever popular and pleasing, Sousa is certain to be greeted by a large gathering of admirers for this entertainment.

# MODERN JAZZ IS NOT MUSIC, SOUSA DECLARES

Can't Tell What It Is but He Says He Knows What It Isn't

LEADER DISLIKES RADIO

America Will Be a Leader in World of Music in 20 Years, World's Greatest Bandmaster Says

"The American public wants sunshine in all its music and it is only by mixing this element in a program that any band is successful," said Lieut. Commander John Philip Sousa, the world's greatest band leader, in an interview this morning. "I have been arranging programs for the past 33 years and I have always found that unless a piece of music contains a great deal of sunshine it will be a failure as far as the public approval goes."

"I have tried a great many numbers and as soon as I feel the public does not like one I discard it at once. During the past year I secured, at a very large price, a composition of one of the modern composers of Europe. My band played it once at rehearsal and once in public and then I discarded it. The piece did not seem to have the necessary amount of sunshine that the musical public wants and so it went into the bag with the rest of the discarded music."

"In order to compose a number which will please and inspire I feel that it is necessary to be inspired from above. One cannot be a materialist and compose great compositions, for the public wants something that will inspire them and material or worldly things cannot inspire the feeling which real music coming from the Divine Being above can. I don't care whether man is descended from a goat or monkey, but it seems to me in order to develop to the high standard which man has today, something must have come from a Divine Being thus setting man above everything else, and the same applies to music. A man may become a very fine technical musician, but unless he is inspired, his compositions will have a heavy materialistic sound and will not win the favor of the music loving public."

"What I call one of the most beautiful compositions in the world, I played last night in the concert, Strauss' 'Love Scene' from 'Feuersnot.' This composition is, in my opinion, one of the Richard Strauss' most wonderful offerings." He paused for a few minutes and told the story of the opera. "It comes," he said, "from an old German myth, and Strauss has worked soft mellow notes in his opera that inspire the listener to higher planes. In the myth a certain witch takes fire away from a German village and will only give it back when a virgin of the town, designated by the witch, marries one of the young men of the town. The girl, after a great deal of indecision, sacrifices herself for her fellow townsmen and becomes the bride of the man."

When the discordant topic of jazz was brought up a shadow of irritation seemed to cross Sousa's face and he replied:

"I can't tell what jazz is, but I know what it isn't. It isn't music. It is a word that is used to cover up a good many musical sins. I am accustomed to think of music as good or bad, and the world is full of good music. Why, then, worry about the bad?"

"But the bad, the jazz is everywhere, but my own band has in no way been infected by this bubonic saxophonic plague."

"I keep a sharp lookout," said he. "I object if a clarinet is reedy, or a trombone brassy. I will not allow them to overblow their instruments."

"It has always been said," he went on, "that the band's great quality is its tone, and I think that is so. It may surprise some people to hear this, but it is really easier to get pure tone with a band than with an orchestra full of stringed instruments. Violins have a tendency to get foggy. Sometimes the violinists overdo it."

"America," he said, "is becoming the foremost musical country of the world and I believe that in 20 years America will be leading the world musically as well as commercially. This country has a great deal of talent of the highest class and I believe that in time it will revolve into one of the greatest musical nations of the world. This will come of course the jazz music of the present. Of course the discordant notes of the present jazz must go their place a smooth, rhythmic place will reign. Then America

SPECIAL PRICES FOR CHILDREN AT CONCERT SATURDAY  
According to present indications Woolsey Hall will hold two of the largest crowds ever this coming Saturday when John Philip Sousa and his famous band, the occasion being the only appearance in this immediate vicinity of the great leader and his organization of one hundred musicians and soloists. The advance

sale of tickets at Steinert's has already reached large proportions and with interest in the event increasing daily previous records are bound to go by the boards.

As the local date this year falls on Saturday, a school holiday, the Sousa management and Rudolph Steinert have made special preparations whereby school children will have the opportunity of hearing the world-famous band directed by its noted leader. At the matinee performance a special price of fifty cents will obtain for all pupils in both the grammar and high schools, and tickets will be allotted with the adults that accompany them. Thus the youngsters will be enabled to sit with their parents or guardians and still take advantage of the unusual price scale. Tickets may be secured at all New Haven schools, at Steinert's music store or at Woolsey Hall on the day of the performance.

The present tour of Sousa and his band is the thirty-third, hence is known as the Third of a Century tour. New and special features have this year been devised to make it the greatest ever, although many which never seem to grow out of date have been retained on the musical program.

## HUMORESQUE ON FOLLOW SWALLOW ON SOUSA'S LIST

Famous Director Brings Out New Possibilities In Old Songs

The popular Follow the Swallow, sung for two years in Kid Boots by Eddie Cantor, the comedian, and played by every jazz orchestra in the country, furnishes the inspiration for the new humoresque which Lieut. Commander John Philip Sousa, so soon to visit Portland, is incorporating in his programs this year.

Every year Sousa has one of these humoresques, and though in each instance it is based on some super-popular melody Sousa's treatment is so individual that the audience discovers altogether new possibilities in its favorite song.

With the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment and witticism, gay, pert and saucy.

The new Sousa humoresque literally will "follow the swallow" from North to South as he takes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells M. S. Swallow when he gets there—and what she tells him.

## SOUSA'S BAND TOMORROW.

Big Musical Aggregation Will Be at Richardson For Matinee Concert.

Lieut. Commander John Philip Sousa, who comes to Richardson Theatre tomorrow afternoon for a matinee concert with his band of 100 pieces, will receive a warm greeting from Oswego music lovers who will take advantage of opportunity to see the premier band of the country in action. But in addition to presenting a concert, with classic and popular music in combination, Sousa puts on a good show for as he states himself, he has always found that symphony orchestras do not pay, financially because they often do not appeal to the popular musical tastes. He finds that his success is due, after 33 years, to presenting good, vivacious invigorating music, and incidentally he believes if jazz can be well played by an orchestra of 20 pieces, how much better it could be played by a full symphony orchestra of 125 pieces. Seats are now on sale for the concert tomorrow afternoon.

## SOUSA AND HIS MARCHES.

Lieut. Commander John Philip Sousa, who will make the only New York concert appearance of his Third of a Century Tour, with his band at Mecca Temple October 11, has written a total of one hundred and four marches. In the sales of the sheet music and phonograph records, the five most popular have been "Stars and Stripes Forever," "Semper Parvulus," "The Washington Post," "The Liberty Bell" and "United States Artillery."

# Sousa Thrills Large Audience At Bailey Hall

"March King" and Famous Organization Enthusiastically Acclaimed in Concert Here—Three New Compositions Presented for First Time.

Lieutenant-Commander John Philip Sousa and his band thrilled and delighted a capacity audience in Bailey Hall last night. Encored and enthusiastically appreciated with each number he took many back to the days when his most popular marches were new and presented three new compositions to Ithaca for the first time. "The National Game," a heavy, swinging march written this year, showed that "The March King" yet has the ability to catch the musical ear with splendor of melody and stirring rhythm. The suite, "Cuba Under Three Flags," typified the national music of the three governments which have controlled the island during its stormy history. Opening with a sonorous movement of Spanish grandeur accented with castanets and jingling tamborine effects the suite, carried through old Spanish War marching songs of the Americans Closing with the light, modified Spanish melodies and lilting measures of the modern Cuban spirit, it presented a beautiful melody picture of the tropical land.

"El Capitan," the crashing favorite of the "March King," brought storms of applause as his first encore. "U. S. Artillery," one of Sousa's newest compositions, featured seven trombones. Pierced with shot explosions the melody which has become the "Alma Mater" of the artillery men of the American army, stirred to the depths. With a sextet of trumpets playing a touch of army field music, "Semper Parvulus," recalled reviews and parades of the past war when the march was so popular.

It was good to hear the normal tones of standard American instruments played with no attempt at the bizarre or strange. Legitimate effects were the technique of the ensemble, and rich coloring with masterful balancing of the various sections of the band showed that wah-wah trombones, strangled saxophones and numerous jazz effects of the day have not superseded the love of ordinary instrumental music.

Unusual transitions and endings with clever arrangement delighted. There was something new and unexpected in every number. The concert was under the auspices of the Ithaca Community Chest.

## Miss Moody Charming.

Miss Marjorie Moody charmed with a soprano solo, "I Am Titania," from "Mignon" by Thomas. Combining a magnetic personality with a splendid voice and technical ability to sing with the large accompaniment she encored with "Danny Boy" and "Comin' Through the Rye."

A saxophone octet played "I Want to Be Happy," from "No No Nannette," and tickled the crowd with giggling touches of humor and laughing instruments.

"Jazz America," a composition of dance tunes of the day, fell rather flat in that the rendering seemed to lack the enthusiasm that youthful musicians instill with even less perfection or technique. It was not typical of Sousa, and produced an effect similar to "Yes, We Have No Bananas," played on the harp with organ accompaniment. The big thrill of the program was "Stars and Stripes Forever," played with typical Sousa swing and coloring, reviving quickening memories and bringing the realization that the "March King" will never be any other kind of king nor even a prince or any other type of music as long as the public find such delight in his martial compositions and demand them so enthusiastically with their constant approval. Ithaca recalled his coronation of ruler of march music after "Stars and Stripes Forever."

"Manhattan Beach," punctured with crashes and accents from the percussion section afforded the drummers an excellent opportunity to exhibit their perfect technique in modulation and ability to set hearts

racing. George Carey pleased with several selections and "Andree" written by himself for his solo xylophone. With dancing mallets he swung through the haunting lyric, "To a Wild Rose," by McDowell, drawing every eye to his speeding hands that manipulated the four vibrating hammers with marvellous skill.

## 33rd Triumphant Tour

Lieutenant-Commander Sousa is enroute on his 33rd concert tour, starting in Hershey, Pa., July 4 and ending March 6 at Richmond, Va. His itinerary will include 202 cities and he is booked for appearance at 436 concerts. Four Canadian provinces and 43 states will be traversed in playing in practically every important city in the United States and Canada.

First coming into musical prominence as director of the United States Marine Band in 1880, Sousa formed his own organization in 1892 and has toured the United States annually since then. In addition he has carried his marches around the world with his own band and twice has toured Europe. Besides his volume of marches he has gained fame by his operas and operettas, suites, cantatas, ballets and arrangements.

SEP 25 1925 Star

## SOUSA AND HIS BAND AT THE STATE THEATER

A large audience at the State theater last night paid its annual homage to John Philip Sousa and his band. The applause was clamorous and long sustained and the famous leader vouchsafed a few encores but not nearly enough to satisfy the appetite of his audience. Of course, it must be admitted that this would be practically impossible, but it seemed last evening that Sousa was unusually curt. The characteristic smile, which in the old days used to beam benignly through the full black beard which for a generation was the hall mark of the march king, was lacking last night despite the absence of the hirsut screen, which disappeared in 1918.

The band was the same vigorous, "going concern" last night that it always has been. The name of Sousa is synonymous with virility in music.

For some unexplained reason, John Dolan, the star cornetist of the aggregation for many seasons, was absent last evening, and while he was programmed to appear, his place was taken by a younger artist. The latter proved himself to be the peer if not the superior of Dolan in tone production and execution. Of course, it is difficult to make comparisons of this nature and it is especially difficult in this case because Dolan's last previous appearance here was several months ago. However, on that occasion he proved to be in poor form especially in tone production. The young man last night, who remains nameless here because of lack of information as to his identity, was pleasingly skillful in all departments of cornet playing and attempted nothing in the way of freakish technique.

Miss Marjorie Moody, soprano, sang "I Am Titania," from Thomas' "Mignon" with success. While Sousa's vocal offerings are never presented by stars of operatic caliber, his sopranos may always be depended upon to sing on the key. The bandmaster

has an accurate ear himself and tone deaf musicians cannot remain in his institution.

George Carey, as usual, was a delight on the xylophone. He played a standard Suppe overture and followed it with a brilliant, brief encore, accepting the applause with the well-known George Carey smile and courteously but snappy bow, first to his audience and then to his director.

The saxophone octette pleased the audience enormously but it proved to be a colorless aggregation when the possibilities of such a combination are considered.

Sousa interspersed his celebrated marches throughout the evening including the evergreen "Stars and Stripes Forever" and "U. S. Field Artillery."

The review of the evening would be incomplete without special mention of the solo euphonium player. Here was a marvelous performer. His technical precision and the snap with which he presented his important role in the brass choir during ensembles was a delight to the ear and a source of wonderment and amazement to those familiar with mouth-piece instruments.

Sometimes it may be the good fortune of Schenectady lovers of band music to hear Sousa's men play at the beautiful State theater with the organization grouped as it should be. Last night for the second time, the band was divided by the small stage, with basses and percussion elevated far above the heads of the wood winds, brass choir and director. It must be a highly unsatisfactory arrangement for Sousa and if that was the reason for the absence of his smile last night, he cannot be blamed.

## SOUSA MUSIC MARKS THIRD OF CENTURY

By MARK LUESCHER.

LIEUT. COMMANDER JOHN PHILIP SOUSA and his famous band are celebrating the

third-of-a-century continuous activities of that organization under the sole control and leadership of the extraordinary man whose name it bears. Composer of more than a hundred marches, scores of dance tunes, five light operas and many fugitive lyrics, Sousa, "The March King," first lifted a baton over his own band 33 years ago. He maintained and rehearsed his organization even during the war when he quit his concert tours to train army and navy bands at the Great Lakes Station for service overseas and at home

## SOUSA GIVES FIRST HARVARD CONCERT

For the first time in his 45-year career as band leader, John Philip Sousa and his band will give a concert at Harvard the date set being next Monday afternoon at 3 o'clock at Sanders Theatre through the courtesy of the noted bandmaster and composer, the concert to be open without charge to the Harvard faculty and students at the university.

## LIEUT. SOUSA AND HIS BAND HERE TOMORROW

Lieut. Com. John Philip Sousa, world famous bandmaster, and his great band of one hundred musicians and soloists comes to Woolsey Hall tomorrow afternoon and evening. Great interest has been occasioned here over the event and two banner crowds are expected to see the noted leader conduct the popular musical organization. The matinee will be at two-thirty and night at eight-fifteen.

The afternoon performance has been termed the Children's Educational Matinee, although there will be no deviation from the regular program. Pupils of both the high and grammar schools will be admitted to the matinee at the price of fifty cents and seats for them will be allotted next to those purchased by the parent or guardian. In this manner the youngsters will have the opportunity of hearing the famous organization, see it personally conducted by its great leader, and still be able to sit with the adults who accompany them. This plan of bringing the higher forms of music within reach of school children of the larger musical centers and all indications point to it working out equally well here.

The "Third-of-a-Century Tour", as the present pilgrimage of Sousa has been designated,—it marking the thirty-third year of nation-wide tours,—is said to eclipse all others in point of all around quality and quantity. Several new marches, recent compositions of Sousa, have been combined with old favorites that refuse to grow out of date, so that this year's program cannot fail to please music lovers of all ages and stations of life.

## SOUSA AND HIS BAND HERE TOMORROW: CHILDREN'S EDUCATIONAL MATINEE

Lieut. Com. John Philip Sousa, world famous bandmaster, and his great band of 100 musicians and soloists, comes to Woolsey Hall tomorrow afternoon and evening. Great interest has been occasioned here over the event and two banner crowds are expected to see the noted leader conduct the popular musical organization. The matinee will be at 2:30 and night at 8:15.

The afternoon performance has been termed the Children's Educational Matinee, although there will be no deviation from the regular program. Pupils of both the high and grammar schools will be admitted to the matinee at the price of 50 cents and seats for them will be allotted next to those purchased by the parent or guardian.

# WORLD-FAMOUS BAND TO APPEAR HERE OCTOBER 23

Sousa Will Bring Band of 100 to Alliance on Farewell Tour.

John Philip Sousa, America's most beloved composer and conductor, and his world-famed band of 100 men will make their first appearance in Alliance when they play in the high school auditorium Friday, October 23rd, matinee and night.

This season will mark Mr. Sousa's last appearance in this part of the country for a number of years and may possibly be his last season in Ohio. After a tour of the United States this year he will take his band for a tour of the world. Many Alliance people have heard the band in Canton but this will be the first time that Alliance has had the opportunity of having it appear in the city.

The entire band of 100 will be used at both concerts here and it is expected that a special matinee for school children and the program will be as much of an educational nature as it is entertaining to the children.

The tour this season marks the third of a century tour of Sousa and his band. The greatest program ever offered by this organization is promised—being a complete change of style and structure in program arrangement. "Everything New" will be the Sousa slogan this year and many novelties will be introduced into the program including Sousa's

Saxophone Octette, Sousa's Syncopators (100 pieces), Sousa's Piccolo Sextette and many new marches, suites, Jazz numbers, Humoresques, and Waltz numbers rarely heard from a band.

It is only on account of the capacity of the High School Auditorium that Alliance will be able to hear the world's greatest musical organization at popular prices.



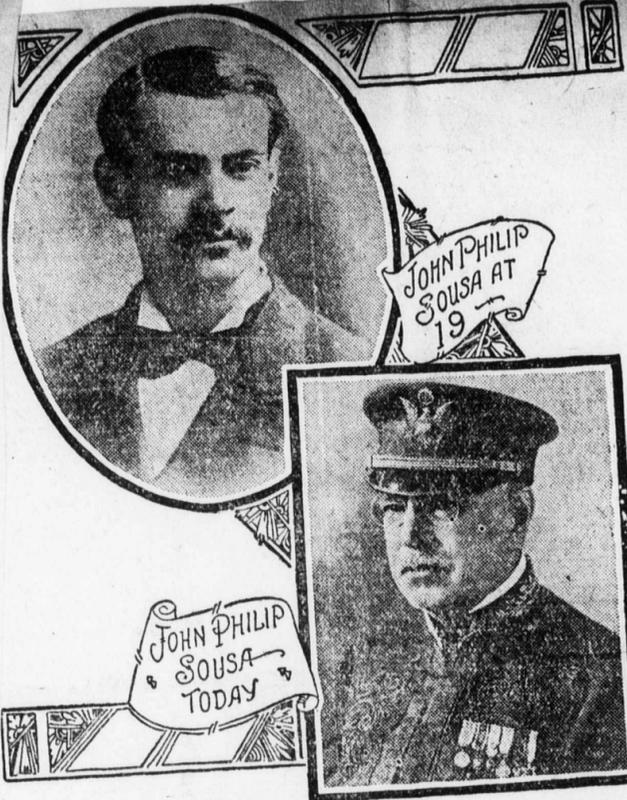
**Sousa's Band At Lockport**

One of the avowed purposes of the third-of-a-century Tour of Lieut. Com. John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass and-reed instrument which we know as the saxophone but also a family of brass horns, known as saxophorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone Show.

Sousa and his band are scheduled for the New Palace theatre at Lockport for one performance Sunday evening at 8:15 Sept. 20th.

SEP 14 1925



Sousa's Band Will Appear at Bailey Hall Sept. 21.

SEP 17 1925

**Travel Million Miles with Sousa**

Famous Band Leader, Here Sunday, Hopes to Cover Long Route.

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season which marks his third-of-a-century tour, finds Sousa with a travel record of about 835,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million. Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

Sousa's travels this year will bring him to Niagara Falls, for the celebrated and beloved bandmaster and one hundred of his players will give a concert next Sunday afternoon at the armory. It will be a typical Sousa program of the classics, of his stirring marches, of his snappy novelties and all of those musical delights that have so endeared the Sousa program to people of all musical tastes.

There will be but one concert on Sunday—the matinee—and the first number will be played at 2:30 o'clock. Special seating arrangements are being made at the Armory to take care of the big crowd which will surely greet Sousa and his men. The concert is being given under the direct au-

pieces of the Niagara Falls Council of the Knights of Columbus and the profits from the venture will go to augment their local well fare fund. The advance seat sale is now on and tickets can be had at The Music Shop, The C. E. Campbell Music Store, Brett's Music Store and at the Knights of Columbus Club rooms. Seats, of course can also be had at the Armory up to the time of the concert.

Sousa has always been a great favorite in Niagara Falls, as is evidenced by the fact that he has always played to capacity here. His band this year is said to be far better than any he has ever had under his baton, and there is a lot of interest being shown in his new march, "The National Game," which he has dedicated to American baseball, and which has been declared the official march of the clubs to be played at the big league parks on opening day. The prices for the Sousa concert are at the extremely popular figures of one dollar and one dollar and a half, much lower than is asked in the larger cities. Sousa, by the way, will give the same program here Sunday as he will play in Buffalo a day or so before.

Included among the Sousa soloists this year are Marjorie Moody, a young American soprano, who

has been engaged to sing big roles in the Chicago civic opera organization later in the season, and John Dolan, brilliant cornetist, and Miss Moody and Mr. Dolan will be heard in several numbers next Sunday afternoon. The advance sale of tickets thus far has been surprisingly big, and concert goers are urged to get their seats early.

**SOUSA SPEAKS AT ZONTA CLUB**

Relating numerous anecdotes experienced in his wide travels, Lieutenant Commander John Philip Sousa, famous bandmaster, spoke before the Zontta club Wednesday at its regular meeting held in the Federation Building. Several of the Watkins-Montour Falls club members attended the luncheon.

Miss Helen E. Mallory, president of the club, introduced J. Maxwell Beers, who in turn presented Mr. Sousa.

The speaker told of a visit which the band enjoyed in Johannesburg while touring Africa, and of the city's fascination. He explained that it was a mixture of Paris, London and New York.

Mr. Sousa is an honorary member of forty-nine Rotary clubs, a number of Kiwanis clubs, Lions clubs, and chambers of commerce, and spoke four years ago before the Rotary Club here.

Several of the club members had guests Wednesday. They were Mrs. C. H. Ackley, guest of Miss Hazel Ackley; Miss Helen Thurston, guest of Miss Mary Thurston; Mrs. M. O. Utley, guest of Mrs. M. E. W. Brownlow; J. Maxwell Beers and Dalton Burgett, manager of the Regent, guests of Mrs. Nellie Fitzgerald.

The following from the Watkins-Montour Falls club attended: Miss Susan Thompson, Miss Orpha Dell Smith, Miss Mary Dunham, Miss Kathryn Campbell, Mrs. Carrie T. Weed, Mrs. Bertha Rhodes, Mrs. Mary McGredy, Mrs. Helen Porter, Mrs. Helen Moran, Mrs. Margaret

**MY MUSIC MUST THRILL, SAYS SOUSA**

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Philip Sousa, (the famous bandmaster, who is now on his thirty-third annual tour, and perhaps one of the greatest reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills. Sousa and his band will appear in two concerts, afternoon and night, at the Auditorium, Wednesday, October 7.

"I know a great deal about art, the technical side of it, as well as the interpretive, the mechanics and the artifices, but in the last analysis, we must fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection con-

SEP 4 - 1925

**"Great Music Chief" Sousa**



When John Philip Sousa arrived the other day at the File Hills Indian reservation, Chief Ohoo, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

Public Ledger SEP 13 1925



**COMMANDER JOHN PHILIP SOUSA WRITING HIS MEMOIRS**

The "March King" putting the final touches to the story of his long career before the American public, at Willow Grove Park, where his band has just finished its season

Ledger Photo Service

**SOUSA'S MUSIC GIVES THRILLS**

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Phillip Sousa.

"I know a great deal about art, the technical side of it, as well as the interpretive, the mechanics and the artifices but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a musical thrill. The march lends its greater coloration than any other form of music, it has the primal war-appeal which stirs the imagination, and with a liberal number of march selections in his program, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious Stars and Stripes Forever.

Sousa and his band appear at Robinsons Olympic theatre one night only

**Sousa's Band**

Worcester's musical season gets a good start when Sousa and his band come to Mechanics hall and crowd the stage with 100 musicians for two concerts. The date is Saturday, Oct. 3, and the concerts are under direction of Albert Stejneger. The band is up to its high standard of other years and the programs are in keeping with Sousa's conception of what the people want. The fact that he fills every hall in which he appears is evidence that he knows what the people want. He is original in composition and his suites, humoresques, marches, waltzes and revivals are hits that have the town talking for a long time after they are heard.

This year Sousa is to give his audience a period of jazz, with 100 instruments, the first time jazz has ever been played by a great number of musicians. He has written a new humoresque, "Follow the Swallow." When Eddie Cantor sang this in "Kid Boots" it was the rage and Sousa has taken the theme and made a composition that will have all in his audience humming and tapping their feet during its performance.

Lieut. Commander John Philip Sousa and his famous band are celebrating the third-of-a-century of continuous activities of that organization under the sole control and leadership of the extraordinary man whose name it bears.

Sousa, the "March King," composer of more than a hundred marches, five light operas and countless miscellaneous tunes, first lifted a baton before his own troupe of musicians thirty-three years ago. Since that time he has never relinquished or shared his absolute control of the band. This, we are told, is a world record in musical history; for all other celebrated bands and orchestras are either parts of military or marine establishments, or are subsidized and controlled by laymen of wealth and influence.

It is on record that Sousa maintained and rehearsed his organization even during the World War, when he quit his concert tours to train army and navy bands at the Great Lakes Station for service overseas and at home. He is now past 70, but is said to be still as lively as the youngest bandsman in his employ.

**AUDITORIUM—Sousa's Band**

On his third-of-a-century tour, John Philip Sousa and his band, the largest in the world, will give two concerts in the Auditorium on Wednesday, October 7. Because of the size of the building Sousa this year has reduced his prices, and the seats will run from 50 cents to \$1.50. Sousa and his band will arrive while the world series is being played. In honor of the occasion, he will play his late composition, "The National Game," dedicated to Sucky Harris and the Washington baseball team.

*Magan Falls 9/16/25*

## Sousa's Band Here Sunday

Wonderful Aggregation of Players of Truly American Music.

The advance sale of seats for the concert to be given by the most noted of American bands—Sousa's—opened today. John Philip Sousa and one hundred picked musicians will play at the Armory next Sunday afternoon at 2:30 o'clock, the concert being given this year under the auspices of the local organization of the Knights of Columbus for the benefit of their welfare fund. Seats can be had in advance at The Music Shop, C. E. Campbell Music Company, Brett's Music Store and at the Knights of Columbus club rooms. Tickets can also be had at the hour of the concert at the Armory.

Sousa and his men are to appear only in the matinee concert and they will give a typical Sousa program and that means a program balanced so as to please all tastes. He will include number from the great classics as well as some of his new and his old pulse stirring Sousa marches and he is also planning on giving some examples of the finest writings of the latest jazz. The program will also include several solo numbers by John Dolan, cornetist and Marjorie Moody, a young American soprano, who is destined to go far in the musical world.

Many members of the Shredded Wheat Band are planning to attend the concert in a body for one of their number is playing this season with Sousa. He is Edward Hall, flutist. The local bandsmen will be there to greet their fellow player and also to study the playing of the great organization. Mr. Hall is touring the country this season with Sousa and late this Fall will be back in town again to play under the baton of Conductor D'Anna. It surely speaks well for the calibre of the local organization to have one of its members honored by filling an important place in such a band as Sousa's.

One of the pet aversions of Lieut. Com. John Philip Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King, who is now making his third-of-a-century tour at the head of his famous band probable is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of seventy-one.

"The person who pays his money for a seat at a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

It probably is not generally known that it is a "firing" offense for a musician with the Sousa organization to be caught patting out the time with his feet as he plays. Sousa sets the tempo for the entire band.

*Magan Falls 9/17/25*

## Sousa Starts Tour

It has been a sort of vacation for the members of Sousa's Band during the last five weeks, for the engagement at Willow Grove Park, ending this Sunday, is free from worries and inconveniences of travel. But tomorrow there will be a change. At once there will begin an intensive travel period, and it will continue, with two concerts daily, until the middle of next March. That means concerts not only on weekdays but on Sundays as well. And all the time Lieutenant Commander John Philip Sousa, who is more than 70 years of age, will be at the head of his organization, conducting every concert and in addition doing a host of other things, such as attending unlimited banquets, luncheons and meetings.

On Monday he will start with his band for Wilmington, Del., and the band will give two concerts at the beautiful estate of Pierre du Pont, Longwood. Mr. du Pont engaged the organization and the proceeds will go to a worthy object. Then on Tuesday the band will play at Sunbury and at Williamsport. The tour will be under way usually there will be two towns visited each day, and the organization will move rapidly, so that within a few weeks New York State and much of New England will be covered. Then there will be a working westward. The Pacific Coast will be well covered and so will the South. Big "jumps" are on the schedule, necessitating close railroad co-operation in order that engagements may not be missed, and during a period of two weeks of intensive traveling the band will traverse the country by long jumps from Seattle to St. Petersburg, Fla., with two concerts given each day during the period.

Phone

*Phone 9/17/25*

**SOUSA AT ARMORY.**  
Flourish and his band will give two concerts in the state armory, Friday, September 25, under direction of Ben Franklin. Six medals, conferred by four governments, may be worn by the famous bandmaster, who is now on his thirty-third annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the victory medal and the officers of world war medal received during the World War, and the Spanish medal of the sixth army corps.

*Sabatals Post 9/17/25*

## See Record-Breaking Crowd to Hear Sousa



LIEUT. COMMANDER JOHN PHILIP SOUSA.

Lieutenant-Commander John Philip Sousa will arrive in Buffalo this evening about 6 o'clock, to give a single concert at Elmwood Music hall at 8:30 o'clock tonight, at the head of his famous musical organization. Among the soloists with the band this season are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; Joseph Deluca, euphonium; John Dolan, cornet; George J. Carey, xylophone; H. B. Stephens, saxophone; Clifford Ruckle, bassoon; J. F. Schueler, trombone. The concert will be given under the auspices of Buffalo council No. 184, Knights of Columbus, for the welfare fund. Arrangements are being handled by the entertainment committee.

A reception committee comprising Grand Knight John V. Naber, Deputy Grand Knight Frank Davis, Frank Kraft, George Kloefer, Thomas De-

laney, Charles Kennedy, Matthew Doyle, Hugh Grogan, Thomasingham, William R. Forrestel, Clifford S. Hottinger, Raymond P. Hoen, John Plunkett, Martin Hogan, James P. Disher, Fred J. Koester, Dr. James Mooney, Thomas Balkin, Sherman E. McNamara, Chester Hickey, John G. Howell, Dr. Joseph C. O'Gorman, Lester Kinney, Robert Bulger, Carl Promenschenkel, Brian O'Day, William Conway will meet Lieutenant Sousa at the train and escort him to the Statler hotel.

At the hotel the committee will attend a banquet as guests of Lieutenant Sousa, later escorting him to Elmwood Music hall for the concert.

The advance reservations indicate a record-breaking crowd to hear this famous band. Tickets are on sale at Denton, Cottier & Daniels until 5 o'clock, after which they may be obtained at the hall.

*Magan Falls 9/16/25*

## Miss Marjorie Moody, Soprano



Talented young American artist will be seen with Sousa's Band in the Armory Sunday.

*SEP 12 1925 Boston Post*

## MUSIC CHIEF IN WAR PAINT



John Philip Sousa, famous band leader, is shown above wearing his regalia that was given him when he was made an Indian chief with the name Kee-too-che-kay-wee (Great Music Chief). *Photo by World*

*SEP 12 1925*

## HARP IN SOUSA'S BAND HEARD BY THOUSANDS

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its 20th century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lt. Com. John Philip Sousa, who is now on his 32nd annual tour at the head of the great band which bears his name.

Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his program. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman who maintains her place on the platform throughout the program, and during the service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable. If Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all the instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

*SEP 12 1925*

## BABY OF THE BAND

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upwards of two millions of Amer-



Lt. Com. JOHN PHILIP SOUSA

icans each season for the past several years have heard its 20th century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who

is now in his 33rd annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument is one of the novelties which Sousa has welded into his programs. She is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program.

Miss Bambrick was born in Canada, and received her training in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, London concert manager, for an engagement abroad.—Advertisement.



Lieut-Commander John Philip Sousa at the Rich...

*Journal 10/10*

## SOUSA AND HIS BAND COMING TO AUGUSTA

### Enters on Season With Fresh Triumphs — Paris and Indians Alike Honor Famous Bandmaster.



LIEUT. COMMANDER JOHN PHILIP SOUSA

Sousa is coming to Augusta!

This is good news to his admirers, young and old. Last season this city was not included in the Sousa's Maine itinerary. Only a favored few of the smaller towns are included in the coast-to-coast tour of Sousa and His Band each year. Therefore the announcement that Arthur N. Pettengill, local manager for the Lewiston concert, has arranged for a matinee in Augusta City Hall on the same day that the Band plays Lewiston in the evening, will be received with rejoicing. The date is Sept. 30, not too late for automobile parties from all the towns and countryside around. Mr. Pettengill and the automobile make it possible for music-lovers on the farms and cross roads to hear and enjoy one of the greatest musical attractions of the big cities of the country.

Bandmaster Sousa comes to Maine on the most elaborate concert tour he has yet planned and brings fresh laurels.

A recent cablegram from Paris brought the news that jazz is being displaced in the dance halls of Paris by a revival of enthusiasm for Sousa marches.

And a few weeks ago, when he went to Regina, in Canada, to give a concert, the Indians solemnly initiated him as a member of their tribe, conferring on him the high title of "Chief Great Musician."

Thus the most sophisticated and the most primitive of mankind both at once have told him: "You're all right—and more than right!"

It's no new experience for Lieutenant Commander Sousa to be told by Europe that it likes his music. For instance, the French Government officially honored his genius by conferring on him the great distinction of the Palmes Academiques, together with appointment as Officier de l'Instruction Publique. And in England, King Edward VII decorated him with the Victorian Order.

"Everywhere I've gone," said Lieutenant Commander Sousa the other night in the conductor's room at Willow Grove Park, Philadelphia, where he is filling his yearly season of sum-

mer concerts, "I've found that my music has preceded me. I found that true in all the thirteen countries of Europe where I have given concerts, on five tours there; and true in South Africa, and in New Zealand and Australia."

"Yes—I like this planet!—it's been good to me!"

"When the Indians made me Chief Great Musician the other day it was a very solemn affair. But I found it a struggle to look solemn, as the chiefs did—I've enjoyed this world so much that it's very difficult for me even to try to look solemn."

"I've been composing for fifty-two years, now. The greatest peak of popularity for my music was in the nineties—the royalties used to run \$60,000 to \$70,000 a year then."

"Once when copyright matters were being discussed before a committee of Congress one of the Representatives told me that since I had a God-given gift for giving happiness to others by my compositions, I ought to be content to use that power without wanting any personal compensation."

"Well," I answered him, "if you'll show me some way to arrange with the Almighty to provide food and clothes for my wife and children and as much money to spend as they want, without my doing anything about it personally, then I'll gladly agree to your proposition." Naturally he was stumped at that.

The bandmaster looks in the pink of health as well as of good spirits. He's no argument for indolence!

"From the Fourth of July until the middle of next March," said the conductor, "I give a concert every day—much of the time twice a day. Usually it's a different town every day too—sometimes two towns in a day. I'm not one of those unlucky fellows who can't sleep in a strange bed—the stranger the bed the better I sleep. But the American hotels are vastly better than they used to be a few years ago. A poor hotel is the very unusual thing nowadays."

"I wouldn't change the life I lead for any other life I can think of! And I've old friends wherever I go."—Ad-

## "Make It Snappy", America's Slogan.

"Make It Snappy" is the watchword of the American music public," says Lieut. Co. John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

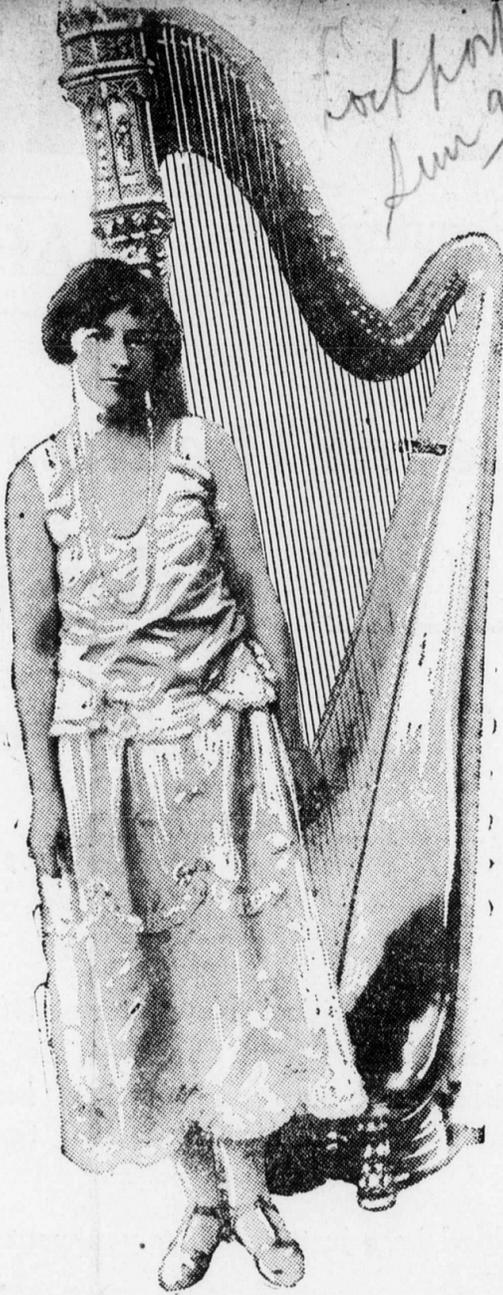
"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the Tired Business Man is back at his desk."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

And I have authorized Manager George Curzen to announce that my Band will draw from our full repertoire, to make our engagement in the new Palace Theatre Sunday evening, Sept. 20, one of the best on our present tour.

The seat sale opens at the Palace box office at 10 a. m. tomorrow, Tuesday, the 15th—and daily thereafter until closed out.



MISS WINIFRED BAMBRICK,  
Harpist,  
SOUSA'S BAND.

*Wilmington*

## SOUSA'S CONCERT

### WELL RECEIVED

Two Delightful Musical Treats At Longwood For Y. W. C. A. Camp Fund

More Than One Thousand Enjoy Rendition Of Favorite National Anthems

For the benefit of the Y. W. C. A. girls' camp at Sandy Landing, two delightful concerts were given yesterday at Longwood by Sousa and his band. More than a thousand were in the audience at the evening concert, seats being placed outside the conservatory. The afternoon program was enjoyed by a smaller number.

Lieutenant - Commander John Philip Sousa received an ovation at both performances, himself and his band being national favorites of long standing and their popularity almost a tradition. Conductor Sousa presented a number of excellent artists, including Miss Marjorie Moody soprano, George Carey and Howard Goulden on the xylophone, Harold B. Stephens on the saxophone, John Dolan, cornet.

The afternoon program began with Tschalkowsky's finale from the "Fourth Symphony" and included a number of old favorites like the El Capitan suite, and Elgar's "Pomp and Circumstance." Miss Moody sang the "Shadow Song" from "Dinorah" by Meyerbeer.

Dvorak's Largo from "The New World Symphony" was the outstanding number of the evening program, although Sousa's introduction of a saxophone concert, with "I Want to be Happy", from "No, No, Nanete," gave much satisfaction.

The concert was given at Longwood through the courtesy of Mr. and Mrs. Pierre S. duPont.



Miss Marjorie Moody, young American soprano, with Sousa and his band

## At the Theatres

SOUSA COMES TUESDAY.

March King at Richardson for Matinee Concert Only.

Some of the old favorites, reminiscent of the music of thirty years ago, are on the program of the concert which Lieut. Com. John Philip Sousa and his band of 100 skilled musicians will render at Richardson Theatre next Tuesday afternoon when the organization comes to Oswego for a matinee only. Weber's Rienzli, the Invitation to the Waltz, Bizet's The Pearl Fishers, and William Tell overture, Guonod's Funeral March of a Marionette, a humorous The Contest, and others, together with typical Sousa compositions will be on the program. These are classics, but in the Sousa program, there is music for all tastes, for all ages, the concert itself gives opportunity for a number of soloists to display their talents. Follow the Swallow will be the humoresque especially written for the tour and critics have acclaimed it as

## AUDITORIUM—Sousa's Band

On his third-of-a-century tour, John Philip Sousa and his band, the largest in the world, will give two concerts in the Auditorium on Wednesday, October 7. Because of the size of the building Sousa this year has reduced his prices, and the seats will run from 50 cents to \$1.50. Sousa and his band will arrive while the world series is being played. In honor of the occasion, he will play his late composition, "The National Game," dedicated to Bucky Harris and the Washington baseball team.

SEP 20 1925

## Sousa to Open Mecca Temple

MORE than a hundred bandmen, who have at one time or another played under the baton of Lieut. Commander John Philip Sousa, will participate in the third of a century celebration and the dedication of the new Mecca Temple, the new home of the New York Symphony Orchestra, Oct. 11. On this occasion a group of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title rôle in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be played for the first time in New York at the Sousa concert.

## SOUSA'S BAND

Throughout the world, Lieut. Com. John Philip Sousa is known as the march king. He has written more than 100 marches, one of which, Stars and Stripes Forever has achieved the status of a national march. In every country in the world, soldiers and sailors have marched to Sousa measure, and one of his marches Semper Fidelis is the official march of the United States Marine Corps. But in the 33 years at the head of his own organization, Sousa but four times has marched with the band that bears his name.

In 1893, when Sousa's Band had been in existence but a year, Sousa marched with his men at the ceremonies opening the world's Fair, in Chicago.

In 1898, five years later, Sousa and his Band headed the procession which bade farewell to the famous Black Horse Troop, of Cleveland, Ohio, departing for service in the Spanish-American War.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay.

A few days after his participation in the welcome to Dewey, Sousa and his Band marched in the parade of Pittsburgh, Pa., regiment returning from Cuba. The great band and his organization come to

**John Philip Sousa and His Band Will Give Concert Here Tonight**

Lieutenant Commander John Philip Sousa will arrive in Buffalo this evening about 6 o'clock, to give a single concert at Elmwood music hall at 8:30 o'clock tonight, at the head of his famous musical organization. Among soloists with the band this season are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; Joseph Deluca, euphonium; John Dolan, cornet; George J. Carey, xylophone; H. B. Stephens, saxophone; Clifford Ruckle, bassoon; J. F. Schueler, trombone. The concert will be given under the auspices of Buffalo council No. 184, Knights of Columbus, for the welfare fund. Arrangements are being handled by the entertainment committee.

A reception committee, comprising Grand Knight John V. Nabers, Deputy Grand Knight Frank Davis, Frank Kraft, George Kloefer, Thomas Delaney, Charles Kennedy, Matthew Doyle, Hugh Gragan, Thomas Bingham, William R. Forrester, Clifford S. Bettinger, Raymond P. Hoen, John Plunkett, Martin Hogan, James F. Disher, Fred J. Koester, Dr. James Mooney, Sherman E. McNamara, Thomas Balkin, Chester Hickey, John G. Howell, Dr. Joseph C. O'Gorman, Lester Kinney, Robert Bulger, Carl Promenschkel, Brian O'Day and William Conway will meet Sousa at the train and escort him to the Statler.

At the hotel the committee will attend a banquet as guests of Lieut. Commander Sousa, later escorting him to Elmwood music hall for the concert.

Advance reservations indicate a record-breaking crowd to hear this famous band. Tickets are on sale at Denton, Cottier & Daniels until 5 o'clock, after which they may be obtained at the hall.

**SOUSA'S BAND PROVES TREAT**

**Famous Conductor and Organization of Sixty Pieces Gives Delightful and Varied Program at Lyceum.**

The famous Sousa Band, an organization of 60 accomplished musicians with Lieutenant Commander John Philip Sousa as conductor gave its annual concert in Elmira Wednesday night at the Lyceum Theater. A large audience enjoyed the program.

But few directors of musical organizations can wield a baton equal to Director Sousa, who gets remarkable results from his players. His compositions, which included three new selections, were received with hearty applause.

The famous selections "The Stars and Stripes Forever," "Semper Paratus," "El Capitan" and "Liberty Bell," were given in a manner which received as great applause as when they first were given many years ago.

The new Sousa selections included "Cuba Under Three Flags," "Jazz America" and "The National Game," each of which has the pleasing swing which is typical of the Sousa compositions.

**SOLOIST PLEASURES**  
Miss Marjorie Moody, soprano soloist, has a pleasing voice which is of full, round tones and her rendition of the solo: "I am Titania," from Mignon, displayed her ability to place tones and give full expression. She responded to encores with the selections: "Danny Boy" and "Doo Doo."

George Carey in his xylophone selections played: "Morning, Noon and Night," by Suppe, with the band accompaniment. Mr. Carey gave fine satisfaction as a finished musician on his favorite instrument.

The saxophone octette was a source of pleasure to the music lovers when they played: "I Want to Be Happy," from "No, No, Nanette." As encores they gave "The Old Swimming Hole," in which one of the members sang the solo and "Laughing Gas."

The band showed its ability to play classical music, with its difficult ensemble of instrumental parts and fine shading, in the love scene from "Feuersnoth" by R. Strauss, regarded as one of that famous composer's most important offerings.

The program in full follows: Gaelic Fantasy, "Amrain Na N-Gaedeal" (new), O'Donnell. Encore: "El Capitan."  
Cornet solo, "The Carnival," Arban, John Dolan.  
Suite, "Cuba Under Three Flags" (new), Sousa. (a)—Under Spanish, (b)—Under the American, (c)—Under the Cuban. Encore: "Invincible."

Soprano solo, "I am Titania," from "Mignon," Thomas, Miss Marjorie Moody. Encores: "Danny Boy" and "Doo Doo."  
Love scene from "Feuersnoth," R. Strauss.  
Encore: "Liberty Bell," with chimes.  
"Jazz America," (new), Sousa. Encores: "Chinese Wedding Procession" and "Follow the Swallow."

The afternoon program began with Tchaikowsky's finale from the "Fourth Symphony" and included a number of old favorites like the El Capitan suite, and Elgar's "Pomp and Circumstance." Miss Moody sang the "Shadow Song" from "Dinorah" by Meyerbeer.

Dvorak's Largo from "The New World Symphony" was the outstanding number of the evening program, although Sousa's introduction of a saxophone concert, with "I Want to Be Happy," from "No, No, Nanette," gave much satisfaction.

The concert was given at Longwood through the courtesy of Mr. and Mrs. Pierre S. du Pont.

**Sousa Tonight**  
This evening Sousa's band, under the leadership of Lieut. Commander John Philip Sousa, will play a single concert at Elmwood Music hall, under the auspices of Buffalo Council No. 184, Knights of Columbus for the welfare fund.

The program: Gaelic Fantasy—"Amrain Na N-Gaedeal" (new).....O'Donnell  
Cornet Solo—"The Carnival," Arban  
Mr. John Dolan, cornet.  
Suite—"Cuba Under Three Flags" (new).....Sousa  
Soprano Solo—"I am Titania" from "Mignon".....Thomas  
Miss Marjorie Moody, soprano.  
Love Scene from "Feuersnoth".....R. Strauss  
"Jazz America" (new).....Sousa  
Saxophone Octette—"I Want to be Happy".....Youmans  
(b) "The Marquette University".....Sousa  
Xylophone solo—"Morning, Noon and Night".....Suppe  
Old Fiddler's Tune—"Sheep and Goats Talking to Pasture." Guion

Lieut. Com. John Philip Sousa will give a concert at Elmwood Music hall at 8:30 o'clock tonight at the head of his famous musical organization. A reception committee, comprising Grand Knight John V. Nabers, Deputy Grand Knight Frank Davis, Frank Kraft, George Kloefer, Thomas Delaney, Charles Kennedy, Matthew Doyle, Hugh Gragan, Thomas Bingham, William R. Forrester, Clifford S. Bettinger, Raymond P. Hoen, John Plunkett, Martin Hogan, James F. Disher, Fred J. Koester, Dr. James Mooney, Thomas Balkin, Sherman E. McNamara, Chester Hickey, John G. Howell, Dr. Joseph C. O'Gorman, Lester Kinney, Robert Bulger, Carl Promenschkel, Brian O'Day and William Conway, will meet Lieut. Sousa at the train and escort him to Hotel Statler.

**At the Theaters**

**SOUSA'S BAND**

From the standpoint of musical preferences, the typical American is a mess of applesauce, large gobs of jada, and a lot of static, says Lieutenant Commander John Philip Sousa, who this season is leading his band on its Third-of-a-Century Tour. Moreover, "there ain't no such animal." Being an American, the average American is too much of an individualist to be typical, says Sousa. So Sousa, as he tours the country, is always on the look-out for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections—the one in which it was safe to play 'Marching Through Georgia' and the one in which it wasn't," says Sousa. "Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis.

"From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people, and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements, and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency."

Sousa and his band will give a concert in Bailey Hall on Monday evening, September 21, under the auspices of the Ithaca Community Chest. Tickets will be on sale Friday, September 18, at 9:30 a. m., at the Lehigh Valley city ticket office, the Triangle Book Shop in Sheldon Court, and the Co-op in Barnes Hall.—Advertisement.

**SOUSA'S BAND COMING HERE**  
Will Give Concert at Smith Opera House Next Monday Afternoon

Sousa and his band are coming to Geneva. They will be here next Monday afternoon at the Smith opera house where they will give a concert. And a concert by Sousa's band is an event. It is an event in any city, large or small, and it will be an event here.

Sousa has been here before and the people always are eager to hear him. It has been some years, now, since he has visited Geneva and lovers of music will no doubt attend the concert in large numbers. For it will be a distinctive concert such as all Sousa concerts are.

**SOUSA AND HIS BAND TO BE HERE TOMORROW**  
CONCERT AT TWO O'CLOCK IN THE AFTERNOON AT THE NEW FAMILY THEATER.

**LEADER'S THOROUGH PREPARATIONS**  
John Philip Sousa and his band will be at the New Family theater for a concert at 2 o'clock tomorrow afternoon.

Sousa, knocking wood, declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements, and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse. He quickly recovered and resumed his tour.

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary, but full information as to alternate routes in case of train service failing from any cause.

The transfer organization which moves the Sousa baggage from railway car to concert hall is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.



JOHN PHILIP SOUSA.

**Theaters**

**Coming to New Family Theatre—Sousa's Back Again!**

Sousa's Band is coming to the New Family Theater Thursday, September 17th—one matinee only, 2 o'clock. Apparently the most famous back in the world does not belong to some stage star or movie queen but to Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "Opera House Monday night." The whole world and his dog knew from that sign that Sousa was coming.

**THERE IS ONLY ONE SOUSA.**

"There is only one Sousa, and he will be there rain or shine." This statement might well be the slogan of Lieut.-Com. John Philip Sousa, who will be in Toronto for two concerts Sept. 19. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's Band, and Sousa was the director of that!

Sousa declares the greatest good luck which ever came to any musical director has accompanied him through his years of travels. Only once in his career has he been compelled to cancel engagements, and that was for a period of two weeks, about five years ago, when he was injured by a fall from a horse.

The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late-comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late-comer has been seated, he says.

**Sousa and Band at State Armory.**

The world famous marches composed by John Philip Sousa are again becoming the vogue in Paris. This means that we are returning to the better things in music and are losing interest in a lot of the stuff perpetrated under the name of "jazz." But it must not be supposed that Sousa does not like "jazz" for the opposite is true. Jazz, played as it should be, will be heard when Sousa and his band give their two concerts at the state armory, Friday, September 25. The engagement is under the direction of Ben Franklin.

and seats may be ordered of him at 18 Chestnut street, Albany, either by mail or phone and these orders will all be filled before the opening of the box office sale at 10 o'clock and 2 o'clock, Tuesday.

**SOUSA AND HIS BAND**

**Famous leader here for concert at Elmwood Music hall.**

Lieutenant Commander John Philip Sousa will come to Buffalo this evening about 6 o'clock, to give a single concert at Elmwood Music hall at 8:30 o'clock tonight at the head of his famous musical organization. Among the soloists with the band this season are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; Joseph Deluca, euphonium; John Dolan, cornet; George J. Carey, xylophone; R. B. Stephens, saxophone; Clifford Ruckle, bassoon; J. F. Schueler, trombone. The concert will be given under the auspices of Buffalo council, No. 19, Knights of Columbus, for the welfare fund. Arrangements are being handled by the entertainment committee.

The committee will attend a banquet as guests of Lieutenant Commander Sousa, later escorting him to Elmwood Music hall for the concert.

The advance reservations indicate a record breaking crowd to hear this famous band. Tickets are on sale at Denton, Cottier & Daniels until 5 o'clock, after which they may be obtained at the hall.

**SOUSA'S MARCHES IN PARIS**

Paris.—John Philip Sousa's stirring marches of Spanish-American war days are enjoying an unusual revival in the dancing resorts of the Mont-

martre and the newly opened dispensaries of melody and champagne in the Latin quarter and Montparnasse.

Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever" and "National Emblem," but the native French and the sprinkling of other Europeans attracted to Paris by the exposition season.

The revival has amply proven—at least to dancing Paris—that the old works of the famous bandmaster are

as for the two-step of McKinley and Roosevelt vintage. Furthermore, they provide welcome change from the overdone jazz, languorous tangos and "The Java."—Advertisement.

**SOUSA'S BAND**

In spite of his 40 years, Lieutenant Commander John Philip Sousa, the "March King," who brings his band to the Lyceum Theater today for concerts afternoon and evening, is as spry as ever, as is witnessed by his present trip which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian Provinces, where he conducts not less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game" and "The Black Her Troop."

# Boston Girl, Soloist With Sousa's Band, Will Be Heard at the Academy Sept. 28

## Marjorie Moody May Join Chicago Opera Company After This Season

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Phillip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization, at the Academy, Monday evening, Sept. 28.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccolini, who has trained many singers for the operatic and concert stages, and who was a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons, she has been a delight to the great Sousa audiences. Miss Moody has the faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester Music Festival and at the great Maine Music festival at Portland. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.



MISS MARJORIE MOODY

## SOUSA DIGNIFIES THE SAXOPHONE

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Phillip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years," says Sousa. "Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to 'L'Arlésienne' and Massenet in his opera 'Le Roi de Lahore.' Yet when the first orchestral suite from Bizet's 'L'Arlésienne' music was played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone because no qualified saxophone player was available. Two or three years ago, the Metropolitan Opera company in New York presented 'Le Roi de Lahore' and it was deemed wise to suppress the saxophone for a clarinet lest the reverential seriousness of the opera be endangered by the presence of the 'clown of jazz.'"

"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine Band days of more than 35 seasons ago, I recently noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophones down front so the audience may see what a fine family of instruments they can be—when they keep good company."

Sousa and his band come to Robbins-Olympic Sept. 22 for one night only. Seats are now selling.

## THE AUDITORIUM

Sousa and his band will be heard in two concerts, afternoon and night, at the Washington Auditorium, Wednesday, October 7. This will be the first time in Washington that the entire band of 88 pieces plays together. In its present numerical strength Sousa's band is the largest in the world. So that every man, woman and child who loves music may have a chance to hear his latest compositions—with a few old ones thrown in for good measure—John Phillip Sousa has cut his prices in Washington. The highest priced seats in the Auditorium will go for \$1.50. There will be hundreds of others at the even price of \$1.00. Seats in the balcony will be sold as low as 50 cents, with those in the front tiers selling at \$1.50. These, of course,

are about the best seats in the house.

On his thirty-third tour of the country the March King is more popular than ever. Throughout the country Sousa appeals to the American public so strongly that his coming is an event. His tour is really a triumphal procession across country. In cities as large as San Francisco it is not an uncommon thing for his appearance to turn everything into a festa, a holiday. Flags are displayed from public buildings, homes, and business offices during his stay in many places. Here in Washington, his old home town—where John Phillip Sousa first came into national fame, and where he composed one of his most popular pieces, The Washington Post March—there is a movement on foot to do honor to a native son. He is holding a new march in reserve for his appearance here—a gift to the home folks.

Sousa believes his success is due largely to a policy of giving programs which always contain the elements of novelty and variety, and by novelty and variety he does not mean solely popular music of the day. For instance, he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan Opera in New York, and two years ago audiences throughout America heard Schelling's much-discussed "Victory Ball," which at that time had been performed by but two orchestras. Many such surprises are planned for the auditorium concerts, October 7.

Telephone-

## FIREWORKS AND MUSIC

Sousa Reminisces About Happy Combination of Years Agone

Fireworks and Sousa's music—the two seem as irreconcilable as coal mines and Mt. Everest, and yet there was a time a little more than a quarter of a century ago when New York shared its enthusiasm for amusement between them.

John Phillip Sousa, internationally known march king, was the guiding genius of the music New York learned to love between 1893 and 1901. Henry J. Pain, who is sponsoring the huge spectacle of "The Last Days of Pompeii," scheduled for League Island Park from September 28 to October 10 as a means of raising funds for the Temple of Fraternity at the Sesqui-Centennial Exhibition, gave New York its fireworks.

Commander Sousa recalled the day when he and Pain vied with each other in amusing the metropolis between concerts at Willow Grove Park one night last week.

"Pain's fireworks and Sousa's band were an inseparable New York attraction during the period between 1893 and 1901," he reminisced. "At that time Manhattan Beach was the elite seaside resort for New Yorkers, and the mammoth fireworks entertainments were a nightly feature. The pyrotechnics were displayed between band concerts. At that period it was considered little short of a high crime and misdemeanor for any visitor to New York to neglect seeing the fireworks and hearing the band."

"A huge electric sign—something of a novelty at that time—was erected at the corner of Broadway and Twenty-third street, on the site of the present Flatiron Building. The sign flashed forth this legend: 'Manhattan Beach—Swept by Ocean Breezes—Sousa's Band and Pain's Fireworks.'"

"In our many trips around the world and in the Far West, the birthplace of pyrotechnics, Mrs. Sousa and I have never seen anything which faintly approached in brilliance, splendor or variety those productions which we had seen Mr. Pain put on. I can remember in the Manhattan Beach days that his portrayal of the destruction of Pompeii was the finest thing of its kind I had ever seen. I can readily imagine the improvements which have taken place in the last twenty-five years."

## SOUSA CONCERTS PLEASE THROUGHS

Band Plays In Two Appearances at Longwood Conservatories

## LEADER, SOLOISTS RECEIVE GREAT HAND

Sousa's band indeed were the two concerts given yesterday afternoon and last night by Sousa and his band at the Longwood Conservatories for the benefit of Sandy Landing Camp of the Y. W. C. A. The concerts were made possible by Mr. and Mrs. Pierre S. duPont, who arranged to have the band brought here. Sousa—the composer—was sprinkled plentifully throughout both programs, but who would have it different? Needless to say, the great bandmaster has lost none of his skill with baton, despite his 70 years.

The evening program was attended by more than a thousand persons. The matinee concert was played to a small but none the less enthusiastic audience. Sousa was never better and the Longwood Conservatories were never prettier. The beautiful tropical-like splendor of the indoor gardens lent something to the music that is hard to define.

Notable about last night's concert was the number of encores played. Never stingy with repeats or encores, the inimitable March King was most generous. Sousa's own suite, "Cuba Under Three Flags," a new composition, proved a sprightly number. It gives a vivid tone picture of the island first under the Spanish, then under the American and lastly Cuban, as she is. With "The Old Gray Mare" and popular ditties intermingled, the American movement easily led in popularity.

The best that was in the band was brought out in the large movement of Dvorak's "New World Symphony." The reeds sang the plaintive melody characteristic of the Negro "Goin' Home" beautifully, and the brasses lent capable support. Sandwiched between was almost every Sousa march ever composed—"El Capitan," "Manhattan Beach," "Dauntless Battalion," "Semper Fidelis" and "The Stars and Stripes Forever."

Miss Marjorie Moody, soprano soloist with Sousa, sang "I Am Titania," from Mignon, Thomas. Miss Moody has a voice of splendid quality and after a fine rendition of "Titania" she was compelled to sing two others.

First, "Danny Boy," by Weatherby, a delightful old Scotch song, and "Dodo," another pleasing number.

"The Carnival," with variations by Arban, and taken from "The Carnival of Venice," was played with marvelous execution by the second chair cornetist, whose name was not announced. John Dolan, solo cornet of the band, was down on the program for the night concert, but did not play. His understudy—if such you might call him—gave an amazing exhibition of triple-tonguing and as an encore he played "Kiss Me Again," Herbert's ever-popular song.

George Carey, xylophonist, was the other soloist on the evening program. He played "Morning, Noon and Night," Suppe, in fine style and was recalled for an encore.

Sousa's version of "Jazz America," arranged by himself, was a revelation in instrumentation. Almost every outstanding jazz number of the season was interwoven in some manner with an original arrangement for military band that was distinctly Sousa. The audience called for more and "Follow the Swallow," a Sousa version of a popular bit of syncopation followed. If anything, it was even better than "Jazz America."

Eight saxophones played "I Want to Be Happy" from "No, No, Nanette," and the audience would not let them sit down until they had played not less than three encores. "Laughing Gas," "On the Mississippi" and an original number of their own, comprised the encores.

"Amrain Na N-Gaedeal," O'Donnell, a Gaelic fantasy, and "Sheep and Goats Walking to Pasture," Guion, completed the program. It should be added, however, that "The National Game," a new Sousa march, dedicated to baseball, was played with the usual Sousa spirit.

The afternoon program began with Tschalkowsky's finale from the "Fourth Symphony" and included a number of old favorites like the El Capitan suite, and Elgar's "Pomp and Circumstance." Miss Moody sang the "Shadow Song" from "Dinorah" by Meyerbeer.

## SOUSA'S BAND TO PLAY IN BUFFALO TOMORROW EVENING

Tomorrow evening Sousa's band under the leadership of Lieut. Com. John Phillip Sousa, will play a single concert at Elmwood music hall, under the auspices of Buffalo Council No. 184, Knights of Columbus, for the welfare fund.

The following program will be given:

- Miss Marjorie Moody, soprano.
- Mr. John Dolan, cornet.
- Mr. George Carey, xylophone
- Gaelic Fantasy—"Amrain Na N-Gaedeal" (new).....O'Donnell
- Cornet Solo—"The Carnival". Arban
- Mr. John Dolan
- Suite—"Cuba Under Three Flags" (new).....Sousa
- Soprano Solo—"I am Titania" from "Mignon".....Thomas
- Miss Marjorie Moody
- Love Scene from "Feuersnot"....
- .....R. Strauss
- "Jazz America" (new).....Sousa
- Saxophone Octette—"I Want to be Happy".....Youmans
- (b) "The Marquette University".....
- .....Sousa
- Xylophone solo—"Morning, Noon and Night".....Suppe
- Old Fiddler's Tune—"Sheep and Goats Walking to Pasture." Guion
- Encores will be selected from many of the Sousa marches and compositions, including "Stars and Stripes Forever," which is included in every Sousa program.

## SOUSA'S BAND SEPTEMBER 22

Apparently the most famous back in the world does not belong to some stage star or movie queen, but to Lieut. Com. John Phillip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back that for several years the only advertisement of his appearance was a silhouette of his back, bearing in white letters the words, "Opera House Monday night." The whole world and his dog knew from that sign that Sousa was coming. Sousa and his band come to Robbins-Olympic for one night, Sept. 22.

## WICHITA WITH SOUSA

Clifford Jacques Is First Musician from Here To Play with Famous Band

Clifford Jacques, 22, son of the Mr. and Mrs. A. E. Jacques, 1936 Park Place, left Wichita on the Sunflower special of the Missouri Pacific railway at 5 p. m. Friday, en route to Wilmington, Del., where he will join Phillip Sousa's band.

Mr. Jacques, who plays a clarinet and who is well known in band and music circles throughout this section of the country has signed a 26 weeks' contract with the famous band leader for a tour from New York to the Pacific coast and return to the East. On his concert tour, Mr. Sousa will take his band of 82 pieces, said to be one of the finest aggregation of players he has ever had. Mr. Jacques, it is said, is the first Wichita musician to whom the honor of playing in that famous band has ever been accorded.

## SOUSA'S BAND CONCERT.

Announcement is made that the coming engagement of Sousa and his band, at the State theater, Thursday afternoon and evening, September 24, will be under the auspices of the

Woman's Club of this city. Mr. Franklin continuing his interest in the engagement as business manager. The club will establish booths for selling tickets in various parts of the city, and their connection with the events assures success for the engagement. It is also announced that for the accommodation of school children, the afternoon concert will not begin until half past three o'clock. The engagement of Sousa and his big band of one hundred musicians, and assisted by eminent soloists, is expected to be an

emphatic success, and a more popular attraction with which to open our musical season could not well be imagined. Sousa believes in thrills and he won't use a composition unless he is positive that it will give his audience one that is unmistakable. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other

form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

New York

# UKULELE PLAYERS HEAR SOUSA'S BAND

Community Service Group Are Guests of Mrs. Coleman duPont

One Hundred Players Will Entertain Kiwanis Club at Luncheon Wednesday

A group of members of the Community Service Ukulele Club, in charge of C. B. Root, director of the Community Service, were the guests of Mrs. Coleman duPont at the recital given by Sousa's Band at Longwood yesterday afternoon. The party left this city in buses and after the concert strolled about the handsome conservatory at Longwood, the trip giving them an opportunity not only to enjoy the concert by this noted band, but the floral beauties at the home of Mr. and Mrs. Pierre S. duPont.

The members of the Kiwanis Club will be entertained this week with a concert by the Community Service Ukulele Clubs. Under the direction of Mrs. Myrtle Miller who has been teaching them, it is expected that about 100 of these musicians will attend the club luncheon and show how proficient they have become in a few weeks on this instrument.

On Thursday evening, representatives of nearly a score of indoor rubber quill teams will meet at Community headquarters in the Old Town Hall to discuss rules and regulations for the winter season.

At this same meeting it is anticipated that many more teams will report themselves as candidates for admission to the several leagues which have been formed by the Community Service workers to provide diversion during the cold weather.

As matters stand now, it looks as though there will be more than two score of teams in the four leagues and towards the end of the winter the winners in each league will play for the city championship. During the summer, the horseshoe pitching contests at the play center at Ninth and Tenth streets have attracted much attention and there is now a movement on foot to establish iron quill contests for next summer.

## At the Theaters

### ALL-AMERICAN SOPRANO WITH SOUSA

Marjorie Moody, soloist with Sousa's Band, American born and Italian trained, will be heard at concert in Bailey Hall on Monday evening, September 21. Tickets go on sale Friday, September 18, at 9:30 a. m. at the Lehigh City Ticket and Triangle Book Shop and Co-Barnes Hall.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. Piccioli, who has trained many soloists for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her singing with the Apollo Club, a Boston organization. During her first season with the band, under the careful guidance of Sousa, she attracted widespread interest at every performance, and finally met the biggest test of her lifetime when she sang in the magnificent auditorium in Chicago. She triumphed. Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Main Music Festival at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera.—Advertisement

*Alfred Jones 9/17/25*

Lieut. Com. John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band recently started the country by declaring that he still considered himself too young to play golf. The 71 year old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming 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 Havana's, and he does not recall that he ever smoked a cigarette. Neither does he drink tea.

## SOUSA HOPES TO TRAVEL A MILLION MILES WITH BAND

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of a total of 835,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million.

Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

Sousa comes here Tuesday night Sept. 22. Seats are now selling at the box office of the Olympic theatre.

*Phila. Sept. 21/25*

## The "Good Old Days"

Interesting reminiscences of two decades ago when John Philip Sousa, the internationally famous march king, and Henry J. Pain, who is sponsoring the mammoth production of the "Last Days of Pompeii," September 28 to October 10, this year at League Island Park to raise funds for the Temple of Fraternity at the Sesqui-Centennial Exposition, were given by Lieutenant Commander Sousa a few nights ago when seen between concerts at Willow Grove Park.

"Pain's fireworks and Sousa's Band were an inseparable New York attraction during the summer months of the years from 1893 to 1901, inclusive," said Mr. Sousa. "At that period Manhattan Beach was the elite seaside resort for New Yorkers, and the mammoth fireworks entertainment was a highly feature, the pyrotechnic display being alternated between band concerts. At that time it was almost sacrilegious for a New Yorker or a visitor to the city not to see the fireworks display and hear the band. It was one of the regular routine attractions witnessed by all visitors and vied with such sights as the Statue of Liberty and Grant's Tomb. A huge electric sign (which was then more of a novelty on Broadway than it would be today) was erected at the corner of 23d street on the site of the present Flatiron Building. The legend which the incandescents flashed forth was: "Manhattan Beach—Swept by Ocean Breezes—Sousa's Band and Pain's Fireworks." The size of the sign was in itself unusual in those days, being the largest of its kind then in existence.

"My eight summers of constant business with Mr. Pain resulted in the foundation of a deep friendship which has lasted to this day, and I have sincere regard and respect for his unusual ability along the lines of his vocation. In my many trips around the world and in the Far Eastern countries (which were the birthplace of pyrotechnics) both Mrs. Sousa and myself agree that we have never seen anything which even faintly approached in brilliance, splendor or variety those productions which Mr. Pain puts on."

## Sousa's Band to Play Tomorrow

Tomorrow evening Sousa's Band, under the leadership of Lieut.-Com. John Philip Sousa, will play a single concert at Elmwood Music Hall, under the auspices of Buffalo Council No. 184, Knights of Columbus, for the Welfare Fund.

The following program will be given:

- Miss Marjorie, Soprano.
  - Mr. John Dolan, Cornet.
  - Mr. George Carey, Xylophone.
  - 1—Gaelic Fantasy "Amrain Na N-Gaedal," new.....O'Donnell
  - 2—Cornet Solo, "The Carnival" ..Arban
  - Mr. John Dolan
  - 3—Suite, "Cuba Under Three Flags" (new).....Sousa
  - 4—Soprano Solo, "I Am Titania," from "Mignon".....Thomas
  - Miss Marjorie Moody.
  - 5—Love Scene from "Feuersoth".....R. Strauss
  - 6—"Jazz America" (new).....Sousa
  - 7—Saxophone Octette, "I Want to Be Happy".....Youmans
  - (b) "The Marquette University".....Sousa
  - 8—Xylophone Solo, "Morning, Noon and Night".....Suppe
  - 9—Old Fiddler's Tune: "Sheep and Goats Walking to Pasture" ..Guion
- Encores will be selected from many of the Sousa marches and compositions, including "Stars and Stripes Forever," which is included in every Sousa program.

## Sousa to Play Haverhill Commandery March

One of the feature numbers to be played by Sousa's band in this city Monday evening, Sept. 28, will be "The Haverhill Commandery March," written by William Sears, director of the local Masonic band. Arnold L. Chick and Gerald Goodrich, two Haverhill men, are playing with Sousa's band, which is now touring the country.

SEP 19 1925

*New Haven Conn*

*Sunday 9/18/25*

## SOUSA AT WOOLSEY HALL SEPT. 26.



## Famous Band, Master at Smith Opera House Monday



JOHN PHILIP SOUSA

Sousa is coming to Geneva. He and his famous band will be at the Smith Opera House next Monday afternoon where they will give one of this organization's famous concerts. The great band master is recognized by the world at large as the composer of the greatest march music the world has known, and his band is also conceded to be the best band developed in America. It would seem that Sousa's fame should rest on these two counts alone, but he has many others to his credit. He is a thorough musician in every sense of the word and a most skillful interpreter of the works of the best composers. His programs are varied and include the classics as well as modern music and his own popular compositions. It is always an event to have Sousa and his band come to town and the concert next Monday afternoon will be an auspicious opening of the musical season in Geneva.

John Philip Sousa has a most simple and practical method of conducting. Of course, his band plays mostly marches, which require nothing more than a steady beat and the occasional pointing out of a particular soloist. Mr. Sousa does this by throwing out his left hand, in the manner of his own pet sport of shooting clay pigeons.

But if any one thinks a lot of gestures necessary for leading a big symphony orchestra, he should have watched such a man as Kark Muck in the old days. This conductor often laid down his baton entirely and let the men play on by themselves, after he had made sure that they were in perfect agreement.

Not so long ago, in New York, a conductor of the excitable school suffered from an amusing bit of exposure. When illness interfered with his appearance the orchestra decided to go ahead without him, and the concert proceeded quite as successfully as though the leader had been up there shaking a stick at them.

## SOUSA AND FAMOUS BAND WILL BE HERE TOMORROW AFTERNOON

That Lieut. Com. John Philip Sousa and his famous band, which this season makes its Third of a Century Tour, and appears at the Chestnut St. Theatre tomorrow afternoon at 8 o'clock, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.



John Philip Sousa

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2.00 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

Sousa has appealed to the American public so strongly that his coming is an event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes, and places of business during his visit.

## JAZZ CAUSE OF SHORT SKIRTS AND KNICKER FONDNESS

### John Philip Sousa Points To Well-Developed Legs, Both Men's And Women's

Both the short skirt vogue and the masculine fondness for knickers are attributed by Lieut. Commander John Philip Sousa, world famous bandmaster, to 20th century music. Jazz and its forerunners, he claims, set the American girls to dancing, the dancing developed their leg muscles and once pipestem legs had become the exception, then the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the fox trot and the maxixe, the predecessors of present-day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon when the wind blows than would have been the case, had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the 10 years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment."

"If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of 'plus fours'."

# SOUSA AND 100 MUSICIANS AT WATERTOWN TUESDAY

WATERTOWN, Sept. 19.—John Philip Sousa and his band of 100 musicians will make their annual appearance in this city Tuesday evening at the Olympic theater. They will give an evening concert only.

This entertainment will interrupt the regular picture program at the Olympic, the first half cinema bill being offered Sunday, Monday and Wednesday with a matinee on Tuesday afternoon. The feature will be "Night Life in New York" with Rod La Rocque, Dorothy Gish and Ernest Torrence. Associated with this screening will be Ham Hamilton in "Waiting" besides Pathe news and review. From Thursday to Saturday the screen will present "One Exciting Night" in which Carol Dempster and Henry Hull head an all star cast: "What a Night," an Educational comedy, and Pathe news.

Double headline Keith bill will be offered at the Avon, headliners for the first half starting Monday being Morton Jewel troupe and Buckley, Calvert and Stillwell in "Ambassadors of Melody." With them on the bill are Helen La Motte and company, Word Bohlman and Lillian Mitchell. The screen will offer "Wild Horse Mesa" with Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr.

From Thursday to Saturday Norman Kerry and Patsy Ruth Miller

will be at the Avon in pictures, showing "Lorraine of the Lions." LaVar Bros. & Pingree in "A Patched Vaudeville Quilt" will head the Keith acts.

Features of the week at other theaters will be:

Palace: Sunday-Monday, Harry Carey in "Beyond the Border," Clara Bow in "The Adventurous Sex," and fifteenth episode of "The Fighting Ranger;" Tuesday, Thomas Meighan in "Old Home Week" and "Beyond the Border;" Wednesday-Thursday, Al Wilson in "The Cloud Rider" and Georgia Hale and George K. Arthur in "The Salvation Hunter;" Friday-Saturday, Marie Prevost and Monte Blue in "The Dark Swan" Jack Livingston in "Beaten," third episode of "Play Ball."

Antique: Sunday, Alma Rubens and Percy Marmont in "A Woman's Faith." Al Wilson in "The Air Hawk;" Monday, "Air Hawk" and Ora Carewe in "Three Days to Live;" Tuesday, Anna Q. Nilsson and James Kirkwood in "Top of the World;" Wednesday, Bill Cody in "Border Justice;" Thursday, Johnny Walker in "The Slandereers," Carlyle Blackwell in "The Beloved Vagabond;" Friday, Florence Vidor and Rockcliffe Fellows in "Borrowed Husbands;" Saturday, Wesley Barry in "The Printers' Devil," Peggy Shaw in "Gold Heels," eleventh episode of "Battling Brewster."

# Sousa To Revive Famous "Liberty Bell" March



"The Liberty Bell" featured in his programs by Lieut. Com. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

The national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was

placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny! For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization. The famous Sousa organization, with his full band and complete personnel of one hundred and two people will arrive in Lockport tomorrow, to fill their Palace Theatre engagement at 8:15 p. m. The doors will open at 7:30.

## Sousa's Latest Portrait



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

SEP 20 1925

## Harpist With Sousa's Band



Miss Winnie Bambrick who will appear with the march king's organization of 100 members, at the Colonial Theater next Wednesday evening.

## JOHN PHILIP SOUSA AND HIS BAND AT WOOLSEY HALL SATURDAY

Paul Stahr, the young American artist is the creator of the official poster for the Third-of-a-Century Tour of Lieut. Com. John Philip Sousa and his famous band which comes to Woolsey Hall, Saturday. Mr. Stahr is said to have painted the first poster used by the United States during the World War. It was entitled "Food Will Win the War—Don't Waste It," and first appeared as the cover to Leslie's Magazine, in September 1917. His "Stars and Stripes Forever," which appeared as a cover to "Life" a few months later, probably was the outstanding poster of the war period. Mr. Stahr three years ago found inspiration in the Sousa organization for a painting entitled "A Sousa March," which became famous throughout America. A year ago Sousa posed for a portrait by Mr. Stahr.

This season's poster in addition to commemorating the thirty-third annual season of Sousa and His Band, pictorially brings to mind the two facts that Sousa this season has revived as a feature of his programs "The Liberty Bell," a march written for his first tour as the head of his own organization, and also that he has not given up his annual custom of writing at least one new march for each journey over America. The new march is entitled "The National Game" and was written at the request of Judge Kene-saw Landis, high commissioner of organized baseball, in order that the baseball organizations of the country might have a distinctive air to which to march upon important occasions, such as the raising of pennants and the opening of seasons.

REGISTER SEP 27 1925

# Sousa Breaks The Musical Ice

### World's Largest Band Plays to World's Smallest Audience, and Everybody Is Happy

By PIERRE de ROHAN

As far as the priceless old music season is concerned, the jolly old ice was broken yesterday, and all that sort of thing. At that time and at Woolsey Hall, John Philip Sousa and his band, largest in the world as advertised, gave a concert which was also probably the largest in the world, to an audience that did not miss being the smallest in the world by a very wide margin. There were so many people on the stage and so few in the audience that the only sure way to tell which was the band was by the instruments.

Aside from this regrettable indifference, the concert was a huge success. Sousa is as hardy as a mountain pine, and his years rest lightly on his epauletted shoulders. Two new marches, composed this year and played here for the first time yesterday, have the same fire and majesty that made classics of his earlier works. These were, "The Black Horse Troop" and "The National Game," the latter dedicated to organized baseball.

Marjorie Moody, soprano, sang the "Shadow Dance" aria from "Dinorah" and was recalled for two encores, "Comin' Through the Rye" and "Dodo." Her triumph was complete and richly deserved. Other soloists were John Dolan, cornet; Harold B. Stephens, saxophone; George Carey and Howard Goulden, xylophone.

The complete program, aside from the usual generous encore numbers, follows: Overture, "Comes Autumn Time"

Sowerby. Cornet solo, "Bell Song" from "Lakme," Delibes, John Dolan. Suite, "El Captain and His Friends," Sousa. Soprano solo, "Shadow Dance" from "Dinorah," Meyerbeer, Miss Marjorie Moody. Largo, "The New World," Dvorak. March, "Liberty Bell," Sousa. "Mardi Gras at New Orleans," Wilson. Saxophone solo, "Valse Caprice," Clarke, Harold B. Stephens. March, "The Black Horse Troop," Sousa. Xylophone duet, "March Wind," Carey, Messrs. Carey and Goulden. "Pomp of Circumstance," Elgar.

This program, with a few variations, was repeated last night to a larger and equally appreciative audience.

## Sousa Says Music Is Never Immoral

"Music in itself is never immoral," says John Phillip Sousa writing apropos of much-criticised jazz in the July number of the Woman's Home Companion.

"It can be made immoral only by the association of improper words with it," adds Mr. Sousa. "The so-called 'jungle rhythms' of jazz are simply the natural walk-step of a human being some-



John Philip Sousa and His Band at the ALBEE Sunday Eve. Oct 4th

## SOUSA AND HIS BAND AT WOOLSEY HALL SATURDAY

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 33rd annual tour with his band, which comes to Woolsey hall Saturday afternoon and evening. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the World War, and the Spanish War medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms, of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

SEP 26 1925

SEP 20 1921

Canton Ohio

# SOUSA'S BAND TO PLAY IN CANTON, OCT. 24; LEAVES ON 4-YEAR WORLD TOUR

## Concert Possibly May Be Last It Ever Gives Here, Manager Says—Will Appear At City Auditorium—Program All New.

John Philip Sousa and his world-famed band of 100 men will make their last appearance for at least four years in Canton Saturday October 24, matinee and night, when they appear in the City Auditorium under the local management of R. D. Smith. After this season's tour, the band will leave for a four-year tour of the world and there is a possibility that they may never again play in Canton.

The tour this season marks the third of a century tour of Sousa and his band. The greatest program ever offered by this organization is promised—being a complete change of style and structure in program arrangement. "Everything new" will be the Sousa slogan and many novelties will be introduced into the program including Sousa's Saxophone Octette, Sousa's Syncopators (100 piece Jazz Band), Sousa's Piccolo Sextette and many new marches, suites, jazz numbers and humoresques.

Guarantees totaling almost \$500,000 have been posted for the third-of-a-century tour. Sousa's thirty-third season will be of 35 weeks' duration. Sousa has maintained virtually the only musical organization in America which has

been independent of financial backers upon whom calls might be made in unsuccessful years, and the guarantors of the band this season are, without exception, individuals or organizations in the towns in which the band will appear. The largest single guarantor was the Regina industrial exhibition, of Regina, Canada, which gave the "March King" a fee of \$20,000 for a six day's engagement in July. The smallest city in the United States to be visited by the band guarantees \$2000 a performance.

There will be a special school children's matinee arranged for Canton and will be offered at a low price to students. Instead of playing the high school auditorium in the afternoon as has been the custom on Sousa's last two visits to Canton, the band will give both matinee and night in the City Auditorium.

Sousa's last concert in Canton two years ago was heard by an audience which occupied every seat and available standing room in the auditorium, and many were unable to gain admission to the auditorium.

Tickets will be sold at the Geo. C. Wille Co.

# Hobnobbing With the Royal Canadian Mounted



Interesting experiences often come to Lieut. Commander John Philip Sousa and the fortunate men and women who are associated with him in his famous organization. None, however, have proved more agreeable than their recent visit to the barracks of the Royal Canadian Mounted at Saskatchewan, where they were entertained right royally by the wearers of His Majesty's uniform. Lieut. Commander Sousa and his soloists are here pictured with members of the Royal Mounted force. Left to right they are: Miss Marjorie Moody, soprano; Col. R. L. Knight, assistant commissioner of the Royal Canadian Mounted Police; Lieut. Commander Sousa; Miss Winnifred Bambrick, harpist, and Sergeant-Major G. F. Griffin, famous member of the Mounted.

## SOUSA WROTE FAMOUS MARCH IN PHILADELPHIA

### "Liberty Bell" Scrawled Upon Old Envelope Was Inspired By Newspaper Article

After he had resigned his commission as director of the United States Marine Band, and was forming his own organization, Lieutenant Commander John P. Sousa spent the summer of 1892 at his home in this city, preparing programs for his first annual tour. He had already composed "High School Cadets," "Semper Fidelis," "Washington Post" and other marches and had gained nationwide fame because of the new rhythm and verve which he had introduced into military music. Realizing that his own first appearances must be signalized by something unusual, Sousa decided that he must present new marches but for more than two months, probably because of worry incidental to his new venture, he was unable to compose. On Independence Day, 1892, he chanced to read in the newspaper a news item concerning a ceremony which was to take place in Philadelphia that day at the Liberty Bell. The item was inspiration enough, and upon an old envelope which is still in his possession, Sousa scrawled down the notes for the march which became known as "Liberty Bell."

Sousa opened his career as a bandmaster in his own right at Plainfield, N. J., in the following September and "Liberty Bell" was in the program. The reception fixed Sousa's policy of presenting each season at least one new march composition. This season Sousa is celebrating his third of a century at the head of his own band, and "The Liberty Bell" celebrates its thirty-third birthday. Actually, the famous march is a few weeks older than Sousa's Band, and upon its birthday—also the nation's birthday—Sousa signalized his new season by playing "Liberty Bell" the event taking place at Hershey, Pa. Throughout the present tour it has an honored place in the Sousa programs second only to that accorded "Stars and Stripes Forever."

It is interesting to record that "The Liberty Bell" became known more widely, perhaps, than any other Sousa march then in existence, and that a share of this renown was due to a new invention which was then beginning to reach the commercial market. That invention was the talking machine. Composers had not yet won the rights to royalties upon the sale of phonograph records of their works, and because of its popularity, "The Liberty Bell" was recorded upon thousands of the cylinder records of the time and carried throughout the world, wherever the new invention was taken. Several years later, when he made his world tour, Sousa came upon primitive old talking machines and cylinder records of "The Liberty Bell" in many of the odd corners of the earth—in Africa, Australia and in Asia.

For its presentation this year, Sousa has assembled a massive set of chimes which are played to band accompaniment.

## Sousa and His Band Friday at Armory.

Sousa and his band of 100 musicians with fine assisting talent, will be heard at the State armory, Washington avenue, next Friday afternoon and night. The demand for seats has already begun and indications are that two immense audiences will greet the veteran conductor and his band. The events will be presented under the management of Ben Franklin and the seat sale will open on Tuesday morning at Cluett and son's music store. There is no other event just like a Sousa concert and this is one of the reasons for the interest in his annual appearances. He always has the finest band before the public, and he always has the largest in point of number. His programs are replete with interest and

enjoyment for young and old, for those who love popular music and those who prefer the classics.



Sousa on Legs

That music was the primary cause of the present short skirt epidemic is the opinion of Lieutenant Commander John Philip Sousa, who this season, makes his third-of-a-century tour with his famous band.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less than is distressing to gaze upon than would have been the case had there been no dance craze."

If one doubts that the American leg—masculine as well as feminine—is not more sightly than a generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of "plus fours."

## SOUSA COMING

### Will Appear at the Capitol for Matinee, Oct. 5

Lieut. Com. John P. Sousa who is now on his third-of-a-century tour at the head of his own organization and will appear at the Capitol Monday, Oct. 5, matinee only, recently came across the program for his first appearance in Chicago with the United States Marine band in 1891. The programmed numbers included the Rienz, overture by Wagner, Weber's Invitation to the Waltz, The Pearl Fishers by Bizet, the William Tell overture, Gounod's Funeral March of a Marionette, a humoresque, The Contest, the ancestor of the Follow the Swallow humoresque of 35 years later, a symphonic poem Ben Hur's Chariot Race, also his own composition and Staccato Polka, by Mulder, and an aria of soprano The Pearl of Brazil by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more of it and unhackneyed mu-

## Sousa and His Band Anniversary Concert

Many in this city who have heard on various occasions Sousa's famous band will be interested in the following from Musical Notes:

Lieut. Commander John Philip Sousa will lead his band at the third-of-a-century anniversary concert in New York at Mecca Temple on Sunday, Oct. 11, thus bringing to its metropolitan peak the longest, most eventful and prosperous tour in the 33 years of his leadership. The March King swung the baton for the first time as leader of his own organization in Plainfield, N. J., on Sept. 26, 1892.

In that third-of-a-century he has toured every civilized country at the head of his band and his compositions, mostly marches, have won for him the popular title of "The March King."

For his Greater New York concert at Mecca Temple, Lt. Com. Sousa is preparing a program that will include all of his new compositions as well as the old favorites which made him and his band internationally famous. Two new marches—"The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of baseball (and dedicated to him), and "The Black Horse Troop," inspired by the great cavalry troop of Cleveland, will be heard here for the first time. Then there is a new Sousa suite called "Cuba Under Three Flags," a Sousa arrangement of modern jazz tunes and a new annual humoresque based upon "Follow the Swallow" from Kid Boots. In memory of auld lang syne, he will revive "The Liberty Bell" which was featured on his first tour 33 years ago when he composed that perennial favorite. The overture of one of his light operas—"The American Maid," will probably be included, with many classical numbers by Dvorak, Meyerbeer, Arban, Gulon and others. The band numbers 100 men.

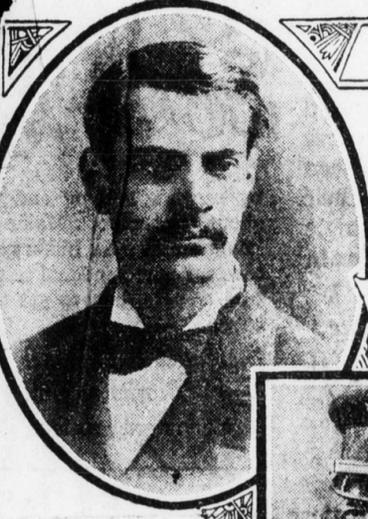
## Sousa and His Band at Woolsey Hall Saturday

"The Liberty Bell" featured in his programs by Lieutenant Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the local engagement by the famous bandmaster for his third-of-a-century tour the local management of which will be at Woolsey hall Saturday. Sousa began his career as a band director in 1880, when he assumed command of the United States Marine band, in Washington. While he was director of the Marine band he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the Pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed, it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records, so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which about \$500 when "The Liberty" was the latest Sousa march.

## SA IN HIS PRIME AFTER HALF CENTURY AS BANDMAN



JOHN PHILIP SOUSA AT 19



JOHN PHILIP SOUSA TODAY

If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of 72 beats a minute for three minutes he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by 40 or 50, he will have a faint idea of the amount of physical effort which is exerted by Lieut. Com. John Philip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, and which is now on its 33rd annual tour through August, Maine, scheduled for September 30. If he will multiply this sum by 300 and the resulting figure by he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of a third of a century—more if one wishes to count the time he was director of the United States Marine Band before the formation of his own organization.

And our experimenter, even if he is to imagine the exertion of 72 beats a minute for two hours and a half to three hours, twice a day for 300 performances a year over a period of 30 years, will have imagined only a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is getting the time for his band, but he is watching a score of watchmen every one of 100 instrumentalists, is helping a soloist and is watching his audience. For Sousa can lead an audience so well with his

back to it that he has been accused more than once of having eyes in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones.

Sousa is perhaps the only conductor in the world who conducts his concerts from beginning to end. The majority of musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every conductor save Sousa has a chair placed at his music stand into which he drops for a few seconds of rest between numbers. Sousa does not leave his platform, except during the intermission, from the beginning of a concert to its end.

Perhaps one of the reasons for Sousa's success has been that Sousa's Band always is under his immediate direction. There is no person with the band with the title of assistant director. There is no person with whom he divides responsibility for the great organization once it is on the stage. Several years ago it was pointed out that Sousa might increase his earning powers by organizing several bands, all bearing the Sousa name, and it was argued that a band of Sousa-trained musicians would be an organization of which even Sousa might be proud. But the famous bandmaster declined. For 32 years he has kept his faith with the American people and there has been no Sousa's Band without Sousa and no concert without the famous bandmaster conducting every number on the program.

Sousa began his band career at the age of 19 years.—Adv.

Portland me rep 9/11/21

New York Herald 9/13/21

Washington Herald 9/13/21

Piedmont Pa 9/18/21

Augusta Me 9/27/21

New London 9/19/21

New York

9/27/21

Always

**Famous Bandsman Returns  
For Concerts October 9th**



LIEUTENANT COMMANDER JOHN PHILIP SOUSA

**Sousa Chooses Truly American  
Soloist In Miss Marjorie Moody**

It would be expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour, and therefore the famous bandmaster points with pride to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody, who will appear here with Sousa, September 29, was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions except that of the incomparable Gail Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and the last five seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred persons or even in her own home for a few friends.

SEP 18 1925

**"Great Music Chief" Sousa**



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

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SEP 19 1925

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**Sousa's Band**

On Thursday evening, September 17, Lieut. Commander John Philip Sousa will bring his famous band to Elmwood Music hall for a concert to be given under the auspices of Buffalo Council, No. 184, Knights of Columbus for the Welfare fund. The organization is said to be better than ever this season, and many soloists accompany the band. Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; Mr. John Dolan, cornetist; Mr. George J. Carey, xylophonist, and many others will be heard in special numbers. The engagement will be for a single evening concert. Tickets will be on sale at Denton, Cottier and Daniels Monday, September 14.

**SOUSA CONCERTS**

At the annual concerts of Sousa and his band in Symphony hall, this afternoon and evening, the program will be as follows:

Gaello fantasy, "Amrain Na N-Gaedal" (new); O'Donnell, cornet solo, "The Carnival," Arban; Mr. John Dolan; suite, "Cuba Under Three Flags" (new); Under the Spanish, Under the American, Under the Cuban; Sousa; soprano solo, "I Am Titanian," from "Mignon," Thomas, sung by Miss Marjorie Moody; Love Scene from "Feuersnott," R. Strauss; march, "The Liberty Bell," Sousa; "Jazz America" (new); Sousa; saxophones octette, "I Want to Be Happy," from "No. No. Nanette," Youmans; by Messrs. Stephens, Heney, Goodrich, Weigel, Weil, Johnson, Conklin and Munroe; "The National Game" (new); Sousa; xylophone solo, "Morning, Noon and Night," Suppe, by Mr. George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture," Guion.

SEP 21 1925

**SOUSA TO WRITE  
SONG OF CITIES**

An excursion into the realms of impressionistic music termed for the present, Songs of the Cities, is being planned by Lieutenant Commander John Philip Sousa, the great bandmaster, who this season will make his 33d annual tour of America. Sousa's tour this season takes him into the principal cities of America and from the street noises and the industrial hums of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life.

Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars. Chicago roars with might and main and to Sousa's ear, there is more vocal quality in its street noises than in those of any other city. Detroit hums with the noises of industry, and even Philadelphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds.

"Musicians in the past have found inspiration in pastoral quiet, in the sounds of the winds and of the sea," says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in the sounds of the modern city. The crash and the rumble of the great urban areas he finds as appealing as were the sylvan districts to the musicians of another day.

Sousa and his band appear Tuesday at Robbins' Olympic theatre. Seats may be secured by phoning the box office.

SEP 21 1925

**Sousa Comes Wednesday**

Favorite marches and selections that will ever please older Uticans and modern synopation at its best for the young, are all to be found in the program of Sousa's famed band of 100 musicians which appears at the Colonial Theater Wednesday. No local musical season is complete without a visit of the March King and his band and this, the 33d annual tour of the United States, finds the veteran music master still at the head of a truly great organization, delighting thousands in leading cities.

Thirty minutes of the popular jazz in which the entire band participates is a welcomed addition to the program. Sousa and his band are national institutions and Utica

music lovers know it. The welcome annually which promises to be repeated here Wednesday.

"Blossom Time" Here  
"Blossom Time," the haunting, melodic love story of Franz Schubert, composer, comes to the Colonial Theater for performances tonight, tomorrow and tomorrow matinee.

A large cast will present "Blossom Time," which is recognized as one of the most beautiful and most successful musical productions of the past 10 years. Mary Powell is the prima donna of the company, taking the part of Mitzi, with whom Schubert is in love. The production features "The Song of Love" and other classics of its type in America.

The scenes are of Vienna, where Schubert lived and wrote. There are choruses of men and women which promise to charm Utica audiences.

**Sousa's Band**

This is "Sousa" and his band" week. The famous organization of 100 picked musicians, with its world famous conductor, Lieut. Comdr. John Philip Sousa, the march king, will be in Mechanics hall Saturday, Oct. 3, for two concerts, matinee and night, under the direction of Albert M. Steinert. It is the middle of the third-century tour and two well selected programs will be presented under the personal direction of Sousa. This year, is characterized by the number of new Sousa compositions. Several of the most charming of recent popular musical numbers are used in attractive Sousa arrangements, as there is a half hour of jazz, as arranged and played by picked members of the band.

Massachusetts 9/19/25

### "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the Fife Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

Utica NY 9/19/25

SEP 21 1925

### Music Master



JOHN PHILIP SOUSA

Utica NY 9/30/25

## WORLD OF MUSIC HAS BAND KING IN SOUSA

SOUSA and his band are billed to play at the Albee Theatre, Sunday evening, Oct. 4th, under the management of Albert Steinert.

Wherever band music is known throughout the civilized world the name of Sousa stands first. The great bandmaster and composer of stirring melodies has won not only the hearts of his countrymen. The world of music know and claim him as its own. Since the outset of his career, a third of a century ago his audiences have increased from less than a million to over three million people each year and each season his audiences grow larger.

Novelty is the demand of the American public and in this respect the Sousa public have been trained to expect annually a novel and varied program. One novelty is the new Sousa march and another is the new Sousa humoresque. Since the days when he wrote, "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop" dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, a high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary?" and the

year before it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

#### NEW FEATURE

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey for several seasons a member of the Sousa organization.

In musical circles Mr. Sousa is known as the "iron man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance. The majority of conductors leave the stage between numbers. All of them have chairs at their desks into which they drop for a few seconds between movements of a symphony or a suite, and most of them do not pretend to conduct during the performance by a soloist. But Sousa has no assistant, he has no chair and he never sits down on the stage and he never leaves the stage except during the intermission. From first to last Sousa is in command, and perhaps one of the reasons for the great success of Sousa's Band is that literally every minute of its program is under his direct control.

Tampa Fla 9/19/25

### Famed Bandman Here Wednesday



JOHN PHILIP SOUSA

### Sousa Will Play 'Jazz America' For 30 Minutes

With the addition of 30 minutes of jazz to his programs, the slogan for the annual tour of John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still." Sousa and his band of 100 pieces, including two Utica musicians, John and William Schueler, will appear in matinee and evening concerts at the Colonial Theater Wednesday next.

This season Sousa is introducing at least six new features, including the revival of "Liberty Bell March," one of the Sousa standbys since his first American tour, 33 years ago, and which rivals the "Stars and Stripes Forever" in popular favor; a suite, "Cuba Under Two Flags," a typical Sousa humoresque, "Follow the Swallow," an arrangement from the American song hit, and "Jazz America," in which the entire band becomes full fledged syncopaters under the spell of the leader's baton.

In addition to these extras there are the usual solo numbers by John Dolan, cornetist; Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and in all probability Sousa will accord Utica's own representative, John Schueler a place on the program with a trombone solo. As novelties there will be a saxophone octette and a piccolo sextette.

All features will be presented at both performances and several favorites of the past, marches and waltzes, will be offered as encore numbers.

### American Public Demands Novelty, Says John Sousa

Novelty—and more novelty—is the demand of the American music public, says Lieutenant Commander John Philip Sousa, who this season will make his third of a century tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain

Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

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Grand Rapids 9/19/25

### Third of Century of Sousa's Famous Band

Lieut. Commander John Philip Sousa and his famous band are celebrating the third-of-a-century continuous activities of that organization under the sole control and leadership of the extraordinary man whose name it bears. Composer of more than 100 marches, scores of dance tunes, five light operas and many fugitive lyrics,

Sousa "The March King" first lifted a baton over his own band 33 years ago. He maintained and rehearsed his organization even during the war when he quit his concert tours to train army and navy bands at the Great Lakes station for service overseas and at home.

During his long career as conductor of his great band, Sousa has never relinquished or shared his absolute control of the organization. This is a world record in musical history; for all of the other famous bands and orchestras are either parts of the military or marine establishments, or are subsidized and controlled by laymen of wealth and influence. His vicacity, his wit, his supreme faith in music as a source of joy has never diminished. An inveterate horseman and long-distance rider, a crack shot with rifle or shot-gun, an adroit fisherman and a lover of all outdoor sports, Sousa is now past his three-score-and-ten in years and as lively as the youngest bandsman in his organization.

SEP 17 1925

Watertown Times



Photographic reproduction of an oil painting by Paul Stah, which was presented to Lieut. Com. John P. Sousa by veterans of the Foreign Wars.

SEP 16 1925

### SOUSA AT 70 STILL WORLD'S BEST BANDSMAN

With two big audiences at the auditorium and a birthday dinner in between, Lieut. Commander John Philip Sousa put in a reasonably busy seventieth birthday yesterday, wrote Edward Moore in The Chicago Tribune. Whatever were his reactions at having, according to his own statement, just signed a contract to conduct for 20 years longer, they must have been of an inspiring nature and of a kind to affect his men and his audiences. For of all the good band music that he has offered the public in the many years he has been coming to Chicago, never was there any better than in yesterday's concerts, nor was his band ever quite so fine. All

of which means that Sousa's band is a unique organization, with a mellowness, a flexibility, and a facility that other bands may envy but not attain. The musical treat of the season, Sousa and his band come to Robbins' Olympic theatre for one night only September 22. All those desirous of attending should book seats in advance.

SEP 22 1925

### Sousa and 100-Piece Band To Give Concerts Friday

The opening of the concert season in Albany, as well as within the Albany radius, will take place next Friday afternoon and evening at the state armory, Washington avenue, when Ben Franklin presents the great John Philip Sousa and his big band of 100 men in two splendid concerts. Eminent assisting talent will help in the enjoyment and superb programs will be given. The afternoon concert will not begin until 3:30 o'clock, in order to accommodate school children, who are certain to be present, and the evening concert will begin at 8:15 o'clock. The seat sale for these events will open at Cluett and Sons, Tuesday morning, and a great demand is confidently anticipated, as in no other section is Sousa and his men more popular than in Albany.

That Lieut. Com. John P. Sousa is one of the most prolific of composers as well as one of the most famous, is indicated by the number of his compositions.

DETROIT, MICH.  
FREE PRESS

### "March King" Has Written Nearly 300 Compositions

That Lieut.-Com. John Phillip Sousa who will pay his annual visit to Detroit Sunday October 18 to give afternoon and evening concerts in Orchestra Hall, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions.

In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director.

Sousa's little red book indicates there is good reason why he should be called "The March King." During his career he has written no less than 104 march compositions. There are eighty songs in the Sousa book, one hundred and sixteen suites, one cantata, two hymns and enough miscellaneous compositions to bring the total to two hundred and twenty-two.

These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works.

These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his new fox trot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan."

Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

John Phillip Sousa and his concert band will arrive in Ithaca by special train at 6 o'clock this evening, coming from Geneva where a concert was given this afternoon. The concert will start promptly at 8:15 o'clock at Bailey Hall, under the auspices of the Ithaca Community Chest.

Traffic regulations for the movement of automobiles was announced today by Lieutenant T. H. Twiston as follows: Cars will enter by the way of the Veterinary College and Garden avenue, proceeding north to the front entrance of Bailey Hall, facing east. Cars will then be parked at places provided and which will be in charge of special officers, or proceed north or west to rear of Bailey Hall, leaving by way of Reservoir avenue.

Tickets for the concert may be obtained at the Lehigh Valley ticket office, Triangle Book Shop or the Co-op, Barnes Hall.

John Phillip Sousa, who is to appear here with his band October 17, has written 106 marches. His latest is "The Black Horse Troop," to be formally dedicated during the evening concert in public hall. It was written for Troop A of Cleveland.

Sousa keeps the record of his compositions in a little red book. Not counting numerous arrangements of which he has kept no account, his little red book contains the names and dates of eighty songs, sixteen suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total to 274.

Some of his newer compositions include "The National Game" march; the suite, "Cuba Under Three Flags"; the foxtrot, "Peaches and Cream," and the waltz, "Co-Eds of Michigan."

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the demand for novelty. Two novelties Sousa has presented annually are the new Sousa march and the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there are two, "The Black Horse Troop," dedicated to the Cleveland military organization, and "The National Game," a baseball march, written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

Sousa and his band will appear at the Park theatre Sunday afternoon Oct. 4, under the auspices of LaRoe Music Store. Reserved seats were on sale today.

SEP 20 1925

### Music Notes

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SEP 19 1925

### NOVELTY IS PUBLIC DEMAND, SAYS SOUSA

Famous Bandmaster and His Organization Coming Here Oct. 4

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Phillip Sousa who, this season will make his Third-of-a-Century-Tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march, written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suit, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes cast in England, and costing more than \$10,000. The chimes soloists will be George F. Carey, for several seasons a member of the Sousa organization.

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UTICA, N. Y.  
PRESS

SEP 19 1925

### SIX NEW FEATURES IN SOUSA PROGRAM

Famed March King and His Band In Two Concerts Here Wednesday

"Jazz America," an Innovation in Musical Circles of Country

With the addition of six new features to his usual brilliant and ever enjoyable program, John Phillip Sousa, greatest of band masters, and his famed organization of 100 of the leading musicians of the world, will delight music lovers of Utica and vicinity at the Colonial Theater Wednesday. Owing to the wonderful reception accorded Sousa and his artists annually in this city, it has been deemed necessary to have both matinee and evening performances.

New Sousa features this season include two marches, "The National Game," dedicated to baseball and written at the express request of High Commissioner Landis, and "The Black Horse Troop." The suite, most enjoyable to lovers of real music, will be "Cuba Under Three Flags." The name well describes the offering. The humoresque this season, that portion of the entertainment which pleases all, will be "Follow the Swallow," a pleasing modification of the popular song hit of that name. These hits, arranged by Sousa himself, are typical efforts and therefore stand unexcelled.

The annual waltz creation of the march king is "Co-eds of Michigan," written for the students of that famed institution of learning. And to all of these will be added the grand revival of one of Sousa's most famous compositions, "Liberty Bell March" and 30 minutes of real jazz music.

Sousa, for 33 years before the public, knows what is wanted and how to present it. Topping the jazz portion of the entertainment at both performances, will be "Jazz America," during which the entire band becoming an organization of 100 syncopators. What the result is may well be imagined. Regardless of whether or not one craves jazz it requires a person of unusual self control to repulse the unconscious sway of the body, or the tapping top accompaniment as this mighty musical body, the world's greatest in fact, sweeps the auditorium with catchy popular hits in manner such as only Sousa can produce. Persons who have been fortunate enough to hear Sousa in other cities on this his 33rd annual tour, claim the portion of the concert is worth the price of admission alone.

Other features include Sousa's saxophone octette, and a piccolo sextette, as well as Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophone artist.

No Sousa concert is ever complete without the introduction of the marches of old which made John Phillip the peer of all and it is only a second or two after the completion of a regular number before the strains of these familiar, and welcomed airs are heard. Sousa personally directs all the concert and supervises solo work as well as the band numbers, making it a Sousa performance, such as only he sponsors, from start to finish.

Feature parts of the program are included in both afternoon and evening concerts.

The visit to Worcester on the afternoon and evening of Saturday, Oct. 3, in Mechanics hall, of Sousa and his band of 100 pieces, opens the musical season with a bang. The famous conductor is on his third-of-a-century tour from coast to coast. It began last July—the 4th to be exact—and Worcester is about in the middle of it. He comes here under the direction of Albert Steinert, and his program is up to the minute in every particular—his new Jazz—America—a new waltz and the revival of one of the first marches played on his initial tour 33 years ago—"Liberty Bell," with 10,000 chimes, a novelty addition, played by George Carey.

The novelties in the program include a saxophone octet playing "Indian Love Call" from "Rose Marie," Sousa's syncopators, 100 pieces, playing an "American jazz" selection arranged by Sousa. There is also, Sousa's piccolo sextet. The new march, "The National Game," is baseball to music.

Members Can SEP 19 1925

SOUSA AND HIS BAND AT WOOLSEY HALL, NEW HAVEN, SEPT. 26TH.

Of particular importance to the atreagoers of this vicinity will be the concerts on Saturday, September 26, at Woolsey Hall, New Haven, of Lieut. Com. John Phillip Sousa and his band. Two performances—matinee and evening—will be given as usual this year, and there is no doubt but what a large delegation from this city will attend the Elm City engagement of the famous bandmaster, which, by the way, will be the only one in this immediate neighborhood.

To mark the thirty-third tour of the world's most popular band this year's pilgrimage has been rightfully titled the third-of-a-century tour, and at this early date all indications point to it being the most successful of all. Each year has seen Sousa grow more and more popular as he makes the rounds of the country, and now, past the seventieth milestone of his life, the greatest leader of them all finds it impossible to accommodate all the cities and towns who wish to have him visit them. Thus music loving folks hereabouts may consider it fortunate that the great organization, numbering more than one hundred musicians and soloists, will be brought to almost their very doors for two concerts.

Members Can SEP 20 1925

SOUSA'S BAND TO ARRIVE OCT. 3

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TELEGRAM

SEP 20 1925

### Famous Band State Armory

PHILIP SOUSA, world famous composer and bandmaster, with his equally famous militia of 100 instrumentalists and singing artists to the Washington state armory in Albany Friday for an afternoon concert engagement. The concert will be under the direction of Ben Franklin, Albany impio.

In the 33rd year that Sousa and his band have toured this country for the tour the band is increased in size and special features will be presented that will make the program of special interest on the occasions long to be remembered. The list of soloists will include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; R. E. Williams, flute; John Carr, clarinet; Josef Deluca, phonium; John Dolan, cornetist, and George F. Carey, xylophone.

Thousands have heard Sousa and his band in past years and many more thousands will hear him this year, for the interest in the organization increases year by year.

Members Can SEP 19 1925

SOUSA HERE NEXT TUESDAY

The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieut. Com. Phillip Sousa and His Band. When Sousa who had founded his fame as "The March King" during his leadership of the United States Marine Band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterwards and the latest Sousa march are presented together by Mr. Stahr.

Tuesday night September 22nd is the day of Sousa and his Bands appearance here in Watertown. Seats are now selling fast for the treat of the season.

Members Can SEP 20 1925

JOHN PHILIP SOUSA AND HIS BAND AT WOOLSEY HALL, NEW HAVEN, TOMORROW.

Tomorrow will be a gala of musical circles hereabouts for the mark the coming to Woolsey New Haven, of Lieut. Com. Phillip Sousa and his band of hundred musicians and soloists to the Elm City showing will be the only one in this vicinity this year more than usual importance attached to the event. This year's mark the thirty-third annual pilgrimage of the famous organization, treated as much territory is to be covered in many towns heretofore played in, hence many music lovers here no doubt make special plans to attend the New Haven concerts.

As tomorrow is a school holiday the Sousa management and Mr. Adolph Steinert, under who directs the concerts are given in New Haven, have made special preparation whereby school children may have the opportunity of hearing the famous band and seeing it directed by the great leader. As the matinee pupils in both the grammar and high schools here may obtain tickets for fifty cents, seats for which will be allotted with the adults who accompany them. Thus the youngsters will be enabled to sit with the parents or guardians and still take advantage of the unusual price sale. The innovation is meeting with much favor among the school children of New Haven and the extension of the plan to school children of this city will be most gratifying to many.

The present tour of Sousa and his band is the thirty-third, hence is known as the Third of a Century Tour. New and special features have this year been devised to make it the greatest ever although many of the old favorite compositions, some of which never seem to grow old, have been retained on the

UTICA, N. Y.  
PRESS

SEP 22 1925

### HAS PLACE TOO IN SOUSA'S BAND PROGRAM

"Jazz America," a feature aptly named, which includes plenty of the prevailing and delightful variety of modern syncopation, is one of the many features to be offered by John Phillip Sousa, and his band at the Colonial Theater tomorrow, afternoon and evening. As the title signifies it is a combination of jazz favorites, played by the entire band of 100 pieces. The result can easily be imagined.

Varied features are also on the program for both concerts as patrons of Sousa concerts of the past know and this is why Sousa plays to capacity houses on his annual visits. Novelties include saxophone octette and a piccolo sextette in oddities such as only Sousa can provide and for old time's sake, marches of the past always acceptable, find their way in the concerts as encore numbers, rounding out a most enjoyable offering.

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### SOUSA CONCERT SEAT SALE

The seat sale for the concerts of John Phillip Sousa and his band of 100 musicians will open this morning in the State Theater. The concerts which will be given Thursday afternoon and evening at the State Theater, are being given the direction of the Woman's Club business management of Ben Schenectady.

The club has established the stores of the H. S. Barney, the Wallace Company and the company, where tickets may be obtained. Two special programs will be given Thursday and the afternoon will take place beginning at 3:30 order to enable school children

SEP 21 1925

### Sousa's Band

"There is but one Sousa's band and it is directed by John Phillip Sousa." This is an announcement one sees in big red type on the billboards. But what an interest it creates when the announcement is made that this band is coming to Worcester to give two concerts in Mechanics hall, Saturday, Oct. 3. The famed conductor comes with new marches, a new humoresque, a new suite, a jazz number played by 100 musicians, a new waltz, "The Co-eds of Michigan," and a revival of the "Liberty Bell" march, rendered by Sousa during his first tour, 33 years ago, now played with 10,000 chimes added.

"The National Game" and "The Black Horse Troop," is the announcement of the theme-song of the annual humoresque written by Lieut. Comdr. Sousa, who is making his "third of a century tour" at the head of his famous band.

Members Can SEP 28 1925

### Jazz Carries Its Last Fort; Sousa to Play

New York World Special New York, Sept. 28.—John Phillip Sousa, who has played his thirty-three years' program of military, symphonic, and dance music, announced that his only New York concert of the season, dedicating Mechanics hall, Oct. 11, would include

SEP 21 1925

### SOUSA'S BAND

"That Boy," John Phillip. Here is one on John Phillip, says Musical Digest, recounted by Mr. Cushing, the genial owner of the Moraine, where Sousa made his headquarters during his stay at the Great Lakes Naval Training station. The novel piano was being drummed over and over. Fearful of the tender sensibilities of his guests, Mr. Cushing dispatched a bell-boy to "Stop that boy's drumming." The boy returned wide eyed. "It's Mr. Sousa."

Mr. Cushing went in to see, and it was. "I've got it," called Sousa. "Come and hear it." "It" was the Liberty Loan March.

Members Can SEP 21 1925

### SOUSA'S BAND TO ARRIVE OCT. 3

The visit to Worcester on the afternoon and evening of Saturday, Oct. 3, in Mechanics hall, of Sousa and his band of 100 pieces, opens the musical season with a bang. The famous conductor is on his third-of-a-century tour from coast to coast. It began last July—the 4th to be exact—and Worcester is about in the middle of it. He comes here under the direction of Albert Steinert, and his program is up to the minute in every particular—his new Jazz—America—a new waltz and the revival of one of the first marches played on his initial tour 33 years ago—"Liberty Bell," with 10,000 chimes, a novelty addition, played by George Carey.

The novelties in the program include a saxophone octet playing "Indian Love Call" from "Rose Marie," Sousa's syncopators, 100 pieces, playing an "American jazz" selection arranged by Sousa. There is also, Sousa's piccolo sextet. The new march, "The National Game," is baseball to music.

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Members Can SEP 2

DETROIT, MICH.  
FREE PRESS

### "March King" Has Written Nearly 300 Compositions

That Lieut.-Com. John Phillip Sousa who will pay his annual visit to Detroit Sunday October 18 to give afternoon and evening concerts in Orchestra Hall, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions.

In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director.

Sousa's little red book indicates there is good reason why he should be called "The March King." During his career he has written no less than 104 march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total to two hundred and twenty-two.

These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works.

These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his new fox trot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan."

Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

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### Music Notes

JOHN PHILIP SOUSA, who is to appear here with his band October 17, has written 106 marches. His latest is "The Black Horse Troop," to be formally dedicated during the evening concert in public hall. It was written for Troop A of Cleveland.

Sousa keeps the record of his compositions in a little red book. Not counting numerous arrangements of which he has kept no account, his little red book contains the names and dates of eighty songs, sixteen suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total to 274.

Some of his newer compositions include "The National Game" march; the suite, "Cuba Under Three Flags"; the fox trot, "Peaches and Cream," and the waltz, "Co-Eds of Michigan."

Pittsburgh  
SEP 19 1925

### SOUSA IS BOOKED HERE

Band Coming October 16 for  
Nixon Matinee and Night  
Concert.

Novelty is the demand of the American music public, says Lieut. Com. John Phillip Sousa, who is making his "third-of-a-century tour" at the head of his band, and who will appear in Pittsburgh Friday, October 16.

During his stay in Pittsburgh, where he will appear under the management of Miss May Beagle, the bandmaster will present a matinee performance at the Nixon Theater and a night performance at the Syria Mosque.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the demand for novelty. Two novelties Sousa has presented annually are the new Sousa march and the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there are two, "The Black Horse Troop," dedicated to the Cleveland military organization, and "The National Game," a baseball march, written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.



John Phillip Sousa.

SEP 19 1925

### NOVELTY IS PUBLIC DEMAND, SAYS SOUSA

Famous Bandmaster and  
His Organization Coming  
Here Oct. 4

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Phillip Sousa who, this season will make his Third-of-a-Century-Tour at the head of his famous band.

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march, written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" March. This march will be played with a set of chimes cast in England, and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

Sousa and his band will appear at the Park theatre Sunday afternoon Oct. 4, under the auspices of LaRoe Music Store. Reserved seats were on sale today.

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UTICA, N. Y.  
PRESS

SEP 19 1925

### SIX NEW FEATURES IN SOUSA PROGRAM

Famed March King and His Band  
In Two Concerts Here  
Wednesday

HALF HOUR OF TYPICAL JAZZ

"Jazz America," an Innovation  
in Musical Circles of  
Country

With the addition of six new features to his usual brilliant and ever enjoyable program, John Phillip Sousa, greatest of band masters, and his famed organization of 100 of the leading musicians of the world, will delight music lovers of Utica and vicinity at the Colonial Theater Wednesday. Owing to the wonderful reception accorded Sousa and his artists annually in this city, it has been deemed necessary to have both matinee and evening performances.

New Sousa features this season include two marches, "The National Game," dedicated to baseball and written at the express request of High Commissioner Landis, and "The Black Horse Troop." The suite, most enjoyable to lovers of real music, will be "Cuba Under Three Flags." The name well describes the offering. The humoresque this season, that portion of the entertainment which pleases all, will be "Follow the Swallow," a pleasing modification of the popular song hit of that name. These hits, arranged by Sousa himself, are typical efforts and therefore stand unexcelled.

The annual waltz creation of the march king is "Co-Eds of Michigan," written for the students of that famed institution of learning. And to all of these will be added the grand revival of one of Sousa's most famous compositions, "Liberty Bell March" and 30 minutes of real jazz music.

Sousa, for 33 years before the public, knows what is wanted and how to present it. Topping the jazz portion of the entertainment at both performances, will be "Jazz America," during which the entire band becoming an organization of 100 syncopators. What the result is may well be imagined. Regardless of whether or not one craves jazz it requires a person of unusual self control to repulse the unconscious sway of the body, or the tapping top accompaniment as this mighty musical body, the world's greatest in fact, sweeps the auditorium with catchy popular hits in manner such as only Sousa can produce. Persons who have been fortunate enough to hear Sousa in other cities on this his 33rd annual tour, claim this portion of the concert is worth the price of admission alone.

Other features include Sousa's saxophone octette, and a piccolo sextette, as well as Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophone artist.

No Sousa concert is ever complete without the introduction of the marches of old which made John Phillip the peer of all and it is only a second or two after the completion of a regular number before the strains of these familiar and welcomed airs are heard. Sousa personally directs all the concert and supervises solo work as well as the band numbers, making it a Sousa performance, such as only he sponsors, from start to finish.

Feature parts of the program are included in both afternoon and evening concerts.

Member Conn  
SEP 19 1925

### SOUSA AND HIS BAND AT WOOLSEY HALL, NEW HAVEN, SEPT. 26TH.

Of particular importance to the atreagoers of this vicinity will be the concerts on Saturday, September 26, at Woolsey Hall, New Haven, of Lieut. Com. John Phillip Sousa and his band. Two performances—matinee and evening—will be given as usual this year, and there is no doubt but what a large delegation from this city will attend the Elm City engagement of the famous bandmaster, which, by the way, will be the only one in this immediate neighborhood.

To mark the thirty-third tour of the world's most popular band this year's pilgrimage has been rightfully titled the third-of-a-century tour, and at this early date all indications point to it being the most successful of all. Each year has seen Sousa grow more and more popular as he makes the rounds of the country, and now, past the seventieth milestone of his life, the greatest leader of them all finds it impossible to accommodate all the cities and towns who wish to have him visit them. Thus music loving folks hereabouts may consider it fortunate that the great organization, numbering more than one hundred musicians and soloists, will be brought to almost their very doors for two concerts.

One of the features of the program will be the introduction of the marches of old which made John Phillip the peer of all and it is only a second or two after the completion of a regular number before the strains of these familiar and welcomed airs are heard. Sousa personally directs all the concert and supervises solo work as well as the band numbers, making it a Sousa performance, such as only he sponsors, from start to finish.

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TELEGRAM

SEP 20 1925

### Famous Band State Armory

PHILIP SOUSA, world famous composer and bandmaster, with his equally famous military band of 100 instrumentalists visiting artists to the Washington state armory in Albany Friday for an afternoon concert engagement. The concert will be under the direction of Ben Franklin, Albany impio.

In the 33rd year that Sousa and band have toured this country for the tour the band is increased in size and special features will be presented that will make the program of special interest and the occasions long to be remembered. The list of soloists will include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; R. E. Williams, flute; John Carr, clarinet; Josef Deluca, phonium; John Dolan, cornet, and George F. Carey, xylophone.

Thousands have heard Sousa and his band in past years and many more thousands will hear him this year, for the interest in the organization increases year by year.

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### SOUSA HERE NEXT TUESDAY

The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieut. Com. Phillip Sousa and His Band. When Sousa who had founded his fame as "The March King" during his leadership of the United States Marine Band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterwards and the latest Sousa march are presented together by Mr. Stahr.

Tuesday night September 22nd is the day of Sousa and his Bands appearance here in Watertown. Seats are now selling fast for the treat of the season.

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### Sousa to Play

New York World Special  
New York, Sept. 28—played carried its last fox trot and Philip Sousa, whose program thirty-three years ago was military, symphonic, and dance music, announced that his only New York performance of the season, dedicating hall, Oct. 11, would include

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# SOUSA TO PLAY IN NEW YORK SOON

Famous Band Leader To Give Concert At Mecca Temple Next Month.

[Herald-Post Special Dispatch.] NEW YORK, Sept. 19.—Lieutenant Commander John Philip Sousa will lead his band at the third-of-a-century anniversary concert in New York at Mecca Temple on Sunday, October 11 bringing to its metropolitan peak the longest, most eventful and prosperous tour in the thirty-three years of his leadership. The march king swung the baton for the first time as leader of his own organization in Plainfield, N. J., on September 26, 1892.

In that third of a century he has toured every civilized country at the head of his band, and his compositions, mostly marches, have won for him the popular title of "The March King." During his third-of-a-century tour this season he will visit 202 cities in this country and Canada, a journey of more than 25,000 miles, playing in forty-three states and four provinces of the Dominion. For his recent four-day engagement at the Regina Agricultural Exposition at Regina, Saskatchewan, he received a fee of \$20,000, the largest ever paid in Canada for any musical organization in so brief an engagement.

### Sousa Old Performances.

For his Greater New York concert at Mecca Temple, Lieutenant Commander Sousa is preparing a program that will include all of his new compositions as well as the old favorites which made him and his band internationally famous. Two new marches, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of baseball, and "The Black Horse Troop," inspired by the great cavalry troop of Cleveland, will be heard here for the first time. Then there is a new Sousa suite called "Cuba Under Three Flags," a Sousa arrangement of modern jazz tunes, and a new annual humoresque based upon "Follow the Swallow," from "Kid Boots." In memory of "Auld Lang Syne" he will revive the "Liberty Bell."

He was featured in this song on his first tour thirty-three years ago when he composed that perennial favorite. The overture of one of his light operas, "The American Maid," probably will be included, with many classical numbers by Dvorak, Meyerbeer, Alban, Guion and others.

### Only New York Concert.

The Sousa concert at Mecca Temple Sunday night, October 11, will be the only New York appearance of the organization this season. The band now includes 100 men, all of whom are noted instrumentalists welded into what Mr. Sousa says is "the best of all the great bands I have led." The soloists for the New York concert will be Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Harold E. Stephens, saxophone.

In addition to his vast repertoire, Mr. Sousa is featuring modern dance music, most of it from his own pen. Waltzes, fox-trots, two-steps and new jazz numbers are among the score and more dance compositions which "The March King" has added to his list. Some of these were tucked away in his various operas, "El Capitán," "The Bride Elect," "Desire" and "The Queen of Hearts," and recently he has enriched his dancing novelties with the latest syncopations and terpsichorean measures.

SEP 26 1925

### SOUSA AND HIS BAND AT WOOLSEY HALL TODAY

Today is Sousa Day and all paths will lead to Woolsey Hall where the world's most famous bandmaster will direct his organization of one hundred musicians and soloists. The matinee will be given at two-thirty and evening performance at eight fifteen, and from the advance sale of tickets indications point to two notable gatherings taking in the

event. And well indeed might Elm City music lovers turn out en-masse to hear Sousa and his band for no more popular organization than this visits New Haven.

The Childrens Educational matinee this afternoon bids fair to be most popular. A price of fifty cents has been set for the best seats for pupils in the grammar and high schools and many are taking advantage of the bargain offer. These tickets are allotted with those purchased by parents and guardians hence the youngsters will not be separated from their folks even

though they pay only a fraction of the regular price.

Two separate programs will be rendered by Sousa and his band but as far as quality and quantity are concerned there will be no difference between the afternoon and evening offerings. Both will be fully up to the Sousa standard.

# SOUSA COMING FOR TWO APPEARANCES

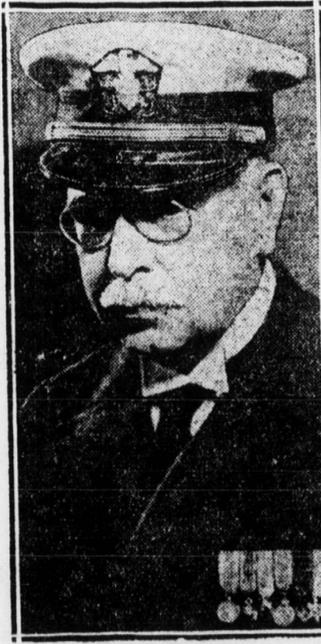
Plays at Auditorium Matinee and Night, October Ninth.

With the visit of his advance representative to this city recently, arrangements were completed for the appearance here Friday, Oct. 9, for matinee and evening concerts, of Lieut. Com. John Philip Sousa, who is now on his Third-of-a-Century Tour with his famous organization. In spite of his seventy years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts thirty-five weeks, and takes him into 202 cities in forty-three States and four Canadian Provinces, where he conducts no more than 432 performances. He is accompanied this year by an organization of more than one hundred bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of Organized Baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence Day, 1892, is older even than Sousa's Band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the Island's musical transition from Spanish music to ragtime to jazz is traced.

GAZETTE TIMES SEP 20 1925

WILL DIRECT BAND HERE



Lieut. Com. Sousa will direct his famous band during two performances in Pittsburgh this season. He will appear here on Friday, October 16, in a matinee in the Nixon Theater and in an evening performance at Syria Mosque.

SEP 19 1925

### Sousa Registers at The Niagara

Commander John Phillip Sousa, who will play but one concert, directing his superb American band, in the state armory Sunday afternoon, is due to arrive early tomorrow morning and will be registered at The Niagara. A brief spin about the scenic points may be the impulse to the noted maestro to compose a march in honor of Niagara, the wonder city. A large block of seats has been secured by organizations about the city, but the committee in charge of the arrangements will see to it that there will be accommodation for all desiring to see and hear the composer of "Stars and Stripes Forever," "The Black Horse," "Liberty Bell," "The National Game," and other never-to-be-forgotten masterpieces dear to the heart of America and the world. On Sunday night the band will be heard in Lockport. This itinerary is being given under the auspices of the Knights of Columbus welfare fund.

NEW HAVEN, CONN.

REGISTER

SEP 20 1925

# SOUSA MARCHES FOUR TIMES WITH BAND IN THIRD OF A CENTURY

Throughout the world Lieut. Com. John Philip Sousa, who comes to Woolsey Hall September 28, is known as "the march king." He has written more than 100 marches, one of which, "Stars and Stripes Forever," has achieved the status of a national march. In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches, "Semper Parvulus," is the official march of the United States Marine Corps. But in the 33 years at the head of his own organization, Sousa but four times has marched with his band.

In 1893, when Sousa's Band had been in existence but a year, Sousa marched with his men at the ceremonies opening the World's Fair in Chicago.

In 1898, five years later, Sousa and his band headed the procession which bade farewell to the famous Black Horse Troop of Cleveland, Ohio, departing for service in the Spanish-American War.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay.

A few days after his participation in the welcome to Dewey, Sousa and his band marched in the parade of a Pittsburgh, Pa., regiment returning from Cuba.

Sousa has marched at the head of a band many times, of course. As director of the United States Marine

Band, before the formation of his own organization, Sousa marched at the inaugurations of at least three Presidents, as well as taking part in countless ceremonies in Washington. During the World War, he marched with his great organization of blue jackets from the Great Lakes Naval Training School. One of these marches down Fifth Avenue, New York, with an organization of 1,800 men, probably was the greatest military display ever seen in America, and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6,000 musicians.

And Sousa has done other marching. Virtually every Sousa march has been composed as he marched, by himself, mile after mile, around his estate on Long Island, on the decks of ocean liners (as in the case of "Stars and Stripes Forever"), or along the streets and in the parks of the cities which he visits each season.

SEP 21 1925

# SOUSA ON MUSIC THOROUGHLY OURS

How "March King" Grew Beard to Look Foreign, Then Insisted on Native Art

"When I was a youth it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880.

"As I was but twenty-six years old at the time, the ferocity of the initial Sousa beard may well be imagined."

The March King, John Philip Sousa, who began his notable career at the head of Uncle Sam's famous Marine Band of this city, will be here for a concert at the Washington Auditorium on the evening of October 7.

Sousa gives some potent thoughts on that much-discussed question—American music.

"For the first twenty years of Sousa's Band I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job.

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organization. Of late years I have been getting the finest new blood from the universities and colleges.

SEP 18 1925

### At the Theaters

#### "FOLLOW THE SWALLOW" SOUSA THEME

Sousa and his band will play at Bailey Hall, Monday evening, September 21. Ticket went on same today at the Lehigh Valley City Office, Triangle Book Shop and Co-op in Barnes Hall.

Second only in interest to the announcement of the new Sousa marches is the news of the theme-song of the annual humoresque written by Lieut. Com. John Philip Sousa. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

The new Sousa humoresque ETAOINI will "follow the swallow" from North to South as he makes his long flight from summer home to winter quarters. Sousa describes musically his summer home, the places he stops and the birds he sees along the way. And perhaps of greater interest is Sousa's report of what he tells Mrs. Swallow when he gets there—and what she tells him.—Advertisement.

# ALBAUGH SEASON BEGINS WITH SOUSA

DIRECTED by John Philip Sousa himself, Sousa's Band will open the Albaugh Bureau of Concerts bookings with matinee and night concerts on Saturday, October 10. Lieutenant Commander Sousa recently celebrated his seventieth birthday, but he is as alert, as much the spirited and enthusiastic director and composer as he ever was. Leopold Stokowski, director of the Philadelphia Orchestra, declared that Sousa's music represents the real spirit of America in a dignified and intellectual manner.

The Lyric programs will be different, and each will include, besides old Sousa favorites, several of his new works in addition to adaptations of popular songs and dances of the moment. Among his more recent compositions are "Nobles of the Mystic Shrine," "Peaches and Cream," "The Black Horse Troop March," "The National Game" and "Cuba Under Three Flags."

The second of the Albaugh bookings for the Lyric is the Russian Symphonic Choir, which will appear the night of October 13. This organization, which has not yet sung in Baltimore, is compared to the Ukrainian Chorus. It is directed by Basile Kibalschik.

Daily Star New York City

### SOUSA AT 71 YEARS LEADS ORCHESTRA

On Sunday evening, Oct. 11, at Mecca Temple, New York, Lieut. Commander John Philip Sousa and his band of 100 men will give their only metropolitan concert of this season. But it will be an eventful one, for it is in celebration of the third of a century which Sousa has spent as leader of the most successful band in history. There is no other musical organization of the past or present that has remained so long under the absolute leadership and sole control of one individual. Back of that long stretch of proprietary leadership, there is another stretch of seven years when he directed, with the rank of Lieutenant-Commander the United States Marine Band, the organization in which he began at the age of eleven when he made his professional debut as a cymbal player. Mr. Sousa recently celebrated his seventy-first birthday.

# Sousa's Band, Then and Now

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alt clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three bases, in addition to drums, triangles, tympani, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

To hear these one hundred picked men selected from the ranks of the best bandmen of America play Sousa's "Stars and Stripes Forever" is a musical thrill never to be forgotten. Sousa will play it Sunday afternoon, when his celebrated band led by the beloved lieutenant himself will appear in a matinee concert at the Armory. It is certain that he will play this enduring march simply because it is a safe bet that his audience will insist upon it. But they won't need to insist for it is on the program along with some of the most delightful things found in the repertoire of classics, novelties and operatic hits that have always characterized Sousa's charmingly balanced program.

Another hit of the program will be his newest jazz creation founded on "Follow the Swallow" taken from the great musical comedy "Kid Boots." Sousa takes this theme and he dresses it up in all of the brilliancy of modern jazz, he gives it a classic touch, he plays it in waltz time, he does about everything to it that a master composer and arranger can do. Then too he will "turn on," as the flappers say, some of the best and latest jazz numbers and when one hundred players are turned loose on such compositions it surely will be a foot-tapping audience that will enjoy it.

There will be something on the program to please all sorts of musical tastes. Such is the charm of a Sousa program. Advance tickets can be had now at The C. E. Campbell Music Store on Third Street, The Music Shop in the Gluck Building, Brett's Music Store on Niagara Street and at the Knights of Columbus Club rooms on Jefferson Avenue. The concert is to be given under the direct auspices of the local council of the Knights of Columbus for the benefit of their local welfare fund. Its wise concert goer who gets his seats early for Sousa has never yet failed to play to capacity in all of the years he has been coming here.

SEP 19 1925

# PUBLIC DEMANDS NOVELTY, SOUSA

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season will make his Third-of-a-Century Tour at the head of his famous band.

Sousa believes that his success as a bandmaster, in a considerable degree, has been due to the fact that he realized early in his career the American demand for novelty. One novelty the Sousa public has been trained to expect annually is the new Sousa humoresque.

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban and Sousa's American jazz.

Sousa and his band will appear here at Robbins Olympic theatre Tuesday night, Sept. 22. Seats may be purchased at the box office and the advance sale, being brisk, denotes a sell-out, so those desirous of hearing this wonderful band should make reservations now to avoid disappointments.

SEP 20 1925

WASHINGTON, D. C.

STAR

SEP 20 1925

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### SOUSA'S BAND IN NOVEL NUMBERS

#### Musical Program Includes Humoresque Revue.

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Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque.

Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two. "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean."

To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloists will be George F. Carey, for several seasons a member of the Sousa organization.

### Sousa Proud of Bandmen Who Are Americans

WITH a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Comdr. John Philip Sousa, who will play in the Auditorium October 7, occasionally compares the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians, and particularly of bandmen," says Sousa. "When I was a youth it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard, so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 26 years old at the time, the ferocity of the initial Sousa beard may well be imagined."

"For the first 20 years of Sousa's Band I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The



WINIFRED BAMBRICK, Harpist With Sousa.

American had to be as good as the foreigner to get the job.

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years I have been getting the finest new blood from the universities and colleges. This season I will have about 40 college and university graduates, students and former students in my band."

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal of four or five men who were born abroad, and who, in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all-American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

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### SOUSA DISCUSSES BANDMEN

Lieut. Com. John Philip Sousa takes occasion to compare the present day with the early days of his musical leadership. "The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too Ameri-

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Sousa and his band will give a concert at Bailey Hall on Monday evening, September 21, under the auspices of the Community Chest. Tickets are on sale at the Lehigh City Ticket Office, Triangle Book Shop in Sheldon Court, and Co-op in Barnes Hall.—Advertisement.

### Sousa Concert Seat Sale Opens Tomorrow

The sale of seats for the concert to be given in Bailey Hall next Monday evening by Sousa's band, will open tomorrow morning at 9:30 o'clock at the following places: Lehigh Valley City Ticket Office, the Triangle Book Shop, and the Co-op. The concert is given for the benefit of the Ithaca Community Chest, and the net proceeds will be turned over to that organization.

In addition to the band numbers which will be offered on the program, the organization brings with it several soloists—both vocal and instrumental of unusual prominence.

The ticket sale is under the direction of Mrs. J. W. Hook, who will be assisted at the Lehigh Valley ticket office by Mrs. John E. McKinney, at the Triangle Book Shop in Sheldon Court by Mrs. Thomas Barker and Mrs. E. S. Stoddard and at the Co-op in Barnes Hall by E. E. Sanford.

From the out-of-town inquiries as well as those from the city, it would indicate that the seating capacity of Bailey Hall will doubtless be taxed for this concert.

Several band organizations, both from Ithaca and neighboring towns, are planning to purchase blocks of

### Famous Band Master With Novelty Program



LT. JOHN PHILIP SOUSA

### Sousa Band Concerts in Schenectady

On Monday morning at the box office of the State theatre, Schenectady, the seat sale will open for the concert of Sousa and his band of 100 to take place next Thursday afternoon and evening, and there is every reason to anticipate an immense demand. There is no more popular musical organization on earth than Sousa's band and this is proved by the great crowds always in attendance at his concerts. The programs this year are replete with novelties and "jazz" will be played as only Sousa can play it. But it won't all be "jazz," for Sousa knows just what the people want and sees to it they have it. The Schenectady engagements are under the direction of Ben Franklin, and he will personally select seats for those who cannot attend the seat sale. A letter to him at the box office is all that is necessary.

### SOUSA'S BAND

Novelty, and more novelty, is the demand of the music public, says Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour across the continent. His famous band is coming to Worcester Saturday, October 3, for two concerts in Mechanics Hall, with Sousa directing, and there will be no question about the novelty that will be found in the program. He has two new marches, "The National Game" and "The Black Horse Troop." His new suite is "Cuba Under Three Flags"—Spain, United States and Cuba—and his 100 musicians will play his new number, "Jazz America." The new humoresque is "Follow the Swallow." He has also revived the "Liberty Bell" march.

One of the Sousa novelties is the saxophone octet, which is this season's specialty, and it plays "The Indian Love Call" from "Rose Marie." His baseball march was written at the invitation of Judge Kenesaw Mountain Landis, and "Follow the Swallow" follows the 1924 humoresque, "What Do You Do on Sunday, Mary."

### MARJORIE MOODY SOLOIST WITH SOUSA

It is expected that a composer-conductor as thoroughly American as Lieut. Com. Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 33rd annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccioli, who has

trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young life time when she sang in the spacious auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American.

### Sousa Commissioned in Three Branches of Service

Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps, during his directorship of the Marine band, from 1880 to 1892. During the Spanish-American war he was attached to the Sixth Army corps, and during the World war he served in the United States navy, being retired upon reaching the age limit with the rank of lieutenant commander.

Sousa and his band will be at the Academy, Monday, Sept. 28.

### SOUSA AND HIS BAND DELIGHTED THE AUDIENCE

#### SPLENDID PROGRAM AT THE NEW FAMILY THEATER.

Presenting a splendidly arranged program, Lieutenant Commander John Philip Sousa and his band were heard yesterday afternoon by an audience which nearly filled the New Family theater. Among the numbers played were Sousa's famous "Stars and Stripes Forever," "Follow the Swallow" and a medley of popular numbers.

Of the special numbers a saxophone octette was enjoyed most by the audience. The program of special numbers also included soprano solos, a cornet solo and xylophone numbers.

The band was so large that it completely filled the stage and there was no room for a stage setting of any kind. The band played in Buffalo last evening.

### SOUSA PRESENTS SNAPPY PROGRAM

Make It Snappy is the watchword of the American music public, says Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the tired business man is back at his desk."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

Sousa comes here Tuesday night Sept. 22. Seats are now selling at the box office.

### Sousa's Record

John Philip Sousa is celebrating a third of a century of continuous activity at the head of his own organization. During that time he has composed more than 100 marches, scores of dance tunes, five light operas and other compositions.

This is a world's record, for during his long reign as the "March King" he has never relinquished control of his organization. All other famous bands and orchestras of ancient genesis are either parts of marine or military establishments or subsidized and controlled by laymen of wealth and affluence.

### SOUSA TO COMPOSE 'SONGS OF CITIES'

rhythms of American urban and industrial life. Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars.

Chicago roars with might and main and to Sousa's ear there is more vocal quality in its street noises than in those of any other city.

Detroit hums with the noises of industry, and even Philadelphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds. Musicians in the past have found inspiration in pastoral quiet, in the sounds of the winds and of the sea, says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in the sounds of modern city. The crash and the rumble of the great urban areas he finds as appealing as were the sylvan districts to the musicians of another day.

### Street Noises to be Incorporated in Music by Famous Leader

Lt. Com. John Philip Sousa, the great bandmaster, who is now touring the continent for his 33rd successive season, is planning to write a tone poem on his impressions of the various cities visited, which is to be known as "Songs of the Cities."

The famous band will be at the Practical Arts auditorium for one concert, Friday evening, Oct. 2. Manchester music lovers are certain to join with those of other municipalities in tendering a fine reception to the organization. Never before has the band played to such throngs and each week new records are being established.

### Sousa's Band Delights Big Audience

Sousa and his famous band appeared in a delightful program at the Elmwood Music hall last night under the auspices of the Knights of Columbus for the benefit of the Knights' welfare fund.

The program opened with Gaelic Fantasy by O'Connell, in which the Gaelic folk songs are woven together with rich ornamentation. Followed several classical numbers including the love scene from "Feuersnoth," Jazz America, Marquette university and other new numbers came after this. The concert closed with the Stars and Stripes Forever.

Following the playing of the final march Sousa was presented with a floral piece of roses and carnations surrounding a portrait of himself and captioned "The March King."

Marjory Moody sang several numbers and received a great hand. Other solos were given by John Dolan, cornetist, and George Carey, xylophonist.

### SOUSA'S FAMOUS BAND AT COLONIAL WEDNESDAY

Exquisite solos, vocal and instrumental, jazz and pleasing syncopation, a dreamy waltz or two and many of the spirited marches which gained him international fame are included in the program of John Philip Sousa and his band of 100 pieces at the Colonial Theater Wednesday. To accommodate all who desire to hear the March King's latest compositions, an afternoon performance will be given, when leading features of the 33d annual tour will be presented.

There is only one band, after all is said and done, and that is Sousa's, led by the March King himself. As usual, Sousa plans a surprise or two for his Utica admirers.

### SOUSA'S BAND TO PLAY JAZZ

Famous Master Will Turn To Syncopation After 35 Years.

New York, Sept. 27 (Special).—Jazz has carried its last for. John Philip Sousa, whose band for thirty-five years has played military, symphonic, lyric and dance music, announced today that the only New York program of the season, starting on October 11,

SEP 1 1925

### Musical Mention

Sousa and his great band are billed to play at the Albee Theatre Sunday evening, Oct. 4, under the management of Albert Steinert. Wherever band music is known throughout the civilized world the name of Sousa stands first. The great bandmaster and composer of stirring melodies has won not only the hearts of his countrymen. The world of music knows him and claims him as its own. Since the outset of his career, a third of a century ago, his audiences have increased from less than a million to over three million people each year and each season his audiences grow larger.

Novelty is the demand of the American public and in this respect the Sousa public have been trained to expect annually a novel and varied program. One novelty is the new Sousa march and another is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

In musical circles Mr. Sousa is known as the "iron man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance. The majority of conductors leave the stage between numbers. All of them have chairs at their desks into which they drop for a few seconds between movements of a symphony or a suite, and most of them do not pretend to conduct during the performance by a

Sousa has no assistant, he has no interval be-

## SOUSA AND HIS "LIBERTY BELL"



MISS MARJORIE MOODY  
LIEUT. COMMANDER JOHN PHILIP SOUSA

"The Liberty Bell," featured in his programs by Lieutenant-Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa and his band will be heard in Indianapolis at the Murat theater for two performances, Sunday, November 1. Marjorie Moody will be the soloist.

Sousa began his career as a band director in 1880 when he took command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the march king with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty bell from Philadelphia to the world's fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa march is a record of the enthusiasm

that greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. "The Liberty Bell" was one of the first phonograph records made after talking machines were placed on the market. Indeed it was re-corded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a cent.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization.

PORTLAND PRESS HERALD, WEDNESDAY MORNING, SEP 2 1925

## Sousa And His Bandsmen Play March Composed By Bath Man

The "Harding Memorial March" Written By Hiram T. Stevens, Sagadahoc Register Of Probate, On Last Night's Program

A Maine man shared honors with John Philip Sousa, "the march king," on the noted bandmaster's Portland appearance last night, when the "Harding Memorial March," written by Hiram T. Stevens of Bath, was presented on the regular program.

Seated in the huge audience that taxed the auditorium and two balconies of the City Hall, Mr. Stevens was probably as greatly surprised as anyone when the band spokesman stepped forward on the stage and announced that, at both Governor Brewster's request and Mr. Sousa's direction, a distinctively Maine touch would be given to the program with the presentation of the Bath composer's tribute to the late President.

Mr. Stevens is Registrar of Probate in Sagadahoc County and directs a widely known orchestra in his spare time.

Last night, however, was not the first time that Mr. Stevens has been so honored by Sousa. Years ago, when Herbert Clarke, now considered America's premier cornetist, visited Portland with this world-famous organization, friends of Mr. Stevens showed Sousa the score of Mr. Stevens' first attempt at lyric composition, a song entitled "Sleep." Both Sousa and his soloist were immediately impressed with its possibilities and that night, as an encore, the piece was presented.

Clarke was called back four times to repeat the number and its success was assured. Thereafter, "Sleep" was included on all the Sousa programs that year. Next year, the soprano soloist included it in her repertoire, much against Clarke's will, it is said, the cornetist insisting that it was one of the best suited numbers for his concert work that he had ever found.

"How does it feel to have your composition played by Sousa?" a reporter asked Mr. Stevens at intermission. "O, he plays it all right," was his reply, with a smile in his voice.

"Next time," the reporter continued, "Mr. Sousa probably will insist that you direct the band when he presents your number."

"Not interested," the registrar replied, "I'd rather lead my own orchestra at home any day. I get more real enjoyment out of it. That's the only reason I write these marches and songs; it's fun. I've had six marches published and the Harding march was played the first time by the KDKA radio station orchestra, but I'm more interested in attending to my work and composing now and then when I feel in the mood."

Mr. Stevens wrote his first piece of music when he was in high school. Waltzes were all the vogue then and his attempt at emulating the art of Strauss was so well received by his schoolmates that he decided to keep on.

"How about turning out a jazz piece or two now and then," Mr. Stevens was asked. "Maybe I will later," he answered, "because you can't help making it catchy. There's so many different effects that they call music when you write jazz that a few off-color chords pass as standard composition and the dancers want more of them."

Mr. Stevens attributed Sousa's continual hold on his audiences to his willingness to present what the American public wants. His conversion to jazz music created a furor in music circles several years ago, according to Mr. Stevens, but time has proved that Sousa's judgment was superior in this respect.

THE WEATHER

Sept - 30th

PORTLAND PRESS HERALD, WEDNESDAY MORNING, SEP 2 1925

## Sousa's "Stars And Stripes" Is Peak Of Splendid And Varied Concert Here

Unprogramed Number Played With Verve And Masterfulness Which Thrills Capacity Audience To Core—Assisting Artists Of Unusual Ability—Saxophone Octette Stops Shown

By MABEL D. SIMONELLI

An audience which filled every nook and corner of City Hall was entertained by John Philip Sousa and his band, with Miss Marjorie Moody, soprano, John Dolan, cornet, and George Carey, xylophone, as assisting artists. For a third of a century Sousa has been traveling the length and breadth of the land presenting a musical entertainment of such unique individuality and great popular appeal that his band has become a national institution and his music a part of the nation's life itself. For this anniversary year he offers a program of substantial proportions replete in novelties.

A "Gaelic Fantasy," "Amrain Na N-Gadeal" by O'Donnell is a series of famous Gaelic melodies which the composer has treated in the harmonic idiom of the modernists. The reception which was accorded this composition was a criterion for the entire concert. For beginning with the very first number not one but several encores were demanded after each selection. John Dolan, a cornetist of splendid attainments, played a solo "The Carnival" by Arban which was in fact a theme with variations which grew ever more difficult until at the last it seemed as if it were impossible that one was hearing the music of only one instrument.

A composition of varying merit and interest is the new Sousa Suite, "Cuba Under Three Flags". The atmosphere of the first part was most clearly delineated while the other two parts were in the main vague and uninteresting. The first part, "Under the Spanish," was warm and vital with the intensity and abandon of the Spanish rhythms; the second, "Under the American," consisted chiefly of old United States Army songs, while the third, "Under the Cuban," began with a charming languor which soon drifted away to four long drawn out tones after which the gaiety and color of the first part dominated until the end.

Miss Marjorie Moody has now been with the Sousa organization for many seasons and is reported to have met with great success. Last evening only her high tones were audible owing to a superfluity of breath in the lower register. However, her facility in the rendition of the aria "I Am

Titania" from the opera "Mignon" by Thomas was most pleasing and she sang in response to the great applause two very popular numbers, "Danny Boy," and "Comin' Through the Rye."

The exotic "Love Scene" from Feuersnot by Strauss and one of the ever popular Sousa marches "Liberty Bell" completed the listed numbers of the first half of the program. Just before the intermission the announcement was made that at the request of Governor Brewster two pieces, "Welcome to Maine" by Lieut.-Commander Fryer who is director of the band at Fort Williams, and the "President Harding Memorial March" by Mr. Stevens, a widely known composer who lives at Bath, would be played. These pieces were accorded an enthusiastic reception, especially the "Welcome to Maine" which compared not at all unfavorably with the best of the purely band music heard during the evening.

Sousa's new "Jazz America," a pot pourri of the best of the current jazz, began the second half of a program, the keynote of which was pep. There was never a dull minute, only bright sparkling music, clamorous applause, a quick bow, and more music. The Saxophone Octette nearly stopped the show, beginning with "I Want to be Happy" from "No, No, Nanette," the eight men, one of whom was a clever singer put over a program that in itself was worth the price of admission. A new march, "The National Game," added to the enjoyment. What was to many the peak of the concert was the unprogramed rendition of the "Stars and Stripes Forever," the world's most widely known march, during which a chorus of trumpets, fives, and trombones advanced to the front of the stage and played the refrain with thrilling effect.

Personally we have never heard better xylophone playing than that of George Carey who played Suppe's overture, "Morning, Noon, and Night." Apparently there is no intricacy of the instrument of which Mr. Carey is not the master and his solo with its two encores made a very pleasing group, a characteristic piece, "Old Fiddler's Tune," "Sheep and Goats Walking to Pasture" brought the concert to an end.

SEP 2 1925

### SOUSA'S SLOGAN IS

"MAKE IT SNAPPY"

"Make It Snappy" is the watchword of the American music public," says Lieut. Com. John Philip Sousa, who comes to Portland for a concert Sept. 29. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they

are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the Tired Business Man is back at his desk.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the National mind resulting from National habits of life, and the musician should learn to meet it rather than

## SOUSA AND HIS BAND SET RECORD FOR THEATER TROUPE

3,300 Miles in Seven Days Covered With Ten Concerts

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past Summer by Lieut. Com. John Philip Sousa and his famous Band who are to appear in this City next Tuesday. At the outset of his Third-of-a-Century Tour Sousa was engaged for a week's appearances at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available while Sousa proposed to give no less than 10 concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg, Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa and from Ottawa the Sousa organization traveled to Lake Placid, New York with Philadelphia as the next stop.

The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps" an average of about five hundred miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than one hundred miles, except over Sunday.

Stross, a Rivoli feature this week. Stross for several years traveled with Sousa and acquired fame not only for the sweetness of tone on the instrument, but for his ability to reach the highest note ever made on a cornet.

Stross is appearing here this week with the Mabel Sisters.

Esther Ralston



Who plays the intriguing role of The Little French Girl in Paramount's version of the well-known novel, wears a lovely chiffon velvet evening wrap of blue with band of pansies at the collar.

## SOUSA TO LEAD BAND OF OVER 100 AT N. Y. TEMPLE

More than 100 bandsmen who have at one time or another played under the baton of Lieut. Commander John Philip Sousa, so soon to appear in this City, will participate in the third-of-a-century celebration and dedication of the new Mecca Temple, which will be the new home of the New York Symphony Orchestra, on Oct. 11.

On this occasion, when Sousa wields the baton for his former bandsmen a group of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Mountain Landis, and "The Black Horse Troop," dedicated to the Ohio Cavalry organization, which will be featured on his local program, will both be played for the first time in New York at the Sousa concert.

## Former Sousa Band Soloist at Rivoli

The successor of Bowen R. Church and Herbert Clarke as cornetist with Sousa's band and the predecessor of John Dolan, now the soloist with the famous organization, is Richard

Stross, a Rivoli feature this week. Stross for several years traveled with Sousa and acquired fame not only for the sweetness of tone on the instrument, but for his ability to reach the highest note ever made on a cornet.

Stross is appearing here this week with the Mabel Sisters.

SEP 1 1925

Aug 30 1925

# Sousa Goes on Forever, Is Spirit Prevailing Among His Audience

## Great Leader and His Hundred Bandsmen Give Wonderful Concert at City Hall—Record House Greets Famous Organization

The people had a grand good time at Sousa's Concert last evening.

John Philip Sousa and his one hundred bandsmen gave a brilliant concert of the usual variety of pep and charm that delight people annually, at City Hall.

"Sousa goes on forever" might be a slogan that would apply particularly to this musician's field, for true it is that other enterprises rise and fall, great musical schemes prosper and go under, but Sousa and his band are a never-failing lure to the popular taste and, however early the date, however dull the season, when the evening of Sousa's appearance gets around, people begin to say, "Let's go down and hear Sousa," and the usual hurrying throngs are seen hustling down Myrtle street just before the concert hour.

Thus it was last evening and a tremendous audience of the people listened to an admirable program including all the popular marches and music of the day, with a little jazz and even a few serious works thrown in. "The Stars and Stripes Forever" rang out with the usual gusto and the feature stunts of the bandsmen and favorite melodies of the hour, were applauded to the echo. Sousa's new march "The National Game," got a cordial reception. When they came to the "I Want To Be Happy" song from "No, No, Nanette," the music was given a great hand and the captivating air rang out again and again.

The soloists for this concert were Miss Marjorie Moody, Soprano; John Dolan, cornetist, and George Carey, xylophonist, and each was heartily applauded and encored many times.

**Sousa a Handsome Figure**  
John Philip Sousa admits his 71 birthdays, but he doesn't look the part, and his handsome figure and military bearing are as graceful and forceful as ever as he moves spryly about. His step is springy and he leads his musicians in the easy magnetic style which has made him famous.

Sousa is alive and interested in people and, not only on the conductor's stand, but in public and private life, he is a great all-round favorite.

He received a warm personal welcome last evening and altogether the concert had a human flavor and a genial atmosphere that promoted enjoyment and a general good fellowship.

**Record House for Sousa**  
Both balconies and the floor spaces were completely filled at the concert and everyone came away more delighted than ever with Sousa and his band. The program opened with O'Donnell's Gaelic Fantasy, comprising some of the best known Gaelic airs. This was full of spice and its performance demonstrated anew the musicianly qualities of the band. Attack, rhythm, shading and ensemble were of a high order.

John Dolan, cornetist, then played a smooth, gliding, tuneful waltz in his customary proficient and finished manner. There were also lots of "frills" in this cornet piece and Mr. Dolan proved himself a master of the art of execution. Pleasing the audience mightily, the artist responded to vociferous applause by an encore, "Kiss Me Again," by Herbert.

The suite "Cuba Under Three Flags," one of Sousa's latest compositions for the band, was interesting and admirably rendered, the band displaying its calibre in convincing form, its mellow quality being grateful to the ears. No raggedness or harsh note mars the easy ensemble. The suite introduced music characteristic of each country—the Spanish, American and native Cuban. The National airs pleased the audience and the applause was long and loud.

**Favorite Soprano Singer**  
Miss Marjorie Moody, soprano vocalist, assisting the band programs for some years, was next introduced and sang very pleasingly the well known "Titania Song" from Mignon. The artist has a clear, coloratura voice, flexible, and having excellent carrying quality. Her concert presence is also attractive and her program number, (having many trills and vocal embellishments), as well as several encores, ending with "Comin' Thro' the Rye," were all greatly enjoyed by her hearers.

The most ambitious work on last evening's program, one which might not, perhaps, possess so popular an appeal, was the Love Scene from a Richard Strauss opera, a writing highly colored and having the complexity characteristic of this modern composer. Its performance served to show the band in more serious work and the big ensemble was moving and impressive in this work of great magnificence.

Sousa's march, The Liberty Bell, closed Part I of the program, and here a mellow toned bell was quite a telling factor in the performance.

**Local Works.**  
At this point, two interesting pieces were introduced on the program.

gram, the Welcome to Maine march by Warrant Officer Kurt Freier, leader of the Fifth Infantry Band, and the Harding Memorial March by Hiram T. Stevens, a Bath composer, both of which were well received. The former, a rather ambitious writing was played at the governors' conference at Poland Spring and again at the Springfield Exposition. The composition has stirring and lively passages, a very appealing melody, and was of course interesting on account of the local suggestion.

The second work, having variations, at intervals, of the favorite hymn of the late President, Abide With Me, also gave pleasure.

"Jazz America," opening the second half of the program was another of Sousa's popular compositions and here some familiar tunes were rendered in new form. "Follow the Swallow," was an encore applauded when it was announced and was one of the favorite selections of the evening. Here was featured an exchange of calls from the different instruments.

The "Chinese Wedding Procession," was still another very amusing performance given by the band as an encore, here the band introducing native lingo.

**"Want To Be Happy"**

Eight saxophonists, with instruments graduated in size, advanced to the stage front to give the "Nanette" favorite, "I Want To Be Happy" and several other numbers. The audience was greatly pleased with these popular pieces and the musicians stunts and when the players, one by one, left the line unobtrusively, leaving the biggest man with the biggest saxophone standing all by himself, then joy knew no bounds. The saxophone artists sang too, and this act was quite a taking portion of the program. The octette was called back again and again.

The concert closed with one more

*Miss Moody*  
AUG 30 1925

## Sousa's Visit Is Set for Sept. 23 At the Colonial

Lieut. Com. John Philip Sousa, who is now on his "third-of-a-century tour" with his famous organization, will pay his annual visit to Utica Sept. 23, appearing in matinee and evening performances at the Colonial Theater.

In connection with his visit to Utica, his representative calls attention to the fact that Sousa's organization never has been subsidized. The only source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses now approaching a million dollars a season, approximately those of the average opera company, having an admission scale, however, of approximately twice that asked for the Sousa entertainments.

"Sousa has appealed to the American public so strongly that his coming is an event," the notice continues. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes, and places of business during his visits. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular music of the day.

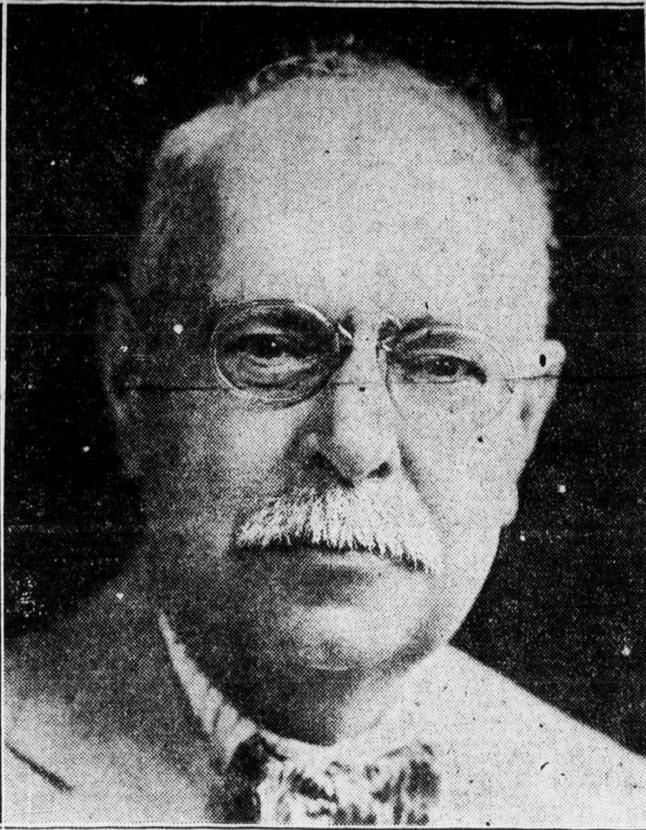
"For instance, he found an appreciative public for excerpts from 'Parsifal' throughout America before that work was performed at the Metropolitan Opera in New York, and two years ago, American audiences throughout America, heard Schelling's much discussed 'Victory Ball' which at that time had been performed by but two orchestras."

PITTSBURG, PA.  
SEP 26 1925

## Sousa To Be Here.

Dance music is one of the features of the "Third-of-a-Century" tour of Lieutenant Commander John Philip Sousa and his band, who will present a matinee performance at the Nixon Theater and an evening engagement at Syria Mosque, Friday, October 16. The Pittsburgh appearances of Sousa will be under the management of May Beagle.

## Lieutenant Commander John Philip Sousa



Copyright photo by Underwood & Underwood. The world's most famous bandmaster, as his latest photograph shows him. Sousa is probably the most prolific of present-day composers.

## THEATERS, DANCING AND OTHER AMUSEMENTS

### WINIFRED BAMBRICK ONLY GIRL IN SOUSA BAND ORGANIZATION

#### Diminutive Harpist Has Thrilled Upwards of 2,000,000 With Music

Much has been said from time to time of stage babies. Many a theatrical aggregation has one which is carried on in the arms of a pseudo mother, or led on by the hand in colorful rompers at a crucial moment in the plot to give atmosphere to a production.

Sousa's Band, not to be outdone by the drama, boasts its baby also. Not that Winifred Bambrick, the baby foresaid, is actually an infant in arms. In fact she passed the romper stage some time ago. But because she is the youngest and most diminutive of Sousa's 100 musicians, and also because she is the only girl in the aggregation, she is affectionately referred to as the baby.

The tonal power which Miss Bambrick evokes from the strings of her harp is a constant source of wonderment to musicians, for she hardly reaches five feet in stature, and her hands are incredibly tiny. Yet she is considered one of the finest harpists of either sex in America, and has already played for several seasons with Sousa and been heard by upwards of 2,000,000 people.

Petite, dainty and charming, Miss Bambrick in her pretty light frocks lends a delightful touch of color to the Sousa ensemble. Like all the artists appearing with Sousa she received her entire training in America.

### Amusements

SEP 26 1925

More than 100 bandsmen, who have at one time or another played under the baton of Lieut.-Commander John Philip Sousa, will participate in the third of a century celebration and the dedication of the new Mecca temple, the new home of the New York Symphony orchestra, Oct. 11. On this occasion a group of survivors, who heard the first concert of Sousa's band thirty-three

years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera, "El Capitán," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be played for the first time in New York at the Sousa concert.

### THE "BABY" OF SOUSA'S BAND



Miss Winifred Bambrick, harpist, is the youngest and tiniest member of this famous aggregation of musicians which will entertain the Portland public September 29 at City Hall.

SEP 26 1925

ONE of the avowed purposes of John Philip Sousa, famous bandmaster, who will give a concert in the Coliseum on the evening of Monday, Oct. 19, is to make the saxophone respectable on his so-called third-of-a-century tour now underway.

Harold B. Stephens, saxophone soloist, and a saxophone octet, will demonstrate the worthy qualities of the instrument in the coming concert.

"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years," Sousa asserts. "Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to

'L'Arlesienne' and Massenet in his opera 'Le Roi de Lahore.' Yet when the first orchestral suite from Bizet's 'L'Arlesienne' music was played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone because no qualified saxophone player was available."

### Reviving Sousa's Patriotic March

"The Liberty Bell" featured in his programme by Lieutenant Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, has been revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward. It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny.

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### NEWS

SEP 24 1925

### Sousa Has Served in Three Branches

LIEUT. COMMANDER JOHN PHILIP SOUSA, who brings his famous band to the Washington Auditorium Wednesday, Oct. 7, has served in all three branches of the armed forces of the United States.

Sousa was a lieutenant of Marines during the period of his conductorship of the Marine Band from 1880 to 1892. In the Spanish War he was attached to the Sixth Army Corps.

During the World War he held rank in the Navy, having been retired with the rank of lieutenant commander upon reaching the age limit.

# Sousa At 19 And As He Looks Today



Great conductor and composer has changed a lot since he first conducted a band.

### SOUSA WILL OPEN THE LOCAL FALL MUSIC SEASON

The fall music season never seems to be formally launched in Portland until Lieut. Commander John Philip Sousa and his bandmen have been here for their annual concert.

This event will take place this year at City Hall, Thursday evening, September 29, and will without question mark the most successful concert Sousa has ever given in this city.

The current tour of Lieut. Commander Sousa, his third-of-a-century tour at the head of his own band and his 51st as a bandsman, is proving the most prosperous he has ever had.

Sousa's program this year will include one revival, the famous Liberty Bell March, which he featured during his first tour at the head of his own band, and of course for encores there will be repetitions of some of the soul-stirring numbers identified with previous Sousa concerts.

RA

was director of the Marine Band. The majority of the program will be new, however, for Sousa has again given evidence of his versatility and his proficiency as a composer by a number of compositions written during the current year.

Novelties of this year's concert will include a piccolo sextette and a saxophone octette.

All this will constitute a program such as only Sousa can give, and the numbers are sure to be received with superlative enthusiasm.—Advertisement.

SEPTEMBER 20, 1925

## Local Amusement Lovers

### Sousa Constant Playmate Of His Grandchildren



No family affords a better example of American family life than that of Lieut. Col. John Philip Sousa. Sousa is the constant playmate of his grandchildren, who are shown with him in the accompanying picture. Left to right are: John Philip Sousa, 3rd, Nancy, Jane Priscilla, Thomas Adams and Eileen.

*Portland Telegram*

OAKLAND, CAL. TRIBUNE AUG 26 1925



SOUSA AS "GREAT MUSIC CHIEF" —John Philip Sousa wearing headdress of Indian tribe at File Hills Indian Reserve, near Regina, Canada, where he was given a title which translated into English means "Great Music Chief." —P & A photo.

SEP 18 1925

### "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Oho.

### GREAT INTEREST IN SOUSA CONCERT

Much interest is being shown in the concert to be given on September 14 by Sousa's Band at the Longwood Conservatories for the benefit of the Sandy Landing Camp of the Delaware Young Women's Christian Association. The sale of tickets is progressing nicely.

The concert will be made possible through the courtesy of Mr. and Mrs. P. S. duPont. Mrs. Coleman duPont and Mrs. W. Harman Reynolds are arranging the details. Tickets may be procured from Miss Emma Keim, 231 Delaware Trust Building.

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently.

The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

PORTLAND

## Bandmaster Now Chief Sousa



He was just initiated into the tribal mysteries of the Star Blanket Band of Indians.

Lieut. Commander John Philip Sousa, world famous bandsman, who is to visit Portland Tuesday, is now a full-fledged Indian chief. With due ceremonies he recently was made a chief of the Star Blanket Band of Indians of the File Hills-Indian Reserve near Regina, Saskatchewan, Canada. There he was given the headdress of a chief, which he is now

entitled to wear on all occasions, and the tribal name of Kee-Too-Che-Kay-Wee-Okimow, which signifies "The Great Music Chief." The honor is genuine, as it was given official recognition by the Canadian Department of Indian Affairs, and was conferred in the presence of W.M. Graham, Commissioner of Indian Affairs for Western Canada.

*Use money in the journal AUG 31 1925*

### Sousa Chooses Truly American Soloist In Miss Marjorie Moody



MISS MARJORIE MOODY

It would be expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour, and therefore the famous bandmaster points with pride to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody, who will appear here with Sousa, September 29, was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollot Club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an

unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement and her training seems to have been of the best, for she respected Verdi's score, singing aria as it is written, minus interpolations and in absolute pitch clarity of tone."

From that day, of course, Moody ceased to be an "unk-

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Victor Herbert, who died a year ago, and whose works were enormously successful, left an estate of less than \$100,000—a year's profit for a moderately successful bootlegger. Even composers of popular music are not earning as much as a few years ago. Popular compositions "play out" in a much shorter time and unlike most musicians, Sousa does not blame the radio. Rather he says it is due to the ceaseless change which the average American demands in his amusement.

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On this occasion Kalamazoo lovers of band music will be afforded the opportunity to hear many of Sousa's latest hits.

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Plans One March and a Humoresque For Each Yearly Trip

Novelty—and more novelty—is the demand of the American music public, according to Lieut. Com. John Philip Sousa, who this season will make his Third-of-Century Tour at the head of his famous band, visiting Portland on Sept. 29.

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The Sousa humoresque always is a revue of the popular tunes of the day, with one tune used as a theme. This season the theme is Follow the Swallow, which was made popular in so many of Portland's minstrel shows the past season. A year ago it was What Do You Do on Sunday, Mary, and the year before that it was the classic chanson, Mr. Gallagher—Mr. Shean. To these annual novelties this season are added a new suite, Cuba Under Three Flags, which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

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America's Favorite Band To Be Heard Tonight At City Hall

Once more this evening City Hall auditorium will sound to the spirited marches of Lieutenant Commander John Philip Sousa and his band. Sousa will arrive for the evening concert at Portland after an afternoon concert at Rochester, N. H. The tour of what has been called "America's Favorite Musical Organization" is the regular Third-of-Century Tour which is taking the organization all over the world.

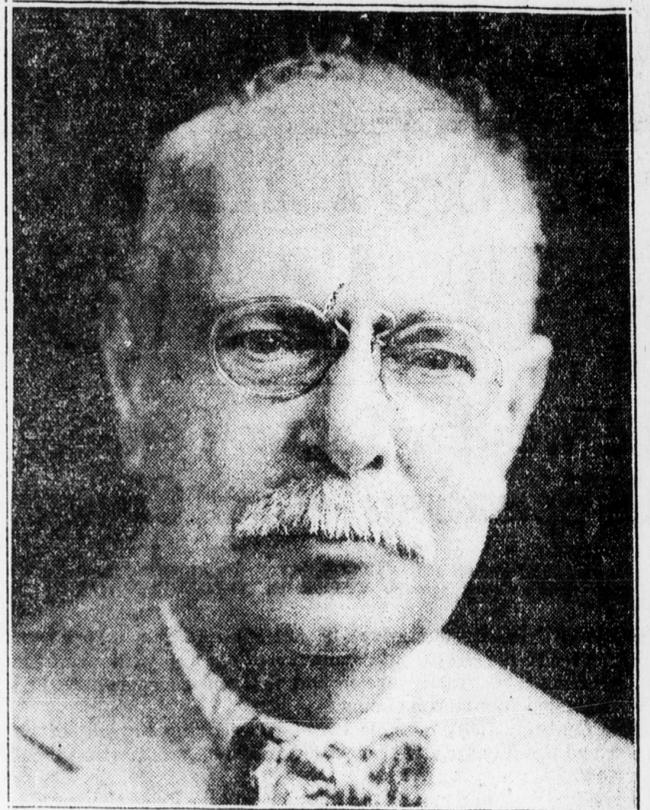
Sousa's aggregation is the costliest musical organization on the road today. He must attract box office receipts of more than \$1,000,000 in order to finish his season at a mild profit. Salaries are the big item of his expenses as each of the bandmen average \$125 a week, totally a season \$437,500. About \$120,000 is paid for transportation and sleeping car expenses. Advertising figures rise seasonally to \$175,000. These expenses plus others total about \$772,000 without allowance for the smaller rehearsal, library, insurance and booking fees.

The organization never has been subsidized. The sole source of revenue has been from the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses.

Sousa has become almost a tradition. It is not uncommon for his appearance in cities even of the size of San Francisco, to cause a general holiday, and throughout the country it is customary to display flags during his visit.

### Sousa at 71 Has Buoyant Step and Manner of Youth

Spending Day With Famous Band Master Is Dynamic Sort of Experience, Reporter Finds



JOHN PHILIP SOUSA

Spending a day with John Philip Sousa is a dynamic sort of experience. Keeping up with Sousa seems simple enough in prospect, particularly if you have youth in your favor by a margin of several decades. But in retrospect it gives you a breathless sort of feeling.

For there is probably only one man who mastered the art of living the strenuous life as effectively as Sousa who is known to this generation, and he needs no naming.

Sousa admits to 71 birthdays, but he doesn't look it, and still less does he talk and act it. His springy step as he walks to the conductor's stand is not a platform mannerism. There is the same buoyant youthfulness in his gait when he walks into a hotel lobby, and needless to say it galvanizes everybody else into instant action. Bell boys love to wait on Sousa, and not altogether for the liberal tip he gives them. Waiters are courteous to him to a degree that does not attach itself to their department towards the ordinary guest. He is so alive, so interested in people and things that that interest communicates itself to them, and they realize that to the great bandmaster they are more than just an automaton in a bellhop's uniform or in a black coat, as the case may be.

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Sousa likes a crowd and makes no attempt to deny it. There is enormous stimulus to him both in the numbers with which people come flocking to his concerts, and the enthusiasm with which they greet him, and he showed a pleasantly boyish glee yesterday when word was brought back to him of the long line in front of the box office. He smiled broadly. "I guess that'll keep the wolf away from the door for a day or two longer," he remarked with satisfaction.

Much as Sousa exults in big audiences, and of course the Sousa band is probably the biggest box office attraction in the country today, he is a remarkably good sport about it when some unexpected circumstance reduces the attendance at one of his attractions, but it is his anxiety for the big house and his zeal to attract the people and cater to their tastes that is a secret of the Sousa success. Yesterday's audience was all that Sousa could have asked, and he was in a gala frame of mind indeed when he returned to his hotel.

"To rest?" you will say. Oh, no. Rest never enters into the Sousa program.

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He has stayed there so many years that his coming is an event, and every doorman, bell boy, attache is on the lookout for him. "Sousa is here," spreads with whispering gayer through the house the moment he arrives.

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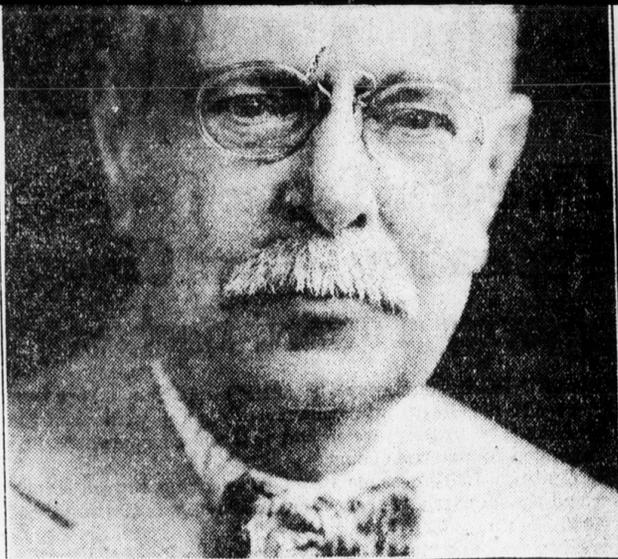
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And so it was the most natural thing in the world for him to annex his former soloist as a member of his dinner party last evening. Unsatisfactory indeed would have been his visit to Boston if he had not seen her and satisfied himself of her progress.

But it was in many countries and many climes of which they spoke, for Sousa has traveled all over the world.

"I met someone today who heard you in Albert Hall in London 26 years ago," said Miss Gray.

"Twenty-four years ago," corrected Sousa without hesitation, for wide as have been his travels and frequent his trips to Europe he never forgets a date, and can tell you instantly in what year he played in Paris or Berlin or Rome or Vienna as the case may be.

"Nineteen hundred was the first year I went abroad with the band," Sousa added, but I was not in London that year. I was signed up for

concerts in London the next season, and I went abroad several times in the next 10 or 15 years. I have played in 13 European countries, Russia among them."

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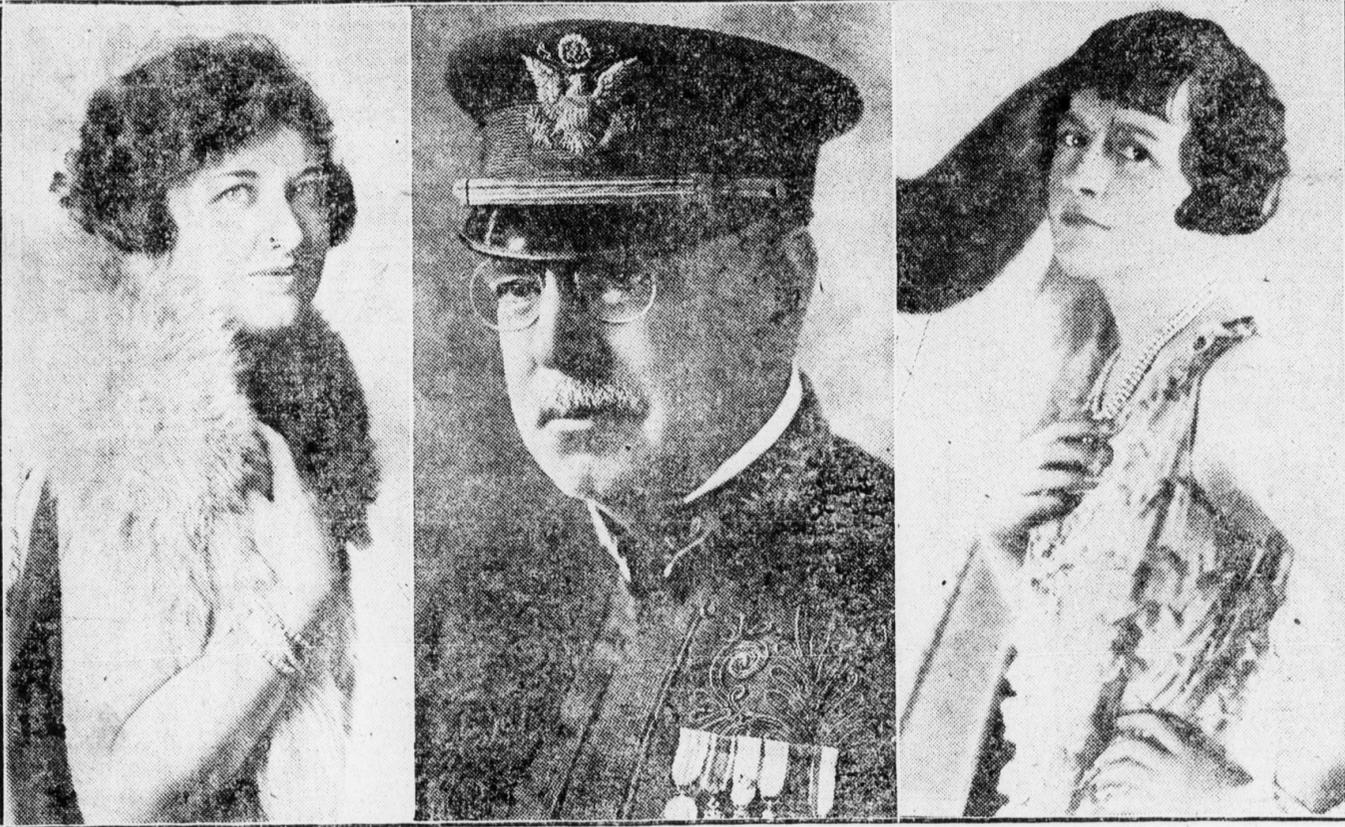
Will Have Double Number of Musicians He Carried On First Tour

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour which will bring him to Portland September 29, is about twice the size of the organization which he led about America in his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, two French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three tubas, in addition to drums, triangles, tympani. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

AUG 3 1925

# STAGE, SCREEN AND OTHER ATTRACT

## Lieut. Commander John Philip Sousa and His Soloists



The world's greatest bandmaster, who will be greeted with enthusiasm at his concert Tuesday evening at City Hall, and the two charming young women who appeared with him last year and will again be cordially welcomed: Left, Miss Marjorie Moody, soprano; center, Lieut. Com. Sousa; right, Miss Winifred Bambrick, harpist.

WASHINGTON, D. C.

STAR

SAN DIEGO, CAL.

UNION

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### Kee-Too-Che-Kay-Wee-Okemow

The elongated name of this Indian means, in their native tongue, "Great Music Chief," which is the title bestowed on John Philip Sousa, celebrated march king, on his arrival at the File Hills Indian reserve, near Regina, Canada. Sousa is now on his third-of-a-century tour. He is seen wearing the official Indian head dress of the tribe. (P. & A. Photos).



We know him as John Philip Sousa, once leader of the United States Marine Band, but he will be known to the Indians of the File Hills Reservation, near Regina, Canada, as Kee-Too-Che-Kay-Wee-Okemow. Sousa's new name, which goes with the fancy headgear, means "Great Music."



### CLEVELAND TOPICS

SEP 2 8 1925

#### Sousa's Tone Poem

John Philip Sousa is planning to write a tone poem to be entitled, "Songs of the Cities." His Cleveland appearance, October 17, in Public Auditorium, therefore will present Mr. Sousa in a double "local angle" role, for while he is dedicating "The Black Horse Troop" march, written for Troop A, he will also be figuratively listening to Cleveland's street noises and industrial hums in contemplation of his next major composition. With New York, Chicago, Philadelphia, St. Louis, Detroit, San Francisco and Omaha also on his third-of-a-century itinerary, the venerable Sousa, if all goes well, will produce a tone poem inspired by the rhythms of American urban and industrial life; a new experiment.

The matinee and evening concerts of Sousa and his band in Public Auditorium promise not only typical Sousa band music played by the world's largest band, but something of the spectacular as well. In the afternoon the audience will see the famous "March King" leading a massed band of 300 high school boys and facing the crowd. Mr. Sousa's habits of conducting his band are known to enthusiasts the country-over. But they are known mostly in terms of the usual conductor's position; with his back to the audience. Seven high school bands will play under the baton of their idol.

In the evening, real military pomp and ceremony will attend the dedication of "The Black Horse Troop" march.

...Sousa, who is to make Rockford a stopping place in his wanderings this season, will play the dedicatory concert which opens Mecca temple, the new home of the New York Symphony orchestra, October 11. For thirty-three years Sousa's music has been helping the nation swing along the highway of life, with head erect and stepping high. This year the march king gives us two new marches. One is "The National Game," dedicated to our own Judge Landis, and the other is "The Black Horse Troop," dedicated to the Ohio cavalry. We await them impatiently.

### Sousa Remains at Willow Grove

#### Nora Fauchald Will Begin Engagement Tomorrow as Vocal Soloist.

John Philip Sousa and his band continue at Willow Grove Park and today enter upon the fourth week of their engagement. Patrons will bid farewell today to the charming soprano, Marjorie Moody. She is leaving the band for a short rest prior to entering upon an arduous transcontinental tour which the band is going to make at the completion of its Willow Grove Park engagement two weeks hence. Another favorite with park audiences who is completing an engagement there today is Florence Goulden, a contralto who has been repeating the wonderful impression she made last season, her first at the park. There will return tomorrow to the park, to remain until the close of the season, Nora Fauchald. She has an extensive repertoire of operatic music, ballads and of songs and she sings with purity of tone and with distinctness of enunciation.

Interesting programs have been prepared for the week. At the early afternoon concert today the "Dale Dances" of Wood will be heard, followed during the day with Meyerbeer's "Robert, the Devil"; "Spanish Divertissement," by Desarmes; a descriptive suite of Hume's "Bohemia," and "The March of the Wooden Soldier." The xylophone solo, "Pinwheel," by George Carey, and vocal solo, Cadman's "From the Land of the Sky Blue Water," by Florence Goulden, are features.

This evening, during the all-Sousa programs, that composer's music will be played exclusively, and will include his arrangement of "Assembly of Artisans"; his waltz, "The Gliding Girl," and two suites, "El Capitan and His Friends" and "Maidens Three," and, of course, several of the famous Sousa marches. The early evening concert will feature John Dolan, cornetist, who will play "My Own, My Geraldine," and at the final evening concert Marjorie Moody will make her farewell appearance, singing "The Crystal Lute." During tomorrow's concert Miss Fauchald will sing Sousa's "Lovely Mary Donnelly" and "Villanelle," by Del Acqua. Thursday will be the fourth all-Sousa day. "Jazz America"; valse, "The Co-Eds of Michigan"; humoresque on themes from "Sally"; suite, "Three Quotations," and humoresque on "Follow the Swallow" will be given prominence on the programs. The latter part of the Saturday evening concert will also be all-Sousa.

Saturday will be Boy Scout day. Amusements will be free to the scouts from 12 to 1 o'clock. Swimming contests will be held.

AUG 31 1925

### TICKETS GOING WELL FOR SOUSA CONCERT

The ticket sale for the two concerts which will be given by Sousa and his band at Longwood, September 14, for the benefit of the camp fund of the Y. W. C. A., is progressing nicely according to the committee in charge of arrangements.

The concert will be made possible through the courtesy of Mr. and Mrs. P. S. duPont. Mrs. Coleman duPont and Mrs. W. Harman Reynolds are arranging the details. Tickets may be procured from Miss Emma Keim, 231 Delaware Trust Building.

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently.

The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return of his world tour, he brought with him manuscripts and autographed scores of works of virtually every temporary European composer. The value of this collection of scores increases with each passing day.

Rockford Ill.

AUG 3 01925

# SOUSA NEVER TIRES, CLAIM HIS ARTISTS

### Every Concert by Famous Band, Which Comes to Elmira September 16, Conducted From Beginning by Sousa Himself.

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band who come to the Lyceum Theater Wednesday, September 16, has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other is "Sousa, himself, in person (not a motion picture)."

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission taking a brisk walk!

SEP 3 1925

## Sousa and His Band To Visit 202 Cities on Anniversary Tour

Lieutenant Commander John Philip Sousa will lead his band at the thirty-anniversary concert at Mecca Temple Sunday, October 11, thus bringing to its climax the longest tour in the three years of his leadership. He will be the baton for the first time as leader of his own organization in Plainfield, N. J., on September 26, 1892. Since he has toured every country at the head of his band, and his compositions, mostly marches, have won for him the title of "The March King." During this season he will visit 202 cities in this country and Canada, a journey of more than 25,000 miles, playing in forty-three States and four provinces of the Dominion. For his recent four-year engagement at the Regina Agricultural Exposition at Regina, in Saskatchewan, he received a fee of \$20,000—the largest ever paid in Canada for any organization in an engagement so

# PARIS AND INDIANS ALIKE HONOR SOUSA

### Sophisticated and Primitive Give New Evidence of Appreciating His Music

## 'THIS PLANET' GOOD TO HIM

John Philip Sousa, world-famous composer and bandmaster, has just received two new marks of the liking and admiration of his fellow-men. A cablegram from Paris brought the news that jazz is being displaced in the dance halls of Paris by a revival of enthusiasm for Sousa marches.

And a few weeks ago, when he went to Regina, in Canada, to give a concert, the Indians solemnly initiated him as a member of their tribe, conferring on him the high title of "Chief Great Musician."

Thus the most sophisticated and the most primitive of mankind both at once have told him: "You're all right—and more than right!"

### Jazz Now to Go—Maybe!

That Sousa marches now should shoulder jazz out of the Paris dancing places is only a fair tit-for-tat, because jazz was the upstart that first dared to try to rival Sousa marches in popularity as dance music. But now—well, Paris has a way of setting fashions for the rest of the world, so maybe jazz has a new reason for feeling a bit shaky on its pins as regards its chances for retaining its popularity.

It's no new experience for Lieutenant Commander Sousa to be told by Europe that it likes his music. For instance, the French Government officially honored his genius by conferring on him the great distinction of the Palmes Academiques, together with appointment as Officier de l'Instruction Publique. And in England, King Edward VII decorated him with the Victorian Order.

"Everywhere I've gone," said Lieutenant Commander Sousa last night in the conductor's room at Willow Grove Park, where today begins the last week of his yearly season of summer concerts there. "I've found that my music had preceded me. I found that true in all the thirteen countries of Europe where I have given concerts, on five

tours there; and true in South Africa, and in New Zealand and Australia.

**World Has Been Good to Him**  
"Yes—I like this planet!—it's been good to me!"

"When the Indians made me Chief Great Musician the other day it was a very solemn affair. But I found it a struggle to look solemn, as the chiefs did—I've enjoyed this world so much that it's very difficult for me even to try to look solemn."

"I've been composing for fifty-two years, now. The greatest peak of popularity for my music was in the nineties—the royalties used to run \$60,000 to \$70,000 a year then."

"Once when copyright matters were being discussed before a committee of Congress one of the Representatives told me that since I had a God-given gift for giving happiness to others by my compositions, I ought to be content to use that power for the good of the world, without wanting any personal compensation."

"Well," I answered him, "if you'll show me some way to arrange with the Almighty to provide food and clothes for my wife and children and as much money to spend as they want, without my doing anything about it personally, then I'll gladly agree to your proposition." Naturally, he was stumped at that.

"I told the Congressman I saw no reason why copyrights should be limited to a total of forty-two years. If a man buys land and builds himself a house, that's his and his descendants' as long as they want to keep it. Why shouldn't that be true for what the composer or the author produce? The Society of Authors and Composers is trying to obtain legislation for better protection of the rights of those who write music or books—the trouble is that in the past we didn't stand together to protect ourselves, as we ought to have been doing."

"Radio broadcasting is one of the problems nowadays. I never allow my concerts to be broadcast. Let 'em come hear me! Think of a man sitting peacefully at home, with his pipe in his mouth, and saying next day: 'Oh, yes, I heard that concert last night,' and his friend saying, 'Why, that's funny—I went to that concert and there was practically nobody there!' No—the composers need to be protected in that matter of royalties for broadcasting their music."

**In Pink of Health**  
The bandmaster looks in the pink of health as well as of good spirits. He's no argument for indolence!

"From the Fourth of July until the middle of next March," said the conductor, "I give a concert every day—much of the time twice a day. Usually

it's a different town every day, too—sometimes two towns in a day. I'm not one of those unlucky fellows who can't sleep in a strange bed—the stranger the bed the better I sleep! But the American hotels are vastly better than they used to be a few years ago. A poor hotel is the very unusual thing nowadays.

"I wouldn't change the life I lead for any other life I can think of! And I've old friends wherever I go."

Perhaps one reason for his good health and spirits is that the bandmaster is very fond of going walking—a five or six-mile walk along country roads is his frequent practice and his great delight.

Now it was almost time for the second concert of the evening to begin. Mr. Sousa fell to discussing with James Francis Cooke the orchestration of the "Celtic Dance," composed by Mr. Cooke, that was to figure on the evening's program. The bandmaster's dresser brought him his uniform coat, fastened the hooks and eyes, and Mr. Sousa went down the stairs, once more to wield his baton.

"Many don't realize what a man of erudition he is," remarked Mr. Cooke, who has known the composer for many years. "When he built himself a home on Long Island, he provided a big room there as a library. When one of his friends first visited the new home, the library shelves were empty."

"But why don't you buy a lot of books and fill those shelves?" asked the visitor.

"Do you think I'd put a book in my library I hadn't read?" indignantly retorted Mr. Sousa. "I don't want any book there I don't like!"

"But now—now there are more than 3000 books on the shelves of that room, and every one of them is its owner's!"  
Boston, Mass.

AUG 29 1925

## SOUSA TO PLAY HERE SEPT. 27

There is always something new on the Sousa program, and this year will be no exception. When the bandmaster comes to Symphony hall for his annual concert on the afternoon and evening of Sunday, Sept. 27, he will bring with him two new compositions of his own, the "National Baseball March" and "The Black Horse Troop," together with a new humoresque built about the air of "Follow the Swallow." One of the interesting features of his program will be a revival of the famous "Liberty Bell March," which will be played by George F. Carey with a set of chimes cast in England. His other soloists at the Symphony hall concerts will be Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist.

AUG 30 1925

## UTICA, N. Y. PRESS

# SOUSA'S BAND COMING TO UTICA NEXT MONTH

### Famous March King Will Pay Annual Visit at Colonial

## ORGANIZATION OF 100 PERSONS

### Program Includes "The National Game," Dedicated to Baseball

Lieut. Com. John Philip Sousa, who is now on his "third-of-a-century tour" with his famous organization, will pay his annual visit to Utica September 23, appearing in matinee and evening performances at the Colonial Theater. In spite of his 70 years, the March King is as spry as ever, as is witnessed by his present trip which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the Nation's baseball march, written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed Independence Day, 1892, is older even than Sousa's band itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new phantasm, "Jazz America," and a new suite, "Cuba Under Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

The Sousa business organization estimates that this season's appearance will be attended by no less than 1,000,000 persons, and Sousa has been touring so long that it is possible to base these estimates upon past records of several engagements in almost every city he visits.

# TICKETS SELL RAPIDLY FOR SOUSA CONCERTS

### Mrs. Coleman du Pont and Mrs. Harman Reynolds Arranging for Event.

Tickets for the two concerts to be given by Sousa and his band at Longwood, on the afternoon and evening of September 14 are rapidly being absorbed. Mr. and Mrs. Pierre S. du Pont have made this concert possible and the entire proceeds go to the Camp Fund of the Y. W. C. A. Mrs. Coleman du Pont and Mrs. W. Harman Reynolds are arranging the details and tickets may be procured from Miss Emma Keim, 231 Delaware Trust building.

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Philip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater

## NEW YORK EVENING SUN

# SOUSA AND HIS BAND Third-of-a-Century Concert Takes Place Oct. 11.

Lieut.-Commander John Philip Sousa will lead his band at the third of a century anniversary concert in New York at Mecca Temple on Sunday, October 11, thus bringing to its metropolitan peak the longest, most eventful and prosperous tour in the thirty-three years of his leadership. The march king swung the baton for the first time as leader of his own organization in Plainfield, N. J., on September 26, 1892.

In that third of a century he has toured every civilized country at the head of his band and his compositions, mostly marches, have won for him the popular title of "The March King." During his third of a century tour this season he will visit 202 cities in this country and Canada, a journey of more than 25,000 miles, playing in forty-three States and four provinces of the Dominion.

part stored in fireproof vaults in New York, are to become available to the life public, according to Sousa's announcement made recently.

The Sousa library of music probably is the most comprehensive in America and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

A recent catalogue of the Sousa collection revealed that it contained the works of about eleven hundred composers. The library now contains a total of about thirty-eight hundred manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about two hundred items, including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march including "Stars and Stripes Forever," "Semper Fidelis," "El Capitan," "Washington Post," "Manhattan Beach," and other world-famous tunes, and because the march form has been his distinct contribution to world music it is probable that this portion of his manuscript collection

eventually will become the most valued Sousa library.

AUG 30

## SOUSA COMING TO SYMPHONY HALL

Something new is always a feature of the Sousa programs and this year will be no exception. When he comes with his band to Symphony hall for his annual concert on the afternoon and evening of Sunday, Sept. 27, he will bring with him two new compositions of his own, the "National Baseball March" and "The Black Horse Troop," together with a new humoresque built about the air of "Follow the Swallow," which was sung with such great success for two years by Eddie Cantor in "Kid Boots." One of the interesting features of his program will be a revival of the famous "Liberty Bell March," which will be played by George F. Carey with a set of chimes cast in England. Sousa's other soloists at his Symphony hall concerts will be Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist.

Washington DC STAR

## Forty of Sousa's Bandmen Are College Men.

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Comdr. John Philip Sousa, who this season will make his third-of-a-century tour at the head of his famous organization. This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students.

Throughout most of his musical career, Sousa has been looking to small-town America for his most promising new blood. Small-city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago Sousa began to notice an occasional college boy in his ensemble and this season almost one-half his entire band will be composed of college men.

A few of Sousa's college musicians, of course, received their elementary training in the small-town bands. But courses in band music have been added to the curricula of many schools of higher learning. Perhaps a student completes a course in band music and comes to Sousa to begin a life career. Or, perhaps, he earns with his trombone or clarinet the wages which will enable him a year later to return to his university for the remainder of his course in law or medicine.

Other qualifications being equal, the college man, of course, has the preference when Sousa's roll for the season is made up. The Sousa bandman must not only be a capable performer upon his chosen instrument—he must be clean-cut and intelligent as well, and college men may be counted upon for these virtues.

## MONKEYS ARE POLITE

In this letter to the New York Herald-Tribune, John Philip Sousa shows the monkey's superiority over man:

A man as busy as I am following the evolution of musical notes has but little time to pay any attention to the evolution of mere man. Yesterday I met a possibly remote simian brother who filled me with hope and courage. This little monkey was garbed in an unflattering style and wore a cap that was perched on his head in a very dignified manner. The gentleman who held him by a light chain presided at the organ. A look into his eyes (I mean the monkey's) conveyed the thought that a penny would not be amiss for the musical pabulum offered, so I tossed to the monkey a penny, which he picked up, pocketed, bowed gravely and took off his cap with Chesterfieldian politeness. My act brought forth a profusion of penny offerings, and as each came in proximity of the simian he pocketed the penny, bowed and went thru the same exhibition of culture and higher education.

It occurred to me that a subway crowd at rush hours would have delighted in such manifestations, if for no other reason than for its novelty. I would like to remind, with Bryanic force and Daytonian immovability, the huge fellow who, on Forty-fifth street near Fifth avenue, ran into me with such force that my neck was nearly dislocated and my eyeglasses were destroyed and also the ample lady that nearly knocked out my eye on Broadway with the wild swinging of her parasol that they failed to apologize. I feel very confident they did not spring from monkeys, for my little simian friend I met here was not uncouth. JOHN PHILIP SOUSA.

Journal AUG 30 1925

## Sousa's Marches Revived in the French Capital

Paris, Aug. 29.—(AP)—John Philip Sousa's stirring marches of Spanish-American war days are enjoying an unusual revival in the dancing resorts of the Montmartre and the newly opened dispensaries of melody and champagne in the Latin quarter and Montparnasse.

Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever" and "National Emblem," but the native French and the sprinkling of other Europeans attracted to Paris by the exposition season.

The revival has amply proven—at least to dancing Paris—that the old works of the famous bandmaster are just as good for the modern one-step as for the two-step of McKinley and Roosevelt vintage. Furthermore, they provide welcome change from the overdone jazz, languorous tangoes and "The Java."

AUG 29 1925

Washington

# THE BUSINESS SIDE OF A SOUSA TOUR

The American music lover has learned, long ago, that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing a dollar or more each and played on machines costing \$150 to \$200 or at first hand at concert and opera. He also has learned that the presentation of music is not 100 per cent profit, generally from reading in his local newspaper that the opera company or Symphony orchestra of his city again has not been able to meet operating expenses from gate receipts and therefore is obliged once more to call upon its guarantors. But because Lieutenant Commander John Philip Sousa has learned from Henry Ford that mass production is the most economical production, and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as that to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandsmen are the finest instrumentalists to be had, and, with the soloists, the average wage for the one hundred men is well over \$125 a week. That is \$12,500 a week in salaries and for the sea-

son of thirty-five weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa Band from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

In spite of his enormous operating expense, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard two concerts in a single day, and according to the Sousa cost sheet, the expense of the average performance is not met until the attendance is more than 2,000 persons.

He will appear at the Auditorium in early winter.

AUG 30 1925

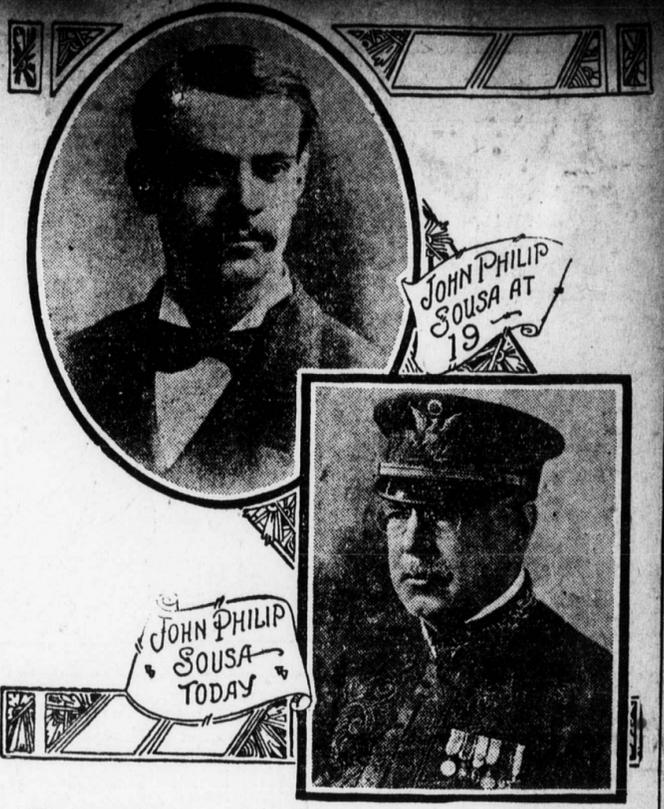
Buffalo Courier

## Sousa and Band to Play Here for K. of C. Thursday, Sept. 17

Lieut.-Comm. Sousa and his famous band will give a concert at Elmwood Music hall on Thursday evening, September 17, under auspices of the entertainment committee of Buffalo Council, No. 184, Knights of Columbus, for the welfare fund.

Lieut.-Comm. Sousa, who now is on his "third-of-a-century tour at the head of his own organization, recently came across the program for his first appearance in Chicago with the United States Marine band in 1891. The program numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers," by Bizet, the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque of thirty-five years later, a symphonic poem "Ben Hur's Chariot Race" also his own composition and "Staccato Polka," by Mulder, and an aria for soprano "The Pearl of Brazil," by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program, were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and un-hackneyed music. Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today."



Playing at Woolsey Hall This Afternoon and Evening SEP 26 1925

Buffalo News

## HE WILL PLAY NEW BASEBALL AIR WHEN IN BUFFALO

Lieutenant Sousa and his famous band will give a concert at Elmwood Music hall on Thursday evening, September 17th, under the auspices of the entertainment committee of Buffalo council, No. 184, Knights of Columbus, for the Welfare fund.

Paul Stahr, the young American artist, is the creator of the official poster for the Third-of-a-Century tour of Lieutenant Commander John Philip Sousa and his famous band. Mr. Stahr is said to have painted the first poster used by the United States during the World war. It was entitled "Food Will Win the War—Don't Waste it." And first appeared as the cover to Leslie's Magazine, in September, 1917. His "Stars and Stripes Forever," which appeared as a cover to Life a few months later, probably was the outstanding poster of the war period.

Mr. Stahr three years ago found inspiration in the Sousa organization for a painting entitled "A Sousa March," which became famous throughout America. A year ago Sousa posed for a portrait by Mr. Stahr.

This season's poster in addition to commemorating the 33d annual season of Sousa and his Band, pictorially brings to mind the two facts that Sousa this season has revived a feature of his programmes. The Liberty Bell, a march written for his first tour as the head of his own organization, and also that he has not given up his annual custom of writing at least one new march for each journey over America. The new march is entitled "The National Game" and was written at the request of Judge Kenneth Mountain Landis, high commissioner of organized baseball, in order that the baseball organizations of the country might have a distinctive air to which to march upon important occasions, such as the raising of pennants and the opening of seasons.

NEW YORK EVENING SUN SEP 29 1925

## Sousa and His Band Honored at Harvard

Special Dispatch to THE SUN. CAMBRIDGE, Mass., Sept. 29.—Lieutenant-Commander John Philip Sousa was entertained by Prof. Walter R. Spalding, head of the music department of Harvard, at luncheon yesterday. The leading musicians, musical critics and composers of Boston and Cambridge were among the guests. Under Harvard auspices Sousa and his band gave a special concert in Sanders Theater before an audience composed of the Harvard faculty and students and other notables of Boston academic and musical worlds. It was Sousa's first appearance at Harvard.

## SMALL PAY LIKELY TO CAUSE BLIGHT U. S. COMPOSERS

### Sousa Declares Prices Paid Not Commensurate With Efforts

According to Lieut. Commander John Philip Sousa, the famous bandmaster, who comes here for a concert next month under the auspices of M. Steinert & Sons Co.—lack of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American composers.

Sousa is without much doubt the most successful of living American composers, and yet he has earned much more as a conductor than as a composer. In spite of the sale of more than five million talking machine records of "Stars and Stripes Forever," Sousa would have had little more than a comfortable living had it not been for his band.

Victor Herbert, who died a year ago, and whose works were enormously successful, left an estate of less than \$100,000—a year's profit for a moderately successful bootlegger. Even composers of popular music are not earning as much as a few years ago. Popular compositions "play out" in a much shorter time and unlike most musicians, Sousa does not blame the radio. Rather he says it is due to the ceaseless change which the average American demands in his amusement.

Sousa's concert in this city will be Sept. 29 at City Hall Auditorium, and he will be cordially welcomed back by his hosts of admirers.

INQUIRER AUG 30 1925

## SOUSA IN FOURTH WEEK

### Popular Leader Continues at Willow Grove Park

John Philip Sousa and his Band continue at Willow Grove Park and today enter upon the fourth week of their engagement. Programmes compiled for the week will be as interesting as those of the past three weeks and the late August patrons and tourists from other sections of the country will find, in addition to the musical entertainment, a number of special features.

It will be with regret that patrons of Willow Grove Park will bid farewell today to the charming soprano, Marjorie Moody, who is leaving the Sousa Band for a short rest prior to entering upon a trans-continental tour which the band is going to make at the completion of its Willow Grove Park engagement, two weeks hence. Another favorite with park audiences who is completing an engagement there today is Florence Goulden, a contralto, who has been repeating the wonderful impression she made last season, her first season at the park.

Unusually interesting programmes have been prepared for the coming week. Starting at the early afternoon concert today with the "Dale Dances" of Wood, and followed during the day with Meyerbeer's "Robert, the Devil"; "Spanish Divertissement," by Desarmes; a descriptive suite of Hume's, "Bohemia," and "The March of the Wooden Soldier." The xylophone solo, "Pinwheel," by George Carey and vocal solo, Cadman's "From the Land of the Sky Blue Water," by Florence Goulden. This evening, during the All Sousa programmes, Sousa music will be played exclusively.

## SOUSA CONCERTS GREAT AS EVER

### March King Delights Crowds With Popular Music in Armory.

Lieutenant Commander John Philip Sousa played Sousa marches and other things in the state armory yesterday afternoon and last night. Of course he did not play physically, but his baton, waved with the traditional Sousa daintiness, fired the hundred men into royal blares of brass and wind; caused the usual ripple of applause as the welcome and familiar "El Capitan," "Fairest of the Fair," "Semper Fidelis" and "U. S. Field artillery" (with plenty of percussion) smote the hungry ears of the Sousedites. Of course "Stars and Stripes Forever" was played, proving that the last word of its title is accurate. Sousa's program calls it "the greatest march ever written." Probably it is the greatest military march.

The program started with a graceful and melodious Gaelic fantasy by O'Donnell, which illustrated just how good a band Sousa has for things besides the hurrah stuff. "Cuba Under Three Flags" was a cleverly arranged bit of history from the days of General Weyler to General Miles and on to whoever is president of Cuba today. Strauss bit from "Feuersoth" was a bit involved and ponderous for a Sousa audience, but they loved "Jazz America," with current popularities smartly blended, and "The National Game," the latest Sousa march, shows the composing mind of the march king has not lost its cunning.

A saxophone septette played "I Want to be Happy" from "No, No, Nannette" and many other conceits as encores, with a joyous song about "The Old Swimming Hole" thrown in for good measure; Miss Marjorie Moody shows good soprano quality in "Je Suis Titania" from "Mignon"; John Dolan's "Carnival" and "Kiss Me Again" were heartily enjoyed, and George Carey plomped his xylophone to good effect.

Sousa has survived all music fashion changes, and even in the present emittance of Paul Whiteman and Irving Berlin, he is still only the march king, but NEW YORK fully on the good way.

JOURNAL OCT 2 1925

## PASSING THE BATON.

Vincent Lopez was ordained yesterday by a group of modern composers and musical leaders as their representative to present to John Philip Sousa a baton at the famous bandmaster's third-of-a-century anniversary concert to be given at Mecca Temple on Sunday evening, October 11.

## Sousa and His Band at Woolsey Hall Today

Today is Sousa day and all paths will lead to Woolsey hall, where the

world's most famous bandmaster will direct his organization of 100 musicians and soloists. The matinee will be given at 2:30 and evening performance at 8:15, and from the advance sale of tickets indications point to two notable gatherings taking in

## SOUSA'S BAND

Novelty is the demand of the American music public, says Lieut. Com. John Philip Sousa, who is making his third of a century tour at the head of his famous band, and who will give two concerts in Mechanics Hall under the direction of Albert Steinert, Saturday, Oct. 3.

Sousa believes that his success as a bandmaster, in a considerable degree has been due to the fact that he realized the American demand for novelty. Two novelties the Sousa public expect annually. One is the new Sousa march, the other a humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year it will be "The National Game," written at the invitation of Judge Landis, high commissioner of baseball. The Sousa humoresque always is a revue of current popular tunes, with one used as a theme. This season the theme is "Follow the Swallow." To these annual novelties this season are added a new suite, "Cuba Under Three Flags" which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

Sousa feature this season is the revival of "The Liberty Bell" march, played with a set of chimes, cast in England and costing more than \$10,000. The chimes soloist will be George F. C.

the event. And well, indeed, might Elm City music lovers turn out en masse to hear Sousa and his band for no more popular organization than this visits New Haven.

The present tour of Lieut.-Com. John Philip Sousa marks the 33d at the head of his own band. Thus it is rightfully titled the "Third of a Century Tour." Special plans have been made to make this the most pre-entensive of all and two excellent programs will be rendered here. Sev-

eral new numbers, recent compositions of Sousa, will be heard by local audiences for the first time today. Likewise several of the old favorites that time fails to erase from the minds of those who heard them years ago are also listed for rendition. All in all today will be a great one for those who appreciate high class music.

The children's educational matinee his afternoon bids fair to be most popular. A price of 50 cents has been set for the best seats for pupils in the grammar and high schools and many are taking advantage of the bargain offer. These tickets are allotted with those purchased by parents and guardians, hence the youngsters will not be separated from their folks even though they pay only a fraction of the regular price.

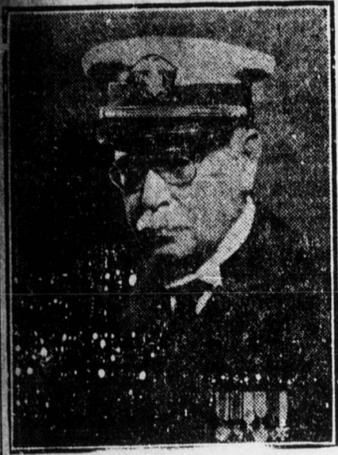
Two separate programs will be rendered by Sousa and his band, but as far as quality and quantity are concerned there will be no difference between the afternoon and evening offerings. Both will be fully up to the Sousa standard.

AT WOOLSEY HALL THIS AFTERNOON AND EVENING



**SOUSA'S BAND HERE NEXT SATURDAY**

Will Give Two Concerts in Mechanics Hall—Soloists to Assist



**JOHN PHILIP SOUSA**  
at Mechanics Hall

Lieut. Com. John Philip Sousa and his band of 100 pieces comes to Worcester next week Saturday for two concerts in Mechanics hall under the direction of Albert Steinert. His soloists are Marjorie Moody, soprano, John Dolan, cornet, George Carey xylophone, Harold Stephens, saxophone. This is Sousa's "Third-of-a-century" tour, starting July 4 and ending next March. His novelties are two new marches, "The National Game" and "The Black Horse Troop." The new humoresque is "Follow the Swallow," the new suite is "Cuba Under Three Flags," the new big feature is half an hour of American jazz by 100 musicians musicians; his new novelty is a saxophone octet playing "I want to Be Happy" from "No, no, Nanette." He has revived "Liberty Bell" march, his first tour march, and plays it with a \$10,000 set of chimes. Tickets for both concerts are on sale at Steinert's.

*Portland Me*  
**SEP 26 1925**

**SOUSA'S BIG HIT WAS NOT SUCCESS RIGHT OFF BAT**

Commander and His 100 Musicians Here Next Tuesday

Strange as it may now seem Stars and Stripes Forever, the most famous of all the Sousa marches, which will inevitably be the highlight of the program to be presented next Tuesday evening at City Hall by Lieutenant Commander John Philip Sousa and his 100 musicians, was not an instantaneous success. Everybody who has heard Stars and Stripes Forever as Sousa plays it has extracted from the playing the thrill of a lifetime, and everyone who will hear it next Tuesday evening has in prospect such a thrill. But royalty statements preserved by Sousa himself show that this march, which nowadays has pushed its sales up to millions of copies, was not at first a source of much financial return.

Stars and Stripes Forever was written by Sousa in 1895, five or six years after he had formed the famous organization with which he now is making his Third-of-a-Century Tour. There was no radio in those days and the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended upon the sale of the music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and pianoforte, but much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle, since the march had created a profound impression wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangement returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster and were "Too many notes."

In the cornet and trombone parts Stars and Stripes Forever is particularly difficult for amateur performers and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

**CHRISTIAN SCIENCE**

*Woolsey Hall*  
On his third-of-a-century concert tour Lieut. Com. John Philip Sousa finds many ex-members of his famous band scattered throughout the country. Some of them are quite old men now, others have bands of their own in various localities; some are teaching music; a few are in less happy circumstances. But they all take occasion to greet "The March King," hear his 1925 band play and "harp" about the old days when they were helping to make the organization

**WITH SOUSA'S BAND**



**MISS WINIFRED BAMBRICK**

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization, and she is a figure of unusual interest when she appears in a bright frock against background of the one hundred sombre-clad musicians who make up the Sousa ensemble. She will be with Sousa's band at the Academy next Monday night.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of

**REGISTER**

**SEP 26 1925**

**SOUSA AND HIS BAND AT WOOLSEY HALL TODAY**



Today is Sousa day and all paths will lead to Woolsey Hall, where the world's most famous bandmaster will direct his organization of 10 musicians and soloists. The matinee will be given at 2:30 and evening performance at 8:15, and from the advance sale of tickets indications point to two notable gatherings taking in the event. And well indeed might Elm City music lovers turn out en masse to hear Sousa and his band, for no more popular organization than this visits New Haven.

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the features of the Sousa which are certain to be claimed. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

*Schenectady NY*  
**SEP 25 1925**

**SOUSA'S BAND.**

Sousa and his band came to Schenectady again yesterday and played in the same old, same new way. Sousa is an American institution that two generations have grown up with and it is delightful to see that the third, little boys and girls from six or so up, is getting its share of delight from the wonderful bandsman. And Sousa himself, the smartly uniformed, white gloved leader, with his snappy, friendly bows, is just the same as "when we were very young." There is always something new on the program, of Sousa's own composition and from the best of the popular music of the day.

The audience yesterday afternoon included a large number of children, the gallery being mostly given over to the school tickets. But both audiences enjoyed the concert thoroughly. The evening program was somewhat heavier music but both were well arranged. The State Theater is a pleasant place to hear Sousa. It is so big that the loudness of the band instruments is not annoying and the stage arrangements give the audience an opportunity to see the different groups of players and watch them play. It is always interesting to watch the groups take the theme or melody or play without the rest. In the New World Symphony for instance the clarinets take the part usually played in symphony orchestras by the violins and violas. Another time the French horns will be leading or muted cornets.

Every instrument in the band seems to be perfect and the players perfectly in accord with each other and the leader. The attack of the Sousa band is a lesson to any young musician. Time and rhythm are perfect but beauty of melody is not sacrificed and the individuality of the leader is felt through it all. The vture in the afternoon "Comes Autumn Time" was a colorful composition of much charm and was played with a ne sweep and melodic beauty.

John Dolan, one of the cornets, played "Bell Song" from "Lakme" Delibes ringing out the silver tones of the instrument with charming effect. The soprano who is with the band this season, Miss Marjorie Moody was well received by both audiences yesterday. She sang in the afternoon the favorite "Shadow Dance" from Dinorah, with flute obbligato and her delightful clear toned voice carried the difficult coloratura effects with ease and grace.

The saxophone solo in the afternoon as "Valse Caprice" and was beautifully given in the language of this alluring, honey-voiced instrument, with the band playing an accompaniment which as soft or roaring a loud chorus as the case required. The band is marvelous in accompaniments, it might be noted, nothing could be prettier than the band's playing with Miss Moody when she sang her encore, "Comin' Through the Rye." The band was delightful every time it played. The "El Capitan" was splendid, bringing back some old friends. "The New World" was played so well that it almost convinced one that a band can do what an orchestra does. But not quite. Then there is the magnificent Liberty Bell, one of Sousa's oldest and best liked pieces, always when so wonderfully played. The boys did thrill at the ringing of those splendid bells and the great drum beaten in terrific wallpops. The brass and everybody else in fact, delighted in it.

Sousa has a delightful way of playing; his own popular creations for ensembles and so the audience heard yesterday again "High School Cadets" and "Semper Fidelis" and many others. The saxophone playing, a duet in the afternoon and solo at night pleased those who like the strange instrument. It was admirably played of course. And there are many more enjoyable numbers in the programs, all well received by the steadily audiences who always can depend upon this bandmaster to give them at any expect in one of his concerts, good music and solos by band instruments, the best of their kind.

**EXPRESS PORTLAND, ME.**

**SEP 28 1925**

Some people achieve immortality through their own efforts; others are remembered after their deaths because of the works of others and in this latter category belongs an Indiana man who recently wrote a letter to Lieut. Com. John Philip Sousa, asking to be known, using a fictitious name, as the John Smith March. Sousa never had met John Smith, so he wrote to him and asked him if there was any particular reason why he wished a Sousa composition to bear his name.

**SOUSA TO PROVIDE VARIED PROGRAM**

Dedication of 'Black Horse Troop' March Will Be a Feature.

Does John Philip Sousa present a concert or a "show?" The famous bandmaster himself, who is to appear in Public hall, Oct. 17, with his band, suspects he is guilty of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact. Many years ago, I discovered the American wanted entertainment, even in his music, so I sought to make Sousa's band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others."

"American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs; and they were always appreciated. It was my good fortune early in my career

to discover what the large motion picture houses were to discover a quarter of a century later—that the person who liked ragtime might also have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs good, bright, light music. I am certain that it has been well received."

*Portland ME*  
**SEP 25 1925**

**SOUSA HERE TUESDAY**

One of the pet aversions of Lieut. Com. John Philip Sousa, world's most famous bandsman, who will be welcomed by thousands of people when he comes to Portland for a concert next Tuesday, is the musical director who finds it necessary to do his daily dozen on the conductor's stand.

The March King, who is now making his third-of-a-century tour at the head of his famous band probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of seventy-one.

"The person who pays his money for a seat at a concert did not come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats he would have gone to a vaudeville show. So I try to oblige by restraining myself."

It probably is not generally known that it is a "fring" offense for a musician with the Sousa organization to be caught patting out the time with his feet as he plays. Sousa sets

the tempo for the entire band.—Advertisement.

**STRAND CHAT**

**SEP 24 1925**

**Sousa Has Written 104 Marches**

Lieut. Com. John Philip Sousa, who this season makes his Third-of-a-Century Tour with his famous band, reaching Orchestra Hall Sunday, October 18, for afternoon and evening concerts, has written a total of 104 marches.

In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," in that order.

"Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad; "Semper Fidelis" was written while Sousa was director of the United States Marine Band, for a ceremonial march, and since has become the official march of the Marine Corps; "The Washington Post" was written for the Exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic, while "United States Field Artillery" was written in 1917 for the 39th Field Artillery, and was first played when that organization marched down Fifth avenue in a Red Cross parade.

SEP 26 1925

### SOUSA REVIVES NUMBER

#### "The Liberty Bell" Announced on Programs to Be Given Here.

"The Liberty Bell," featured by Lieut. Com. John Philip Sousa during his first tour at the head of his band in the season of 1892 and 1893, will be revived during the bandmaster's third-of-a-century tour. He will direct his band in this number at both the matinee and night performances to be given in Pittsburgh, Friday, October 16. The matinee will be presented at the Nixon Theater and the night performance in Syria Mosque.

Sousa was inspired to write "The Liberty Bell" by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa march is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey.

For the revival Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for many years with the Sousa organization, and may be compared with the set of chimes costing \$500 when "The Liberty Bell" was the latest Sousa march.

NEW YORK  
JOURNAL  
SEP 28 1925

## SOUSA'S BAND PLAYS HERE OCT. 11

Lieut. Com. John Philip Sousa and his band, celebrating the third of a century of his leadership and sole control of that famous organization, are in for some large doings on Sunday evening, October 11, when they will dedicate the splendid new Mecca Temple with the only concert Sousa's band will give in Greater New York this season.

Christie Macdonald, De Wolfe Hopper, Joseph Cawthorne and other stars of Sousa's operatic successes will participate in this jubilee celebration. The Lambs Club, of which Mr. Sousa is a life member, will attend in a body and will present the march king with a token of his thirty-three years as bandmaster, composer, patriot, sportsman and Lamb.

Senator James J. Walker, Democratic candidate for Mayor, between whom and Mr. Sousa there is a strong friendship, has been invited to deliver a brief speech summing up the achievements of the march king during a third of a century.

For the first time in the long career of Sousa and his band, this time they will play syncopated music—jazz. This is a departure from established methods and a concession to modern American ideas. He will also introduce his latest march, "The National Game," dedicated to Judge Kenesaw Mountain Landis.

*Boston Advertiser*  
Sousa's Soloist



Marjorie Moody, soprano, will appear with the famous bandmaster at the concerts to be given tomorrow afternoon and evening at Symphony Hall.

SEP 25 1925

## Sousa Concert Netted \$515.49 For Chest Fund

The net proceeds of the concert given by Sousa's band in Bailey Hall Monday evening amounted to \$515.49, according to an announcement this morning by W. A. Boyd. This entire amount goes into the Community Chest, and inasmuch as the full quota needed by the charitable and welfare organizations to meet current expenses was not subscribed this year, it is probable that at the next meeting of the board of directors it will be voted to add the proceeds of the concert to this year's fund. A detailed report of the concert expenses will be given later. Mr. Boyd adds that, on account of the purpose for which the concert was given, Mr. Sousa made a generous arrangement with the committee and consented to come to Ithaca on a percentage basis.

The Community Chest is at the present time particularly in need of funds so that the organizations may be paid their monthly quotas at once and so be enabled to meet expenses which are heavy just at this time of the year. Mr. Boyd emphasizes the fact that the majority of subscribers promised to pay in four installments due on the 10th of March, May, July and October. Three of these dates are already past and the fourth is not far away. The Chest directors would greatly appreciate it if all back payments might be completed at this time and the final installment paid promptly.

SEP 25 1925

## NO SUCH ANIMAL SAYS SOUSA AS TYPICAL AMERICAN

### "Is a Mess of Applesauce, Large Gobs of Jada and a Lot of Static"; Too Individual Musically

From the standpoint of musical preferences the typical American is a mess of applesauce, large gobs of jada and a lot of static, says Lieut. Com. John Philip Sousa, who this season will lead his band, visiting this city under the auspices of the Salem Kiwanis club, on its third-of-a-century tour. "Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical," says Sousa. So Sousa, as he tours the country—this season he visits 47 states and four Canadian provinces—is always on the lookout for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections, the one in which it was safe to play 'Marching through Georgia' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine and Portland, Oregon. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis. Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine and the other is the motion picture. I have found that

Musical Appreciation  
in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert, with the best music.

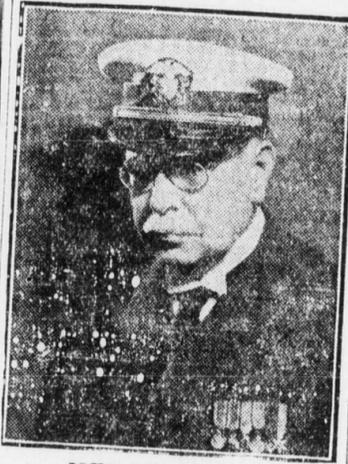
From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper which seems to me to be the best in the quality of its news, its editorials and its mechanical get-up, is the city's largest paper in point of circulation, I know all I need know about that city."

SEP 27 1925

## SOUSA'S BAND COMING HERE

### Famous Troupe of Musicians Will Play in Mechanics Hall on Oct. 3



JOHN PHILIP SOUSA

Lieut. Comdr. John Philip Sousa and his famous band of 100 picked musicians will come to Mechanics hall on Saturday, Oct. 3. With the band are six soloists of world-wide prominence, Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; Harold B. Stephens, saxophone; George Carey, xylophone, and Howard Goulden, xylophone.

For this season's third-of-a-century concert tour Sousa has prepared an exceptionally attractive program,

with the new novelties that have made Sousa famous. There are two new marches, "The National Game" and "The Black Horse Troop"; the new humoresque, "Follow the Swallow"; the half hour of American jazz, with 100 jazz musicians, the first time jazz has been given by a great band; the new suite, "Cuba Under Three Flags"—Spanish, American, Cuban; the new waltz, "The Co-eds of Michigan"; the saxophone octet, "I want To Be Happy," from "No, no, Nanette"; the revival of the "Liberty Bell" march, with its new \$10,000 set of chimes, played by George Carey; the xylophone solo, "Morning, noon and night," by Suppe, played by George Carey, and other novelties.

A feature of a Sousa program, in addition to the many novelties, taken from the latest tuneful compositions, is the liberal number of encores of various styles of music, which Sousa injects and which are given with that snap and tuneful melody that have made Sousa concerts about the best form of musical entertainment. Seats for both concerts are on sale at Steinert's.

SEP 19 1925

## 'STARS AND STRIPES' NOT A SUCCESS AT FIRST

Strange as it may now seem, "Stars and Stripes Forever," the most famous of the marches of Lieut. Com. John Philip Sousa, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa himself.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed the famous organization with which he now is making his "Third-of-a-Century Tour," and which will appear in Lewiston, Sept. 30. There was no radio in those days and the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended upon the sale of the music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and pianoforte, but much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle, since the march had created a profound impression wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangement, returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster and were, "Too many notes."

In the cornet and trombone parts, "Stars and Stripes Forever" is particularly difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

The perennial popularity of the "March King" seems as great now as ever.  
E. A. LEOPOLD.

SEP 26 1925

## Sousa to Play Canning Suite



IRENE AKERLY CANNING.

Woodland Suite, Mrs. Irene Akerly Canning's latest musical composition, will be played for the first time in Manchester by Sousa's band when that famous musical organization of 100 pieces makes its annual appearance here Friday evening October 2, at the Practical Arts auditorium.

One year ago Mr. Sousa introduced Just Been Wondering, another work by Mrs. Canning, to local music lovers and the number won instant approval. Those who have heard Woodland Suite claim that it will score a greater hit.

The composition is an instrumental one of three parts, Autumn Leaves, Violets and Pussywillows. When presented to Lt. Com. John Philip Sousa he immediately accepted and the piece is being featured in his 33rd annual tour of the country.

Although Mrs. Canning has been ill for several weeks, sitting up Tuesday for the first time in days, she expects to be able to be present for the initial presentation of her contribution to the program. She is a talented musician and her ability is well known in this city.

SEP 27 1925

## SOUSA'S BAND GAVE A FINE CONCERT HERE

The first of the musical events of the season, one of a half dozen or more, under the direction of Rudolph Steinert, was the appearance of Lieutenant Commander John Philip Sousa and his popular band at Woolsey hall yesterday.

Sousa has never given programs of better worth than those arranged for this season.

Opening his matinee program was an overture, "Comes Autumn Time," a recent work by Sowerby, and one promising great popularity, especially in the realm of symphony. It was portrayed with gorgeous ensemble of power and delicacy of phrasing. Then quickly followed, as an encore, "High School Cadets," much to the approval of the many school children present.

Instead of the "Bell Song" from "Lakme" appearing on the matinee program, John Dolan played as a cornet solo "The Carnival" by Arban, also listed for the evening concert. He has perfected his art to a remarkable degree and today he ranks among the greatest in his profession.

The exquisite tonal quality in his encore "Killarney," made a classic of the familiar melody.

Miss Marjorie Moody, the soprano soloist, has greatly improved her art and voice since last season. At the matinee she sang the "Shadow Dance" from "Dinorah" and in the evening "I Am Titania" from "Mignon." In the "Dinorah" number, she met with hearty and sincere approval and then sang captivatingly "Coming Through the Rye." For still another encore, "Dodo," a song given in Spanish, displayed a beautiful legato quality of tone.

Other captivating numbers were the saxophone solo by H. B. Stephens and the humorous selections by the saxophone octette, their performance having in it a touch of the vaudeville. And the xylophone duets by Carey and Goulden seemed to please greatly.

Sousa's latest work, "The Black Horse Troop," would seem to be his best creation, with the possible exception of his "Stars and Stripes" which followed. It teems with originality, not only in melody, but in its instrumentalizations, carrying with it a massive vigor and solidarity of tonal effects which create spontaneous enthusiasm.

SEP 26 1925

### Here Next Month



JOHN PHILIP SOUSA

FAMOUS bandman, who will bring his organization here Oct. 19 for a concert in the Coliseum.

SEP 26 1925

Wednesday.

### SOUSA AND HIS BAND AT WOOLSEY HALL, NEW HAVEN, TODAY.

Making his only appearance in this immediate vicinity this season Lieutenant Commander John Philip Sousa comes to Woolsey hall, New Haven, today, with his band of 100 musicians and soloists. Two performances will be given, at 2:30 in the afternoon and 8:15 at night. Much interest has been aroused here, and it is expected that the audience in the Elm City will comprise many music lovers from this city.

A feature of the coming of the noted bandmaster and his great organization to New Haven this year will be what is termed the Children's Educational matinee. At the afternoon performance a price of fifty cents will be in effect for pupils of the grammar and high schools, and these popular priced tickets will be allotted with those occupied by the parents or guardians. Thus the youngsters will be able to hear the world's greatest band, see it conducted by the most famous leader of all time, and still sit with their elders at a most moderate price. This plan has been tried successfully in many of the largest amusement centers of the country, and is now an established means of bringing the higher forms of music to the coming generation.

SEP 27 1925

### SOUSA'S PROGRAM ONE OF VARIETY AND CHARM

The program to be presented by Lieut. Comdr. John Philip Sousa and his 100 bandmen at City Hall Auditorium Tuesday evening possesses a variety and charm that is sure to arouse the audience to a high pitch of enthusiasm. Among the novelty numbers will be a saxophone octette featuring the "I Want to Be Happy" song from "No, no, Nanette" which was heard with so much pleasure at the Jefferson last week. The soloists for the local concert will be John Dolan, cornetist, Miss Marjorie Moody, soprano, and George Carey, xylophonist. The program will range from operatic selections exceedingly difficult of execution to expositions of modern jazz. Sousa will play his new march, "The National Game," written at the request of and dedicated to Judge Kenesaw Mountain Landis.—Adv.

BOSTON, MASS.

POST

SEP 27 1925

### SOUSA'S BAND

At the annual concerts of Sousa and his band in Symphony Hall this afternoon and evening, the programme will be as follows: Gaelic Fantasy, "Amrain Na N-Gaedeal" (new); cornet solo, "The Carnival"; suite, "Cuba Under Three Flags" (new); soprano solo, "I Am Titania," from "Mignon," Miss Marjorie Moody; Love Scene from "Feuersoth"; march, "The Liberty Bell"; "Jazz America"; saxophone octet, "I Want to Be Happy"; "The

National Game" (new); xylophone solo, "Morning, Noon and Night," Mr. George Carey; Old Fiddler's Tune, "Sheep and Goats Walking to Pasture."

SEP 27 1925

*Roanoke Times*

### The Baby of Sousa's Band



Winifred Bambrick, diminutive harpist

It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-third annual tour at the head of the great band which bears his name and which will play matinee and evening concerts at the Auditorium, Oct. 9. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred somber-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band. But she is more than mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band number she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars.

Miss Bambrick was born in Canada and like all of the Sousa soloists received her training entirely in America. Her present engagements may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

SEP 29 1925

*MT Telegram*

### Rally for Sousa's Jubilee.

Lieutenant-Commander John Philip Sousa and his band, celebrating the third of a century of his leadership and sole control of that organization, are in for some large doings on Sunday evening, October 11, when they will dedicate the new Mecca Temple with the only concert Sousa's Band will give in Greater New York this season. Christie Macdonald, De Wolfe Hopper, Joseph Cawthorn and other stars of Sousa's operatic successes will participate in this jubilee celebration. The Lambs Club, of which Mr. Sousa is a life member, will be present in a body and will memorialize the March King with a token of his thirty-three years as bandmaster, composer, patriot, sportsman and Lamb.

with the Sousa organization will be present. Some of these musicians have bands of their own now—bands modeled as near as possible on the Sousa standard—but all eager to join in this jubilee in honor of their favorite leader and former "Governor."

SEP 27 1925

### JOHN PHILIP SOUSA WANTS TO KNOW WHAT IT'S ALL ABOUT

Does Lieut. Comdr. John Philip Sousa present a concert or a show? The famous bandmaster, who this season is making his Third-of-a-Century Tour, and who should know, says he is blessed and dogged if he does, but he rather suspects he is guilty, at the behest of the American public, of giving musical entertainment.

have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright light music. I am certain that it has been well received.

PRESS-HERALD PORTLAND, ME. SEP 28 1925

### Bandmaster Now Chief Sousa



He was just initiated into the tribal mysteries of the Star Blanket Band of Indians.

Lieut. Commander John Philip Sousa, world famous bandsman, who is to visit Portland Tuesday, is now a full-fledged Indian chief. With due ceremonies he recently was made a chief of the Star Blanket Band of Indians of the File Hills Indian Reserve near Regina, Saskatchewan, Canada. There he was given the headress of a chief, which he is now

entitled to wear on all occasions, and the tribal name of Kee-Too-Che-Kay-Wee-Okemow, which signifies "The Great Music Chief." The honor is genuine, as it was given official recognition by the Canadian Department of Indian Affairs, and was conferred in the presence of W.M. Graham, Commissioner of Indian Affairs for Western Canada.

*Baltimore Sun*

### Sousa Concert First Of Fall

DANCE music will be featured at the concerts Sousa and his band will give at the Lyric the afternoon and night of October 10. "Peaches and Cream," a fox trot, written by Sousa; his waltz "Co-Eds of Michigan" and "Jazz America" are among the numbers that have elicited applause elsewhere. The program also will include a humorous with "Kid Boots" as the theme song.

More than thirty years ago Lieut. Com. John Philip Sousa experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two and then put it away because it "shocked" the two-steppers and the waltzers of the day. Recently he came across the manuscript and Sousa audiences are informed that "The Gliding Girl," played occasionally as an encore number this season and a real bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago.

JOURNAL SEP 28 1925

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Saturday's program included "Comes Autumn Time" by Sowerby; "Mardi Gras at New Orleans" by Wilson and of course two brand new ones by Sousa himself. These included "The Black Horse Troop" and "The National Game," the latter dedicated to organized baseball and both played here Saturday for the first time. Then there were the old ones, "El Capitan" and "His Friends", a suite including the famous "El Capitan" with "The Charlatan" and "The Bride-Elect," "Liberty Bell" and that popular "Grand-march." "The Stars and Stripes Forever" brought forth a storm of enthusiastic applause. There were of course, a generous playing of encores after each number. The soloists included Miss Marjorie Moody, a soprano, who sang with artistry and a thorough knowledge of the opera "Dinorah," the aria "Shadow Dance" and when she was recalled for encores gave "Comin' Through the Rye" and "Dodo." John Dolan gave a cornet solo, "Bell Song" from "Lakme"; Harold B. Stephens played a saxophone solo "Valse Caprice" by Clarke and George Carey, and Howard Goulden played a xylophone duet "March Wind" by Carey with unusual effects. The entire program, popular and well-balanced, a concert for ever.

SEP 27 1925

### Cushing Tells Joke on Sousa

"DRUMMING" THAT ANNOYED LANDLADY PROVED FAMOUS LIBERTY LOAN MARCH. Here is one on John Philip, says Musical Digest, recounted by Mr. Cushing, the genial owner of the Moraine, where Sousa made his headquarters during his stay at the Great Lakes Naval Training station. The hotel piano was being drummed over and over. Fearful of the tender sensibilities of his guests, Mr. Cushing dispatched a bellboy to "Stop that boy's drumming." The boy returned wide eyed. "It's Mr. Sousa." Mr. Cushing went in to see, and it was. "I've got it," called Sousa. "Come and hear it." It was the Liberty Loan March.

SEP 28 1925

### "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohooh.

*Major*  
*aw 9/27/25*

NEW SOUSA WORKS AT CONCERTS TODAY  
Sousa and his band will offer the following program at their annual concerts this afternoon and evening at Symphony Hall:  
Gaelic Fantasy, "Amrain Na N-Gaedeal," (O'Donnell); "The Carnival," (Arban), with cornet solo by John Dolan; Suite, "Cuba Under Three Flags," (Sousa); "I Am Titania," from "Mignoh," (Thomas), soprano solo by Marjorie Moody; love scene from "Fauersnoth," (R. Strauss);

march, "The Liberty Bell," (Sousa); "Jazz America," (Sousa); saxophone octette, "I want to be Happy," from "No, No, Nanette"; "The National Game," (Sousa); "Morning, Noon and Night," (Suppe), with xylophone solo by George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture," (Gulon).  
Encores will include the new "Follow the Swallow" humoresque, "Look for the Silver Lining" humoresque, "Stars and Stripes Forever," "Washington Post" and "El Capitan" Sousa marches. "Co-eds of Michigan," "Semper Paratus" and "Nobles of the Mys"

SEP 27 1925

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It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-third annual tour at the head of the great band which bears his name and which will play matinee and evening concerts at the Auditorium, Oct. 9. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

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SEP 29 1925

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The Hon. James J. Walker has been invited to deliver a brief speech summing up the achievements and meanings—musical, patriotic and athletic—of the March King's activities during a third of a century. A delegation of veteran bandsmen formerly identified

with the Sousa organization will be present. Some of these musicians have bands of their own now—bands modelled as near as possible on the Sousa standard—but all eager to join in this jubilee in honor of their favorite leader and former "Governor."

For the first time in the long career of Sousa and his band this time they will play syncopated music—jazz!—a departure from established methods and a concession to modern American ideas which goes to show that the great bandmaster is never "out of step" with his own time and generation. He will also introduce his latest march, "The National Game," dedicated to Judge Kene-saw Mountain Landis, and inspired by the stirring baseball tendencies of all classes of Americans.

Musical curiosity is aroused by Sousa's addition of jazz numbers to his already voluminous repertoire. It has always included grand opera, symphonic, lyric, military, dance and humorous compositions. And now, in response to the widespread fondness and demand for jazz, he shows his youthful spirit of adaptability by adding the best of syncopated scores arranged by himself. He played for the first time by his band on this third of a century jubilee.

SEP 27 1925

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"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago, I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others."

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also

have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright light music. I am certain that it has been well received.

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances, to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestra will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organization in this country. If jazz, for instance, is well-played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

Sousa and his band will be heard here in two concerts at the Auditorium on the afternoon and evening of Wednesday, October 7.

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Sousa has written twenty or more dance tunes, many of them having been composed as parts of his operas, such as "El Capitan," "The Bride Elect," "Desire" and "Queen of Hearts."

The Sousa concerts will open the fall season of musical events at the Lyric booked by the Albaugh Bureau of Concerts. The organization is now making its third-of-a-century tour.

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JOURNAL SEP 28 1925

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SEP 18 1925

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SEP 28 1925

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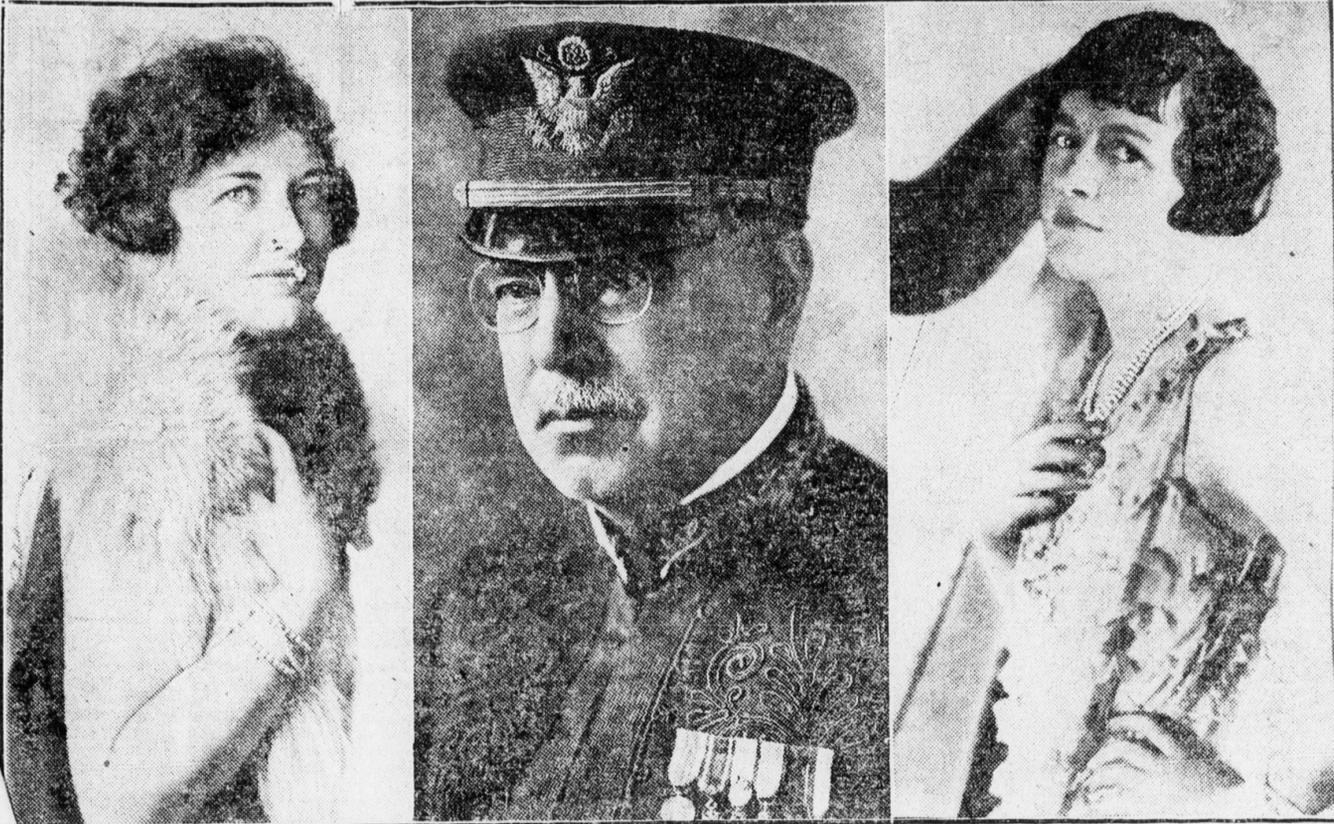
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Lieut. Commander John Philip Sousa and His Soloists



The world's greatest bandmaster, who will be greeted with enthusiasm by young women who appeared with him last year and will again be seen with Lieut. Com. Sousa; right, Miss Winifred Bambrick, harpist.

*Chicago Leader*  
**Sousa to Open Mecca Temple**  
More than a hundred bandsmen, who have at one time or another played under the baton of Lieut. Commander John Philip Sousa, will participate in the third of a century celebration and the dedication of the new Mecca Temple, the new home of the New York Symphony Orchestra, Oct. 11. On this occasion a group



John Phillip Sousa

of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be

SEP 26 1925

*Salem Mass*

**MARJORIE MOODY SOLOIST WITH SOUSA'S BAND**

Swampscott Young Woman Achieving Marked Success; Will Be Soloist at the Kiwanians Concert Oct. 1

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 33d annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody of Swampscott will be heard this season with the Sousa organization.

Miss Moody is very well known in greater Salem and has sung with the Salem Cadet band in the past. The Salem Kiwanians are glad to be able to welcome Miss Moody back to Salem at the local concert Oct. 1, and



MARJORIE MOODY Soloist with Sousa's Band, American Born and American Trained

feel that the music-loving public should feel proud of this local singer, who for the past five years has been the principal soloist with the largest band in the world. Miss Moody was trained in Boston, where her first vocal instruction was received under the direction of Mme. M. C. Piccolini, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the

Careful Tutelage of Sousa she attracted marked interest at every performance, and finally met the biggest test of her young lifetime, when she sang in the spacious Auditorium in Chicago, where she was heard by Herman De Vries of the Chicago Evening American, who said of her:

"The genuine surprise of the evening was the singing of an

Traviata surpassed by a league the soprano heard in these regions, except that of the incomparable Galli-Curié. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York. Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since Her Debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester (Mass.) music festival and at the great Maine music festival, at Portland, Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

The exchange of the tickets for the reserved seats has been very large, and the local Normal school alone will have over 300 pupils present at his concert.

Through Mr. Pitman, principal of the Normal school, and Mr. Archibault, who is in charge of the music in the State Normal schools, arrangements have been made to have the Glee club girls of the local Normal school to act as ushers for the concert.

PRESS-HERALD  
PORTLAND, ME.  
SEP 25 1925

**SOUSA IS COMING**  
One thing that can be positively promised about a Sousa program is that it will not contain a dull moment. Probably there is no person in America today who has such an unrivalled faculty for program building as the world's greatest bandmaster,

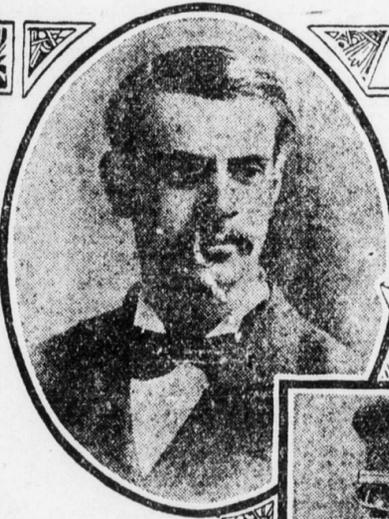
whose annual visit here next Tuesday will be the gala event of the early music season. A saxophone octette and a piccolo sextette are among the odd and interesting groups he will present next Tuesday, and he will feature soloists on the bassoon, trombone, euphonium and clarinet as well as the more usual harp, flute, cornet, saxophone and xylophone. The cornetist will be John Dolan, who is well remembered from prior appearances here, and George J. Carey, whose playing was one of the big hits of last year's program, is the xylophonist.

Sousa will have his usual series of new compositions to offer—Ady.

SEP 26 1925

*Pawtucket*

**SOUSA AND HIS BAND**



JOHN PHILIP SOUSA AT 19



JOHN PHILIP SOUSA TODAY

The first important concert of the coming musical season will be the concert to be given at the Albee Theatre Sunday evening, Oct. 4, by Sousa and his great band and music lovers will hear the band at its best this season. On tour this summer the noted leader and his men aroused great enthusiasm, their appearances bringing out tremendous ovation.

That "they never come back" is an old saying which cannot be used in connection with Sousa. Sousa believes that his tremendous success has been entirely due to a policy of giving programmes which always contain the element of novelty and variety, and by playing popular music of the day. He has found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan in New York, and two years ago American audiences throughout America heard Sousa's much discussed "Victory All," which, at that time, had been performed by two orchestras. Sousa's stirring marches are enjoying an unusual revival in the dancing parlors of the Montmartre and the Latin quarters of Paris. Strangely, it is not a visiting Americans who demand copies of such old favorites as the "Stars and Stripes Forever" and the "National Emblem," but the native French and other Europeans attracted to Paris by the exposition season.

WASHINGTON, D. C.  
STAR  
SEP 27 1925

**"The Sousa Syncopators" On Band's 32d Tour**

IN 31 consecutive seasons at the head of the band which bears his name music lovers throughout America have become well acquainted with Lieut. Comdr. John Philip Sousa and his 100 bandsmen. Nearly fifty millions of people have heard the Sousa concerts since 1892, when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people annually. This season, for approximately thirty minutes in each program, the audiences will be introduced to the "Sousa Syncopators."

Sousa will make further acknowledgment that the present is a dancing age by offering a fox trot of his own composition, entitled "Peaches and Cream," said to have been inspired by a dancing granddaughter.

The famous band, with its syncopators, all directed by Mr. Sousa, a native Washingtonian, will give a program at the Washington Auditorium October 7.

SEP 27 1925

*Toledo Tame*

**SOUSA AND BAND HERE OCTOBER 19**

**Veteran Musician in Third-of-Century Tour to Visit Coliseum.**

Lieutenant Commander John Phillip Sousa, U.S.N., famous band master, will include Toledo in his Third-of-a-Century tour with his band. The noted bandmaster will be here on Monday night, Oct. 19, at the Coliseum. The band he will bring with him will number 85 pieces.

This is Commander Sousa's sixtieth year as a musician, a third of a century at the head of his own organization. He began his remarkable musical career at the age of 11 years as a cymbal player in the United States Marine band. In 1880, at the age of 26, he became its director with the rank of lieutenant resigning in 1892 to form his own organization.

During his musical career he has written a total of 104 marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Parvulus," "The Washington Post," "The Liberty Bell" and "The United States Field Artillery."

"Stars and Stripes Forever" was written at sea in 1898 while the commander was returning from a long sojourn abroad. "Semper Parvulus," the official march of the famous marine corps, was written while Sousa was director of the Marine Band.

*Wheeling*  
**SOUSA'S BACK AGAIN**

Apparently the most famous back in the world does not belong to some stage star or movie queen but to Lieut. Com. John Phillip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each time the hours or more in which to study the lines of the Sousa's back. So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "Opera House Monday night." The whole world and his dog knew from that sign that Sousa was coming. Sousa will be heard at the Court, on Thursday, Oct. 22, 1925, in the afternoon.

SEP 26 1925

Woodsoket

Concord  
SEP 17 1925



**THE BABY OF THE BAND**

Winifred Bambrick, Sousa's Harpist, Smallest of 100 Musicians and Soloists With Sousa's Band

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its 20th century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his 33rd annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the 100 sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

Sousa and his band will appear at the Park theatre Sunday afternoon, Oct. 4, under auspices of LaRoe's Music Store.



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohooh.

FREE PRESS  
DETROIT, MICH.  
SEP 27 1925

**Sousa Makes Record Tour**



JOHN PHILIP SOUSA

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Lieutenant Commander John Philip Sousa and his famous band.

At the outset of his Third-of-a-Century tour, which brings him to Detroit Sunday, October 18, for two concerts in Orchestra hall, Sousa was engaged for a week's appearance at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3,300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg.

Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York, with Philadelphia as the next stop.

The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand.

The length of the Sousa "jumps," an average of about 500 miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than 100 miles except over Sunday.

**SOUSA AT MECCA TEMPLE**

Lieut. Commander John Philip Sousa and his band, celebrating the third-of-a-century of his leadership and sole control of that famous organization, are in for some large doings on Sunday evening, October 11, when they will dedicate the splendid new Mecca Temple with the only concert Sousa's Band will give in Greater New York this season.

Balt's Ameg  
**Noise of Cities Inspires Sousa To Tone Poems**

AN EXCURSION into the realms of impressionistic music, termed for the present "Songs of the Cities," is being planned by Lieutenant Commander John Philip Sousa, who will direct two concerts by his band at the Lyric on October 10, the great bandmaster who this season will make his thirty-third annual tour of America. Sousa's tour this season takes him into the principal cities of America and from the street noises and the industrial hums of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem which, for the first time perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life.

Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and the clank of its surface cars. Chicago roars with might and main, and to Sousa's ear there is more vocal quality in its street noises than in those of any other city. Detroit hums with the noises of industry, and even Philadelphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds.

Musicians in the past have found inspiration in pastoral quiet, in the sounds of the winds and of the sea, says Sousa. To him it is as reasonable that music, which is a reflection of life, should be found in the sounds of the modern city. The crash and the rumble of the great urban areas he finds as appealing as were the sylvan districts to the musicians of another day.

UNION  
SPRINGFIELD, MASS.  
SEP 27 1925

Orchestra and Band Concert Numbers  
Victor Concert Orchestra's selections this month include Pierre's delightful miniature, "March of the Little Lead Soldiers," and a complete version of Bizet's rarely heard "Little Suite." The first is as much a gavotte as anything with a remote and fairy-like atmosphere. The several movements of the Bizet work are charmingly handled with fine musicianship.

Victor Salon Orchestra records two lovely numbers built for the interpretative dancer. "The Glow-Worm Idyl" is known to many as the "Faviova Gavotte," having been used by the incomparable one throughout her brilliant career. The second, "Nola," is the late Felix Arndt's graceful tribute to his wife, its namesake. It is light and dainty, with delicate arabesques for the flute.

John Philip Sousa and his band record two of his marches this month to remind you that the world in step is usually in step to American tunes. The first is called "The National Game," while the second is evidently a tribute to the late "Galloping Jim" Parker. "The Black Horse Troop-March," being Sousa's, they raise the goose-flesh and chase the thrills up and down your spine.

SEP 27 1925  
Boston Herald



JOHN PHILIP SOUSA

**ARTIST PICTURES SOUSA'S MARCHES**

The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third-of-a-century tour of Lt. Comdr. John Philip Sousa and his band. When Sousa, who had founded his fame as "The March King" during his leadership of the United States Marine band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season, Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterwards and the latest Sousa march, are presented together by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever" it was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonials, and its composition at this time is particularly fitting, as the National League is celebrating its 50th anniversary. Both these marches will be played by Sousa and his band at their concerts in Symphony hall this afternoon and evening.

SEP 27 1925

**Sousa Here October 11 Will Give Season's Only N. Y. Concert at Mecca Temple**

Completing thirty-three years at the head of his own organization, Lieutenant Commander John Philip Sousa will lead his band in a concert at Mecca Temple on Sunday afternoon, October 11. The bandmaster conducted his own band for the first time at Plainfield, N. J., on September 26, 1892.

New works announced for this concert include two marches, to be heard for the first time here. "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of baseball, and dedicated to him, and "The Black Horse Troop," inspired by the Cleveland organization, of that name. There is a new Sousa suite, "Cuba Under Three Flags," a Sousa arrangement of jazz tunes and a new annual humoresque, based upon "Follow the Swallow" from "Kid Boots." The bandmaster will also revive his "Liberty Bell," played on his first tour thirty-three years ago.

This will be the only New York appearance of Sousa's Band this season. Soloists will be Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold E. Stephens, saxophone.

PORTLAND, ME.  
SEP 26 1925

**SOUSA AND HIS BAND**

There are virtually no bounds to the versatility of Lieut. Commander John Philip Sousa, world famous bandsman, who visits Portland next Tuesday for a concert at City Hall Auditorium.

Besides writing the most stirring marches the world has known, contributing to modern jazz some of its best offerings, and composing waltzes whose rhythmic strains no dancer could resist, Sousa is contemplating an excursion into the realms of impressionistic music.

Sousa's tour this season takes him into the principal cities of America and from the street noises and the industrial hums of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life.—Adv.

SEP 26 1925

**SOUSA'S BAND**

John Philip Sousa's "third-of-a-century" tour with his famous band of 100 pieces, is headed for Worcester and is due next Saturday, for two concerts in Mechanics Hall under the direction of Albert Steinert. This is the formal opening of the Worcester music season, even though the opening be with the most famous band of the world. There are so many tuneful novelties, revivals and specials in the programs that it is difficult to name the outstanding numbers. Two marches, of recent composition, a new humoresque, the new Michigan waltz, the revival of "Liberty Bell," the first march featured on his first tour 33 years ago, and his saxophone octet and piccolo sextet, are all new this season. The soloists include Marjorie Moody, soprano, last season's favorite; Winifred Bambrick, harpist, who is a fixed Sousa feature; John Dolan, famed cornetist; George Carey, best xylophonist in the world, and there are others equally prominent who have solo parts in the various numbers. The opening number of the afternoon concert is Sowerby's new composition, "Comes Autumn Time," and in the evening the program opens with O'Donnell's Gaelic fantasy, "Amrain na N-Gaedeal," a welded group of Gaelic melodies, treated in the harmonic idiom of the modernists. The evening program includes in the first part the new Sousa suite, "Cuba Under the Three Flags," Spanish, American, Cuban. The revival of Sousa's "Liberty Bell" march, with the \$10,000 set of chimes played by George Carey, closes the first part of both programs. It is the second part of the Sousa program that introduces all the novelties, that have made the Sousa concerts famous and enjoyable, and it is also the encores in both parts that score heavily. Seats for both concerts are on sale Steinert's.

SEP 27 1925

**Sousa at Mecca Temple**

On Sunday, October 11, Lieutenant Commander John Philip Sousa and his band will give their only concert of the season in greater New York. It will signalize the dedication of the beautiful new Mecca Temple—said to be the finest concert auditorium in the world. But more emphatically it will mark the third-of-a-century anniversary of Sousa's leadership and sole control of what long ago became the most famous band in the world.

**ANNOUNCEMENTS**

**Sousa Discovers Perpetual Motion.**  
Every concert by Sousa's band is conducted from beginning to end by "March King."

With the addition of thirty minutes of jazz to his programme, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers of his programme, but also during the solos. The great majority of conductors find it neces-

sary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

*My Telegraph 9/28/25*

*Nonch Ballet 9/27/25*

**Sousa's Band in Two Concerts.**  
John Philip Sousa and his band will give two concerts tomorrow in Symphony Hall. The program will include a new suite, "Cuba Under Three Flags," a new humoresque "Follow the Swallow" and other novel pieces. There will also be a revival of "The Liberty Bell March."

ANSONIA, CONN.

SEP 26 1925  
WOOLSEY HALL.

**SOUSA AND HIS BAND.**

Making his only appearance in this immediate vicinity this season Lieut. Commander Philip Sousa comes to Woolsey hall, New Haven, today with his band of one hundred musicians and soloists. Two performances will be given, at 2:30 in the afternoon and 8:15 at night. Much interest in the event has been aroused here and it is expected that the audiences in the Elm City will comprise many music lovers from this city.

A feature of the coming of the noted bandmaster and his great organization to New Haven this year will be what is termed the children's educational matinee. At the afternoon performance a price of fifty cents will be in effect for pupils of the grammar and high schools and these popular priced tickets will be allotted with those occupied by the parents or guardians. Thus the youngsters will be able to hear the world's greatest band, see it conducted by the most famous leader of all time, and still sit with their elders at a most moderate price. This plan has been tried successfully in many of the largest amusement centers of the country and is now an established means of bringing the higher forms of music to the coming generation.

The present tour of John Philip Sousa will mark the thirty-third at the head of his own organization, hence it is rightfully called the "Third-of-a-Century" pilgrimage. New marches, recent compositions of Sousa, together with popular numbers of the past, have been combined to make this tour the greatest ever. Tickets may be secured today either at the Woolsey hall box office or at Steiner's music store, 183 Church street, New Haven.

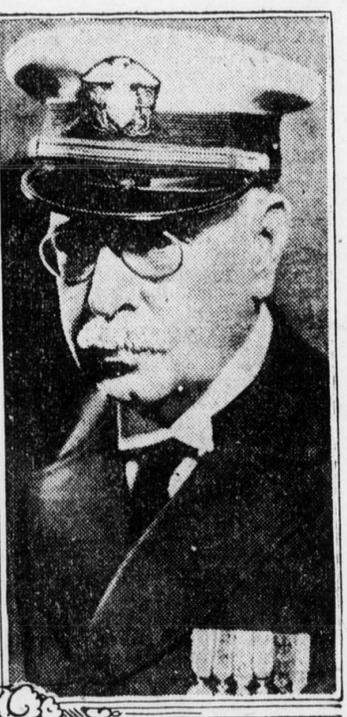


SOUSA'S BAND COMING TO THE PAL ACE, MONDAY EVENING, OCTOBER 5th.

**SOUSA AND HIS "LIBERTY BELL"**



MISS MARJORIE MOODY



LIEUT. COMMANDER JOHN PHILIP SOUSA

"The Liberty Bell," featured in his programs by Lieutenant-Commander John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa and his band will be heard in Indianapolis at the Murat theater for two performances, Sunday, November 1. Marjorie Moody will be the soloist.

Sousa began his career as a band director in 1880 when he took command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the march king with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty bell from Philadelphia to the world's fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa march is a record of the enthusiasm

JOURNAL  
SEP 29 1925

*Lewiston Me 276*

**Sousa's Marches Honored by Artist**



The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the Third of a Century Tour of Lieut. Com. John Philip Sousa and His Band. When Sousa, who founded his fame as "The March King" during his leadership of the United States Marine Band, launched a career for himself, he decided to feature in his program a new march. The march was "The Liberty Bell" and it was played thruout his

first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa March was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written thirty-three years afterwards and the latest Sousa March, are presented together by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and

until the coming of "Stars and Stripes Forever" is more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary. It is likely one or both of these marches will be heard at the Lewiston concert, Sept. 30.

PITTSBURGH, PA.  
POST  
SEP 27 1925

*Syncope heard 9/28/25*

**SOUSA YIELDS TO JAZZ LURE**

New York World News Service.  
New York, Sept. 28.—Jazz has carried its last fortress. John Philip Sousa, whose band for 33 years has played military, symphonic, lyric and dance music, announced today that his only New York program of the season, dedicating Mecca Hall Oct. 11, would include syncopated numbers.

SEP 26 1925  
SOUSA AND HIS BAND  
WOOLSEY HALL, NEW HAVEN

*My Journal 9/29/25*

*Harvard*  
SEP 29 1925

Of particular importance to theatergoers of this vicinity will be the concerts today at Woolsey Hall, New Haven, of Lieut. Com. John Philip Sousa and his band. Two performances—matinee and evening—will be given as usual this year and there is no doubt but what a large delegation from this city and vicinity will attend the Elm City engagement of the famous bandmaster.

**HARVARD HELLS SOUSA FOR FIRST TIME THERE**  
CAMBRIDGE, Mass., Sept. 29.—Lieutenant-Commander John Phillip Sousa was entertained at luncheon by Professor Walter R. Spalding, head of the music department of Harvard University. The leading musicians, musical critics and composers of Boston and Cambridge were present.

**SOUSA TO HELP OPEN MECCA TEMPLE, OCT. 11**  
More than a hundred bandmen, who have at one time or another played under the baton of Lieut. Com. John Philip Sousa, will participate in the third of a century celebration and the dedication of the new Mecca Temple, the new home of the New York Symphony Orchestra, October 11. On this occasion a group of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be played for the first time in New York at the Sousa concert.

To mark the thirty-third tour of the world's most popular band this year's pilgrimage has been rightfully titled the third-of-a-century tour, and at this early date all indications point to it being the most successful of all.

To a great extent Mr. Sousa's program this year will be a brand new one. However, several of the old numbers that time has made famous are being retained.—Adv.

Under Harvard University auspices, Sousa and his band gave a special concert in Sanders Theatre before a capacity audience composed of the Harvard faculty, students and other notables of Boston academic and musical world. It was Sousa's first appearance at Harvard.

SEP 27 1925

# PONSSELLE AND SOUSA PRODUCTIONS MARK RECORD RELEASES

WHITEMAN ORCHESTRA, ELSIE GER ALSO MAKE DISCS. GER ALSO MAKE DANCES.

Many and varied are the records released for phonograph fans for the coming week. Harold Bauer, Jeanne Gordon, Rosa Ponselle, the Philadelphia orchestra and a long list of the popular favorites make up the list.

Harold Bauer's contribution is Durand's "Waltz in E Flat." On the reverse of this record is "A la Bien Aimee." Jeanne Gordon sings two numbers from "Carmen," "Near the Walls of Seville" and "In Vain to Shun the Answer."

Ponselle's contributions are two lovely old numbers, "Carry Me Back to Old Virginia" and "My Old Kentucky Home." "La Donna Mobile" and "O Sole Mio" are given most remarkable interpretation by Tita Schipa.

## SOUSA BAND

"March of the Little Lead Soldiers" and a complete version of Bizet's "Little Suite," are recorded by the Victor Concert orchestra. "The Glow Worm Idyl" and "Palowla Gavotte" are recorded by the Victor Salon orchestra.

John Philip Sousa and his band make records for this week's release, including "The National Game" and "The Black Horse Troop March." Paul Whiteman and his orchestra record "I Miss My Swiss" and "The Kinky Kids' Parade." Jack Sklar's orchestra plays "Funny," and on the reverse side is a record by the International Novelty orchestra, "Croon a Little Lullaby."

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NEWS SEP 29 1925

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Famous March Feature of Program on Oct. 22.

"The Liberty Bell," feature in his programs by Lieutenant-Commander John Philip Sousa, during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880, when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892, he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number of several seasons afterward.

It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the taking machine, as it is now known, was placed on the market. Indeed, it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the last Sousa March.

On his third of a century tour, which will include matinee and evening performances, in Wheeling, October 22, the band will play this immortal number, "Liberty Bell."

SEP 29 1925

Orchestra and Band Concert Numbers Victor Concert Orchestra's selections this month include Piere's delightful miniature "March of the Little

Lead Soldiers" and a complete version of Bizet's rarely heard "Little Suite." The first is as much a gavotte as anything with a remote and fairy-like atmosphere. The several movements of the Bizet work are charmingly handled with fine musicianship.

John Philip Sousa and his band record two of his marches this month to remind you that the world in step is usually in step to American tunes. The first is called "The National Game," while the second is evidently a tribute to the late "Galloping Jim" Parker, "The Black Horse Troop." Mostly fox trots are found on the March. Being Sousa's, they raise the goose-flesh and chase the thrills up and down your spine.

## Sousa's Band

Lieut. Comdr. John Philip Sousa and his band of 100 picked musicians gave two concerts in Symphony hall, Boston, Sunday, every seat being sold and people were standing along the sides of the wall at both concerts. That is what Boston thinks of Sousa and his band. It comes to Worcester Saturday for two concerts in Mechanics hall under the direction of Albert Steiner. The Boston papers gave the concert considerable space in yesterday's issues praising the band to great heights. Referring to the numbers by the saxophone octet one paper said the concerts would had an uncertain hour for closing if the audience had its way. The usual Sousa novelties stood out with prominence, including the new marches and the elaborate fantasies and overtures, proving that Sousa does not have to depend on the snap and dash of his famous marches to get musical results.

This is the 33d annual tour of the band with Sousa at its head and in musical numbers Sousa has kept up to the minute in compositions every season.

SEP 27 1925

# PONSELLE AND SOUSA PRODUCTIONS MARK RECORD RELEASES

WHITEMAN ORCHESTRA. ELSIE GER ALSO MAKE DISCS. GER ALSO MAKE DANCES.

Many and varied are the records released for phonograph fans for the coming week. Harold Bauer, Jeanne Gordon, Rosa Ponselle, the Philadelphia orchestra and a long list of the popular favorites make up the list.

Harold Bauer's contribution is Durand's "Waltz in E Flat." On the reverse of this record is "A lo Bien Aimee." Jeanne Gordon sings two numbers from "Carmen," "Near the Walls of Seville" and "In Vain to Shun the Answer."

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## Sousa to Play "Liberty Bell" In Concert Here

### Famous March Feature of Program on Oct. 22.

"The Liberty Bell," feature in his programs by Lieutenant-Commander John Philip Sousa, during his first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third-of-a-century tour. Sousa began his career as a band director in 1880, when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892, he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially-constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey. The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number of several seasons afterward.

It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the taking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny!

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the last Sousa March.

On his third of a century tour, which will include matinee and evening performances, in Wheeling, October 22, the band will play this immortal number, "Liberty Bell."

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Orchestra and Band Concert Numbers Victor Concert Orchestra's selections this month include Pierre's delightful miniature "March of the Little

Lead Soldiers" and a complete version of Bizet's rarely heard "Little Suite." The first is as much a gavotte as anything with a remote and fairy-like atmosphere. The several movements of the Bizet work are charmingly handled with fine musicianship.

John Philip Sousa and his band record two of his marches this month to remind you that the world in step is usually in step to American tunes. The first is called "The National Game," while the second is evidently a tribute to the late "Galloping Jim" Parker, "The Black Horse Troop."

Mostly fox trots are found on the March. Being Sousa's, they raise the goose-flesh and chase the thrills up and down your spine.

## Sousa's Band

Lieut. Comdr. John Philip Sousa and his band of 100 picked musicians gave two concerts in Symphony hall, Boston, Sunday, every seat being sold and people were standing along the sides of the wall at both concerts. That is what Boston thinks of Sousa and his band. It comes to Worcester Saturday for two concerts in Mechanics hall under the direction of Albert Steiner. The Boston papers gave the concert considerable space in yesterday's issues praising the band to great heights. Referring to the numbers by the saxophone octet one paper said the concerts would have an uncertain hour for closing if the audience had its way. The usual Sousa novelties stood out with prominence, including the new marches and the elaborate fantasies and overtures, proving that Sousa does not have to depend on the snap and dash of his famous marches to get musical results.

This is the 33d annual tour of the band with Sousa at its head and in musical numbers Sousa has kept up to the minute in compositions every season.

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# SOUSA HERE TONIGHT FOR CONCERT BY FAMOUS BANDSMEN

## Comes From Boston Where All Week-End Records Were Broken

Fresh from a week-end of concerts in Boston where he broke all attendance records at Symphony Hall, Lieut. Commander John Philip Sousa will arrive in Portland today accompanied by his bandmen for a concert tonight at City Hall. Sousa will present exactly the same program that he gave in Boston, embracing the novelties which made the Symphony Hall audience demand encore after encore, and lengthened the program until darkness had fallen.

In all the tours that Sousa has made since he first raised a baton over a band many decades ago none can be considered as triumphal as the present one, which has broken attendance records in every city where he has played.

That tonight's audience at City Hall will be a mammoth one is to be anticipated. Sousa will bring to Portland with him the same soloists who accompanied the band last year: Miss Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist. Miss Winifred Bambrick, the diminutive harpist, who stands exactly five feet with her shoes on, will again be with him.

- The program he will give is as follows:
- Gaelic Fantasy, Amrain Na N-Gaedeal (new) O'Donnell
  - Cornet Solo, "The Carnival" Arban
  - Suite, "Cuba Under Three Flags" (new) Sousa
    - (a) Under the Spanish
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    - (c) Under the Cuban.
  - Soprano Solo, "I Am Titania" from Mignon Thomas
  - Miss Marjorie Moody.
    - (a) Love Scene from "Feuersnoth" R. Strauss
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  - INTERVAL
  - Jazz America (new) Sousa
    - (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" Youmans
    - Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.
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  - Xylophone Solo, "Morning, Noon and Night" Suppe
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  - Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guilan.

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Every Concert by Sousa's Band Is Conducted from Beginning to End by "March King"

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other, is "Sousa, Himself, in person."

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Sousa and His Band will appear at the Park Theatre Sunday afternoon Oct. 4th under the auspices of La-Roe's Music Store. Reserved seats on sale.

# FINE PROGRAM PRESENTED BY SOUSA'S BAND

## Audience at Academy Also Sees How Stage Is Set

Last-minute arrival of baggage delayed Sousa's band concert a half hour last evening. In the interim, the capacity audience viewed the interesting, if unmusical, activities of the stage hands of the Academy of Music staff, juggling instrument trunks and scenery for the stage set, with the big curtain raised, and the unadorned stage exposed to the wondering gaze of the onlookers.

Perhaps the slight delay but accentuated appreciation for the interesting musical novelties the incomparable Sousa presented.

Added interest was given last night's performance, because of the fact that three Haverhill musicians are members of the Sousa organization: Gerald Goodrich, saxophonist; Arnold Chick and Oscar Short, cornetists, the latter joining the band yesterday. And the Haverhill members were prominent in the saxophone and cornet etette numbers featured. Another event of local interest was the playing of the "Haverhill Commandery March," composed by William Sears, bandmaster of the local Knights Templar commandery band.

Soloists with Sousa this season include Miss Marjorie Moody, soprano, heard here some years ago; William Tong, cornet; and George Carey, xylophone.

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Mr. Tong, appearing instead of Mr. Dolan, made an instant hit with his cornet solo, "The Carnival," with its difficult triple-tonguing, and responded with "Kiss Me Again."

The favorite overture, "Morning, Noon and Night," by Suppe, by Xylophonist Carey, and his encore number "Andre," were appreciatively received.

The entire program was crowded with novelty numbers and surprises, many of a comedy nature, which scored heavily with the audience. Notable amongst these were the saxophone, piccolo, trumpet and trombone sections, doing ensemble numbers with the band in accompaniment.

And, of course, the favorite Sousa marches were plentifully used in encore to the program numbers, to the delight of the listeners.

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# "Make It Snappy", Sousa's Advice In Discussing Musical Tastes



John Philip Sousa

"Make It Snappy," is the watchword of the American music public," says Lieut. Com. John Philip Sousa, who will be at the Park Theater Oct. 21 with his band of 100.

Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa.

THE musical season starts within the week. The United States Marine band is the first with a concert at Masonic hall the evening of October 2. Will Rogers and the DeReszke singers will be heard in the same auditorium Sunday evening. Soon afterwards come Sousa and his band, the "International Concert" by the Cleveland orchestra at public auditorium, and a recital by Maria Jeritz, the first number in the course by Frederic Gonda.

E. M. Newman, expert travel talker, will begin his regular series of five illustrated lectures at Engineers hall next Monday afternoon and evening. His series runs through five consecutive weeks.

# Harvard Entertains John Philip Sousa

Cambridge, Mass., Sept. 29.—Com. John Philip Sousa was entertained Monday at luncheon by Walter R. Spalding, head of the music department of Harvard University, with the leading musicians, musical critics and composers of Boston and Cambridge attending.

Monday evening Sousa and his band gave a special concert at Sanders Theater before an audience composed exclusively of Harvard faculty and students, and notable of the Boston academic and musical world.

# Sousa Goes on Forever, Is Spirit Prevailing Among His Audience

## Great Leader and His Hundred Bandsmen Give Wonderful Concert at City Hall—Record House Greets Famous Organization

The people had a grand good time at Sousa's Concert last evening.

John Philip Sousa and his one hundred bandsmen gave a brilliant concert of the usual variety of pep, and charm that delight people annually, at City Hall.

"Sousa goes on forever" might be a slogan that would apply particularly to this musician's field, for true it is that other enterprises rise and fall, great musical schemes prosper and go under, but Sousa and his band are a never-failing lure to the popular taste and, however early the date, however dull the season, when the evening of Sousa's appearance gets around, people begin to say, "Let's go down and hear Sousa," and the usual hurrying throngs are seen hustling down Myrtle street just before the concert hour.

Thus it was last evening and a tremendous audience of the people listened to an admirable program including all the popular marches and music of the day, with a little jazz and even a few serious works thrown in. "The Stars and Stripes Forever" rang out with the usual gusto and the feature stunts of the bandmen and favorite melodies of the hour, were applauded to the echo. Sousa's new march "The National Game," got a cordial reception. When they came to the "I Want To Be Happy" song from "No, No, Nanette," the music was given a great hand and the captivating air rang out again and again. The soloists for this concert were Miss Marjorie Moody, Soprano; John Dolan, cornetist, and George Carey, xylophonist, and each was heartily applauded and encored many times.

Sousa a Handsome Figure  
John Philip Sousa admits his 71 birthdays, but he doesn't look the part, and his handsome figure and military bearing are as graceful and forceful as ever as he moves spryly about. His step is springy and he leads his musicians in the easy magnetic style which has made him famous.

Sousa is alive and interested in people and, not only on the conductor's stand, but in public and private life, he is a great all-round favorite.

He received a warm personal welcome last evening and altogether the concert had a human flavor and a genial atmosphere that promoted enjoyment and a general good fellowship.

Record House for Sousa  
Both balconies and the floor spaces were completely filled at the concert and everyone came away more delighted than ever with Sousa and his band. The program opened with O'Donnell's Gaelic Fantasy, comprising some of the best known Gaelic airs. This was full of spice and its performance demonstrated anew the musicianly qualities of the band. Attack, rhythm, shading and ensemble were of a high order.

John Dolan, cornetist, then played a smooth, gliding, tuneful waltz in his customary proficient and finished manner. There were also lots of "trills" in this cornet piece and Mr. Dolan proved himself a master of the art of execution. Pleasing the audience mightily, the artist responded to vociferous applause by an encore, "Kiss Me Again," by Herbert. The suite "Cuba Under Three Flags," one of Sousa's latest compositions for the band, was interesting and admirably rendered, the band displaying its calibre in convincing form, its mellow quality being grateful to the ears. No raggedness or harsh note mars the easy ensemble. The suite introduced music characteristic of each country—the Spanish, American and native Cuban. The National airs pleased the audience and the applause was long and loud.

Favorite Soprano Singer  
Miss Marjorie Moody, soprano vocalist, assisting the band programs for some years, was next introduced and sang very pleasingly the well known "Titania Song" from Mignon. The artist has a clear, coloratura voice, flexible, and having excellent carrying quality. Her concert presence is also attractive and her program number, (having many trills and vocal embellishments), as well as several encores, ending with "Comin' Thro' the Rye," were all greatly enjoyed by her hearers.

The most ambitious work on last evening's program, one which might not, perhaps, possess so popular an appeal, was the Love Scene from a Richard Strauss opera, a writing highly colored and having the complexity characteristic of this modern composer. Its performance served to show the band in more serious work and the big ensemble was moving and impressive in this work of great magnificence.

Sousa's march, "The Liberty Bell," closed part I of the program, and here a mellow toned bell was quite a telling factor in the performance.

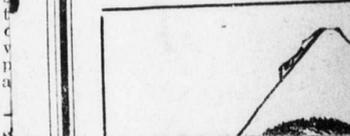
Local Works.  
At this point, two interesting pieces were introduced on the pro-

gram, the Welcome to Maine march by Warrant Officer Kurt Freier, leader of the Fifth Infantry Band, and the Harding Memorial March by Hiram T. Stevens, a Bath composer, both of which were well received. The former, a rather ambitious writing was played at the governors' conference at Poland Spring and again at the Springfield Exposition. The composition has stirring and lively passages, a very appealing melody, and was of course interesting on account of the local suggestion.

The second work, having variations, at intervals, of the favorite hymn of the late President, Abide With Me, also gave pleasure.

"Jazz America," opening the second half of the program was another of Sousa's popular compositions and here some familiar tunes were rendered in new form. "Follow the Swallow," was an encore applauded when it was first introduced.

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# AUDITORIUM—Sousa's Band

John Philip Sousa and his band will arrive in Washington for two concerts in the Auditorium on the afternoon and night of Wednesday, October 7. The march king will play for the first time in Washington his latest march, dedicated to Judge Kene-saw Mountain Landis, "The National Game." In the event that a world series is played here on the day of his arrival, Sousa will have as his guests at night the entire Washington baseball club.

On his thirty-third annual swing around the circle, John Philip Sousa, now in his seventy-second year, is as active as ever. Though his season is hardly begun he has traveled to date more than 10,000 miles—and will keep going until the warm days of June, barring accident. The two concerts here are listed as the most important on the list of cities to be visited this year. A native Washingtonian, Sousa looks forward to his annual visit to Washington.

There are eighty-eight first-class musicians with Sousa this year, the largest band in the entire world. The scale of prices has been reduced.

# SOUSA'S BAND

Worcester music lovers have something coming to them Saturday when Sousa and his famous band give two concerts in Mechanics Hall under the direction of Albert Steinert. The annual visit of Sousa to Worcester is one of the outstanding musical events of the season and this year the famous bandmaster has several new novelties that have carried the country by storm. It is the 33rd annual tour of the band and its famous conductor, and with the new marches, "The National Game," and "The Black Horse Troop," the new suite, "Cuba

Under the Three Flags," with its varied musical numbers of each period, the octet, with its "I Want to Be Happy" number from "No, No Nanette," the revival of "Liberty Bell" march, the first of his march compositions, with the \$10,000 set of chimes, and a half dozen other novelties, including the half hour of jazz numbers, arranged by Sousa, there will be enough enthusiasm to keep the audience at a high pitch. It is a band music the people like and a Sousa program is the highest type of this class of music. In addition to the regular band numbers there are solos by Marjorie Moody, soprano, Winifred Bambrick, harpist, John Dolan, cornetist, George Carey, xylophonist, and Harold B. Stevens, saxophonist. Seats for the concert are on sale at Steinert's.

SOUSA'S BAND  
A Sousa's band concert is always popular in Boston. That is where the public hears all kinds of music, from jazz to symphony. Sunday afternoon and evening Sousa and his Band played to a capacity audience in Symphony hall. The program presented was the same that is to be on at the two concerts in Mechanics hall, her, next Saturday afternoon and evening, under the direction of Albert Steinert.  
The soloists will be Marjorie Moody, soprano; George Carey, xylophonist; Winifred Bambrick, harpist; Dolan, cornet, and H. B. Stephens, saxophone. Seats for both concerts are on sale at Steinert's.

Cleveland news Sept 30

Kindicator Youngstown 9 Sept 24

Worcester Post Sept 30

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Haverhill  
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Express Portland Sept  
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Thus it was last evening and a tremendous audience of the people listened to an admirable program including all the popular marches and music of the day, with a little jazz and even a few serious works thrown in. "The Stars and Stripes Forever" rang out with the usual gusto and the feature stunts of the bandsmen and favorite melodies of the hour, were applauded to the echo. Sousa's new march "The National Game," got a cordial reception. When they came to the "I Want To Be Happy" song from "No, No, Nanette," the music was given a great hand and the captivating air rang out again and again.

The soloists for this concert were Miss Marjorie Moody, Soprano; John Dolan, cornetist, and George Carey, xylophonist, and each was heartily applauded and encored many times.

Sousa a Handsome Figure  
John Philip Sousa admits his 71 birthdays, but he doesn't look the part, and his handsome figure and military bearing are as graceful and forceful as ever as he moves spryly about. His step is springy and he leads his musicians in the easy magnetic style which has made him famous.

Sousa is alive and interested in people and, not only on the conductor's stand, but in public and private life, he is a great all-round favorite.

He received a warm personal welcome last evening and altogether the concert had a human flavor and a genial atmosphere that promoted enjoyment and a general good fellowship.

Record House for Sousa  
Both balconies and the floor spaces were completely filled at the concert and everyone came away more delighted than ever with Sousa and his band. The program opened with O'Donnell's Gaelic Fantasy, comprising some of the best known Gaelic airs. This was full of spice and its performance demonstrated anew the musicianly qualities of the band. Attack, rhythm, shading and ensemble were of a high order.

John Dolan, cornetist, then played a smooth, gliding, tuneful waltz in his customary proficient and finished manner. There were also lots of "trills" in this cornet piece and Mr. Dolan proved himself a master of the art of execution. Pleasing the audience mightily, the artist responded to vociferous applause by an encore, "Kiss Me Again," by Herbert.

The suite "Cuba Under Three Flags," one of Sousa's latest compositions for the band, was interesting and admirably rendered, the band displaying its calibre in convincing form, its mellow quality being grateful to the ears. No raggedness or harsh note mars the easy ensemble. The suite introduced music characteristic of each country—the Spanish, American and native Cuban. The National airs pleased the audience and the applause was long and loud.

Favorite Soprano Singer  
Miss Marjorie Moody, soprano vocalist, assisting the band programs for some years, was next introduced and sang very pleasingly the well known "Titania Song" from Mignon. The artist has a clear, coloratura voice, flexible, and having excellent carrying quality. Her concert presence is also attractive and her program number, (having many trills and vocal embellishments), as well as several encores, ending with "Comin' Thro' the Rye," were all greatly enjoyed by her hearers.

The most ambitious work on last evening's program, one which might not, perhaps, possess so popular an appeal, was the Love Scene from a Richard Strauss opera, a writing highly colored and having the complexity characteristic of this modern composer. Its performance served to show the band in more serious work and the big ensemble was moving and impressive in this work of great magnificence.

Sousa's march, The Liberty Bell, closed Part I of the program, and here a mellow toned bell was quite a telling factor in the performance.

Local Works.  
At this point, two interesting pieces were introduced on the pro-

gram, the Welcome to Maine march by Warrant Officer Kurt Freier, leader of the Fifth Infantry Band, and the Harding Memorial March by Hiram T. Stevens, a Bath composer, both of which were well received. The former, a rather ambitious writing was played at the governors' conference at Poland Spring and again at the Springfield Exposition. The composition has stirring and lively passages, a very appealing melody, and was of course interesting on account of the local suggestion.

The second work, having variations, at intervals, of the favorite hymn of the late President, Abide With Me, also gave pleasure.

"Jazz America," opening the second half of the program was another of Sousa's popular compositions and here some familiar tunes were rendered in new form. "Follow the Swallow," was an encore applauded when it was announced and was one of the favorite selections of the evening. Here was featured an exchange of calls from the different instruments.

The "Chinese Wedding Procession," was still another very amusing performance given by the band as an encore, here the band introducing native lingo.

"Want To Be Happy"

Eight saxophonists, with instruments graduated in size, advanced to the stage front to give the "Nanette" and several other numbers. The audience was greatly pleased with these popular pieces and the musicians stunts and when the players, one by one, left the line unobtrusively, leaving the biggest man with the biggest saxophone standing all by himself, then joy knew no bounds. The saxophone artists sang too, and this act was quite a taking portion of the program. The octette was called back again and again.

The concert closed with one more

Time Washington Oct 1

### AUDITORIUM—Sousa's Band

John Philip Sousa and his band will arrive in Washington for two concerts in the Auditorium on the afternoon and night of Wednesday, October 7. The march king will play for the first time in Washington his latest march, dedicated to Judge Kearsaw Mountain Landis, "The National Game." In the event that a world series is played here on the day of his arrival, Sousa will have as his guests at night the entire Washington baseball club.

On his thirty-third annual swing around the circle, John Philip Sousa, now in his seventy-second year, is as active as ever. Though his season is hardly begun he has traveled to date more than 10,000 miles—and will keep going until the warm days of June, barring accident. The two concerts here are listed as the most important on the list of cities to be visited this year. A native Washingtonian, Sousa looks forward to his annual visit to Washington.

There are eighty-eight first-class musicians with Sousa this year, the largest band in the entire world. The scale of prices has been reduced.

Worcester Post Sept 30  
**SOUSA'S BAND**

Worcester music lovers have something coming to them Saturday when Sousa and his famous band give two concerts in Mechanics Hall under the direction of Albert Steinert. The annual visit of Sousa to Worcester is one of the outstanding musical events of the season and this year the famous bandmaster has several new novelties that have carried the country by storm. It is the 33rd annual tour of the band and its famous conductor, and with the new marches, "The National Game," and "The Black Horse Troop," the new suite, "Cuba

Under the Three Flags" with its varied musical numbers of each period, the octet, with its "I Want to Be Happy" number from "No, No Nanette," the revival of "Liberty Bell" march, the first of his march compositions, with the \$10,000 set of chimes, and a half dozen other novelties, including the half hour of jazz numbers, arranged by Sousa, there will be enough enthusiasm to keep the audience at a high pitch. It is band music the people like and a Sousa program is the highest type of this class of music. In addition to the regular band numbers there are solos by Marjorie Moody, soprano, Winifred Bambrick, harpist, John Dolan, cornetist, George Carey, xylophonist, and Harold B. Stevens, saxophonist. Seats for the concert are on sale at Steinert's.

piece by Sousa, "The National Game," (followed by the usual numerous encores); xylophone solos by George Carey, and a final delightful performance by the band of Guion's "Old Fiddler's Tune."

The xylophone artist was an expert performer on this bell-like instrument, bringing out a variety of beautiful effects in melody, shading, rhythm, etc. Like all the other offerings of the evening, this performance was received with effusive warmth and after the Suppe number, first given, the player was persuaded to add several more selections to his already extended program.

Might Be Playing Yet  
If the audience had had its way, Sousa, Messrs. Dolan and Carey and the band would probably be playing yet, but the dimmed lights of City Hall put an end to this feast of band music at about the hour of 11, which was late even for an affair of this kind.

*Half Moon Bay Cal Sept 19*

## "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

*Youngstown Democrat Sept 30 279*

Does Lieut. Com. John Philip Sousa present a concert or a show? The famous bandmaster, who this season makes his third-of-a-century-tour and who should know, says he is blessed if he does, but he rather suspects he is guilty at the behest of the American public of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact and perhaps one of the reasons for the non-success financially of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's band not only the best concert organization in America, but the best show in America. Whether I have succeeded I leave to the opinion of others.

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs and they were always appreciated. It was my good fortune early in my career to discover that the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also have a real appre-

ciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright light music. I am certain that it has been well received.

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able except in a few instances to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organization in this country. If jazz, for instance, is well-played by an organization of ten or 20 men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

Sousa and his great band comes to the Cambria theater Wednesday, Oct. 14th and will give both matinee and evening performances.

*Wheeling News Sept 30*

## CAN'T CLASSIFY THE AMERICAN

FROM A MUSICAL STANDPOINT, TYPICAL ONE IS APPLAUSE SAYS SOUSA.

TALKING MACHINE AND MOVIES RESPONSIBLE FOR VARIATION IN MUSIC TASTE

From the standpoint of musical preferences the typical American is a mess of applause, large gobs of jada and a lot of static, says Lieut. Com. John Philip Sousa, who this season will lead his band on its Third-of-a-Century Tour. Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical, says Sousa. So Sousa, as he tours the country—this season he visits 47 states and 4 Canadian provinces—is always on the lookout for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections—the one in which it was safe to play 'Marching Through Georgia' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine and Portland, Oregon. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis.

### Movies Cause Change.

Two influences have been most largely responsible for variations in American musical tastes. One is the

talking machine and the other is the motion picture.

"I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the best music.

### Judges by Newspapers.

"From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements and small ensemble novelties which bliste with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspapers which seem to me to be the best in the quality of its news, its editorials and its mechanical get-up is the city's largest paper in point of circulation, I know all I need to know about that city."

Sousa comes to the Court October 22.

*Worcester Telegram Worcester Sept 30*

John Philip Sousa and his band record two of his marches this month to remind you that the world is step is usually in step to American tunes. The first is called "The National Game," while the second is evidently a tribute to the late "Galloping Jim" Parker, "The Black Horse Troop—March." Being Sousa's, they raise the goose-feathers and chase the thrills up and down your spine.

*Wheeling News Sept 30*

## Sousa Marches—Old and New



Paul Stahr, young American artist, famous for his war posters, has found inspiration again in the marches of Lieut. Com. John Philip Sousa. "Liberty Bell," written in 1892, has been revived by the famous bandmaster for his "Third of a Century Tour," which will include Wheeling October 22. "The National Game," the latest march, glorifies the great American pastime—baseball—and was written at the suggestion of Judge Kennesaw Mountain Landis.

*Worcester Telegram Worcester Sept 28*

## Sousa and His Band at Academy Tonight

It goes without saying that nearly every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter, and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa, who with his band will be at the Academy tonight, wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes Forever," of course lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the 28 years since it was first performed, Sousa has never been able to leave it out of his programs.

*Worcester Telegram Worcester Sept 30*

## Composition Of A Bath Man Is Played By Sousa

A Maine man shared honors with John Philip Sousa, "the march king," on the noted bandmaster's Portland appearance last night, when the "Harding Memorial March," written by Hiram T. Stevens of Bath, was presented on the regular program.

Seated in the huge audience that taxed the auditorium and two balconies of the City Hall, Mr. Hall was probably as greatly surprised as any one when the band spokesman stepped forward on the stage and announced that, at both Governor Brewster's request and Mr. Sousa's direction, a distinctively Maine touch would be given to the program with the presentation of the Bath composer's tribute to the late President.

Last night, however, was not the first time that Mr. Stevens has been so honored by Sousa. Years ago, when Herbert Clarke, now considered America's premier cornetist, visited Portland with this world-famous organization, friends of Mr. Stevens showed Sousa the score of Mr. Stevens' first attempt at lyric composition, a song entitled "Sleep." Both Sousa and his soloist were immediately impressed with its possibilities and that night, as an encore, the piece was presented.

Clarke was called back four times to repeat the number and its success was assured. Thereafter, "Sleep" was included on all the Sousa programs that year. Next year, the soprano soloist included it in her repertoire, much against Clarke's will, it is said, the cornetist insisting that it was one of the best suited numbers for his concert work that he had ever found.

*New Providence Oct 1*

## Sousa Will Feature 'The Liberty Bell'

LIEUT. COM. JOHN PHILIP SOUSA, who is billed to appear at the Albee Theatre next Sunday evening with his famous band, will feature in his program a revival of his famous march "The Liberty Bell."

Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis," and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago.

The march caught the popular fancy, and it was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterwards.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, xylophone soloist with the Sousa organization.

Other noted soloists appearing with the band this season are Miss Marjorie Moody, soprano soloists and John Dolan, cornetist. A number of saxophone players will add to the program with many novelties. Besides two new marches there is also the Sousa suite and a Jazz Fantasy.

*Worcester Telegram Worcester Sept 30*

## SOUSA'S BAND

Sousa and his band, scheduled for two concerts in Mechanics Hall Saturday under the direction of Albert Steinert, is to please his audience if the criticism in yesterday's Boston papers are any criterion. The band gave two concerts in Symphony Hall, Boston, Sunday afternoon and evening, and the house was sold out for both performances, with a fringe of people strung along the side walls. The program played by the band met the expectations of the audience, and one paper says if all the applause given was responded to there would have been no ending of the concerts. The papers gave much praise to the famous organization and its leader. One paper says "Again, as always, from turbulent marches to the cumulative and sensuous love music of Strauss' 'Feuersnoth,' Sousa proved the amazing flexibility and firmness of his band. The novelties, including the new marches, the jazz selections, the saxophone octets, the new Cuban suite, and the soloists were all given exceptional praise, and there was much enthusiasm over the encore numbers which include some of the tuneful selections from the musical novelties and the famed Sousa marches of other days. Tickets for both concerts are on sale at Steinert's."

*Worcester Telegram Worcester Sept 30*

## Sousa's Band

Sousa and his band played a concert Monday afternoon at Sanders theater at Harvard. It was the first time in his long career the famous bandmaster had visited Harvard to give a concert. It was given under the direction of the music department of the university, and it was a distinct pleasure for Sousa and gave the students a chance to give the favorite bandmaster an expression of their appreciation. Before the concert Sousa was given a luncheon at Hotel Somerset by Prof. Walter R. Spaulding of the Harvard music department, at which were present Serge Koussevitsky, conductor of the Boston Symphony orchestra, and George W. Chadwick and Wallace Goodrich, both of the New England Conservatory of Music and former conductors of the Worcester Music Festival.

Sousa is coming to Worcester Saturday with his band to give two concerts in Mechanics Hall under the direction of Albert Steinert. Excellent programs will be presented.

*Worcester Telegram Worcester Sept 30*

## SOUSA'S BAND

Lieut. Comdr. John Philip Sousa and his famous band is coming to Worcester Saturday for two concerts in Mechanics hall under the direction of Albert Steinert, and two of his original programs are to be given here. Sunday he played in Symphony hall, Boston, to two large audiences, and Monday he was given a luncheon at Hotel Somerset at which were present Serge Koussevitsky, conductor of the Boston Symphony orchestra, and Wallace Goodrich and George W. Chadwick, of the New England Conservatory of Music. He gave a concert in Sanders theater, Harvard college, in the afternoon, it being the first time he has taken the band into the Harvard college theater.

*Worcester Telegram Worcester Oct 1*

## LOPEZ AND SOUSA

Vincent Lopez, representing the modern musical and musical leaders, will present John Philip Sousa with a baton on the stage at his third of a century anniversary concert at Mecca Temple, Sunday night, October 11.



**SOUSA'S BAND—THEN AND NOW**

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns four cornets, two trumpets, two flugel horns, three trombones, two euphoniums,

three basses, in addition to drums, tringles, tybpani, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists.

**MAYOR DECLARES THURSDAY, OCT 1 "SOUSA'S DAY"**

**March King to Visit Salem on That Day for Kiwanis Club Concert; Chief Executive Honors Him**

Sept. 25, 1925.  
To the Citizens of Salem: Lieutenant Commander John Philip Sousa will pay a visit to Salem on Oct. 1. As march king and band leader his name is familiar to all his countrymen. For over a quarter of a century he has commanded popular interest and won the praise and approval of musical critics everywhere. In march and melody, Commander Sousa takes high rank.  
Music has a universal appeal, touching the emotions, stirring patriotic impulses and bringing hope, pleasure, inspiration and courage to the hearts of the people. To so valuable an art, civilization owes many of its blessings.  
In his organization, Commander Sousa has assembled artists who have won individual praise and contributed very fully to the fame of their leader. Together, on merit alone, they have won artistic and financial success.  
Sousa's band is coming to Salem. The great leader has but recently passed his 70th birthday and the mayors in many cities where he has visited have announced his engagement to their fellow citizens and spoken in their behalf a warm welcome. Following this example I commend to the people of Salem the observance of October 1 as "Sousa's Day" and trust that this composer's visit here will be one which he will long remember as a testimonial of our love of him and his art.  
George J. Bates, mayor.

**MARCHES FEATURE ENJOYABLE SOUSA MATINEE CONCERT**

Sousa, himself was present, when his band appeared in concert, Wednesday afternoon at the Augusta City Hall, before a fairly large crowd. His program this year was replete with surprises, and such that the audience took them enthusiastically and demanded more. A delightful feature of the program was the playing of Sousa's marches as encores, played as only the spirited and masterful direction of the composer could bring them forth. When "Stars and Stripes Forever" was announced as an encore, the applause was loud and fervent. And as the swinging cadence of that familiar march composition rent the air, everyone was figuratively marching, although not a person moved from their seat.  
The reappearance of Miss Marjorie Moody, soprano, was a delightful asset to the program. She has been heard in previous years with Sousa's band and her many admirers were pleased to hear her again. She sang, "I Am Titania" from "Mignon" by Thomas, and her clear, sweet voice was well poised and was not, at any time of her rendition, hidden by the band accompaniment. Miss Moody has a pleasing personality and makes a charming appearance on the stage.  
John Dolan, cornetist supreme, thrilled the audience, when he played "The Carnival." As the well known strains of that number issued in golden throated tones from his wonderful instrument, the audience was swayed by its lilt. The band accompanied him.

**SOUSA AND BAND AT SYMPHONY HALL**

**Marches Stir Audience Into Gusts of Applause**

SYMPHONY HALL—Sousa and his band, in afternoon and evening performances, with Miss Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, player of the xylophone, as the soloists, as well as various groups from the band. The program was as follows:  
Gaelic fantasy, "Amrain Na N-Gae-deal" (new), O'Donnell; cornet solo, "The Carnival," Arban, played by John Dolan; suite, "Cuba Under Three Flags" (new), Sousa; soprano solo, "I Am Titania" from "Mignon," Thomas, sung by Miss Moody; love scene from "Feuersoth," R. Strauss; march, "The Liberty Bell," Sousa; saxophone octette, "I (new), Sousa; saxophone octette, "I Want to Be Happy," Youmans; "The National Game" (new), Sousa; xylophone solo, "Morning, Noon and Night," Suppe, played by George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture," Gulon.  
With Sousa and his redoubtable band, in afternoon and evening performances, Symphony hall has again opened for the concert season. Again, as always, from turbulent marches to the cumulative and sensuous love music of Strauss's "Feuersoth," Sousa proved the amazing flexibility and firmness of his band.

There was new material, a Sousa suite, "Under Three Flags," of Spanish, American and Cuban episodes, and rhythms, a Gaelic fantasy based on ancient folk music, a medley of current jazz tunes, another Sousa march, "The National Game." And despite the fact that the band played the Strauss music so well, although robbed of any string eloquence, it was with the perennial and trenchant marches, capped by stage explosives, that the audience was stirred into gusts of applause.  
Miss Moody sang her air from "Mignon's" rather inarticulate, with a thin, flexible voice, a little insecure in her high notes. But the soloists of longest endurance and greatest prowess were the eight saxophone players, with instruments of varying size, ranging from tenor to the deepest bass, who started with the announced bit from "No, No, Nanette" and ended with vaudeville stunts.

The concert closed with Gulon's old fiddler's tune, "Sheep and Goats Walking to Pasture," which Percy Grainger had played in its pianoforte version. And from beginning to end, the audience was with Sousa, lifting to the lusty sweep of his marches, the sonorous setting of the Gaelic fantasy, and the sharp precision of his jazz that was never once indecorous.  
E. G.

**To Dedicate Temple**

The new Mecca Temple, New York City, which is to be the new home of the New York Symphony Orchestra, will be dedicated October 11. On this occasion more than 100 bandmen who have played at some time under the baton of Lieutenant Commander John Philip Sousa, will take part in a concert, and many persons who heard the first Sousa concert 33 years ago will be in attendance.  
DeWolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be played for the first time in New York at the Sousa concert.

**Sousa's Band**

Sousa and his band comes to Mechanics hall tomorrow for two concerts, matinee and evening, under the direction of Albert Steinert. He brings his famous band of 100 pieces and a group of soloists, Marjorie Moody, soprano; John Dolan, cornet; Winifred Bambrick, harpist; George Carey, xylophone; H. B. Stephens, saxophone; and R. E. Williams flute. The new features this year, all Sousa's compositions, are "The National Game," and "The Black Horse Troop" marches, "Jazz America," humorous, "Follow the Swallow," waltz, "Co-eds of Michigan" and a revival of the "Liberty Bell" march of 33 years ago, with a \$10,000 set of chimes.  
Other novelties are Sousa's saxophone octet, Sousa's syncopators, 100 pieces, and Sousa's piccolo sextet. A splendid program is arranged for both concerts, in addition to the regular scheduled numbers there are as many encores.

**SOUSA AIMS TO MAKE SAXOPHONE RESPECTABLE**

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago, when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.  
"The saxophone seems to have been the invention of one Aptoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass-and-reed instrument which we know as the saxophone but also a family of brass horns, known as saxehorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."  
"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years.  
"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine Band days of more than thirty-five seasons ago, I recently noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophones down front so the audiences may see what a fine family of instruments they can be—when they keep good company."

Sousa and His Band will appear at the Park Theatre next Sunday afternoon, Oct. 4, under the auspices of La Roe's Music Store. Reserved seats are now on sale.

**SOUSA'S PROGRAM TO INCLUDE JAZZ**

**Famous Bandmaster, After 33 Years of Resistance, Announces Syncopated Numbers on Bill**

(New York World News Service)  
NEW YORK, Sept. 28.—Jazz has carried its last fortress. John Philip Sousa, whose band for 33 years has played military, symphonic, lyric and dance music, announced that his only New York program of the season, dedicating Mecca Hall, Oct. 11, would include syncopated numbers.

**Harvard University Hears Sousa's Band**

Lieut. Commander John Philip Sousa was entertained by Prof. Walter R. Spalding, head of the music department of Harvard university, at luncheon Tuesday. The leading musicians' musical critics and composers of Boston and Cambridge were present.  
Under Harvard university auspices Sousa and his band gave a special concert in Sanders theater Tuesday afternoon before capacity audience composed exclusively of Harvard faculty and students and other notables of Boston academic and musical world. It was Sousa's first appearance at Harvard.

**SOUSA NOW PLAYS JAZZ.**

NEW YORK, Sept. 28.—Jazz has carried its last fortress. John Philip Sousa, whose band for 33 years has played military, symphonic, lyric and dance music, announced Sunday that his only New York program of the season, dedicating Mecca hall, Oct. 11, would include syncopated numbers.

**SOUSA SAYS HE IS TOO YOUNG FOR GOLF**

Lieut. Co. John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming 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 cigarette. Neither does he drink tea. Sousa, who comes here Oct. 22 with his great band, 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.

**SOUSA WILL DIRECT HIGH SCHOOL BANDS**

John Philip Sousa personally will direct the massed bands of the Washington high schools in a concert at the Auditorium on the afternoon of October 7, it was announced yesterday by Frank W. Ballou, superintendent of schools.  
In honor of the "march king," the student musicians will play "The High School Cadets," written by Sousa more than fifty years ago and dedicated to the high school students of Washington, when Sousa was leader of the United States Marine Band, a position he resigned thirty-three years ago when he organized his own band.

**Former Sousa Bandmen Help in Temple Opening**

More than a hundred bandmen, who have at one time or another played under the baton of Lieut. Com. John Philip Sousa, will participate in the third of a century celebration and the dedication of the new Mecca Temple, the new home of the New York Symphony Orchestra, October 11. On this occasion a group of survivors, who heard the first concert of Sousa's band thirty-three years ago, will be present. De Wolf Hopper, who created the title role in Sousa's opera "El Capitan," will sing several of its numbers. The new marches, "The National Game," dedicated to Judge Kenesaw Landis, and "The Black Horse Troop," dedicated to the Ohio cavalry organization, will both be played for the first time in New York at the Sousa concert.

Vincent Lopez, representing the modern musicians and musical leaders, will present John Phillip Sousa with a baton on the stage at his third-of-a-century anniversary concert at Mecca Temple, Sunday night, Oct. 11, Mr.

Lopez will extend this tribute from Paul Whiteman, Ben Bernie, Ted L. Mas, Roger Wolfe Kahn and all the prominent leaders of modern musical organizations.

John Philip Sousa is superstitious, and 13 is lucky for him. He reports that he always takes No. 13 chair in a parlor car whenever he can get it. One of his luckiest trips took 13 weeks and he made \$13,000.

*Salem News Sept 28*

*Augusta Journal Oct 1*

*Herald Boston Sept*

*Boston Times Sept 9*

*Telegram Worcester Oct 2*

*Worcester call Sept 30*

*Miami News Sept 9*

*Phelley news Oct 1*

*Herald Oct 1*

*Harrisburg news Sept 9*

*Akron Journal Sept 30*

*Baltimore Post Oct 1*

*St. Louis Dispatch Sept 17*

*Cleveland Times Sept 29*

*Enterprise Brockton Sept 30*

*Times Patriot Sept 20*

## Lieut. Com. John Philip Sousa

Leader of Famous Band.



The band concert to be given at the Albee Theatre Sunday evening Oct. 4th by Lieut. Com. John Philip Sousa and his band will be one of the best band concerts ever given in this city by the famous organization as the band this season is the largest that Sousa has ever taken on tour. The Sousa personnel of more than one hundred men will include about forty college and university graduates, students and former students.

Of the many soloists with the organization the name of Marjorie Moody stands out most prominently. It is expected that a composer-conductor as thoroughly American as Sousa would select a vocalist of American birth and training for solo appearance with his organization, and therefore the famous bandmaster "points with pride" to the fact that Miss Moody will be heard again this season.

Miss Moody was reared in Boston, where her first vocal training was

received under the direction of Mme. M. C. Pivolioli, who has trained many singers for the operatic and concert stages and who in her turn had been a prima donna with many opera organizations in Europe and South America.

Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester Musical Festival.

Other notable soloists with the Sousa organization who will be heard at the Albee next Sunday are Miss Winifred Bambrick, harpist; John Dolan, cornetist; George J. Carey, xylophone; R. E. Williams, flute; John C. Carr, clarinet; Joseph DeLuca, euphonium; H. L. Stevens, saxophone; Clifford Ruckle, bassoon; and J. F. Schueler, trombonist; Harold B. Stephens, saxophone soloist and a saxophone octette will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

*Globe Boston Sept 27*

## SOSA'S BAND PLAYS IN SYMPHONY HALL

Popular Band Greeted by Enthusiastic Audience

To John Philip Sousa and his band went the honor of opening the present musical season in Symphony Hall yesterday afternoon. Despite the lure of a brilliant Fall day, so great is the appeal of this popular bandmaster, now on his 33d annual tour, that the audience filled every seat and stood along the walls. The program was repeated in the evening.

In time past Sousa conducted his organization with more fireworks than today. Despite his complete disregard of platform dramatics, he maintains as close a hold on his band as ever. He never fails to please nor to prove himself worthy of his repute.

The program, as in the past, was made up of one selection from the classics, several new marches or rhapsodies, a few solos and a liberal sprinkling of jazz. The latter element forms a higher part of the seasoning every year. Almost half of yesterday's program was drawn from jazz sources.

As soloists, Sousa again presented the capable John Dolan, cornetist, the deft George Carey, xylophonist, and the

charming Marjorie Moody, local soprano. Miss Moody sang, as often before, to Boston audiences, "Je Suis Titania" from "Mignon." All the soloists were well received.

The saxophone octet which turned out yesterday to be a septet, gains in popularity every year. Had the audience had its way the saxophonists might still be keeping the program going. O'Donnell's Gaelic Fantasy "Amrain Na No (sic) Gaedel" was the principal new piece. Despite a certain ingenious use of the modern harmonic idiom and an innate beauty in some of the source material, this piece was frankly dull stuff.

There were also a new suite, "Cuba Under Three Flags" and a march, "The National Game," both by Sousa. Entertaining as these were, they cannot compare with the thrilling older marches—"El Capitan," "The United States Field Artillery March," and "The Stars and Stripes Forever." When cornets and trombones stand at the front of the stage and bare forth their stirring strains, "while those caissons go rolling along," one knows that Sousa has his place in the sun.

*Augusta Journal Sept 24*

## Sousa to Be Guest Lewiston Ex-Mayor

Lieut. Commander John Philip Sousa will be the guest of Ex-Mayor Louis J. Brann of Lewiston on the drive from Augusta to Lewiston at close of Wednesday afternoon's concert. Last season Mayor Brann presented Lieut. Sousa a solid gold tray from Lewiston, Me., at the Lewiston concert.

*281 News Bulletin Oct 7*

## SOSA AND BAND AT LYRIC OCTOBER 10

"Try To Keep Your Feet Still!" has been adopted by Lieut. Com. John Philip Sousa and his 100 musicians and soloists as the official slogan for the thirty-third annual tour of Sousa's Band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known. Sousa and his band will give two concerts at the Lyric on October 10.

This season it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America," in which he will give a Sousa interpretation of modern dance music.

John Philip Sousa, speaking of the active life of the average American, says, "I find that the way to hold his attention is to give him music of the tempo of the country in which he lives." Another reason why Mr. Sousa's music is always good.

*Bldyn Eagle Oct 7*

## Sousa Plays Syncopation For First Time at Academy

Syncopated music was played for the first time last night by Lieutenant Commander John Philip Sousa's band at the annual concert at the Academy of Music.

This year he has a half hour of modern syncopated music because, he said, of his firm belief that syncopated music has established itself permanently in America.

Sousa said he did not believe that the popularity of syncopation has been at the expense of the older classical forms. He said that gradually syncopation will merge itself into the general body of music and prosper side by side.

"Music of the Minute," a tying together of half a dozen syncopated hits, predominated throughout the concert. His famous songs and marches, "The Liberty Bell," "Cuba Under Three Flags," "The National Game" and "Jazz America" comprised a few of the selections on the program last night. As a final he gave his "Stars and Stripes Forever."

*Portland Me Oct 4/25*

John Philip Sousa admits his 71 birthdays, but he doesn't look the part, and his handsome figure and military bearing are as graceful and forceful as ever as he jives spryly about. His step is springy and he leads his musicians in the easy magnetic style which has made him famous.

Sousa is alive and interested in people, and not only on the conductor's stand, but in public and private life he is a great all-round favorite.

He received a warm personal welcome Tuesday evening, and altogether the concert had a human flavor and a genial atmosphere that promoted enjoyment and a general good fellowship.

*Manchester Mirror Oct 1*

## SOSA TO PLEASE SCHOOL KIDDIES

Band Master Plans Surprise for Youngsters at Matinee Oct. 21

Sousa's appearance at the Park theater Oct. 21 will be welcomed as much by the children as by their elders, for the great band leader has planned a musical novelty for their benefit at the matinee performance, the title of which is "Showing Off Before Company."

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 laos a source of amusement for the children and grown-ups.

*Manchester Mirror Oct 1*

## GREATEST OF BANDS ARRIVES TOMORROW

Sousa's Organization to Give Famous Program With Many Extra Numbers

Sousa's band will arrive in Manchester early tomorrow evening, making the trip here from Concord, where they are playing in the afternoon. Lieutenant Commander John Philip Sousa, greatest of all bandmasters, will be the guest of honor at dinner at the Stobie farm in Hooksett.

In the evening Manchester music lovers and admirers of stirring marches will be given an opportunity to hear the wonderful organization in concert. The famous program, identical with the one presented at Symphony hall, Boston, will be given here.

**New Features.**  
Several new features will be offered in addition to the sensational marches, and the entertainment is certain to please. The newer marches are good, but the older ones are better, and tomorrow night besides the regular program the band will play "Stars and Stripes Forever," "El Capitan," "Semper Fidelis" and "Field Artillery," all Sousa compositions. If you haven't heard a Sousa band, directed by the famous leader, you cannot appreciate the worth of these marches.

Sousa is really more significant as a composer of band music than is generally recognized, in spite of the credit given him for his marches. His suites are enjoyable, and now he has turned his attention to modern music, and his arrangements of popular tunes in jazz are entertaining and funny, the instruments fairly speaking their parts.

**Latest Suite.**  
"Follow the Swallow" is the theme of his latest suite, and it is a wonderful number. Another suite is entitled "Cuba Under Three Flags," and the music is given a Spanish, Cuban and American "tang" in this composition. All these features will be presented at the Practical Arts auditorium. Specialties are to be contributed by 10 soloists. John Dolan, George Carey, Winifred Bambrick and Marjorie Moody are listed on the program. Their ability is well known here.

*Boston Transfer Sept 24*

## HARVARD STUDENTS HEAR SOSA

At the Hotel Somerset Monday noon a luncheon was given by Prof. Walter R. Spalding of the music department of Harvard University in honor of John Philip Sousa. Among those present were George W. Chadwick, Wallace Goodrich, Serge Koussevitzky, Prof. Ballantyne, Charles E. L. Wingate and Warren Story Smith. At Sanders Theatre in the afternoon, under Harvard auspices, Sousa and his band gave a concert especially for the students and members of the faculty of the university.

*Boston Transfer Sept 28*

## SOSA CAPTURES LARGE AUDIENCES

Sousa, his crack bandmen and sharp shooting soloists, have come and gone. They scored two clean-cut victories at Symphony hall yesterday afternoon and evening. The audiences captivated without semblance of resistance—in fact, seemed to welcome the iron hand of the invader, king of martial rhythm. Sousa is 71, directs with the ease and mature grace of a man of 40, and appears as much in love with his work as when he first started out at the head of his own organization 33 years ago, after giving up the leadership of the United States Marine band.

Sousa was out to please the various tastes of standing-room-only crowds, and succeeded admirably. Those who came to hear the best in band music were not disappointed; those who desired jazz and noise and drama and vaudeville, not to mention the humor-sceque, went away well satisfied.

*Bldyn Eagle Oct 4/25*

## Sousa and His Band Round Out an Epoch

Next Sunday evening, Oct. 11, Lieutenant-Commander John Philip Sousa and his band will celebrate the third of a century of continuous success of the most remarkable leader and band the world has shown. It was on Sept. 26, 1892, in Plainfield, N. J., that Sousa first lifted his baton in direction of his own musical organization. But Sousa's personal record as bandmaster goes back to 1880, forty-five years ago, when he became director of the United States Marine Band, a position which he held with honor and glory until 1892, when he resigned his commission with the Navy Department, organized his own band and began his career as sole owner, protagonist and director of the finest brass band in history.

Every season since 1892 he has given concerts in the large cities and rounded out his seasons with a tour of America or Europe. He made one globe-girdling expedition that is talked about in Australia, China, the Mediterranean countries, Japan and all the Old World capitals. The size and high musicianship of his band, the resilient and vivid style of his leadership and the vivacity of his own compositions—marches, symphonies and cantatas—won for him both the popular and artistic acclaim of every nation and city where he played.

This season of his third-of-a-century celebration has found him visiting over 200 cities in the United States and Canada, the anniversary tour culminating with the big concert at Mecca Temple here on Oct. 11, upon which occasion scores of Sousa veterans (former members of his band) will be present. From the Army and Navy Club, Lambs, Friars, Elks, Players and other organizations, there will be delegations to honor the March King. Dr. Wolfe Hopper, Christie MacDonald, Joseph Cawthorne, and other stars of light opera who gained early fame in the Sousa productions, will participate in the ceremonies and musical program. Senator James J. Walker will make the speech of greeting to the March King, and his band, for they are old friends, equally devoted to music, sport, patriotism and general happiness.

*Bldyn Eagle Oct 7/25*

## MUSIC OF THE DAY

By EDWARD CUSHING

LIEUTENANT COMMANDER JOHN PHILIP SOSA and his tremendous band gave a grand concert at the Academy of Music last evening. There seemed to be as many persons on the stage of the Opera House concerned with the manipulation of a variety of wind and percussion instruments as there were persons beyond the footlights concerned with attending to their business as an audience. Lieutenant Commander Sousa is distinctly an American product—he has contrived to have the "biggest and best" in the line of band organizations and to be himself the biggest and best of band conductors.

The program of the concert ran through a variety of popular works, with a single concession to a more "highbrow" taste: an arrangement of the great Love Scene from Strauss' "Feuersoth." I do not in most cases approve of the ethics implied in such arrangements (music is best left as it came from its composer's brain and imagination), but Conductor Sousa has evidenced (if the arrangement is his) a fine feeling for transplanted timbres, for the reproduction in the band of the orchestral idiom. The loss of the strings in Strauss' great tone painting is not entirely compensated for, but the brilliance of the music is never lost in transposition—it is, if anything, enhanced to the detriment of its finer and more lyrical shades.

For the band, let us confess, Conductor Sousa's marches are perfection. One of these famous numbers, "The Liberty Bell," was on the evening's program. Three other Sousa numbers, "Jazz America," "The National Game" and a suite, "Cuba Under Three Flags," were novelties. There were additional numbers for band alone by O'Donnell and Guion. The soloists included Marjorie Moony, coloratura soprano, who sang an aria from "Mignon"; William Tong, cornettist, and George Carey, xylophone. An arrangement of "I Want to Be Happy" for xylophone octet was most effective.

*Herald Boston Oct 30*

## ROCHESTER KIWANIS HEAR TALK BY SOSA

(Special Dispatch to The Herald)  
ROCHESTER, N. H., Sept. 29.—Speaking this noon at the weekly luncheon of the Kiwanis Club, Lt. Comdr. John Philip Sousa said that the watchword of the American music public is "Make It Snappy." According to the eminent bandmaster, whose band played this afternoon at the City Opera House, the musician should remember that the people who attend his entertainments are the people who dance to the music, attend the movies, get their news from the headlines, go out to see the show, and get back to the office in 15 minutes. Drive 60 miles an hour in one direction, and get back to the place to start in 15 minutes.

Cleveland Times Oct 4/25

Far Rockaway News 9/30/25

Calipatria Cal 9/27/25

### Society Will Judge Sousa's Latest March

The committee in charge of arrangements for the dedication of "The Black Horse Troop" march, written by Lieut. Commander John Philip Sousa in honor of Troop "A" of Cleveland, has sent out invitations to friends and relatives to be present at the evening concert of Sousa and his band in Public hall, Saturday, Oct. 17.

While the band is playing the new march, present and former members of the famous "Black Horse troop," state and city officials and representatives of other military organizations will appear on the stage to take part in the ceremony. The troopers will be in full dress uniform, 12 of them mounted.

Boxes will be placed on the main floor of Public hall for this occasion. The members of the committee in charge are: Charles C. Bolton, Newell C. Bolton, Dr. Frank E. Bunts, John N. Garfield, Reuben Hitchcock, Otto Miller, Robert C. Norton, Walker H. Nye, Jacob B. Perkins, Ralph Perkins and William M. Schofield.

### "Great Music Chief" Sousa



When John Philip Sousa arrived the other day at the File Hills Indian reserve near Regina, Canada, the Star Blanket tribe conferred on him the name Kee-Too-Che-Kay-Wee-Okimow, which means Great Music Chief. He is shown shaking hands with Chief Ohoo.

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Woonsocket R.I. 10/3/25

Salem Mass. Oct 10/25

Worcester Telegram 10/17/25

### SOUSA'S BAND COMES TO PARK TOMORROW

#### Noted Bandmaster and His Organization Promise Fine Program of Music

With Lieut. Commander John Philip Sousa, himself, conducting as usual, Sousa's band will appear at the Park Theatre here tomorrow under the auspices of LaRoe's Music Store of this city. More seats for this great musical event of the season are available and may be obtained tonight at LaRoe's Music Store or at the Park Theatre box office after 10 a. m. Sunday.

The concert is scheduled to start promptly at 3 p. m. With several soloists, including Miss Marjorie Moody, soprano; John Dolan, cornet; and George Carey, xylophone, and varied selections by the band, including new Sousa compositions, a fine concert is anticipated.

- The program to be presented here is as follows:
- Gaelic Fantasy—"Amrain Na N-Gaedal" (new).....O'Donnell
  - Cornet Solo—"The Carnival".....Arban
  - Suite—"Cuba Under Three Flags" (new).....Sousa
  - (a) Under the Spanish
  - (b) Under the American
  - (c) Under the Cuban
  - Soprano Solo—"I Am Titania" from "Mignon".....Thomas
  - Miss Marjorie Moody
  - (a) Love Scene from "Feuersnott".....R. Strauss
  - (b) March—"The Liberty Bell".....Sousa
  - INTERVAL
  - "America" (new).....Sousa
  - Xylophone Octette—"Want to be Happy" from "No, No, Nanette".....Youmans
  - (The National Game) (new).....Sousa
  - Ms. Stephens, Heney, Goodrich, Weir, Johnson, Conklin, and Munroe
  - Xylophone solo—"Morning, Noon and Night".....Suppe
  - George Carey
  - Old Adlers' Tune—"Step and Goats Walking to Pasture".....Giles

### SOUSA'S FAMOUS BAND HEARD BY 2000 PEOPLE IN ARMORY LAST NIGHT

#### Patriotic Marches Brought Storm of Applause; Newest Jazz Selections Enjoyed; Saxophone Octette Popular; Miss Moody's Solos

"Try to keep your feet still" is indeed an appropriate slogan for Lieut. Commander John Philip Sousa and his band of 100 musicians. No more difficult thing can be imagined than to refrain from responding to the rhythm and compelling lilt of a march played by this world famous band of musicians and soloists with Lieut. Com. Sousa as conductor, as at the concert at the State armory in this city yesterday afternoon and last evening. The audiences at both concerts were large and exceeded all expectations of the Kiwanis club, which was responsible for bringing the band to this city. The huge drill shed, crowded with people, fairly resounded with the music and military cadence of the famous Sousa marches.

Although most of the program itself was composed of new compositions and introduced some of Sousa's arrangements of the newer jazz, it was the old and best known marches, played as encores, which brought the storms of applause. "The Stars and Stripes Forever," and "Semper Fidelis" are evidently the most popular of the composer's marches and it needed only the first strains of each to explode the enthusiasm of the audience in long and loud applause. "The U. S. Field Artillery" march was also received as an old favorite. Two groups of the

**Newest Jazz Were Included** in the program and were favorably received even by many who have never before admitted jazz as worth listening to. However, the selections could not take the place of the old time marches, the love of which never seems to die. The saxophone octette, however, was a decided feature and the audience called for encore after encore, each one that was given introducing more stunts and humorous novelties.

Miss Marjorie Moody, whose reputation as a soloist is well-known to Salem music-lovers as she is a Swampscott girl and has often sung in this city, was welcomed with enthusiasm. In her solo number, "I Am Titania," from "Mignon," and the three encores the audience demanded, it was easy to see why Sousa refuses to have any other soprano soloist for his tours. Miss Moody has a soprano voice of wide range and marked beauty of tone and her singing comes with such ease and grace it is indeed a delight to hear her.

The other soloists, John Dolan, cornetist, and George Carey, xylophonist, are artists of rare talent, and their numbers were indeed

**Worthy of Special Mention** as standing out even on such an all star program as that given last evening.

Perhaps one of the most descriptive numbers was a new Sousa suite, "Cuba under three flags," the three parts fairly talking the story and describing the characteristics of the Spanish, American and Cuban.

The outstanding features of the famous band are the unity and harmony of tone, the 100 instruments blending as but one instrument; the perfect leading of Conductor Sousa and the instant response from each of the musicians to his slightest move; also

characteristic is the loud, decisive ending to the Sousa compositions.

Last evening's concert was the second given here by the famous band yesterday, the first having been given in the afternoon, while likewise attracted a goodly sized audience in which there were many children. In the afternoon audience were the members of the Salem High school band and orchestra. It had been originally intended to have the High school band play a number during the program directed by Sousa, but as the band has but just been organized they naturally felt rather diffident about performing in public, and so that feature was eliminated.

Salem people certainly turned out in great numbers to hear this world-famed band and the Kiwanis club is to be congratulated for bringing such an attraction to this city. The club is also to be congratulated upon the splendid management of last evening's affair. The large crowd of nearly 2000 people was easily and capably taken care of, the members of the club being present to assist with the directing to seats and aiding of the young women ushers, students at the Normal school.

### MUSIC

#### SOUSA BAND CONCERT

By M. S. R.

Sousa without gloves is an impossible supposition. He started on a third-of-a-century tour this fall with two concerts in Mechanics Hall yesterday afternoon and last night. During all these years he has never appeared without the famous immaculate white gloves. They have become a veritable part of the program.

An American composer much under the spot light of modern composition was given first place on the program. "Comes Autumn Time" by Sowerby made an interesting number with which to open the concert. It has a very complicated but interesting orchestration, and differs from the other modern jazz works in its conscious lack of syncopated rhythm.

Mr. John Dolan proved to have remarkable technique on the cornet, but one sighs for that blissful future day when this particular species of musician will offer something besides a "Theme and Variations."

There must be somewhere something in the repertory of cornet solos more interesting than playing a melody with eighth, 16th, and 32nd notes.

The coloratura soprano, Miss Marjorie Moody, exhibited a flexible voice, in the "Shadow Song." Her voice was sweet, but lacked warmth and feeling. She was much better in a simple cradle song, "Dodo."

Sousa has fallen in line with the modern jazz orchestras only to a certain extent. The stunt performances of a saxophone septet, the instruments of which varied in size from

the smallest to the largest, gave high delight. Parades of piccolos, cornets and trombones across the platform, while verging on the sensational, were in place in this military organization. They seemed to enhance the martial atmosphere of the music.

Sousa's reputation, however, rests not upon his modern tendencies, but rather upon the remarkable swinging rhythms. Such old timers as "El Capitan," "Manhattan Beach March," and "Semper Fidelis" were received with the same enthusiasm as when they first appeared years ago.

The proof of a musical pudding is in the hearing. At the first strains of "Stars and Stripes" the usual straw vote was taken as to what should be the national military march. It is not chance that makes that march so popular among the American people. It has proved its worth. One never tires of hearing it. It calls to mind regiments of soldiers, banners waving, flags flying, horses prancing. It is the people's march.

There is something refreshing in the healthy rhythms of Sousa's music. His compositions, while perhaps not offering anything new in orchestration, or unique in harmonization, yet do not arouse in the listener that subtle irritation of too much jazz. Whenever Sousa reverted to the popular airs of the present day a comparison was felt. His is not the organization to indulge in "Linger Awhile." Let him keep to his own particular methods and arrangements. We shall go much farther before we find anything to take the place of this institution.

### SOUSA'S BAND

Sousa and his band are in town today. Two concerts are scheduled in Mechanics Hall, matinee and night, and two excellent programs are announced. Sousa and his band is the outstanding musical announcement for this season of the year. He has visited Worcester annually with a band of 100 picked musicians and a dozen soloists, and this is his 33rd annual tour. There has been a large sale of seats for both concerts and the indications point to another crowded house tonight.

A Sousa program is well worth hearing, for it is made up of familiar marches, the newest arrangements from the music of the day, and a group of novelties that have made Sousa famous year after year. The new marches this year are "The National Game," dedicated to Judge Landis, the baseball high commissioner, and "The Black Horse Troop," dedicated to the famous Cleveland organization of that name. There is the new Humoresque, "Follow the Swallow," there is a new suite, "Cuba Under the Three Flags," with Spanish American and Cuban melodies, and there is a revival of "Liberty Bell" march, played by Sousa on his first tour, 33 years ago, and revived this year with the addition of a \$10,000 set of chimes. These are played by George Carey, the xylophonist with the band, who plays for his solo. Suppe's "Morning, Noon and Night." It is the encores Sousa plays that "get" the crowd. They include the famous marches and also the newest in the musical comedy line. Tickets for both concerts are on sale at Steinert's.



HEAP BIG CHIEF—Lieut. Com. John Philip Sousa, who will appear here Oct. 17 with his band at Public hall, is made a tribal leader at the File Hills Indian reserve at Saskatchewan.

### Sousa Will Give Concerts at Lyric

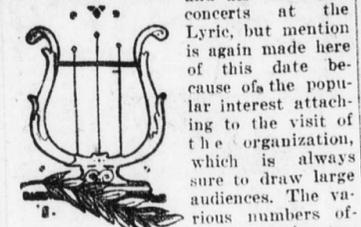
Sousa and his famous band will appear in two concerts next Saturday at the Lyric Theatre. In the afternoon a cornet solo by John Dolan, and a soprano solo by Miss Margaret Moody, will be featured. Commander John Philip Sousa will introduce several of his latest marches. A saxophone octette will be the principal attraction of the evening concert.

**Sousa Has Served Flag  
In 3 Branches of Service**



**Lieut. John Philip Sousa**  
Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, coming here Oct. 21, has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps, during his directorship of the Marine Band, from 1889 to 1892. During the Spanish-American War he was attached to the Sixth Army Corps, and during the World War, he served in the United States Navy, being retired upon reaching the age limit with the rank of Lieutenant Commander.

*Balto Sun 10/16/25*  
*10/16/25*



No reminder is perhaps needed of the fact that the musical season of 1925-26 will be virtually opened next Saturday afternoon and evening, when Lieut. Com. John Philip Sousa and his band give concerts at the Lyric, but mention is again made here of this date because of the popular interest attaching to the visit of the organization, which is always sure to draw large audiences. The various numbers offered by the two programs include the "Shadow Song" from Meyerbeer's "Dinorah," in the afternoon and the "Je Suis Titania" aria from Thomas' "Mignon," at night. Both are soprano solos by Margaret Moody. John Dolan, cornetist, will play the "Bell Song" from Delibes' "Lakme" and Harold B. Stephens will give the Clarke Caprice for saxophone. Von Suppe's "Morning, Noon and Night," for xylophone, played by George Carey; Arban's "The Carnival," rendered by Mr. Dolan, and "March Wind," for two xylophones, by Messrs. Carey and Goulden, are other numbers of exceptional interest. Mr. Sousa will offer several of his new works, "The Black Horse Troop" march, the suite "Cuba Under Two Flags" and "The National Game" being among them. Of course there will be no lack of encores, the extra pieces being selected chiefly from among such old hits as "Stars and Stripes Forever," "Liberty Bell," "High School Cadets," "Semper Fidelis" and "Hands Across the Sea."

**SOUSA TO PLAY  
FOR CHILDREN**

**Several Vaudeville Acts  
Are on Program at  
Cleveland.**

All is in readiness for the big trip of the presidents of the junior safety councils in Toledo's 80 public and parochial schools to the National Safety congress in Cleveland Friday as guests of the Blade. The youngsters are eagerly awaiting the opportunity to leave.

The party, under charge of Secretary Jay Thompson of the Toledo Safety council; R. R. Kirkendall, principal of Navarre school, and his wife; Dr. Lawrence I. Clark, representing the Academy of Medicine, and two Blade men, will leave the interurban station at 7:30 A. M. The run to Cleveland will be made in about four hours.

**To Meet Cleveland Children.**  
Through arrangements made with the Cleveland Street Railways Co., a pilot will meet the special car at the city line and take it into Cleveland. There the Toledo school children will be met by a delegation from the Cleveland and National Safety councils and escorted to the Statler hotel where luncheon will be served by the national body for not only the Toledo children but the 400 presidents of Cleveland's junior safety councils.

As a luncheon feature, the children will have opportunity to hear John Philip Sousa and his band. Five professional acts from the Keith theater circuit also will entertain the children.

Then will follow the session of the educational section of the National Safety congress. This will require the rest of the afternoon and Toledo school safety heads will learn of the problems in different cities of the country.

**Lunches in Everything.**  
The trip home will start at 6:30 P. M. Box lunches will be served to each of the children on the car. There will be ice cream on both the trip to and from Cleveland donated by the Page Dairy Co.

One of the most satisfying features of the trip from the standpoint of children and parents will be developed when Yellow taxicabs, donated by the Yellow Cab Co., meet the car at 11 P. M. to take each child to his home.

The great interest in the trip on the part of the children is indicated in the number of songs and yells that have been developed by the Toledo youngsters to be used on the trip.

An additional name was furnished the committee Thursday. Merle Keil, newly elected president of the Nathan Hale junior safety council, will make the trip.

**Would Abolish Dimmers.**  
Cleveland, Oct. 1 (AP)—Railway travel has been made so safe that the problem facing the steam roads is not that of protecting passengers and employes, but safeguarding the occupants of automobiles at grade crossings, said Carl R. Gray of Omaha, Neb., president of the Union Pacific system, at the annual banquet of the National Safety congress Wednesday night.

Outstanding among the meetings of the council Wednesday was the public safety mission addressed by M. O. Eldridge, director of traffic of Washington, D. C.

Mr. Eldridge pointed out the disadvantages of municipal ordinances requiring automobile drivers to dim their lights at night.

"In Washington," Mr. Eldridge said, "we have an ordinance prohibiting the dimming of lights and as a result we have found that night accidents have decreased from 57 per cent to 23 per cent."

"Our regulations demand that headlights be properly focused, but the experience in Washington has been that the motorist is more liable to an accident if he is required to lessen the strength of his lights."

Charles B. Scott, director of the Bureau of Safety at Chicago, was elected president of the council.

**NEW SOUSA NUMBERS**

**Bandmaster to Offer Programs  
Here at Two Performances**

**October 16.**  
"Comes Autumn Time," an overture, and "Mardi Gras at New Orleans" are two of the new numbers to be presented by Lieutenant Commander John Philip Sousa and his band in the matinee to be given at the Nixon Theater, Friday afternoon, October 16. This appearance of the band-master is to be given at popular prices. A night Sousa will present his band at Syria Mosque.



**Marjorie Moody.**  
Among the new numbers to be presented in the Mosque will be "Amrain Na N-Gaedal," a Gaelic fantasy; "Jazz America" and "The National Game." He also will present a revival of the march, "Liberty Bell."

Solo numbers also will form a good part of the program at both the afternoon and night concerts. Among the soloists are Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophonist, and Miss Winifred Bambrick, harpist.

**SOUSA HERE MONDAY**

**Make It Snappy, America's Slogan,  
Says Well Known Band Leader.**

"Make It Snappy is the watchword of American music public," says Lt. Com. John Philip Sousa, who this season will make his 33rd annual tour at the head of his own band and appears at the Capitol Monday, Oct. 5, matinee only. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

**College Students  
In Sousa's Band**

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieutenant Commander John Philip Sousa, who this season will make his Third of a Century tour at the head of his famous organization, arriving in Detroit October 18 for afternoon and evening concerts in Orchestra hall.

This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students.

Throughout most of his musical career Sousa has been looking to small-town America for his most promising new blood. Small city brass bands, always a source of local pride, have yielded the big organization many cornetists, saxophonists and trombonists. But a few years ago Sousa began to notice an occasional college boy in his ensemble, and this season almost one-half his entire band will be composed of college men.

A few of Sousa's college musicians, of course, received their elementary training in the small town bands. But courses in band music have been added to the curricula of many schools of higher learning. Perhaps a student completes a course in band music and comes to Sousa to begin a life career. Or perhaps he earns with his trombone or clarinet the wages which will enable him a year later to return to his university for the remainder of his course in law or medicine.

Other qualifications being equal, the college man of course has the preference when Sousa's roll for the season is made up. The Sousa bandsman must not only be a capable performer upon his chosen instrument—he must be clean-cut and intelligent as well, and college men may be counted upon for these virtues.

**Sousa Scants for  
Talent**

That a system of scouting, similar to that used in professional baseball, has been relied upon for several years to provide the new blood for Sousa's Band is not generally known. John Philip Sousa, will direct two concerts by his band at the Lyric next Saturday, October 10. The efficacy of the plan is demonstrated by the presence in the band, this season, of no less than 38 men who came to it solely through the enterprise of Jay G. Sims, for a decade trombonist with the organization, and more important, perhaps, Sousa's chief scout.

To Sims, each year, come several hundred letters, all "tips" from persons he knows concerning certain young men, according to the writers, of the Sousa calibre. The young man may be playing a clarinet with a circus. He may be the trumpet player in a remote motion-picture house, or he may be the first trombone in the local band in Athens, Ga. Or more than likely, he is the bass drummer with the brass band of the University of Illinois.

The "tips" are carefully sorted and investigated by Sims as he tours each season with the

**Honors for Sousa**

**Lopez Will Present Baton to  
Noted Bandmaster.**

Vincent Lopez, representing the modern musicians and musical leaders, will present John Philip Sousa with a baton on the stage at his Third-of-a-Century Anniversary Concert at Mecca Temple, Sunday evening, Oct. 11. Mr. Lopez will extend this tribute on behalf of Paul Whiteman, Ben Bernie, Ted Lewis, Roger Wolfe Kahn and all the prominent leaders of modern musical organizations.

Sousa, the last to hold out against jazz, has succumbed and will introduce a program of popular selections at the Mecca Temple Concert, which will be his only engagement in New York this year.

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**SOUSA LAST TO GIVE IN;  
WILL START JAZZ MUSIC**

**New York World News Service.**  
NEW YORK, Sept. 27.—Jazz has carried its last fortress. John Philip Sousa, whose band for thirty-three years has played military, symphonic, lyric and dance music, announced today that his only New York program of the season, dedicating Mecca Hall, October 11, would include syncopated numbers.

**INDIANS BESTOW TITLE  
AS HONOR TO SOUSA**

Another honor has been added to the long string bestowed upon Lieut. Com. John Philip Sousa, who is now on his "third-of-a-century" tour at the head of his band. Recently the march king was made chief of the Star Blanket Band of Indians from the Pine Hill Indian reserve near Regina, in the province of Saskatchewan, Canada. The honor was conferred by Chief Oho in the presence of W. M. Graham, commissioner of Indian affairs for Western Canada. Sousa's tribal name is Kee-Too-Che-Kay-Wee-Okemow and signifies "the great music chief." Sousa and his band will present two concerts in Pittsburgh, Friday, October 16, a matinee at the Nixon Theater and a night performance in Syria Mosque.

**SOUSA'S BAND  
AT ARMORY**

**Will Be Heard On Monday,  
October 12, for One  
Night.**

From the standpoint of musical preferences the typical American is a mess of applause, large gobs of jada and a lot of static, says Lieut. Com. John Philip Sousa, who this season will lead his band on its Third-of-a-Century tour in which Scranton is included for one concert at the Col. Watres' Armory on Monday evening, Oct. 12th. Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical says Sousa. So Sousa, as he tours the country—this season he visits 47 states and four Canadian provinces—is always on the lookout for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections—the one in which it was safe to play 'Marching Through Georgia' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine and Portland, Ore. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis. Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine and the other is the motion picture. I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the

finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my program nowadays contain humoresques, suites, arrangements and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average, also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not

visited for several years I always send for the newspapers. If the newspaper which seems to me to be the best in the quality of its news, its editorials and its mechanical get-up, is the city's largest paper in point of circulation, I know all I need to know about that city."

Advance orders for the Scranton Sousa concert are now being received at Reisman's 413 Spruce street. The regular box office sale opens at Reisman's on Thursday, Oct. 8th at 9 a. m.—Adv.

**Wins Bet on Growth  
Of Jazz Popularity**

News dispatches from New York this week carried a story to the effect that the "march king," John Philip Sousa, had finally succumbed to the popularity of jazz and that several such numbers would be included in his forthcoming programme to be presented in New York the middle of next month.

"No one can be more elated over Sousa's announcement than I," says Hughie Clark, rotund singer, dancer, comedian, and orchestra leader, headlining at the Palace theater this week, "for it means that I can now collect a sum sufficiently large to buy me a new winter overcoat and a fall suit, at the expense of several well-known musicians."

"We made the wager at the N. V. A. in New York on Christmas day last year, at which time I predicted that Sousa would be playing jazz before the year 1926 passed into history. So you see I called the turn almost a year in advance. Sousa has persistently opposed jazz, but being a good showman and business man, he recognizes that it is now the most popular form of music and will include it in his programmes. Three years ago, when I decided to feature jazz, I was told that it was through, but to-day it is stronger than ever and my bookings right now are made for the next three years."

Clark leaped into fame while featured in Irving Berlin's big soldier show, "Yip, Yip, Yaphankers."

**Sousa's Band Here  
For Two Concerts**

"Sousa and His Band," is the slogan today. The famed march king, with his band of 100 pieces, and half a dozen widely known soloists are to give two concerts in Mechanics hall this afternoon and evening. A feature of a Sousa concert is the encores the famous march king plays. He responds with several of his best known marches, and also with the newest melodies from the musical comedies. He has several novelties this year, including two new marches, the most prominent being "The National Game," timely just now, and he has a new suite, "Cuba Under the

Three Flags," with its Spanish, American and Cuba music. His number, "American Jazz," introduces the full band in the latest melodies jazzed up in the Sousa way. There is a saxophone octet, new, the selection being "I Want to Be Happy," from "No, No Nanette." George Carey, xylophone, will play Sappe's "Morning, Noon and Night," and Sousa has revived "Liberty Bell" march, played by him on his first tour, 32 years ago. A \$10,000 set of chimes is used in this number.

Tickets for the concerts are on sale at Steinert's.

*Detroit Free Press 10/14/25*  
*10/14/25*

*My Women's Wear 10/10/25*  
*10/10/25*

*Cincinnati Commercial 9/28/25*  
*9/28/25*

*Pittsburg Chronicle 10/13/25*  
*10/13/25*

*Scranton 10/12/25*  
*10/12/25*

*Cincinnati 10/1/25*  
*10/1/25*

*Worcester Gazette 10/13/25*  
*10/13/25*

*10/4/25*

*Balto Sun 10/16/25*  
*10/16/25*

*Toledo Blade 10/11/25*  
*10/11/25*

*Pittsburg Chronicle 10/13/25*  
*10/13/25*

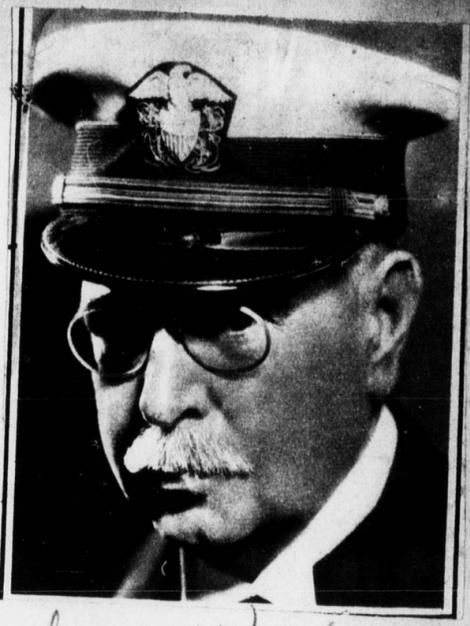
*New London Day 10/12/25*  
*10/12/25*

*Serantonian Pa 10/4/25*



JOHN PHILIP SOUSA AND HIS FIVE GRANDCHILDREN WHOM HE TOOK A DAY OFF TO VISIT SOUSA AND HIS BAND WILL APPEAR AT THE ARMORY ON MONDAY EVENING, OCTOBER 12th

*NY Herald 10/4/25*



Right—JOHN PHILIP SOUSA. Latest photograph of the march king who will dedicate the new auditorium of Mecca Temple next Sunday.

*New London 10/2/25*

**MUSIC HAS MADE OUR AMERICAN LEG BEAUTIFUL**

**DANCE MUSIC CAUSED SHORT SKIRT VOGUE, SAYS SOUSA**

That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who this season makes his third of a century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles and once pipestem legs had become the exception, rather than the rule, fashion decreed the short skirt.

"The present dance craze begun about a decade ago," says Sousa. The development of ballroom dancing received a powerful impetus with the introduction of the tango, the fox-trot and the maxixe, the predecessors of present day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case, had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts and the ten years' popularity of ball room dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of "plus fours."

Sousa and his band includes Wheeling in the tour of this fall and will be here for matinee and evening performances October 22.

**SOUSA AT THE ACADEMY OF MUSIC TUESDAY NIGHT**

Lieut.-Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, comes to the Brooklyn Academy of Music on Tuesday night. The programme will include many of the famous Sousa marches.

It is interesting to recall that the noted bandmaster has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps during his directorship of the Marine Band from 1880 to 1892. During the Spanish-American War he was attached to the Sixth Army Corps and during the World War he served in the United States Navy, being retired upon reaching the age limit with the rank of lieutenant-commander.

**ANNOUNCEMENTS**

Palace Theatre.

From the standpoint of musical preferences the typical American is a mess of applause, large gobs of jada and a lot of static, says Lieut. Com. John Philip Sousa, who this season will lead his band on its Third-of-a-Century tour. Moreover, there ain't no such animal. Being an American, the average American is too much of an individualist to be typical, says Sousa. So Sousa, as he tours the country—this season he visits 47 states and four Canadian provinces—is always on the look-out for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections—the one in which it was safe to play 'Marching Through Georgia,' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine and Portland, Oregon. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis. Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine and the other is the motion picture. I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the best music.

"From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements and small ensemble novelties which bristle with points.

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**SOUSA SEEKS MUSIC WHICH PROVIDES THRILL**

Famous Bandmaster Has Made Thrill Lifetime Test of Music

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-third annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills.

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained a thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills.

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature of his concerts.

Sousa and His Band will appear at the Park Theatre Sunday afternoon Oct. 4 under the auspices of La Roe's Music Store. Reserve seats are now on sale.

**SOUSA'S BAND**

Worcester gets a high-class attraction tomorrow for the formal opening of the musical season of 1925 in Lieut.-Comdr. John Philip Sousa and his famous band of 100 pieces and a list of soloists in two concerts in Mechanics hall, under the direction of Albert Steinert. People who like music, and that covers almost an entire population, look forward to the coming of Sousa and his band, for it is a sure-fire program. He has five or six new novelties every year, and for his "Third-of-a-century tour" he has added one of his earliest march successes, "The Liberty Bell." Seats for the concert are on sale at Steinert's.



JOHN PHILIP SOUSA



MARJORIE MOODY WITH SOUSA'S BAND, AUDITORIUM WEDNESDAY

THE first week of October brings with it the initial quota of important announcements dealing with the Brooklyn music season of 1925. The week itself holds two events for the Academy: a concert by John Philip Sousa and his band and the performance of a double opera bill by the Lyric Guild of New York.

Lieutenant-Commander Sousa comes with his band to the Academy on the evening of the 6th, Tuesday, for the first of his two annual concerts in this boro. No announcements of the program or of possible soloists have been issued.

On Saturday evening, the 10th, the Lyric Guild will give a performance of "Cavalleria Rusticana" and "Pagliacci" in the Opera House, the casts including Beatrice Eaton, Mildred Parisette, Philip Culcasi, Alfred Zagaroli, Anna Tysen, Luigi Dallemolle and Joseph McKenna. The conductor will be Vito V. Moscato.

**WITH SOUSA'S BAND**

Arnold L. Chick, who plays a cornet in Sousa's Band, comes from York Beach, so "Mayor of York Beach" Cobb told The Evening Post's Kiwanian representative yesterday. He will be in the city tonight for the band is booked for Mechanics Hall.

On his third-of-a-century concert tour, Lieut. Comdr. John Philip Sousa finds many ex-members of his famous band scattered throughout the country. Some of them are quite old men now; others have bands of their own in various localities; some are teaching music; a few are in less happy circumstances. But they all take occasion to greet "The March King," hear his 1925 band play and "fan" about the old days when they were helping to make the organization famous.

*Worcester Mass 10/2/25*

*Worcester Oct 2/25*

*Worcester Mass 10/2/25*

*Washington Times 10/3/25*

*Worcester Mass Oct 3/25*

*Dayton News 10/4/25*

*Washington De Star 10/14/25*

## John Philip Sousa's Band In Two Programs Wednesday



WASHINGTON will have two opportunities to enjoy the excellent band music that is the peculiar product of John Philip Sousa, noted all over the world as the "march king," Wednesday afternoon at the Washington Auditorium. A matinee performance will be given at 3:30 p.m. and an evening program at 8:30 o'clock. Marjorie Moody, soprano of American birth, will be an assisting soloist on the programs. Also a novel feature will be the devoting of half an hour to typically Sousaesque combinations of jazz selections to be performed by the "Sousa Syncopators." There will be the usual Sousa marches and some new compositions by Mr. Sousa.

In the afternoon all school children will be admitted to any seat in the auditorium at the price of 50 cents apiece and the high-school bands combined will play the "High School Cadets March," written by Mr. Sousa, according to an announcement made by Mr. Sousa's representative the other day after a conference with Dr. Frank Ballou. At the evening performance the local Shrine Band will play Sousa's "Nobles of the Mystic Shrine March" at the intermission. Both features will be personally conducted by Mr. Sousa.

The following are the features of the two programs to be given by John Philip Sousa's organization Wednesday, to be supplemented in the usual fashion at these concerts with other of the works by this prolific composer-band leader.

**At the matinee performance:**  
Overture, "Come, Autumn Time," new (Sowerby); cornet solo, "Bell Song," from Lakme (Delibes); Mr. John Dolan; suite, "El Capitan and His Friends" (Sousa); soprano solo, "Shadow Dance," from "Dinorah" (Meyerbeer); Miss Marjorie Moody; organ, "The New World" (Dvorak); march, "Liberty Bell" (Sousa); interval; "Mardi Gras at New Orleans," new (Wilson); saxophone solo, "Valse Caprice" (Clarke); Mr. Harold B. Stephens; march, "The Black Horse Troop," new (Sousa); xylophone duet, "March Wind" (Carey); Messrs. Carey and Goulden; "Pomp and Circumstance" (Elgar).

**Evening performance:**  
Gaelic fantasy, "Amrain Na N-Gaedal," new (O'Donnell); cornet solo, "The Carnival" (Arban); Mr. John Dolan; suite, "Cuba Under Three Flags," new (Sousa); soprano solo, "I Am Titania," from "Mignon" (Thomas); Miss Marjorie Moody; love scene

from "Feuersoth" (R. Strauss); march, "The Liberty Bell" (Sousa); interval; "Jazz America," new (Sousa); saxophone octet, "I Want to Be Happy," from "No, No, Nanette" (Youmans); Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe; "The National Game," new (Sousa); xylophone solo, "Morning, Noon and Night" (Suppe); Mr. George Cary; old fiddler's tune, "Sheep and Goats Walk in to Pasture" (Guion).



*Providence Call 10/13/25*  
*Boston Transcript 9/28/25*

### SOUSA AT HARVARD

Noted Bandmaster Luncheon Guest—  
Plays for First Time at University

For the first time in his long career as bandmaster John Philip Sousa today gave a concert at Sanders Theater at Harvard. The concert was under the auspices of the music department of the University. Mr. Sousa has played at various other universities both here and abroad but never before at Harvard.

Previous to the concert Mr. Sousa was guest at a luncheon given by Professor Walter R. Spaulding of the Harvard music department at the Hotel Somerset. Among those present were Serge Koussevitzky, director of the Boston Symphony Orchestra; George Chadwick and Wallace Goodrich of the New England Conservatory of Music; Professor E. Ballantyne of Harvard, and C. E. L. Wingate.

*Baltimore American 10/14/25*

## SOLOIST WITH SOUSA



MISS MARJORIE MOODY will sing arias from Meyerbeer's "Dinorah" and Thomas' "Mignon" Saturday afternoon and night when Sousa's Band plays at the Lyric Theater.

*Washington Times 10/14/25*

## MAKE IT SNAPPY U. S. WATCHWORD SAYS SOUSA

"Make it Snappy" is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan. Sousa and his band will give two concerts, matinee and night, in the Auditorium next Wednesday, October 7.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

"When I am in New York I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto the 'Tired Business Man is back at his desk'.

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

*Washington Herald 10/14/25*

## SOUSA'S BIG BAND STARTS MUSIC SEASON

Many Attractions Are Scheduled by Capital's Concert Bureaus During October

JOHN PHILIP SOUSA and his band of one hundred pieces, the largest in the world, will give two concerts in the Auditorium Wednesday. This will make the first appearance of Sousa's entire band in Washington, since on prior visits no stage has been large enough for all the musicians.

Elaborate preparations have been made to receive Sousa. The Lions Club will have him as honor guest at a luncheon before the concert. Afterward he will be the dinner guest of another club, and that night the Shriners will entertain him and his men. The Almas Temple Band will appear with the Sousa musicians and will be led in two numbers by the noted bandmaster.

In order that music lovers here may have every opportunity to hear his concerts, Sousa has made arrangements with "Duke" Fosse, manager of the Auditorium, to play here at the lowest prices ever received for a Sousa concert. Manager Fosse said, yesterday, that there has never been such an advance sale as that now going on at the Auditorium.

This will be Sousa's thirty-third annual visit to Washington, and in honor of the occasion, he will play for the first time a march yet to be heard in America.

*My Times 10/14/25*

John Philip Sousa will open the new Mecca Temple next Sunday night with the third-of-a-century celebration of Sousa's Band.

*Wheeling Wa Telegraph 10/14/25*

## SOUSA COMING HERE

Dance music is one of the features of the Third-of-a-Century Tour of Lieut. Com. John Philip Sousa, and his famous Band, coming here Oct. 22. "Peaches and Cream," a fox-trot, written by Sousa, and "Co-Eds of Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present-day jazz airs, entitled "Jazz America." It is not generally known that Sousa has written in addition to his marches about twenty dance tunes which in their time were as widely danced to as, "Oh, How I Miss You Tonight!" "My Best Girl," "Titina," and "A-ha." They were tucked away in the scores of his various operas, such as "El Capitan," "The Bride Elect," "Desire" and "The Bride of Hearts."

### Sousa Concert Oct. 11

Tickets for the gala third of a century anniversary concert of Sousa and his band at Mecca Temple next Sunday night, October 11, are on sale to-day at the Mecca Temple box office, 133 West Fifty-fifth street. For the convenience of purchasers in the theatrical district, a Times Square office has been opened at the Hippodrome which will handle the seats up to concert time. The American Society of Composers, Authors and Publishers of which John Philip Sousa is vice-president, will present the bandmaster with a watch on the stage next Sunday night in testimonial of his services to the organization and in appreciation of his accomplishments in American music. The presentation will be made by Gene Buck, president of the organization.

*New York Times 10/14/25*

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls" but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

Scranton  
tribune  
10/1/25

Washington Post  
10/4/25

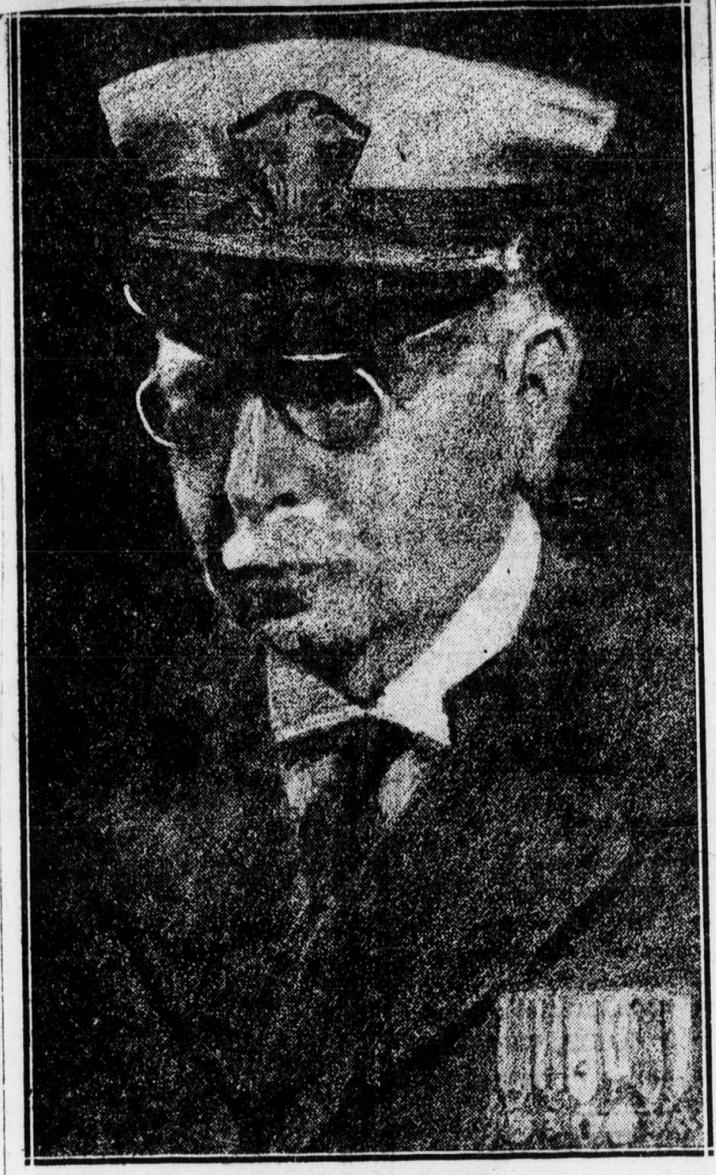
Washington Post  
10/4/25

Dosch  
manuscript  
9/29/25

**SOUSA AND BAND COMING**

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter, and few people know that words ever written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa, who will be here in person with his famous band on Monday evening, October 12, to give one concert at the armory, wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact, the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse of his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as the finest singing organization of any kind in America.—Adv.



**JOHN PHILIP SOUSA,**  
From a Portrait Done by Frank Payne, Young Washington Artist. The Celebrated Band Master Will Direct the Massed Bands of the Washington High Schools in the Auditorium Next Wednesday Afternoon at 3:45. Sousa and His Band Appears Also in a Night Concert Wednesday, October 7.

By ELISABETH E. POE.

**W**HEN John Philip Sousa, "America's March King," 77 years young, comes home to Washington for his big concerts in the new auditorium Wednesday, matinee and night, hundreds of his old friends will be on hand to greet him. An unofficial movement is on foot to honor the great musician by the appearance at the concerts of his thousands of personal admirers here.

Sousa's first inspiration in music came to him in the Capital City and he has never forgotten the town of his birth and boyhood. This is evinced by the fact two of his most popular band numbers, "The Washington Post March" and "The High School Cadets' March," were named by him for local organizations. George Dewey, admiral of the navy, had a favorite Sousa number, "Under the Double Eagles" march, and the Marine band always played it when the hero of Manila was in earshot, much to the delight of the gallant warrior.

A noteworthy musical feast of the week was the first of the series of Latin-American concerts arranged for this winter by the Pan-American union in cooperation with the Radio Corporation of America, given on Thursday night when many notables were present and an elaborate program of Latin-American music was given by a number of leading local artists and the United States Army band under the efficient leadership of Capt. William J. Stannard. The concert was broadcast as will be the remainder of the series, thus enabling untold thousands to enjoy them as well as those immediately present in the Pan-American union building.

The Pan-American musical reception held on Thursday included in its Latin-American musical program the collection of waltzes entitled "Moments of Melody," by R. A. Castillo. The collection comprises five numbers, which are: La Capricieuse (The Capricious Moment); La Charmeuse (The Charmer); La Melodieuse (The Melodious Moment); La Joyeuse (The Joyous Moment), and La Reveuse (The Dreamer).

Each number is a real gem in the matter of harmony, refinement, grace and color, and not beyond the ability of the average pianist player. Since their publication these pieces have been broadcast for the third time upon special request of musical authorities in Washington and New York city.

R. A. Castillo has been a resident of Washington for several years. He was born in Guatemala; he studied under the direction of the best teachers of Europe, and many honors have been conferred on him by his government.

**SOUSA CRIBBED AND CRAMPED**

In Sanders Theater, Cambridge, He Ventures on a Varied Program—Mild Jazz Adaptations; Instrumental Novelties; Martial Tunes and Strauss

**T**O anyone even slightly acquainted with the place, the mere thought of John Philip Sousa and his band holding forth within the narrow confines of Sanders Theater in Cambridge must appear very formidable indeed. If a band cannot have the freedom of the open air it deserves at least the special consideration of an armory or a symphony hall. It happens, however, that at Harvard the most adequate reception room for a band is Sanders Theater. Bands, except the Harvard Band, which is always in top form up the street and in the Stadium, are an unusual occurrence in the university. It seems that no adequate provision has ever been made for one. An oversight, no doubt, and one that may some day be remedied; yet no less a condition which had yesterday to be faced and cleared. The fact is, that the acoustics of Sanders Theater, long noted as remarkable for such a volume of sound as that produced by the Boston Symphony Orchestra (ff. in the middle of Wagner, say), were equal to the occasion. A certain absorptive quality in the masonry of the walls drained off the expected blare and allowed none of the killing reverberation which would certainly have followed had the band played in the Harvard Union.

The event, which was primarily for the university, and for the swarm of students then deep in the process of registration, was, in their estimation, a sound success. They filled the theatre, and applauded vigorously, and demanded a good many encores. Lieutenant Commander Sousa gave the concert, it is understood, as a rather special one in connection with his present New England Tour, and under the auspices of the music department of the university. Intimations of it were bruited about in Cambridge long before the last Commencement, and it was anticipated by many with a good deal of pleasure.

Actually, the concert proved not remarkable. The nine items on the program ran the rather expected gamut from things classical to things jazz. There was a good deal of frill and novelty: a saxophone septet, a xylophone soloist, a sopranoist, a cornetist, and what not; an attempt, that is, to make the band rather versatile after the modern manner. The band, as one recalls it fifteen or more years ago, a paragon of its kind, never examined itself for such latent possibilities. It was a band. It was Sousa's band. It was a splendid band, and it played all the grand old marches, and the Sousa favorites, and certain oper-

atic scores, and Strauss and such, with great vehemence and energy. To see saxophone septet, then, rising from a midst, after the manner of the six Brothers, and to hear muted trombones and cornets, after the fashion of the Whisman and Lopez players and in a very mild imitation of what is really jazz, is disappointing. "Jazz America" (name?) Sousa, enlisted interest, possibility that the conductor had made some real contribution to the new idiom. A rhapsody in brass, perhaps. It developed that he had compounded only an ordinary medley of current, popular airs, and at that a dull one.

The most interesting portions of the concert were O'Donnell's "Gaelic Fantasy," Sousa's "Cuba Under Three Flags" and a very excellent reading of the love scene from Richard Strauss's opera "Feuersnot." Miss Marjory Moody, possessed of a capable voice, sang con amore "Je suis Titania" from Thomas's "Mignon." Sousa conducts now quietly, impassively. There is never any fire to his leading. Never any exertion. For this reason, perhaps, the band has not about it that air of spruce nobility which it once owned. The bass horn seems not so lowering, the flutes so buoyant, the woodwinds so bitter and relentless. At moments it fell into the remembered strain, when the dry, cicada droning of the clarinets met the issuing brilliance of brass. n, the Strauss, particularly. And in the stiff cadence of "The Liberty Bell March." It is a thin-blooded fellow indeed who cannot lean with a bit of a thrill to honest martial music. In honor of those present the conductor played "Up the Street." The appreciation was marked. D. McC.

Cleveland Times 10/1/25

**Sousa**



Famous bandmaster will appear here Oct. 17.

**SOUSA PLANS TO RESTORE 'SAXE'**

Will Have Octette of 'Jazz Horns' on His Concert Program Here.

Re-establishing the saxophone as a respectable musical instrument is a task to which John Philip Sousa has set himself. He declares there is strong precedent for a return to respectability of the "jazz horn"; and he proposes to do his part—or more.

When he and his famous band appear here Oct. 17 in Public hall, Sousa will present Harold B. Stephens, and an octette of saxophones as a feature. Stephens and the octette will demonstrate the remarkable choir qualities of the instrument.

The venerable bandmaster has so well established himself as the Godfather of local high school musicians that, at the afternoon concert, seven high school bands will be massed for the playing of two Sousa numbers under the baton of the composer himself. For the first time in Cleveland, Sousa will face the audience, for the high school boys, numbering over 300, will be seated on the main floor directly in front of the stage.

Another feature will be the military dedication in the evening of "The Black Horse Troop" march, composed by Sousa for Troop A of Cleveland. This ceremony will have all the earmarks of a real pompous, full dress affair, including the presence of 12 black horses.

The American music lover has learned, long ago, that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing a dollar or more each and played on machines costing \$150 to \$200 or at first hand at concert and opera. He also has learned that the presentation of music is not 100 per cent profit, generally from reading in his local newspaper that the opera company or symphony orchestra of his city again has not been able to meet operating expenses from gate receipts and therefore is obliged once more to call upon its guarantors. But because Lieut. Com. John Philip Sousa has learned from Henry Ford that mass production is the most economical production, and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as that to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the soloists, the average wage for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of 35 weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its "longest jumps." Transfer men who haul the Sousa band from railway train

to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

In spite of his enormous operating expense, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard two concerts in a single day, and according to the Sousa cost sheet, the expense of the average performance is not met until the attendance is more than 2,000 persons.

Sousa and his great band come to the Cambria Theater Wednesday, October 14, for matinee and evening performances, the matinee starting at 3 p. m.

Johnstown Tribune 10/30/25

New London Globe 10/27/25

**Sousa's Band**

Sousa's band gave a delightful rendering of a varied programme at the Capitol theatre this afternoon and a large audience enjoyed it. Commander Sousa directed the band as he did more than 30 years ago, showing little sign of advancing years. The variety of the selections rendered, the imitation of things not in the score of music generally, elicited applause that shook the building nearly. It was a great treat thoroughly enjoyed.

My Commercial Memphis 7/6/25

**Lambs Honor Sousa**

The Lambs Club, of which Lieutenant Commander John Philip Sousa is a member, has taken a large block of seats for Sousa's third-of-a-century anniversary concert at Mecca Temple, 133 West 55th street, next Sunday night. The Lambs, headed by their shepherd, Thomas Meighan, will attend in a body, and also present the bandmaster with an appropriate souvenir, in recognition of his 33 years of accomplishment. In addition Vincent Lopez, representing

modern composers and musicians, will give Sousa a baton, and the American Society of Composers, Authors and Publishers will present him with a watch.

Seats for the concert went on sale yesterday at both the Mecca Temple box office and the Hippodrome, and, according to the Sousa management, a new record was set for a first day's advance business. The ticket sale will be continued at the two places until the evening of the concert.

Larnell Courier 10/30/25

**NOT TOO SNAPPY.**

John Philip Sousa was probably right when he said that the watchword of the American music public is "Make it Snappy." But the desire to hurry from one thing to another is not confined to music lovers. The long Victorian novel seems duller and duller to more people as the years pass. Our art, our sports, our business, are yielding to this speeding up. "Make it Snappy" is likely to be the American slogan for some time. But it will inevitably arouse revolt among the more intelligent. There is not much real satisfaction to be gained by making life a mere drama of momentary sensations.—Boston Post.

My days Oct 4

**SOUSA CELEBRATES**

John Philip Sousa and his band will celebrate the third-of-a-century of continuous success with a concert Oct. 11 at Mecca temple. Sousa first lifted the baton Sept. 26, 1892 in Plainfield, N. J.

**His Name Is—**



His name is now Chief Kee-too-che-kay-wee-okemow, which, in the language of Indians, means Great Music Chief, the title given to John Philip Sousa, celebrated march king, on his arrival at the File Hills Indian reserve near Regina, Canada. He was made a chief by Chief Oho, leader of the Star Blanket Indians, shown congratulating him. He is wearing an official Indian headdress of the tribe.

*Woonsocket Call 10/10*

## SOUSA'S BAND PLAYS BEFORE BIG HOUSE

**Famous Organization Pleases with Classical Music, Jazz and Marches**

Lieutenant Commander John Philip Sousa and his band, on the third of a century tour of the United States, visited Woonsocket yesterday and gave a concert, such as only Sousa's organization can give, before the largest audience that ever attended a concert in the Park Theatre under the auspices of La Roe's Music Store. It was almost a year ago to a day that Sousa visited us. In this year Sousa has aged considerably in his looks but as the conductor of one of the world's most famous bands he is as spry as ever and, after watching him at two hours labor with the baton, one is convinced that he should have no need for the morning daily dozen, which tired business men follow as a hobby in order to keep fit.

The march king offered, this year, several new compositions, including marches, but as in the past, his marches of long ago appear still to be the favorites of his admirers. "The Stars and Stripes Forever" continues to be the most popular march of this great composer, and when it was played yesterday as an encore the house rang with applause the minute the band started it.

Sousa continues to cater to popular demands, and jazz, the same as last year, occupied a prominent part of the program. Much of the program was similar to that of last year, insofar as encores were concerned, but the big audience apparently received full value for its money and had played the music which appeals to it. Classical selections had their place in the program and were well received, but it was the marches and the jazz that brought down the house on each occasion.

Appearing with the organization were the same soloists who were seen and heard here last year with Sousa: Miss Marjorie Moody, soprano; John Dolan, cornet and George Carey, xylophone. These soloists, with new selections, had their part in the program and drew their share of the generous amount of applause the entire concert. The saxophone octette and other specialties were especially appreciated.

One of the marches, played as an encore, that apparently pleased as much as any, with the exception of the ever popular "Stars and Stripes Forever" was the "U. S. Field Artillery March," another Sousa composition.

One could write columns about any of Sousa's concerts. They always please lovers of good music and lovers of popular selections and marches. When one says that Sousa's concert was a success, all who have heard that wonderful organization know that the march king is still holding his own and that another audience has been thrilled by the martial airs which this great band always plays. Sousa now visits us once a year. He is always welcome. His music is music that lingers. When Sousa comes to town, he who does not hear him misses a rare treat. We shall sit back content now and await his visit when another year has rolled by.

Announcement was made at this concert that the LaRoes have preliminary plans for bringing Paul Whiteman and his 28-piece greater concert-orchestra to this city on Sunday afternoon, Dec. 6. Whether the concert is contracted for depends upon preliminary reservation of seats by Oct. 7. Whiteman and his original orchestra have already appeared in Woonsocket on two separate occasions.

*Musical Courier 10/10*

*Scranton Times 10/13*

## SOUSA'S BAND TO PLAY IN SCRANTON OCTOBER 12

CONCERT WILL BE GIVEN IN ARMORY BY 100 MUSICIANS LEAD BY LIEUTENANT COMMANDER.

To the average person, the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession, involving only a minor amount of physical exertion. But to Lieutenant Commander John Philip Sousa, who is bringing his famous band of 100 musicians to Scranton for one concert at the Armory, Monday evening, Oct. 12, and who has been waving his stick over his own organization for thirty-three years, and over various bands and orchestras for at least forty years, it is a species of exceptionally hard labor. Any person has Mr. Sousa's permission to demonstrate this for himself in the privacy of his own home simply by standing in one spot and swinging his right arm at the rate of seventy-two beats to the minute for a period of two hours and a half to three hours twice a day for a period of twenty to thirty weeks each year for a third of a century. In case he can not put in this amount of time, Sousa suggests that the experimenter merely multiply "that tired feeling" at the end of the third minute by forty or fifty and then multiply that result by 300 and again by thirty.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trapshooting, horseback riding, tennis and walking have been his chief means of keeping himself in training, and no athlete ever trained more faithfully and industriously for competition than does Mr. Sousa for a season with his band.—Adv.

*Providence News 10/13*

## Sousa Comes To Providence On Sunday

SOUSA and his band will appear Sunday night at the Albee Theatre.

That Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he had written them, the various works which have flowed from his pen in more than 40 years as a musical director.

Sousa's little book indicates there is good reason why he should be called the "March King." During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book, 16 suites one to De Stum, and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements as Sousa has arranged many times the number of his original works. His new marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his new fox trot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan," will this year be added to the list.

Noted soloists appearing with the band are John Dolan, cornetist; Miss Marjorie Moody, soprano, and George Carey, xylophonist. The band, the largest ever taken on tour, will include over 100 soloists, instrumentalists and vocalists.

The following program will be given:

Gaelic fantasy, "Amrain Na N-Gae-deal (new), O'Donell; cornet solo, "The Carnival Arban, John Dolan; suite, "Cuba Under Three Flags, (new) Sousa, (a) Under the Spanish, (b) Under the American, (c) Under the Cuban; soprano solo, "I Am Titania" from "Mignon," Thomas, Miss Marjorie Moody; (a) love scene from "Feuerstern," R. Strauss, (b) march, "The Liberty Bell," Sousa; "Jazz America," (new), Sousa; (a) saxophone octette, "I Want to be Happy," from "No, No Nanette," Youmans, Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe; (b) "The National Game; (new) Sousa; xylophone solo, "Morning, Noon and Night," Suppe, George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture," Gulon.

*Baltimore Sun 10/13*

## Sousa's Band Plays Here On Saturday

**Matinee And Evening Performances Will Be Given With Different Programs, Accenting American Music**

By W. G. OWST.

THIS coming week will mark the commencement of the local musical season, the opening event being the appearance of Sousa and his band in two concerts on Saturday at the Lyric.

To those who like band music the name of Sousa always makes a strong appeal. It has become as familiar as household words, Sousa having been before the public for about half a century, beginning as director of the United States Marine Band in 1880, and for about thirty years at the head of his own organization. Another reason for its popularity is the excellent quality of the players under his direction.

In the latter connection it is interesting to hear what he says. "When I was a youth it was seldom that an American was found in any of the large bands or orchestras. Indeed, I thought it expedient to grow a beard so that I should not look too American when I was a candidate for the directorship of the Marine Band."

He then goes on to say that he hoped the type of music he wrote would become recognized as American music.

AS to making his organization an all-American affair, while he frequently has been urged to do so, Mr. Sousa has been averse to the idea because it would mean the dismissal of four or five men who were born abroad and who, in addition, have worked faithfully for the band. At the outset of his career the bandmaster noticed that the best native musicians came from the small-town brass bands. Of late years, however, he has obtained his best material from the colleges and universities, and this season there will be about forty college graduates in the band.

Different programs will be presented at each of the two concerts. All will include music of every variety—popular songs and dances and arrangements of a higher class of music for brass.

A soprano singer, Marjorie Moody, will appear as soloist, singing the "Shadow Dance," from Meyerbeer's "Dinorah," and an aria from Thomas' "Mignon."

IT is only since the great war that Americans have begun to take an interest in Russian life. Until then Russia was pictured as a vast expanse of land—a country thinly populated, considering its size, with a few geniuses such as Tolstoy, Doslojevski and Tchaikowski occasionally emerging from the masses.

The years following the armistice brought to these shores a host of Russian refugees, among whom was a generous sprinkling of musicians, actors, painters and composers. The height of this artistic invasion was reached when whole companies were brought bodily to America—the Russian ballet, the Chauvre Souris among them.

Later came the Russian Choral singers. First came the Ukrainian Choir and now the Russian Symphonic Choir has arrived.

Russians in general have a peculiar fondness for singing and wherever a

*Worcester Post 10/13*

## Veteran Bandmaster Comes Here This Week



JOHN PHILIP SOUSA  
Composer of marches and dance tunes, which will feature his concert programs.

group of men meet together they give vent to singing, all present joining in. Hence the love of choral singing among them. As Russian musical literature is remarkably rich in folk songs, it is not to be wondered at that the music sung in chorus partakes of the nature of folk songs.

On Tuesday, October 13, when the Russian Symphonic Choir makes its appearance at the Lyric under the direction of Basile Kibalchich, the program will consist largely of folk songs, not, however, entirely of Russian origin. Included will be Bruch's "Kol Nidrei," two Spanish songs, a lullaby and Wedding Song, Songs of the Soldiers, Koliadka, a song of the new year, a Serbian song, a dance song from Czecho-Slovakia and, of course, the ever popular "Volga Boat Song."

Other numbers will consist of classic songs by master composers and some sacred songs.

AN editorial, entitled "Master Classes of the Piano," which has recently appeared in the *Christian Science Monitor*, is exceedingly interesting and worth while, mainly because of the strong points it makes on behalf of the master classes.

These classes are described as an important agency for the dissemination of advanced ideas of technique and interpretation. Not that everything which passes under the name of master class is a useful institution, nor that everybody who attends them becomes thereby a torch bearer in the cause of music. But the processes of artistic growth manage to go on in communities through one sort of machinery or another, and the master class happens to be particularly adapted to the conditions of the present day.

A master class is defined as one over which presides an internationally acknowledged artist and pedagogue; while the only authentic students are those who seriously do the entire work of it in immediate contact with the teacher-in-chief.

For piano playing makes its progress through the labors of the great recitalists who appear before discerning audiences the world over. In all, they may be said to number about fifty.

*my Sun 10/13*

'13' Lucky for Sousa.

John Philip Sousa is superstitious; 13 is lucky for him. He reports that he always takes No. 13 chair in a parlor car whenever he can get it. One of his luckiest trips took 13 weeks and he made \$13,020.

## SOUSA'S BAND

Sousa, the famed march king, comes to Worcester tomorrow with

his band of 100 musicians and a dozen soloists, to give two concerts in Mechanics Hall under the direction of Albert Steinert. Two exceptional programs are to be given, including two new marches, a new suite, introducing Spanish, American and Cuban music, representative of Cuba under the three flags. There is a novelty this season, for Sousa has taken a group of musical comedy gems and arranged them for a jazz program by 100 musicians playing jazz. There is a new humoresque, which is always a Sousa feature, and there is a revival of Sousa's earliest march hit, "The Liberty Bell." This was played on Sousa's first tour as director of his band, 33 years ago, and this year it is revived, the march king having added a \$10,000 set of chimes to add to the musical interest. These are played by George Carey, the famous xylophone player. This artist plays for a xylophone solo Suppe's "Morning, Noon and Night." Sousa makes up a splendid program for all his concerts, and at each concert are three soloists. At the evening concert the soloists are Marjorie Moody, soprano; John Dolan, cornet, and George Carey, xylophone, and in the afternoon H. B. Stephens, saxophone, is one of the soloists, with Miss Moody and John Dolan.

Seats for both concerts are on sale at Steinert's.

*Baltimore Sun 10/13*

## Offers Varied Programs

**Veteran Band Conductor Includes New Compositions And Old Standbys**

TWO entirely different programs will be presented by Sousa and his band at the concerts to be given at the Lyric Saturday. The Sousa performances will be the first of the musical events booked by the Albaugh Bureau of Concerts.

The matinee will include:

- Autumn Time (new).....Sowerby
- Cornet solo, Bell Song from "Lakme," Delibes (John Dolan.)
- Suite, El Capitan and His Friends.....Sousa
- ("El Capitan," "The Charlatan and "The Bride Elect.")
- Soprano solo, Shadow Dance, from "Dinorah".....Meyerbeer
- (Miss Marjorie Moody.)

- Largo, The New World.....Dvorak
- March, Liberty Bell.....Sousa
- Mardi Gras at New Orleans (new).....Wilson
- Saxophone solo—Valse Caprice.....Clarke
- (Harold B. Stephens.)
- March, Black Horse Troop (new).....Sousa
- Xylophone duet, March Winds.....Carey
- (Messrs. Carey and Gouldon.)
- Pomp and Circumstance.....Elgar

The night numbers will include:

- Gaelic Fantasy (new).....Sousa
- Cornet solo, The Carnival.....Arban
- (John Dolan.)
- Suite, Cuba Under Three Flags (new).....Sousa
- (a) Under the Spanish; (b) Under the American; (c) Under Cuba.
- Soprano solo, Je Suis Titania, from "Mignon".....Thomas
- (Marjorie Moody.)
- Love scene from "Feuerstern".....Strauss
- March, Liberty Bell.....Sousa
- Jazz, America (new).....Sousa
- Saxophone Octet, I Wish to Be Happy.....Youmans
- (Messrs. Stephens, Henry, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.)

- The National Game (new).....Sousa
- Xylophone solo, Morning, Noon and Night.....Suppe
- (George Carey.)
- Old Fiddler's Tune, Sheep and Goats Walking to Pasture.....Gulon

Encores will be selected from the old Sousa compositions, such as "Stars and Stripes Forever," "High School Cadets," "Hands Across the Seas," "Saber and Spurs," "Nobles of the Mystic Shrine" and others.

## Is Sousa Program Concert or Show?

Does Lieut. Com. John Philip Sousa present a concert or a show? The famous bandmaster, who this season will make his third-of-a-century tour and who should know, says he is blessed and dogged if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact, and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's Band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others."

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented on my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also have a real appreciation of operatic and symphonic music. When I made that discovery I tried to put into my programs not merely bright, light music, but also good, bright, light music—and it has been well received."

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too bound by tradition, due to the fact that the majority of

conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organization in this country. If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

Providence  
Tribune 10/3/25

Washington Star  
10/3/25

Washington Post  
10/4/25

### and His Band Here Sunday Night

There is only one Sousa and he will  
there rain or shine."

This statement might well be the  
logan of Lieut. Commander John Philip  
Sousa, who will appear here in concert  
at the Albee Theatre while on his third-  
of-a-Century tour. Although his fame as  
an organizer of musical ensembles is  
great enough to justify the presentation  
of Sousa-trained organizations, and al-  
though he frequently has been urged to  
do so, there never has been but one  
Sousa's Band and Sousa was the director  
of that!

Sousa declares that the greatest good  
luck which ever came to any musical di-  
rector has accompanied him through his  
years of travel. Only once in his long  
career has he been compelled to cancel  
engagements, and that was because of  
an injury received by a fall from a horse.

That Sousa is one of the most prolific  
of American composers as well as one  
of the most famous is indicated by the re-  
cord of his compositions. His new  
marches, "The Black Horse Troop" and  
"The National Game"; the new suite,

"Cuba Under Three Flags," his new fox-  
trot, "Peaches and Cream," and his new  
waltz, "Co-Eds of Michigan," will this  
year be added to the list.

Miss Winifred Bambrich, harp soloist,  
is probably the only woman who has  
been a harp soloist with a band, and  
her instrument, usually when only in  
connection with an orchestra, is but one  
of the many novelties which Sousa has  
welded into his program.

Other noted soloists appearing with the  
band are Mr. John Dolan, cornetist; Miss  
Marjorie Moody, soprano, and Mr. George  
Carey, xylophonist. The band, the larg-  
est ever taken on tour will include over  
one hundred soloists, instrumentalists  
and vocalists.

Wheeling  
Telegraph

## Music

Another honor has been added to  
the long string bestowed upon  
Lieut.-Com. John Philip Sousa,  
who is now on his third-of-a-centu-  
ry tour at the head of his famous  
band, which includes Wheeling,  
October 22. Recently Sousa was  
made a chief of the Star Blanket  
band of Indians, from the File  
Hills Indian reserve near Regina  
in the province of Saskatchewan,  
Canada. The honor was confer-  
red by Chief Ohoo in the presence  
of W. M. Graham, commissioner of  
Indian affairs for western Canada.  
The march king's tribal name is  
Kee-Too-Che-Kay-Wee-Oke m o w  
and signified the Great Music  
Chief. The honor of a chieftain  
is not one lightly bestowed by the  
Canadian Indians, and is attended  
by considerable solemnity, while  
all persons adopted by the Indian  
tribes as chiefs or otherwise must  
be carried upon the rolls of the  
department of Indian affairs.

Washington  
Star 10/4/25

### AUDITORIUM—John Philip Sousa.

John Philip Sousa and his band  
strong, will be heard in two concerts  
at the Auditorium Wednesday after-  
noon and night. This will be the first  
appearance of Sousa's entire band on  
any stage in Washington. In former  
years the band played in theaters here,  
but most of them were so small it was  
impossible to present the full band  
in concerts. The Auditorium enables  
Sousa to place his full band member-  
ship on the stage.

Further, Sousa has made arrange-  
ments with Manager Fosse of the  
Auditorium to cut the scale of seat  
prices. Instead of the usual \$2 top  
which has been the charge for some  
years, on these occasions the highest  
priced tickets will be \$1.50, with a  
graduating scale going as low as 50  
cents. Already the seat sale in ad-  
vance has been enormous.

Elaborate preparations are being  
made to entertain Sousa. At midday,  
before the afternoon concert, the  
Lions Club will have the bandmaster  
as guest of honor at a luncheon. At  
night the Almas Temple Band will ap-  
pear on the stage with the Sousa or-  
ganization and will render two num-  
bers under the direction of the March  
King, who later will be entertained by  
the Shriner's at a reception, probably  
at the Willard Hotel.

The celebrated bandmaster has an-  
nounced that he will play a brand-  
new march never heard in public,  
and also the new base ball march,  
"The National Game," dedicated to  
the Washington base ball team.

Concerts  
Post

WASHINGTON has never had a bigger or wider program of musical  
interest than that which faces the music lover this season. There are  
now four full-fledged professional music bureaus established where but two  
grew before, and each of these four has a bigger and better list than in  
previous years. The group of famous artists to make their initial bows  
in this city this year is larger than ever, and, more important, the num-  
ber of young Americans who will bid for favor and recognition in the  
season's concert lists is also large.

It is peculiarly fitting that John Philip Sousa, Washingtonian, should  
open the season with his big band concerts Wednesday afternoon and  
evening, for it is planned that the season be closed in May with a huge  
festival involving the outstanding music talent of the city, in which the  
three big service bands will undoubtedly play an important part. In Mr.  
Sousa's matinee program Wednesday the intermission period will be de-  
voted to the playing of that great band leader's "High School Cadets  
March," written nearly half a century ago, when Mr. Sousa was not so  
far beyond the high school age himself—to be played by the united high  
school bands of Washington under Mr. Sousa's leadership. In the eve-  
ning program the "March King" will lead the Shrine Band in the playing  
of his "Nobles of the Mystic Shrine March" in a similar interval.

Washington  
Times 10/3/25

Balto Md  
American  
10/4/25

## SOUSA AND BAND OPEN MUSIC SEASON

By EDNA RAWLS

AFTER much forewarning on  
the part of interested press  
agents and music editors  
seeking copy, the music season is  
upon us. And, though the musi-  
cians may scoff and imagine it a  
vain thing, it is John Philip Sousa  
who has the honor of opening it  
officially next Saturday.

But the disdainful few grow  
fewer as the years advance  
(thanks perhaps to the Messrs.  
Seldes and Gershwin and Sower-  
by and others of their caliber),  
and there is small doubt that  
there will be more than a mere  
handful of the elect in the audi-  
ences that are sure to fill the  
Lyric Saturday afternoon and  
night on this "Third of a Centu-  
ry" tour of Sousa's Band. Figure  
for yourself over the sweeping  
advice of the publicity bureau as  
to whether this is the thirty-third  
or the thirty-fourth year. Our-  
self, we are not concerned.

Mr. Sousa has never been ex-  
actly unpopular with audiences.  
And that there is much good  
music to be got from brass bands  
is set forth by the recent di-  
versions of Mr. Stokowski with a  
band of interesting proportions,  
of which all sorts of reports come  
to us. Knowing Mr. Stokowski's  
great fondness for brasses and  
percussions, we should like to  
hear him direct unhampered by  
strings and wood winds.

But to Mr. Sousa. Having in-  
cluded some seven or eight of his  
own compositions on the after-  
noon and night programs, with a  
further promise to select all the  
encores from the most popular  
of his opera, he has bethought  
himself to be generous with the  
younger generation. In accord-  
ance with this resolution, he in-  
troduces his matinee program  
with a new composition by that  
provocative young composer Leo  
Sowerby. Mr. Sowerby has be-  
fore now invaded the symphony  
concert stage. If we remember  
correctly, he is one of ours with  
a penchant for noise. He calls  
this piece, however, "Comes Au-  
turn Time." We are wickedly  
reminded of the daybreak agony  
of many and many a movie hero-  
ine—came the dawn.

And there are others beside  
Mr. Sowerby, all conveniently  
labeled "new" on the program. It  
would be difficult to say before  
hearing the music if "new" ap-  
plies to composers or composi-  
tions. But that adds to the ex-  
citement. There is a young lady  
who poses for her pictures with  
a harp in one hand and who will  
sing from Meyerbeer and  
Thomas. Her name is Marjorie  
Moody. And there is our old  
friend John Dolan, come back  
with his cornet, beloved solo in-  
strument of brass bands. These  
two should add further to the  
excitement.

The complete program follows,  
including the list of encores that

### AUDITORIUM—Final prepara-

tions have been made for the  
reception to John Philip Sousa  
and his band in Washington on  
Wednesday afternoon, October 7.  
On that day Sousa and his band  
will give two concerts in the Au-  
ditorium—afternoon and night. The  
Lions Club and the Almas Temple  
Band have combined to make the  
visit of this famous Washing-  
tonian one to be remembered.  
The Lions will have the celebrated  
bandmaster as their guest at  
luncheon immediately before the  
afternoon concert. The Almas  
Temple Band will occupy the  
stage at the Auditorium with  
Sousa's Band, during the night  
performance, and will render an  
overture under the direction of  
Sousa himself.

In order that music lovers the  
city over may have every oppor-  
tunity to hear his concerts, Sousa  
has ordered a cut in rates at the  
Auditorium. Whereas, he for-  
merly received \$2, plus war tax,  
for his concerts, the March King  
this year will let the people of  
Washington hear his musical  
program for \$1.50, \$1 and 50 cents.  
The seats selling for \$1.50 are on  
the lower floor and in the first  
few rows of the balcony.

Wheeling  
Herald  
10/4/25



Lieut. Com. John Philip Sousa re-  
cently became a chief of the Star  
Blanket Band of Indians and was  
given the tribal name of Kee-Too-  
Che-Kay-Wee Okemow which signifies  
the Great Music Chief. Sousa will be  
heard at the Court, Oct. 22.

NY Eve Sun  
10/6/25

### Lambs at Sousa Concert.

The Lambs Club, of which Lieuten-  
ant-Commander John Philip Sousa is  
a member, has taken a large block  
of seats for Sousa's third of a century  
anniversary concert at Mecca Temple,  
133 West Fifty-fifth street, next Sun-  
day night. The Lambs, headed by their  
shepherd, Thomas Meighan, will at-  
tend in a body, and also present the  
bandmaster with an appropriate sou-  
venir in recognition of this thirty-  
three years of accomplishment. In ad-  
dition Vincent Lopez, representing  
modern composers and musicians, will  
give Sousa a baton, and the American  
Society of Composers, Authors and  
Publishers will present him with a  
watch.

NY Times  
10/6/25

### MUSIC NOTES.

Sousa's Band plays at the Brooklyn  
Academy tonight and will come to Manhat-  
tan next Sunday, when it opens the new  
Mecca Temple Auditorium. The band this  
year celebrates its own third-of-a-century  
anniversary.

Washington  
Times 10/5/25

### TIMES-HERALD BAND TO BE SOUSA'S GUESTS

The Washington Times-Herald  
Newsboys' Band will be the guests  
of Lieutenant John Philip Sousa  
and L. J. Fosse, manager of the  
Washington Auditorium, at the  
afternoon concert of Sousa's Band  
Wednesday.

## SOUSA'S LATEST MARCH TO BE PLAYED HERE SOON

While the world series is under  
way, Washington will hear for the  
first time John Philip Sousa's latest  
march, "The National Game," dedi-  
cated to Judge Kenesaw Mountain  
Landis, high commissioner of base-  
ball, and to Bucky Harris and his  
Washington world championship  
baseball team.

The March King, who will appear  
here in two concerts in the audi-  
torium on the afternoon and night  
of Wednesday, October 7, believes  
he has written his greatest musical  
number in this his latest effort.  
When it is remembered that he is  
also the composer of "The Wash-  
ington Post March," a composition  
that has been played in every nook  
and crannie of the globe for the past  
twenty years, and of many more  
marches that have kept the feet of  
the nation in step, on and off pa-  
rade, this is something. Aside from  
its rendition in the auditorium, the  
new march will be played at the  
opening of the first world series  
game in the Washington baseball  
park.

Lieut. Comdr. John Philip Sousa  
has been a baseball fan from the  
days when the toast went round—  
"Washington—First in War, First  
in Peace, and Last in the American  
League." In those good old days  
he was stationed in Washington as

leader of the United States Marine  
band.

Because Washington is his old  
home town, John Philip Sousa  
naturally backed the team that rep-  
resented his birthplace, but always  
in vain. The team in those days  
never registered a dent. Wherever  
he was, though, Sousa went out to  
root for the local boys if they hap-  
pened to be in the same town he  
played on any given date.

Last winter, the celebrated band-  
master met up with the high com-  
missioner of organized baseball,  
Judge Landis. "Well," smiled the  
judge, "I see that at last your home  
town has produced a winning base-  
ball team."

"I'll say she has," said Sousa.  
"And some team, too. Guess I'll  
cop the pennant next year, too,  
eh?"

"It might," admitted the judge.  
"Come to think about it," he added,  
"it's about time you sat down and  
wrote something for that gang.  
What baseball needs now is a  
Sousa march, something with a lot  
of pep in it."

And that's how it all happened;  
how Sousa went to work and pro-  
duced "The National Game," which  
will be heard here for the first time.  
Judge Landis has given orders that  
the new march shall be used at all  
baseball ceremonials, in every big  
league park in the country.

Woonsocket  
Call 10/3/25



MISS MARJORIE MOODY  
Young American soprano, with Sousa and His Band at the Park Theatre  
tomorrow afternoon

Providence  
Tribune  
John P. Sousa  
Toledo  
Blade  
10/5/25



Great Bandmaster and March King  
Gives Concert at the Albee Theat  
This Evening

It was to be expected that a com-  
poser-conductor as thoroughly  
American as Lieut. Com. John Philip  
Sousa who, with his band of 85  
pieces, will come to the Coliseum  
Oct. 19, would select as his soloists  
vocalists of American birth. That is  
why he points with pride to Miss  
Marjorie Moody, soprano, who is  
touring with him this year.

Miss Moody was reared in Boston  
where her first vocal training was  
received under the direction of  
Mme. M. C. Piccioli. The young  
singer first attracted the attention of  
Sousa when he heard her with the  
Apollo club of Boston. She was an  
immediate success after joining the  
Sousa organization with which she  
has remained for the past five sea-  
sons.

Since her debut with Sousa, Miss  
Moody has sung with the Boston  
Symphony orchestra, as well as ap-  
pearing as soloist at the Worcester  
(Mass.) music festival and at the  
great Maine music festival at Port-  
land. The present season may be  
her last with Sousa, as she has en-  
tered into a contract with the Chi-  
cago Civic opera.

**Young American Soprano  
Is Soloist With Sousa**



MARJORIE MOODY

**SOUSA GIVES ACTION IN MUSIC**

Americans crave action, even in their music, according to Lieut. Commander John Philip Sousa, who this season is making his thirty-third annual tour of America, will play matinee evening concerts at the Auditorium, Friday, Oct. 9th. Perhaps the reason for the success of "the King" is that he has given the people action, both in his music and in his own musical performances. The average American is so filled with nervous energy that it is almost impossible for him to listen for any musical program which does not bristle with action," said Sousa. "The American is the only individual in the world who can be merely by relaxing. He is playing, either actively at work, or fishing, or vicariously by watching a baseball game or a movie. If he reads a book, he is of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers. "I sometimes believe that one of

the reasons symphony orchestras in this country never have been self-supporting is that symphonic music is too lacking in action for the American temperament. And remember, always, that the "tired business man" does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the opera, in which there is the most dramatic. Perhaps the greatest reason for the success of the motion picture in America is that it is all action. All our programs always have contained a fair proportion of numbers that term music of action, such as marches, suites, and novelties containing a variety of ideas. But I found that even action music could be made more enjoyable to the resting American, if the bandmen themselves could be made to move about the stage a bit during the performance. That is the reason, for instance, that the trumpeters, the trombonists and the piccolo players all advance to the footlights during the presentation of "Stars and Stripes Forever."

**SOUSA AND HIS BAND THIS WEEK**

Hollins, Famous Organist Also Noted Artist to Play at Auditorium

The Washington Auditorium is first in the field with concerts for the new season.

John Philip Sousa and his famous band will give two concerts on Wednesday, a matinee at 3:30 in the afternoon, and evening concert at 8:30. The "March King" has been a nation-wide attraction with the swing and zest of his leading since he left our own United States Marine Band many years ago.

Marjorie Moody, American soprano, is soloist for both concerts.

In the afternoon all school children will be admitted to any seat in the auditorium at the price of 50 cents apiece and the high school bands combined will play the "High School Cadets March," written by Mr. Sousa, according to an announcement made by Mr. Sousa's representative the other day after a conference with Dr. Frank Ballou. At the evening performance the local Shrine Band will play Sousa's "Nobles of the Mystic Shrine March" at the intermission. Both features will be personally conducted by Mr. Sousa.

**Hollins, Great Organist**

For the first time in the history of the organ in America, a professional organization has sponsored the tour of a great organist, the National Association of Organists.

Alfred Hollins, the famous blind organist and composer from England, is thus set upon the forthcoming appearance in Washington at the Washington Auditorium, Friday, October 9, at 8:30 p. m.

The distinguished decoration worn by this English virtuoso have not, so it is said, affected the individualistic style of his playing, which the London Daily Telegraph last season declared to be "happier and more facile than that of any other organist." Yet, according to the same paper, "Hollins never seeks after the sensational." "Often he brings a touch of raciness to his work, but this is always well placed and controlled by good taste. Buoyancy is the special quality of his playing," and as the London Telegraph says, "how rarely can the be said of organists!"

**SOUSA'S BAND.**

Wonderful Concert Enjoyed by a Very Large Audience Tuesday Afternoon.

"There's only one Sousa's band," read the advertisements, and every one of the hundreds who filled the City opera house Tuesday afternoon agreed that this statement was absolutely no exaggeration.

There are many bands of all sorts and descriptions, orchestras, brass bands and a mixture of the two. There are street bands and bands for the rendering of classical music. But for a real military band, Sousa's still stands at the head of the list, unmatched and unapproachable. The 100 musicians, under the direction of the magic wand of the noted bandmaster, who is now over 70 years of age, played with a unity and an expression which is marvelous. One number by Strauss was a fine example of what this organization can do with difficult music of a high order. Others were of the trick variety and there was jazz mixed in. But it is, as always, the Sousa marches which thrill the listeners and fairly bring them out of their seats. As the trombones and cornets come out to the front of the stage and play directly at the people, at the climax of some of these old favorites, one can understand how men in war can perform almost any feat with the inspiration of real band music.

Rochester was highly honored by having this great organization choose this city this year among a very few in northern New England, in which to appear, and it showed this appreciation by turning out the largest afternoon crowd that ever attended any performance since the opera house was built. Applause was loud and long at the close of each number and it but slightly expressed the feelings of the listeners.

A handsome basket of flowers was presented to Bandmaster Sousa, at the close of one of his marches, by the City band, a pretty little presentation speech being made by a small girl, dressed in white.

Washington Post 10/10/20

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The Washington Auditorium is first in the field with concerts for the new season.

John Philip Sousa and his famous band will give two concerts on Wednesday, a matinee at 3:30 in the afternoon, and evening concert at 8:30. The "March King" has been a nation-wide attraction with the swing and zest of his leading since he left our own United States Marine Band many years ago.

Marjorie Moody, American soprano, is soloist for both concerts.

In the afternoon all school children will be admitted to any seat in the auditorium at the price of 50 cents apiece and the high school bands combined will play the "High School Cadets March," written by Mr. Sousa, according to an announcement made by Mr. Sousa's representative the other day after a conference with Dr. Frank Ballou. At the evening performance the local Shrine Band will play Sousa's "Nobles of the Mystic Shrine March" at the intermission. Both features will be personally conducted by Mr. Sousa.

**Hollins, Great Organist**

For the first time in the history of the organ in America, a professional organization has sponsored the tour of a great organist, the National Association of Organists.

Alfred Hollins, the famous blind organist and composer from England, is thus set upon the forthcoming appearance in Washington at the Washington Auditorium, Friday, October 9, at 8:30 p. m.

The distinguished decoration worn by this English virtuoso have not, so it is said, affected the individualistic style of his playing, which the London Daily Telegraph last season declared to be "happier and more facile than that of any other organist." Yet, according to the same paper, "Hollins never seeks after the sensational." "Often he brings a touch of raciness to his work, but this is always well placed and controlled by good taste. Buoyancy is the special quality of his playing," and as the London Telegraph says, "how rarely can the be said of organists!"

**Musical Notes**

Lieut. Commander John Philip Sousa, who is billed to appear at the Albee Theatre this evening with his famous band, will feature in his program a revival of his famous march, "The Liberty Bell." Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis," and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The march caught the popular fancy and it was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterwards.

For the revival of "Liberty Bell," Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, xylophone soloist with the Sousa organization.

Other noted soloists appearing with the band this season are Miss Marjorie Moody, soprano soloist, and Mr. John Dolan, cornetist. A number of saxophone players will add to the program with many novelties. Besides two new marches there is also the Sousa suite and a jazz fantasy.

The program announced is as follows:

1. Gaelic Fantasy, "Amrain Na N-Gaedal"..... O'Donnell
2. Cornet solo, "The Carnival".....Arban Mr. John Dolan.
3. Suite, "Cuba Under Three Flags" (new)..... Sousa
  - (a) Under the Spanish
  - (b) Under the American
  - (c) Under the Cuban
4. Soprano solo, "I Am Titania," from "Mignon"..... Thomas Miss Marjorie Moody.
5. (a) Love Scene from "Feuersnoth"..... R. Strauss
  - (b) March, "The Liberty Bell"..... Sousa
6. "Jazz America" (new).....Sousa
7. (a) Saxophone octet, "I Want to be Happy," from "No, No, Nanette"..... Youmans Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.
  - (b) "The National Game" (new)..... Sousa
8. Xylophone solo, "Morning, Noon and Night"..... Suppe Mr. George Carey.

Pawtucket Times 10/13/20

**Sousa and His Band**

"There is only one Sousa and he will be there rain or shine," might well be the slogan of Lieutenant Commander John Philip Sousa, who will appear in concert at the Albee Theatre tomorrow evening while on his Third-of-a-Century tour.

Noted soloists appearing with the band are John Dolan, cornetist; Miss Marjorie Moody, soprano; George Carey, xylophonist, and Miss Winifred Bambrich, harp soloist. The band, the largest ever taken on tour, will include over 100 soloists, instrumentalists and vocalists. The following program will be given:

1. Gaelic fantasy, "Amrain Na N-Gaedal" (new), O'Donnell; 2. cornet solo, "The Carnival," Arban, John Dolan; 3. suite "Cuba Under Three Flags" (new), Sousa; (a) under the Spanish (b) under the American (c) under the Cuban; 4. soprano solo, "I Am Titania," from "Mignon," Thomas, Miss Marjorie Moody; 5. (a) Love Scene from "Feuersnoth," R. Strauss, (b) march, "The Liberty Bell," Sousa; 6. "Jazz America" (new), Sousa; 7. (a) saxophone octette, "I Want to Be Happy," from "No, No, Nanette," Youmans, Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe, (b) "The National Game" (new) Sousa; 8. xylophone solo, "Morning, Noon and Night," Suppe, George Carey; 9. old fiddler's tune, "Sheep and Goats Walking to Pasture," Gulon.

My Journal of Commerce 10/17/20

The Lambs Club, of which Lieut. Commander John Philip Sousa is a member, has taken a block of seats for Sousa's third-of-a-century anniversary concert at Mecca Temple, 183 West 55th street, next Sunday night. The Lambs, headed by their Shepherd, Thomas Meighan, will attend in a body, and also present the bandmaster with an appropriate souvenir in recognition of his thirty-three years of accomplishment. In addition Vincent Lopez, representing modern composers and musicians, will give Sousa a baton, and the American Society of Composers, Authors and Publishers will

**With Sousa's Band**



Marjorie Moody

SOPRANO soloist with Sousa's band, coming to the Coliseum on Oct. 19.

Pittsburgh Post 10/18/20

**SOUSA'S BAND**

An excursion into the realms of impressionistic music termed the present "Song of the Cities," is being planned by Lieutenant Commander John Philip Sousa, who comes to Pittsburgh, Friday, October 16, in his thirty-third annual tour of America. He will present his band in the Nixon Theater for a matinee and in the evening in the Syria Mosque.

Sousa's tour this season takes him into the principal cities of America and from the street noises of the industrial hum of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, San Francisco, Omaha and Pittsburgh, will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life. For his Pittsburgh appearances Sousa has prepared a program which will include many of the numbers which have made him and his band famous, as well as a number of new selections never before played in Pittsburgh.

Boston Post 10/11/20

**SPEEDING UP TOO MUCH**

John Philip Sousa was probably right when he said that the watchword of the American music public is "Make it Snappy." But the desire to hurry from one thing to another is not confined to music lovers. The long Victorian novel seems duller and duller to more people as the years pass. Our art, our sports, our business, are yielding to this speeding up.

"Make it Snappy" is likely to be the American slogan for some time. But it will inevitably arouse revolt among the more intelligent. There is not much real satisfaction to be gained by making life a mere drama of momentary sensations.

Boklyn Star 10/16/20

**Sousa and His Band at the Academy To-night**

The annual Brooklyn concert by Sousa and his famous band will be given to-night at the Academy of Music. The programme features several new Sousa marches, including "The National Game," "Black Horse Troop," "Cuba Under Three Flags," also Sousa's "American Jazz," "Humoresque," and "Follow the Swallow." The "Liberty Bell" march will be played by chimes, and special selections by Sousa's double of saxophone.

South Beach Portland  
Tribune 10/14/20 - The Telegram 10/14/20

Lieut. Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his own organization, will give one concert, at the Palais Royale, Tuesday evening, Oct. 27. While going over his files recently he came across the program of his first appearance as a band leader in 1891. The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers" by Bizet, the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque, "The Contest," the ancestor of the "Follow the Swallow" humoresque of 25 years later, a symphonic poem "Ben Hur's Chariot Race," also his own composition and "Staccato Polka" by Mulder, and an aria for soprano, "The Pearl of Brazil" by David.

"A director who sought to present such a program to-day would find himself playing to empty benches for the entire program were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently. "Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of to-day."

The people had a grand good time at Sousa's concert Tuesday evening. John Phillip Sousa and his 100 bandmen gave a brilliant concert of the usual variety of pep and charm that delight people annually at City Hall. "Sousa goes on forever" might be a slogan that would apply particularly to this musician's field, for true it is that other enterprises rise and fall, great musical schemes prosper and go under, but Sousa and his band are a never-failing lure to the popular taste, and however early the date, however dull the season, when the evening of Sousa's appearance gets around people begin to say, "Let's go down and hear Sousa," and the usual hurrying throngs are seen hustling down Myrtle Street just before the concert hour.

Thus it was Tuesday evening and a tremendous audience of the people listened to an admirable program, including all the popular marches and music of the day, with a little jazz and even a few serious works thrown in. "The Stars and Stripes Forever" rang out with the usual gusto, and the feature stunts of the bandmen and favorite melodies of the hour were applauded to the echo. Sousa's new march, "The National Game," got a cordial reception. When they came to the "I Want to Be Happy" song from "No, No, Nanette," the music was given a great hand.

*My Journal Oct 10*

## ANNIVERSARY HONORS FOR SOUSA

Memorable events are planned for the third of a century anniversary concert of Lieutenant-Commander John Philip Sousa and his band tomorrow evening at Mecca Temple, when he will dedicate that new building and auditorium with a programme rich in artistic and sentimental features. It will be the only Sousa Band concert in New York this season and signally commemorates his first appearance thirty-three years ago at the head of his own band.

To make the occasion more eventful there will be a few ceremonials arranged by his metropolitan friends and admirers. Vincent Lopez will honor the March King by presenting him with a baton. Tom Meighan, Shepherd of the Lambs, of which Sousa is a charter member, will represent that organization by delivering an enduring souvenir of the occasion.

Gene Buck, in behalf of the Society of American Composers, will also express the admiration and loyalty of the music writers for the champion of them all. The Army and Navy Club will be officially active in the reception to the famous leader.

Stars and members of the Sousa operas and operettas, as of "El Capitan" and his other successes, will appear in the brief but happy ceremonials. De Wolf Hopper, Christie MacDonald, Joe Cawthorne, Edna Wallace Hopper and others will honor "the chief" by greeting him on the stage of the new Mecca Temple. Perhaps the most significant phase of the concert will be the presence in the audience of scores of veterans of Sousa bands of the past, some of them leaders of their own bands in various parts of the country.

The band, one hundred men, will play Sousa's two latest marches and, for the first time in his career, he will play jazz; but it will be jazz of his own arrangement and adaptation and the jazziest kind of concerted syncopation.

*Standard Union Oct 11*

## Sousa Anniversary Concert At Mecca Temple To-night

Memorable events are planned for the third of a century anniversary concert of Lieut.-Commander John Philip Sousa and his band this evening at Mecca Temple, Manhattan, when he will dedicate that new building and auditorium with a programme rich in artistic and sentimental features. It will be the only Sousa Band concert in New York this season and signally commemorates his first appearance thirty-three years ago at the head of his own band. To make the occasion more eventful there will be a few ceremonials arranged by his metropolitan friends and admirers. Vincent Lopez will honor the March King by presenting him with a baton. Tom Meighan, shepherd of the Lambs, of which Sousa is charter member, will represent that organization by delivering to the bandmaster an enduring souvenir of the occasion. Gene Buck, in behalf of the Society of American Composers, will also express the admiration and loyalty of the music writers for the champion of them all. The Army and Navy Club will be officially active in the reception to the famous celebrant.

*Baltimore Post Oct 10*

## Sousa Band Comes To Lyric

Sousa and his band will pay their annual visit to Baltimore this afternoon and night when the Lyric music season will be opened with a program of marches and selections such as have made the band and its leader famous.

The program will consist in the main of popular selections and encores will all be marches by Sousa. Miss Margaret Moody will be soprano soloist, and a number of solos will be played by members of the band.

*Baltimore Sun Oct 9*

## March Monarch Tomorrow Directs Band Of 130 Boys

### St. Mary's School And Evening Sun Newsboy Players To Be Combined.

### JUNIOR FIRE FORCE DAY

### Baltimoreans Recall Sousa's Stirring Work In Liberty Loan Drive.

Direction by John Philip Sousa of a massed band of 130 boys in City Hall Plaza tomorrow noon is to be one of the features of the day of celebration of the Baltimore Junior Fire Department.

Between acts of the big show to be staged by members of the regular Fire Department for their youthful admirers, Mr. Sousa, the March King, is to direct THE EVENING SUN Newsboys' Band and the St. Mary's Industrial School Band.

As Mr. Sousa swings the baton the 130 boys are to play "Semper Fidelis," which was written by him.

Previous to this the massed bands will play "The Stars and Strips Forever," under the direction of Frank Morse, leader of THE EVENING SUN Newsboys' Band, and "Washington Post," with Brother Simon, of St. Mary's Band, directing. Both of these are Mr. Sousa's compositions.

### Will Arrive Tomorrow.

Mr. Sousa is to arrive in Baltimore from Roanoke, Va., tomorrow morning. He is to give a matinee and evening concert in the Lyric Theater tomorrow. The band leader, although 70 years old, gladly agreed to add to his strenuous day by accepting the invitation of THE EVENING SUN to play in the plaza.

Mr. Sousa is so well known here that he almost may be classed as a Baltimorean. He has been coming here for concerts for years and has always drawn capacity audiences.

The most dramatic appearance of the great band leader in Baltimore was on November 12, 1917, during the war.

### Helped Liberty Bond Drive.

Directing his naval band of 250 pieces he appeared at the Fifth Regiment Armory in the interest of one of the Liberty bond campaigns.

Martial music furnished by Mr. Sousa led the thousands of persons who jammed the armory to high enthusiasm. The Sousa Band was given much of the credit for the great response to the appeal of "your money for the United States or your life for Germany."

Baltimore that night, after the Sousa

*Scranton Times Oct 9*

## FOUR NATIONS HAVE DECORATED SOUSA, FAMOUS BANDMASTER

Six medals, conferred by four governments, may be worn by Lieutenant-Commander John Philip Sousa, the famous bandmaster, who is bringing his band of 100 artists and soloists to Scranton for a concert at the Armory, Monday evening, Oct. 12, and who is now on his thirty-third annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the officers of the world war medal received during the world war, and the Spanish war medal, of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the academy of Halmout in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy.

All seats for the Sousa concert are reserved and are now on sale at Reisman's, 413 Spruce street. A popular scale of prices prevails. Early reservations should be made, as this popular organization always plays to a capacity audience.

*Chicago Tribune Oct 4*

### Sousa with Some Jazz.

John Philip Sousa and his band will come Sunday, the 25th, to the Auditorium for afternoon and evening concerts, under the direction of Harry Askin. The March-King's programs for this season include some jazz of his own devising, besides two new marches, a new waltz ("The Co-Eds of Michigan") and a new humoresque, built on "Follow the Swallow." Of the older marches, he is featuring this season "The Liberty Bell," composed thirty-three years ago after a visit to the



JOHN PHILIP SOUSA

concert, bought more than \$20,000,000 worth of Liberty bonds.

### Here Each Year Since.

Mr. Sousa has been in Baltimore each year since. Advancing age has not lessened his activity.

His last visit was in March, 1923, when he came here for a concert. Heian, of whom she may well be proud, was met when he arrived in Baltimore by THE EVENING SUN Newsboys' Band. Mr. Sousa will be greeted by many of the boys of the band as an old friend when he directs them in City Hall Plaza tomorrow noon.

*My American Oct 12*

## Opening Proves Souza Tribute

BY GRENA BENNETT.

Lieutenant Philip Sousa, his band and about 4,000 admirers (the full capacity of the auditorium) accomplished the formal opening of Mecca Temple last night. The dedication, ornamented with testimonials of friendly appreciation and professional pride—a veritable love-feast—was made the occasion for observing Mr. Sousa's thirty-third anniversary as creator and conductor of his celebrated band.

That the audience would be swayed by the performance of long-popular and newly-published marches, waste be effected. But most the "extras" on the list were not by the bandman, but by friends of the bandman.

Mr. Erlich, of the Keith faculty, in his address, placed Lieutenant Sousa among the heavenly musicians, a very sky-pilot of conductors.

Mr. Burnside, of the Lambs' Club, likened him to the charm of the roses he presented and to the precious quality of the tall silver vase that held them.

Mr. Mills, of the Authors' and Publishers' Society, insisted that the Lieutenant was one of the most wonderful characters of all time, the "great, single, outstanding exponent of the military march." Then, in sympathy with the famous one-step creator, he handed the beaming "March King" an engraved gold watch with a fine metric tick.

Vincent Lopez, speaking for the "jazz" musicians and leaders, next presented Mr. Sousa with a gold-mounted baton.

Then, surrounded by laurel wreaths and floral baskets, the septuagenarian composer-conductor, mounted on the little platform and led his men in his new march, "Jazz America," and various old and novel numbers that formed the second half of the programme.

*My World Oct 11*

John Philip Sousa, celebrating the third-of-a-century anniversary of his band, will give his only New York concert of the season to-night in the new Mecca Temple Auditorium, No. 123 West 55th Street. This concert will also mark the formal opening of the Temple's auditorium.

*My Telegraph Oct 11*

## Star Dust and Fiddlesticks

By THEODORE STEARNS.

### The Music of Sousa's Band.

In a way, the artistic careers of John Philip Sousa and Johann Strauss are similar in spirit inasmuch as both composers stand for the oldest and yet the youngest form of music. The human race used rhythm before speech and even as the elder Strauss wrote waltzes that lilt on seemingly forever, so are the marches of Sousa indelibly engraved on the hearts of his countrymen.

Last night Sousa and his band of a hundred men opened the new Mecca Temple Auditorium in West Fifty-fifth street with a concert that ushers in the thirty-third

concert season of this astonishing man. For thirty-three years he has gone up and down the highways and byways of the musical world, conducting his band concerts with a regularity that simply baffles description.

Generally speaking, these concert tours have included daily performances—sometimes twice a day in different towns and cities—for months at a stretch. Not infrequently the fiscal years of his musical activities have been pretty close to calendar years commonly reckoned from Christmas to Christmas, inclusive.

An activity such as this is unparalleled in the history of concert conductors and when we realize that the standards set have rarely, if ever, dropped in any respect, then it is that in the person of Sousa, America has a sturdy musician, of whom she may well be proud.

He might go so far as to say that in this astonishingly steady conductor and prolific composer of marches alone, Sousa is our greatest outstanding single figure in history who has with such perennial regularity brought music to our hearthstones.

Quite aside from his amazing industry in this respect Sousa has, in his sphere, kept the well-nigh lost spirit of Romance alive and lit in thousands of a quarter where it might easily have died and been forgotten. Perhaps no by-product could be written of Sousa's music than to say that it is always simple in its rhythm and unstriving in its effect. Again, last night, he was accorded to the echo by an unusually

large and representative audience and the encores were selected from the thirty or forty of Mr. Sousa's more popular numbers.

One of the novelties of the evening was a new Gaelic Fantasy by O'Donnell which, so the program stated, was treated in the harmonic idiom of the modernist. I found nothing modern about it, however. Far from it—just real Irish melodies with some conventional figuration for the clarinets, but soundly orchestrated all through.

Sousa's new suite, "Cuba Under Three Flags," was very well received. The first movement (Spanish) is characteristically colorful with good subject matter and sympathetically scored. The second movement (American) leads off with such good old war songs as "Babylon Is Fallen," "Dixie" and others, and is full of fire and kick. The last movement (Cuban) was the most interesting melodically and by dropping one repetition of the long held-out notes it would be instantly twice as effective.

Marjorie Moody sang the polonaise solo from "Mignon" with a clear, full and even soprano voice that certainly won the quick approval of her listeners, and William Tong—another soloist of the evening—played Arban's "Carnival" with considerable velvety brilliance in his cornet tone. He also showed lots of nice triple tonguing and many more feats of technique.

The new Mecca Temple Auditorium has good acoustics and it will be interesting to hear symphony orchestras on its stage. The interior decorations are flashingly Oriental with the garish color scheme of the proscenium arch in reds, blues, blacks and gold backed by peacock and further relieved by a lovely present lighting effect on the wall boxes.

*Cleveland Times Oct 9*

## LITTLE MISS IS 'BABY OF BAND'

### Diminutive Harpist Lends Her Charm to Sousa's Famous Ensemble.

A bright spot of color against the sombre-clad bandmen who make up John Philip Sousa's ensemble, is Winifred Bambrick, solo harpist. She will feature the Sousa concerts at Public hall Oct. 17.

Diminutive, her great golden harp dwarfing her as she plays, Miss Bambrick is the "baby of the band."

Born in Canada, but educated in the United States, Miss Bambrick will make this a farewell tour with the Sousa band. She leaves soon for Europe.

A concert typically Sousesque in its military tone, will be augmented on this tour with numbers that combine the latest jazz hits, with dreamy waltzes composed by Sousa.

The evening program will be marked by the formal dedication of the "Black Horse Troop" march, which Sousa wrote for Troop A of Cleveland in commemoration of that veteran military organization's stirring history.

The original manuscript of the new march will be delivered by the lieutenant commander to Capt. Walker H. Nye and will be guarded by 12 troopers mounted on black horses.

In the afternoon concert Lieut. Com. Sousa will face the audience and lead a massed band of 350 high school boys.

Student tickets, which have been distributed among the elementary and high schools of Cleveland, with their special rates for the afternoon concert when the seven school bands will also play, can be exchanged for seat tickets at the same places.

Tickets for the two concerts are on sale now at Dreher's and Buescher's.



Winsome Winifred Bambrick plays harp in Sousa's "tooters."

*My Journal Oct 10*

## SOUSA SUNDAY NIGHT.

John Philip Sousa, celebrating the third-of-a-century anniversary of his band, will give his only New York concert tomorrow night in the Mecca Temple. This will mark the formal opening of this new auditorium.

Sousa will have a band of one hundred men. To mark the thirty-three years since his first concert tour, special features have been arranged. The Lambs' Club will present him with a testimonial; the American Society of Composers, Authors and Publishers, of which Sousa is vice-president, will give him a watch and Vincent Lopez will come especially from Philadelphia to hand him a baton from the Modern Musicians and Composers.

**STAGE STARS TO HEAR SOUSA HERE FRIDAY**

Famous Bandmaster Booked for Two Performances, Offering Special Programs.



JOHN PHILIP SOUSA

When Lieut. Com. John Philip Sousa appears in the matinee performance at the Nixon Theater next Friday afternoon, October 16, he will find in his audience quite a number of stage stars who will gather to pay him honor on his third-of-a-century tour of the country. He will give two concerts in Pittsburgh, the night presentation of the band being in Syria Mosque.

The bandmaster will be met at the station on his arrival next Friday by a delegation of prominent citizens of Pittsburgh and members of the theatrical profession. Among the stage stars who will occupy boxes for the matinees are Fred and Adele Astaire, William Faversham and Sarah Truax, William Hodge and Frances Starr.

Sousa has prepared special programs for both the matinee and night performances. The program for the matinee follows:

- Overture, "Come, Autumn Time" (new).....Sowerby
- Cornet Solo, "Bell Song," from "Lakme".....Delibes
- Suite, "El Capitan and His Friends".....Sousa
  - (a) "El Capitan".....Sousa
  - (b) "The Charlatan".....Sousa
  - (c) "The Bride-Elect".....Sousa
- Soprano Solo, "Shadow Dance," from "Dinorah".....Meyerbeer
- Miss Marjorie Moody
- (a) Largo, "The New World".....Dvorak
- (b) March, "Liberty Bell".....Sousa
- (Interval)
- Mardi Gras at New Orleans (new).....Wilson
- (a) Saxophone Solo, "Valse Caprice".....Clarke
- Mr. Harold B. Stephens
- (b) March, "The Black Horse Troop".....Sousa
- (new)
- Xylophone Duo, "March Wind".....Carey
- Messrs. Carey and Goulden
- "Pomp and Circumstance".....Elgar
- The program to be presented in the evening at the Mosque follows:
- Gaelic Fantasy, "Amrain Na N-Gaedeal" (new).....O'Donnell
- Cornet Solo, "The Carnival".....Arban
- Suite, "Cuba Under Three Flags" (new).....Sousa
  - (a) Under the Spanish.....Sousa
  - (b) Under the American.....Sousa
  - (c) Under the Cuban.....Sousa
- Soprano Solo, "I Am Titiana," from "Mignon".....Thomas
- Miss Marjorie Moody
- (a) Love Scene from "Feuersoeth".....Strauss
- (b) March, "The National Game".....Sousa
- (new)
- INTERVAL
- "Jazz America" (new).....Sousa
- Saxophone Octet, "I Want to Be Happy," from "No, No, Nanette".....Youmans
- Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe
- (b) "The National Game".....Sousa
- Xylophone Solo, "Morning, Noon and Night".....Suppe
- Mr. George Carey
- Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Gulon

**SOUSA TO LEAD PUPILS**

School Bands to Play Under Him Oct. 17.

Arrangements to mass Cleveland High school bands at Public hall the afternoon of Oct. 17 where they will be led by John Philip Sousa were completed Tuesday by Russell V. Morgan, public school director of music.

Bands from East Tech, East High, West Tech, South, Glenville and Central will number 350 members. For the first time Cleveland Sousa fans will see the face of the leader as he waves his baton, as the bands will sit in front of the stage.

**THE KING STILL MARCHING ON**



JOHN PHILIP SOUSA

**Sousa's Band, 33 Years Old, Like His March, Goes on Forever**

JOHN PHILIP SOUSA, celebrating the third-of-a-century anniversary of his band, will give his only New York concert of the season to-night, in the new Mecca Temple Auditorium, 133 West Fifty-fifth street. This concert will also mark the formal opening of the Temple's auditorium, which seems destined by virtue of its size and location to become one of the city's most important music centers.

Sousa will have a band of one hundred men. To mark the thirty-three years that have elapsed since he started upon his first concert tour in 1892, special features have been arranged.

The Lambs Club, of which he is a member, will attend in a body and present him with a testimonial; the American Society of Composers, Authors and Publishers, which Sousa serves as vice president, will give him a watch, suitably engraved, through Gene Buck, its president, and Vincent Lopez will journey from Philadelphia to hand him a baton from the modern musicians and composers.

Christie MacDonald, Joseph Cawthorn, De Wolfe Hopper and other stage stars identified with the bandsman-composer during his thirty-three years of activity have signified their intention of joining in the celebration, as have Army and Navy Club members.

Mr. Sousa will offer the following program, which will have among its selections a "jazz number," the first he has ever played:

- Gaelic Fantasy, "Amrain Na N-Gaedeal" (new).....O'Donnell
- Cornet Solo, "The Carnival".....Arban
- Mr. John Dolan
- Suite, "Cuba Under Three Flags" (new).....Sousa
  - (a) Under the Spanish.....Sousa
  - (b) Under the American.....Sousa
  - (c) Under the Cuban.....Sousa
- Soprano Solo, "I Am Titiana," from "Mignon".....Thomas
- Miss Marjorie Moody
- (a) Love Scene from "Feuersoeth".....Strauss
- (b) March, "The National Game".....Sousa
- (new)
- INTERVAL
- "Jazz America" (new).....Sousa
- Saxophone Octet, "I Want to Be Happy," from "No, No, Nanette".....Youmans
- Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe
- Xylophone Solo, "Morning, Noon and Night".....Suppe
- Mr. George Carey
- Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Gulon

JOHN PHILIP SOUSA, who has written about every other kind of music, is now going in for an impressionist's suite, "The Songs of the Cities." It has occurred to him that every city has its peculiar noise and he will attempt to depict these in his work. New York is noted for the subterranean hum of its subways and the clatter of elevated trains. Chicago just roars. Detroit purrs like one of its motor products. Philadelphia will be drowsy, but Sousa insists it does not snore. Cleveland? Wait until he hears the frame bells when he is here for his concert at public hall, October 17.

**First Symphonies Here —Sousa Opens New Hall**

OPENING its doors for the first time to New York's musical public today is the new Mecca Temple, which will later be the home of the Symphony Society's concerts on Sunday afternoons, formerly held at Aeolian Hall. The new auditorium is larger than its near neighbor, Carnegie Hall, and the question of its acoustic properties will be put to a searching initial test by Sousa's Band. A seating capacity of 4,000, the official prospectus adds, will make this the largest concert hall in the city. The orchestra floor is flat, the galleries deep and swung low toward the proscenium wall, while it is promised that every seat on the three tiers will command a good view of the stage.

Sousa's Band is celebrating in the new hall tonight its own third-of-a-century anniversary. It was on Sept. 26, 1892, in Plainfield, N. J., that Sousa first lifted his baton in directing his own musical organization. But Sousa's personal record as bandmaster goes back to 1880, forty-five years ago, when he became director of the United States Marine Band. Every year since 1892 he has rounded out the seasons with a tour of America or Europe. He made one globe-girdling expedition that is yet remembered in Australia, China, Japan and all the Old World capitals.

From the American Society of Composers and Authors, the Army and Navy Club, the Lambs, the Friars, the Elks, the Players, and other organizations, there will be delegations in tonight's house. De Wolf Hopper, Christie Macdonald, Joseph Cawthorne and other stars of light opera who have sung in Sousa's theatrical productions will take part in the anniversary ceremonies and musical program, while Senator James J. Walker is announced to make a speech of greeting to the March King.

**March King and His Band to Play Here Next Friday**



John Philip Sousa.

The greatest respect is felt by all members of the musical and theatrical professions for Lieutenant Commander John Philip Sousa, who is to appear in Pittsburgh next Friday for two performances with his famous band, a matinee at the Nixon Theater and an evening performance at Syria Mosque. The matinee has been selected by the stage stars appearing at the various local theaters as the time for doing honor to the "March King." Elaborate programs have been prepared for both the matinee and evening presentations of Sousa and his band. The program for the matinee follows:

- Overture, "Come, Autumn Time" (new).....Sowerby
- Cornet Solo, "Bell Song" from "Lakme".....Delibes
- Mr. John Dolan
- Suite, "El Capitan and His Friends".....Sousa
  - (a) "El Capitan".....Sousa
  - (b) "The Charlatan".....Sousa
  - (c) "The Bride-Elect".....Sousa
- Soprano Solo, "Shadow Dance" from "Dinorah".....Meyerbeer
- Miss Marjorie Moody
- (a) Largo, "The New World".....Dvorak
- (b) March, "Liberty Bell".....Sousa
- (Interval)
- Mardi Gras at New Orleans (new).....Wilson
- (a) Saxophone Solo, "Valse Caprice".....Clarke
- Mr. Harold B. Stephens
- (b) March, "The Black Horse Troop" (new).....Sousa
- Xylophone Duo, "March Wind".....Carey
- Messrs. Carey and Goulden
- "Pomp and Circumstance".....Edgar

The program to be presented in the evening at the Mosque:

- Gaelic Fantasy, "Amrain Na N-Gaedeal" (new).....O'Donnell
- Cornet Solo, "The Carnival".....Arban
- Suite, "Cuba Under Three Flags" (new).....Sousa
  - (a) Under the Spanish.....Sousa
  - (b) Under the American.....Sousa
  - (c) Under the Cuban.....Sousa
- Soprano Solo, "I Am Titiana" from "Mignon".....Thomas
- Miss Marjorie Moody
- (a) Love Scenes from "Feuersoeth".....Strauss
- (b) March, "Liberty Bell".....Sousa
- (Interval)
- "Jazz America" (new).....Sousa
- (a) Saxophone Octet, "I Want to Be Happy" from "No, No, Nanette".....Youmans
- Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe
- (b) "The National Game".....Sousa
- Xylophone Solo, "Morning, Noon and Night".....Suppe
- Mr. George Carey
- Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Gulon

**Music Immoral? No, Says Veteran Sousa**

Music can never be immoral. This is the opinion of Commander John Philip Sousa, whose band will play a number of jazz selections along with the classical and heroic numbers in a concert October 17 in public hall. "Music mirrors the mood of the listener," the veteran bandmaster declared. "To legislate out any instrument, such as the clarinet or saxophone, on grounds that it is immoral, is ridiculous."

**ISN'T JOHN PHILIP THE OBSERVER**

Music was the primary cause of the present short skirt epidemic in the opinion of John Philip Sousa, who, with his famous band of 85 pieces, will be in Toledo for a concert Monday night, Oct. 19, in the Coliseum.

It will be Mr. Sousa's first appearance here at popular prices.

Jazz and its forerunners, the commander believes, set the American girls to dancing. Dancing developed leg muscles and once pipe-stem legs became the exception, rather than the rule. Fashion decreed the short skirt for convenience.

**GOSSIP**

Rog Kahn is learning to play the Japanese koto. Wait! Jimmy Walker will hear Sousa and his band to-morrow night at Mecca Temple, No. 133 West 55th Street.



Famous bandmaster who will appear at the Academy of Music to-night.

*Handwritten notes and signatures:*  
 - Top left: "Cleveland Telegram Oct 10"  
 - Top center: "My Telegraph Oct 11"  
 - Top right: "My Times Oct 11"  
 - Middle right: "Saw Pittsburgh Oct 10"  
 - Middle left: "Cleveland News Oct 9"  
 - Middle center: "My Telegraph Oct 11"  
 - Middle right: "Cleveland News Oct 9"  
 - Bottom left: "Cleveland Plain Dealer Oct 9"  
 - Bottom center: "Cleveland News Oct 9"  
 - Bottom right: "Bklyn Union Oct 6"  
 - Far right: "My World Oct 10"

# SOUSA PROGRAM HAS NEW MARCH

Program for matinee of Sousa and his band at the Lyric tomorrow:

Comes Autumn Time (new) Sowerby solo, Bell Song from "Carmen" John Dolan Delibes Suite, El Capitan and His Friends Sousa Soprano solo, Shadow Dance from Dinorah Meyerbeer Miss Marjorie Moody "Largo, The New World Symphony Dvorak March, Liberty Bell Sousa Mardi Gras at New Orleans (new) Wilson Saxophone solo, Valse Caprice, Clarke Harold B. Stephens, "March, Black Horse Troop (new) Sousa Xylophone duet, March Winds Carey Messers, Carey and Goulden, Pomp and Circumstance Elgar

\*Numbers reviewed today.

**By DORENIR FASOLASI**

Comes Sousa with his band to the Lyric tomorrow afternoon and evening for the thirty-third time, and all the little boys, besides many hundreds who are no longer little boys, nor little girls either, are pretty excited about it.

Now Sousa and his band have a habit of opening things. They opened the new Lyric three years ago, they open the Mecca Temple in New York on Sunday night and tomorrow afternoon they will open the music season of 1925-26 in Baltimore.

As I will review the night program of the band tomorrow afternoon in The Baltimore News, I will review the matinee program now.

### NEW MARCH

On this program there are three important numbers, the Bell Song from "Lakme" which will be rendered as a cornet solo by John Dolan, the Largo from Dvorak's New World Symphony, and the "Black Horse Troop," one of Sousa's new marches, which will be given its premiere here.

"Lakme" is the best and most popular of six operas written by Clement Philibert Leo Delibes. He was tremendously admired in Paris for the reason that he wrote nice, polite and tuneful music with unusually good orchestral accompaniments.

The New World Symphony is interesting because it concerns Americans, at least the Indians and the negroes, of whom foreigners think of first in connection with America. Anton Dvorak, the composer, is very popular here because of his "Humoresque," "Indian Lament" and opera "Stabat Mater," which we have had the pleasure of hearing so many times. He deserves far more credit for his Slavonic dances and his symphonies, the fifth of which he called the "New World."

### WEIRD MELODY

The Largo starts with a series of weird chords which lead up to a very beautiful melody reminiscent of the famous "Spirituals," which is developed, another theme introduced, the first repeated, and the movement ended in the same chords with which it begins, slowly dying away.

Sousa's new march, "The Black Horse Troop," dedicated to the Ohio Cavalry organization, is very martial and very monotonous. It is gay and frolicsome, but the first theme is a little overdone and the second a little underdone.

### Sousa and His Band

John Phillip Sousa and his band of 100, with several soloists, will be at the Park Theater Wednesday, Oct. 11, for afternoon and evening concerts. Sousa has the biggest and best band of his career this season and his tour has been one triumph after another, especially in the East. During the New England engagement the band grossed \$400,000, setting a record. Special programs will be presented here. The afternoon performance will begin at three o'clock in order that school children may attend and it is expected that the pupils will be allowed to leave school early, if necessary, in order to enjoy the music Sousa will provide for them. Sousa always presents a colorful as well as a tuneful concert. He is a fine showman as well as a great director and his entertainments are spectacular. Some new novelties will be featured at the Park. Indications that the theater will not be large to hold the crowds.

# Sousa's Great Band Brings An All-American Soprano; Is Real Artist

Sousa and his great band come to the Cambria theater next Wednesday for two performances—the special matinee starting at 3 P. M.

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Phillip Sousa would select a vocalist of American birth and training for solo appearance with the great Sousa organization now on its 33rd annual tour and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, and who has trained many singers for the operatic and concert stages and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement and her training seems to have been of the best for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano" and for the past five seasons she has been a delight to the great Sousa audiences.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester (Mass.) music festival and at the great Maine music festival, at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

From that day, of course, Miss Moody ceased to be an "unknown soprano" and for the past five seasons she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

### Music

#### Sousa and His Band Give Generous Program

**JOHN PHILIP SOUSA** is still the premier conductor of military music in America. This fact was evident last night when a crowd that filled Mecca Temple in West Fifty-fifth street to capacity welcomed the "March King" with a warmth that brought almost tears to the eyes of the venerable bandmaster.

If at the beginning of Mr. Sousa's program the audience imagined they saw a lack of the old fire in the baton of the "March King," this fact was soon dispelled when he played his first encore, "El Capitan." Then the Sousa of the old days of Manhattan Beach displayed itself. All the old tricks that have so endeared him to New York audiences were displayed, the baton waved with its old-time vigor and the Sousa of two decades ago was leading his orchestra to the strains of the march that is familiar to every school boy in the land.

The audience was not content with the ordinary program arranged by Mr. Sousa. They wanted all the old marches and they were ployed one after another until most every one of his tramping tunes had been played. And he did not refuse encore after encore. "Liberty Bell," "The Stars and Stripes Forever," "The Manhattan Beach March," "Semper Fidelis," all those wonderful old tunes were played and the crowd roared its approval.

It was a big night for Sousa. He received a watch from the Society of American Composers and Musicians; a baton from Vincent Lopez, a silver vase from the Lambs Club and baskets of flower-galore. The program was a popular one including but one serious composition, the "Largo" movement from Dvorak's "New World" symphony. The soloists include Miss Marjorie Moody, soprano, John Dolan, George Moody and Harold B. Stephens.

### ALL-AMERICAN SOPRANO WILL COME WITH SOUSA

**MISS MARJORIE MOODY IS UNKNOWN SINGER UNTIL SHE APPEARS IN CHICAGO CONCERT.**

It is expected that a composer-conductor as thoroughly American as Lieutenant Commander John Phillip Sousa, who will bring his famous band of 100 artists to Scranton for one concert at the Armory, Monday evening, Oct. 12, would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano" and for the past five seasons she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music festival and at the great Maine Music festival, at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

Advance orders are now being received at Reisman's, 413 Spruce street. At the regular box office sale opens Thursday, Oct. 8, at 9 a. m.

A local event to which many have learned to look forward to with the greatest pleasure is the annual appearance in this community of Lieutenant Commander John Phillip Sousa and the remarkable band over which he has presided with such signal ability for a long term of years.

The famous bandmaster and his organization will appear at the Colonel Watres Armory on Monday evening and it is taken for granted that the vast auditorium will be crowded to the doors.

There is no other entertainment before the American people quite like this one. Sousa today stands unequalled in the production of band concerts. His style, the volume of his band in ensemble and the solo work, vocal and instrumental, all stand out. Scranton is certain to extend to John Phillip Sousa the very enthusiastic welcome he deserves.

The music lovers of Scranton should thank Ed. M. Kohnstamm for his enterprise as a manager, in offering them Sousa and his band.

# SOUSA OPENS NEW MECCA TEMPLE HALL

Celebrates Third-of-a-Century of His Band With Concert in Vast Auditorium.

### TRIBUTES AND PRESENTS

Vincent Lopez Gives Modern Musicians and Composers' Baton—New Sousa Pieces Played.

Swinging wide its broad Fifty-fifth Street doors between Sixth Avenue and Broadway for a first public concert, the new Mecca Temple, close neighbor to Carnegie Hall, had its musical dedication last evening by an organization that has carried American music around the world. A triple-encored program throughout was divided, with never a pause, by a procession of ushers bearing flowers till they built a hedge before the bandmen. Speakers in rapid succession presented a baton, a silver vase, a gold watch, to the leader, marking a third-of-a-century of Sousa's Band.

Many musicians were present to observe the new hall and its acoustic effects on masses of tone when an audience was gathered among its 4,000 chairs. Walter Damrosch, who will lead the Symphony Society's twenty Sunday concerts here, smiled his satisfaction as the lightest note of Tizian's air from "Mignon," sung by Marjorie Moody, carried to the last row on the flat ground floor. Willem Mengelberg nodded as the band tuned up a big climax of his own specialty, Richard Strauss, in the love scene from "Feuersnot." There were new Sousa pieces, a "Cuban Suite" of Spanish dance and tango rhythms among the best.

Then came the speakers, introduced by J. Fletcher Shera, President of the Musicians' Club. A promised address by Senator Walker, the majority candidate, was missed because of his arrival from Washington after the concert was over.

Vincent Lopez left his own jazz kings on tour at Philadelphia while he came over to present the Modern Musicians and Composers' baton with the words: "Mr. Sousa, the goal of every man who plays a band instrument in this country, is such leadership as has been set for us by you."

R. H. Burnside, representing the Lambs Club, pointed to a yard-high silver vase, hidden by its own flowers, as he thanked the bandmaster and men for many occasions when they had played both for and with the Lambs.

E. C. Mills gave Sousa the gold watch from the Society of Authors, Composers and Publishers. "I am only pinch-hitting," Mr. Mills said, "for the President of our organization, which is honored in your tribute to its Vice President, Sousa, tonight."

"In two wars, the men of America have marched up to the cannon's mouth to the strains of Sousa's music. Nothing you or I can say can add to the honor of that. The thing that has guarded our homes has been the army, and the army's morale owes more than we can guess to the brave, single, outstanding exponent of the military march."

Besides a laurel wreath from the Musicians' Club, there were received many messages from theatre folk in Manhattan and Brooklyn, Jersey City, Providence, Dayton and Louisville; from Philadelphia's Mayor, Kendrick and from Mecca Temple's ally, Lulu Temple, of that city.

Julia Arthur Cheney telegraphed, "Congratulations and best wishes always," while William Jerome, the song writer, wired, "May you live on like 'The Stars and Stripes Forever.'"

### Sousa Plays To-night

Season's Only Concert Here Will Open Mecca Temple

John Phillip Sousa will give his only New York concert of the season, with a band of one hundred men, to-night at Mecca Temple, formally opening the large auditorium at 183 West Fifty-fifth Street.

To mark the thirty-three years, about a third of a century, which have elapsed since the bandmaster set out upon his first concert tour, in 1892, special features have been arranged. The Lambs of which he is a member, is to attend in a body and give him a testimonial; the American Society of Composers, Authors and Publishers, of which Mr. Sousa is vice-president, will give him a suitably engraved watch through Gene Buck, its president, and Vincent Lopez will come from Philadelphia to hand him a baton from musicians and composers. Christie MacDonald, Joseph Cawthorn, De Wolf Hopper and other stage stars connected with Mr. Sousa during his thirty-three years' activity, and Army and Navy Club members have signified their intention to be present.

Sousa's program is to include a jazz number—his own "Jazz America."

# PUBLIC LIBRARY OFFERS HELP IN BELL CONTEST

Historical Staff at Service of School Pupils Competing for Prizes

The Cleveland Public library's historical staff Thursday offered its services to school pupils entered in The Press-John Phillip Sousa Liberty Bell contest.

The contest, which closes Oct. 15, is open to any pupil of the sixth, seventh, eighth or ninth grade in the county and carries as its first prize a trip to the big 1926 sesquicentennial celebration at Philadelphia, where the Liberty bell still hangs.

"The historical rooms at the main library building are full of old records and books dealing with the glorious history of the Liberty bell," said Miss Louise M. Boutelle, who has charge of the historical collection.

"Many current works on history, available in homes and schools, do not give the full story of this symbol of America's freedom. But our histories of the revolution, the continental congress and Philadelphia, cover the ground fully."

Miss Donna Root, at the main library, said Thursday that already requests had come in for works on the famous old Liberty bell. With Miss Gertrude Robertson, she'll help you out in answering the questions given below.

Other prizes offered include \$10 and two tickets to Sousa's band concert at Public hall, Oct. 17, for second place and \$5, two seats for third place; and a pair of tickets for the 20 next best answers.

Below are the questions about the Liberty bell. Write the best answers you know and mail them immediately to The Press Liberty bell editor.

With the answers send a 100-word essay on the Liberty bell, which inspired Sousa's march.

- The questions:
- 1: Where was the Liberty Bell first cast?
  - 2: When was it brought to America?
  - 3: When was it recast and why?
  - 4: Quote the inscription prophetically inscribed upon it.
  - 5: When was this inscription placed on the bell?
  - 6: Give its Biblical reference.
  - 7: How was the bell preserved from capture by the British during the revolution?
  - 8: When and upon what occasion did the bell become cracked?
  - 9: When was it last sounded?
  - 10: When was it removed from the tower of Independence hall?
  - 11: Where was it placed?
  - 12: What is its present location?
  - 13: Upon what kind of pedestal was it mounted?
  - 14: When was the Liberty Bell first removed from Philadelphia?
  - 15: Name two great expositions at which it subsequently has been exhibited.
  - 16: When did Lieutenant Commander John Phillip Sousa write the Liberty Bell March?
  - 17: What gave him the inspiration?
  - 18: When and where was it first played?
  - 19: What occasion did it mark in the life of Sousa?
  - 20: What is the occasion for its revival this year?

### VINCENT LOPEZ TO HONOR SOUSA

Conductor of Hotel Pennsylvania Dance Orchestra Will Present March King With Baton

Vincent Lopez, who has achieved the reputation of King of Jazz leader, Hotel Pennsylvania Dance Orchestra, will present the March King, John Phillip Sousa, with a baton on the occasion of the concert Sousa's Band will give at the Mecca Temple next Sunday night.

The baton comes as a gift from all the leaders of jazz bands in the country, and will be presented by Mr. Lopez at the conclusion of the evening concert. Sousa's Band will play two concerts on Sunday at Mecca Temple, afternoon and evening.

Mr. Sousa arrived at Hotel Pennsylvania on Tuesday, but left early yesterday morning for Washington. He will return to New York at the end of the week.

Baltimore News Oct 10

Johnstown Democrat

Scranton Times Oct 17

Cleveland Press Oct 10

Scranton Times Oct 5

My Post Oct 17

Herald my Oct 11

Scranton People Oct 10

Register Penn Oct 10

Indicate Young Oct 8

**Sousa's Band to Appear Here October 30**



If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of seventy-two beats a minute for three minutes he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by forty or fifty, he will have a faint idea of the amount of physical effort which is exerted by Lieutenant-Commander John Phillip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, and which is now on its thirty-third annual tour, appearing here at the South Side High School auditorium, October 30. If he will multiply this sum by 300 and the resulting figure by thirty-one he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of a third of a century—more if one wishes to count the time he was director of the United States Marine band before the formation of his own organization.

And our experimenter, even if he is to imagine the exertion of seventy-two beats a minute for two hours and a half to three hours, twice a day for 300 performances a year over a period of thirty years, will have imagined only a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of 100 instrumentalists, is helping a soloist and is watching his audience. And Sousa can watch an audience so well with his back to it, that he has been accused more than once of having eyes in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones.

Sousa is perhaps the only conductor in the world who conducts his concerts from beginning to end. The majority of musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every conductor save

Sousa has a chair placed at his music stand into which he drops for a few seconds of rest between numbers. Sousa does not leave his platform, except during the intermission, from the beginning of a concert to its end.

Perhaps one of the reasons for Sousa's success has been that Sousa's band always is under his immediate direction. There is no person with the band with the title of assistant director. There is no person with whom he divides responsibility for the great organization once it is on the stage. Several years ago, it was pointed out that Sousa might increase his earning powers by organizing several bands, all bearing the Sousa name, and it was argued that a band of Sousa-trained musicians would be an organization of which even Sousa might be proud. But the famous bandmaster declined. For thirty-two years he has kept his faith with the American people and there has been no Sousa's band without Sousa and no concert without the famous bandmaster conducting every number on the program.

**SOUSA BAND CONCERTS TAKE PLACE FRIDAY**

John Phillip Sousa, Lieutenant-Commander of the United States Navy, and foremost band conductor in the United States, brings his musicians to Pittsburgh Friday. Two concerts will be played, a matinee in the Nixon theater, and an evening program in Syria Mosque.

A feature of the Sousa program this year is the inclusion of popular or "jazz" music, modeled to suit the popular fancy, as well as several new



Winifred Bambrick John P. Sousa

Sousa compositions. The ever-popular "El Capitan" suite will be played, and "The National Game," a new number. Encores will include the popular Sousa marches and the numbers that have made the Sousa band famous the world over.

Soloists with the band will be, Winifred Bambrick, harpist; Marjorie Moody, soprano; John Dolan, cornetist; Harold B. Stephens, saxophonist, and Howard Goulden, xylophonist.

The programs follow:

- MATINEE.**  
Overture—"Comes Autumn Time" Sowerby  
Cornet solo—"Bull Song" from "Lakme" John Dolan  
Suite—"El Capitan and His Friends" (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect" Sousa  
Soprano solo—"Shadow Dance" from "Dinorah" Miss Marjorie Moody  
Largo—"The New World" Dvorak  
March—"Liberty Bell" Sousa
- INTERVAL.**  
"Mardi Gras at New Orleans" Wilson  
Saxophone solo—"Valse Caprice" Clarke  
March—"The Black Horse Troop" Sousa  
Xylophone duet—"March Wind" Carey  
Messrs. Carey and Goulden  
"Pomp and Circumstance" Edgar
- EVENING PROGRAM.**  
Gaelic fantasy—"Amrain Na N-Gael" Goulden  
Cornet solo—"The Carnival" O'Donnell  
John Dolan  
Suite—"Cuba Under Three Flags" (a) Under the Spanish; (b) Under the American (c) Under the Cuban  
Soprano solo—"I Am Titania" from "Mignon" Miss Marjorie Moody  
Love scene from "Feuersnot" R. Strauss  
March—"Liberty Bell" Sousa
- INTERVAL.**  
"Jazz America" Sousa  
Saxophone octette—"I Want to Be Happy" from "No. No. Nanette" Messrs. Stephens, Henry, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.  
The National Game" Sousa  
Xylophone solo—"Morning, Noon and Night" George Carey  
Old Fiddler's tune—"Sheep and Goats Walking to Pasture" Guion
- Hubert Carlin, pianist, and Vera Poppe, cellist, gave a joint recital Oct. 3 before the Sioux City, Ia., Women's club.

**SOUSA BAND TO PLAY HERE NOV. 2**

**Matinee And Night Performance Arranged For Famous Conductor At The Brown.**

Sousa's Band, with Lieut. Com. John P. Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization but a continuing thing, which constantly is growing in popularity merely from its own momentum, and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

One of the veterans of the Sousa organization who carries a great measure of responsibility for the day-by-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the past fourteen years, serving as librarian and stage manager. He came to the band after twelve years as assistant principal of a high school in Massachusetts, and that he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between the Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of Music.

**Has Great Responsibility.**  
Mr. Russell is directly responsible for the presence of the band upon the concert platform at the scheduled time, and has direct supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. But his great and important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America.

This library has a practical value of about \$250,000 and a collector's value of considerably more because of the great numbers of manuscripts and rare arrangements which Sousa has accumulated during his forty years as a director.

Not a small portion of Mr. Russell's work is of a theatrical nature, and involves the "staging" of concerts in which local organizations take part in the concert.

Sousa plays a matinee and night concert at the Brown Theater on Monday, November 2.

**Sousa at the Mecca Temple.**

Last night saw the formal dedication of the new Mecca Temple, in West 55th Street. The temple, as its name implies, is a Mohammedan edifice built chiefly to house the aspirations of Shriners of New York. Its real estate on 55th Street is uncommonly high, and in the matter of taxation the Mystic Order is like any private corporation. So the Mecca Temple is to earn some revenue on the side by hiring itself out as a concert hall on those afternoons and evenings not dedicated to the practice of the mystic rites of its founders.

The interior of the hall, which seats about 4,500 people, is, naturally, Oriental in design with numerous decorations symbolic of the mysteries of the order. The acoustics are good, one might say too good. Perhaps a brass band is not the most suitable test for the resonance and carrying power of a hall, but last night the sound of Mr. Sousa's 100 instruments came bodily and intact from the stage and assaulted the rearmost benches of the orchestra with no hint of the distance it traveled.

We will be able to know more about the qualities of the Mecca Temple when Mr. Damrosch begins his cheaper-than-Carnegie-Hall symphony concerts in it. There is, however, one flaw in the construction of the balcony. It is built so near the stage that the orchestra is almost entirely covered by it. It gives a person sitting down stairs the uncomfortable feeling of being shut out from everything except the stage.

Mr. E. D. Scherer, Vice President of the Musicians' Club, in a speech during an intermission, thought nothing could have been more appropriate to the occasion than the concert by Mr. Sousa and his band. Lieut. Commander Sousa had just finished playing the love music from "Feuers-

not" of Richard Strauss. It had sounded amazingly good for a brass band. There were terrific crescendos and enormous projections of massed sound and at times a pretty good simulation of the sound of strings by the wood winds, but it seemed a little too much for the audience, which showed signs of restlessness and began to whisper among themselves.

But Sousa, having finished "Feuersnot" fell at once into his stirring "Liberty Bell" march and the audience was vastly relieved and applauded. And indeed, it is just music of this sort that the band does inimitably. Mr. Sousa has written splendid marches which he plays in just the right way. To hear the tubas emitting soft rhythmic thuds of every bar is a joy. But Mr. Scherer who spoke at the conclusion of the Liberty March vowed that Mr. Sousa's music was the greatest contribution of America to civilization and was certain that following the popular bandmaster's demise, he, Sousa, would become the assistant to the Angel Gabriel, a theory quite upsetting to one who was brought up in the hope of listening to nothing less ethereal than a stringed orchestra in heaven. Mr. Scherer drew many parallels between Mr. Sousa and the heavenly constellations and finished up by requesting the audience to "Give a standing tribute to the outstanding figure, standing up."

There were a great many more speeches from individuals representing important musical and civic organizations before Mr. Sousa continued his program. Many encores were given for no particular reason. But everybody had a good time, including Mr. Damrosch and Mr. Menckelberg. I have no doubt these two eminent conductors envied Mr. Sousa's ability to get excellent results from his hundred men with such extraordinary economy of gesture.

**John Philip Sousa**



Who will lead his band in its only New York concert this season to-night at Mecca Auditorium

**Sousa Marches Just Four Times With One Band During 33 Years**

Throughout the world, Lieut. Com. John Phillip Sousa, who comes to the Park, Oct. 21 is known as "the march king." He has written more than 100 marches, one of which, "Stars and Stripes Forever" has achieved the status of a national march. But in the 33 years at the head of his own organization, Sousa but four times has marched with his band.

In 1893 Sousa marched with his men at the ceremonies opening the World's Fair in Chicago.

In 1898 Sousa and his band headed the procession of the famous Black Horse Troop of Cleveland.

A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila Bay.

A few days after his participation in the welcome to Dewey, Sousa and his band marched in the parade of a Pittsburgh regiment returning from Cuba.

Sousa has marched at the head of a band many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of at least three presidents, as well as taking part in countless ceremonies in Washington.

**PARIS REVIVES MARCHES BY SOUSA**

John Phillip Sousa's stirring marches of Spanish-American War days are enjoying an unusual revival in the dancing resorts of the Montmartre. Strangely, it is not the visiting Americans who demand encores of such old favorites as "The Stars and Stripes Forever" and "National Emblem," but the native French and the sprinkling of other Europeans attracted to Paris by the exposition season.

The revival has amply proved—at least to dancing Paris—that the old works of the famous bandmaster are just as good for the modern one-step as for the two-step of McKinley and Roosevelt vintage. Furthermore, they provide welcome change from the overdone jazz, languorous tangos and the "Java."

**SOUSA'S BAND PLAYS AT BROWN**

FOR the first time in its history the Sousa programme will include jazz when the famous band master presents his band at the Brown the afternoon and evening of Monday, November 2.

Sousa, however, will include in his programme one of the greatest musical masterpieces of all time, Johann Strauss' "Don Juan," which will be done by a band for the first time either in America or Europe.

DETROIT, MICH.

NEWS  
OCT 1 1925



John Philip Sousa, band master and march composer, at his home in Port Washington, L. I.

White Studio Photo.

OCT 1 1925  
Kalamazoo

BRINGS FAMOUS BAND TO FULLER OCT. 28



LIEUT. COMMANDER JOHN PHILIP SOUSA

Scranton  
Republican  
Oct 10

OCT 1 1925  
Toledo

In Sousa's Band



Winifred Bambrick

HARPIST with Sousa's band coming to the Coliseum on Oct. 19.

Scranton Times Oct 10

FAMOUS BANDMASTER AT ARMORY MONDAY EVENING

SOUSA BRINGING 100 BANDMEN AND SOLOISTS HERE FOR "THIRD OF A CENTURY" TOUR CONCERT.

Sousa and his famous band organization of 100 soloists and musicians will give one concert in Scranton on Monday evening, Oct. 12, at the Watres armory. The first and latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieutenant Commander John Philip Sousa and his band. When Sousa, who had founded his fame as "The March King" during his leadership of the United States Marine band, launched a career of himself, he decided to feature in programs a new march. The march was "The Liberty Bell" and it was played throughout his first season that of 1892 and 1893. The next season Sousa wrote another new march and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written thirty-three years afterwards and the latest Sousa march are presented together by Mr. Stahr.



JOHN PHILIP SOUSA

All seats for the Sousa concert are reserved. Seats are now on sale at Reisman's, 413 Spruce street. The program for the concert follows:  
Gaelic Fantasy, "Amrain Na N-Gae-deal" (new) ..... O'Donnell  
(Mr. O'Donnell has welded into a fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic idiom and the rich coloring of his instrumentation.)  
Cornet Solo, "The Carnival" ..... Arban  
John Doland.  
Suite, "Cuba Under Three Flags" ..... Sousa  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban  
Soprano Solo, "I Am Titania" from "Mignon" ..... Thomas  
Miss Marjorie Moody.  
(This number is the great moment in Richard Strauss' opera and is believed to be one of this master's most important offerings.)  
(b) March, "Liberty Bell" ..... Sousa  
INTERVAL  
"Jazz America" (new) ..... Sousa  
(a) Saxophone Octet, "I Want to be Happy" from "No, No, Nanette" ..... Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conlin and Munroe.  
"The National Game" (new) ..... Sousa  
Xylophone solo, "Morning, Noon and Night" ..... Suppe  
Mr. George Carey.  
Old Fiddler's tune, "Sheep and Goats Walking to Pasture" ..... Gulon

OCT 1 1925  
Sousa and His Band To Appear At the South Side High School



The American music lover learned long ago that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing a dollar or more each and played on machines costing \$150 to \$200, or at first hand at concert and opera. He also has learned that the presentation of music is not 100 per cent profit, generally from reading in his newspaper that the opera company or symphony orchestra of his city again has not been able to meet operating expenses from gate receipts and therefore is obliged once more to call upon its guarantors.  
But because Lieutenant Commander John Philip Sousa has learned from Henry Ford that mass production is the most economical production, and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as that to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.  
Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the soloists, the average wage for the 100 men is well over \$16 a week. That is \$12,500 a week for the season of thirty-five weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of \$3.60 a mile. This season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$722,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.  
In spite of his enormous operating expense, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard two concerts in a single day, and according to the Sousa cost sheet, the expense of the average performance is not met until the attendance is more than 2,000 persons.  
Sousa's band will appear in the South Side high school auditorium Friday afternoon and evening, October 30, and through the special effort of R. C. Harris, principal of South Side high school, at prices never before charged by Sousa in this city. The advance sale will open October 26. Mail orders with self-addressed stamped envelope will be accepted at the rate of \$1.00 a seat.

SOUSA AND HIS BAND AT ARMORY TONIGHT

"There is only one Sousa, and he will be here rain or shine." This statement might well be the slogan of Lieutenant-Commander John Philip Sousa, who with his famous band of 100 musicians, will give one concert at the armory tonight and who this season will make his third-of-a-century tour with his world-famous band. Although his fame as an organizer of musical ensembles is great enough to justify the presentation of other Sousa-trained organizations, and although he frequently has been urged to do so, there never has been but one Sousa's Band, and Sousa was the director of that.

Back of Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing from any cause. The transfer organization, which moves the Sousa baggage from railway car to concert hall, is engaged months in advance. In each city the local transfer company must satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late-comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late-comer has been seated, he says.

Reserved seats for the Sousa concert will be on sale at Reisman's, 413 Spruce street, until 6 o'clock, after which tickets will be on sale at the Armory box office. There has been a heavy advance sale, but there are many desirable seats at all prices to be had.—Adv.

The program for the concert to be given tonight at the Colonel Watres Armory by Lieutenant-Commander John Philip Sousa and his famous band, is as follows:

- Gaelic Fantasy, "Amrain Na N-Gae-deal" (new) ..... O'Donnell  
(Mr. O'Donnell has welded into a fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic idiom and the rich coloring of this instrumentation.)  
Cornet solo, "The Carnival" ..... Arban  
Mr. John Doland.  
Suite, "Cuba Under Three Flags" ..... Sousa  
Under the Spanish  
Under the American  
Under the Cuban  
Soprano solo, "I Am Titania" from "Mignon" ..... Thomas  
Miss Marjorie Moody.  
Love scene from "Feuernacht" ..... R. Strauss  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
March, "Liberty Bell" ..... Sousa  
INTERVAL  
"Jazz America" (new) ..... Sousa  
Saxophone octet, "I Want to be Happy" from "No, No, Nanette" ..... Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conlin and Munroe.  
"The National Game" (new) ..... Sousa  
Xylophone solo, "Morning, Noon and Night" ..... Suppe  
Mr. George Carey.  
Old Fiddler's tune, "Sheep and Goats Walking to Pasture" ..... Gulon

BOY SCOUT BAND WILL HEAR CONCERT BY SOUSA

MEMBERS OF LOCAL ORGANIZATION ALSO LIKELY TO PERSONALLY MEET FAMOUS MARCH KING.

The announcement made by Director Robert Merriman, that the Boy Scout band will attend in a body the concert to be given by Lieutenant Commander John Philip Sousa and his famous band at the armory on Monday evening, was received with great delight by members of the organization.

It is expected that the boys through the courtesy of Ed. M. Kohnstamm, local manager for Mr. Sousa, will have an opportunity to personally meet Mr. Sousa after the concert. The Boy Scout band was organized in 1917, with a membership of about fifteen. It now has about sixty members. Robert Merriman, its organizer and director is still in charge. A. L. Weeks has been business manager since 1920. The organization has attended five scout camps, was in attendance with the Scranton delegation at Governor Pinchot's inauguration, participated in the New York state Scout jamboree at Binghamton, N. Y., in 1923, took part in the Labor day exercises at Skaneateles, N. Y., in 1925, also accompanied the chamber of commerce on their recent good fellowship tour. The Scout band furnishes a splendid opportunity to the scouts of this community to become proficient in music.

Many of their friends have heard them broadcasting from Station WQAN, and many complimentary remarks have been heard regarding the class of music that has been played. Several of the earlier members of the organization have gone to college and become affiliated with their college band, and reports received from them show that their music education in the Scout band has been of big assistance to them while at college, in not only that they have had the opportunity of traveling, but their playing has been of financial assistance to them in working their way through college.

Mr. Merriman, the director of the organization, was for many years connected with Bauer's band of this city, and it is interesting to note that several of the former members of Bauer's band have become associated with Mr. Sousa's organization.

Sousa March Memorial

Some people achieve immortality through their own efforts; others are remembered after their deaths because of the works of others, and in this latter category belongs an Indiana man who recently wrote a letter to Lieut. Com. John Philip Sousa, asking the "March King" to write a march to be known, using a fictitious name, as the John Smith March. Sousa never had met John Smith, so he wrote to him and asked him if there was any particular reason why he wished a Sousa composition to bear his name.

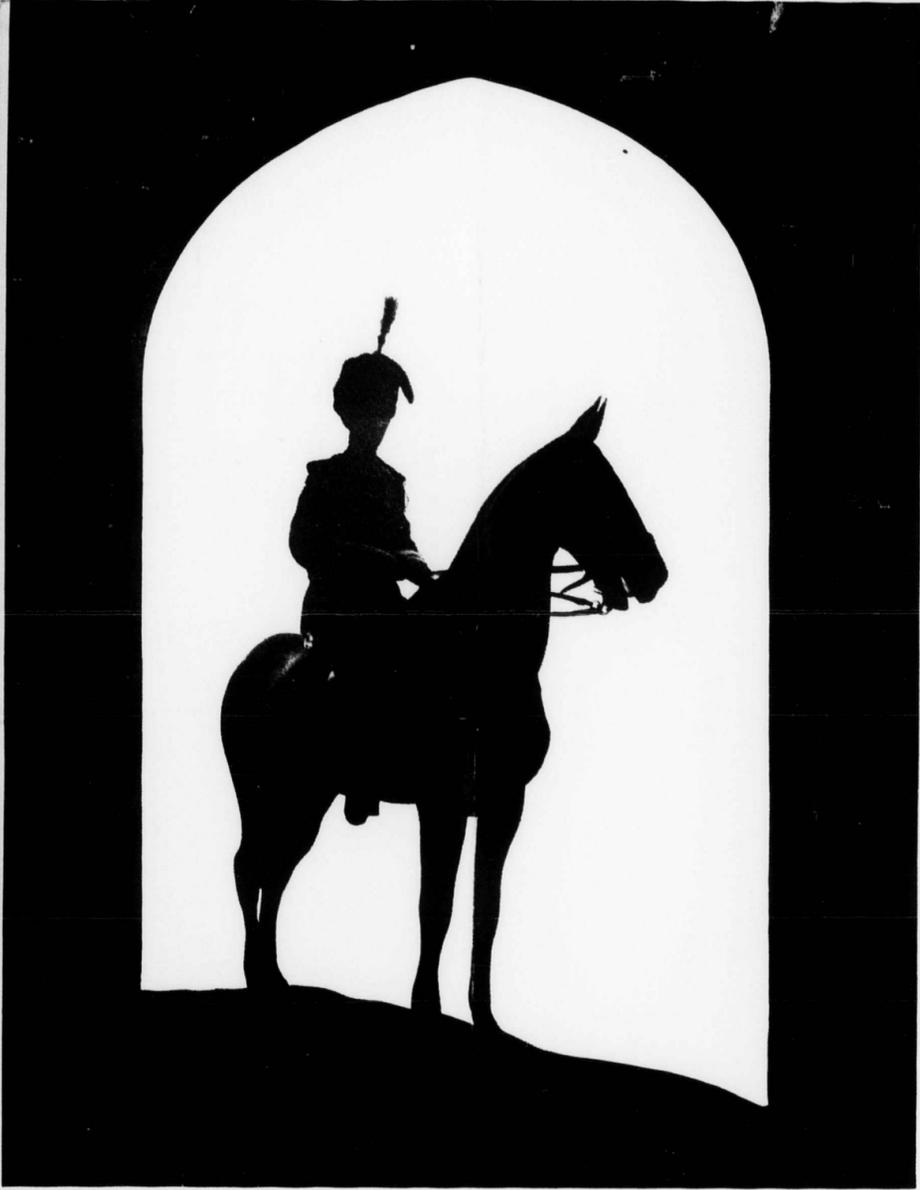
"The march will live after I am dead," wrote Mr. Smith, "and as long as the John Smith March lives I will be remembered."  
Sousa and his big band come to the Park theater Oct. 21.

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Youngstown  
Vindicator  
Oct 10

Cleveland Topics Oct 10

Cleveland Topics Oct 10



CAPTAIN WALKER H. NYE OF TROOP "A" ON "ATTENTION."

Captain Nye, on behalf of the Troop, will receive the manuscript of "The Black Horse Troop" march from the composer, John Philip Sousa, during the evening concert in the Public Auditorium, Saturday, October 17.

### Sousa and Troop "A"

Sousa fans in Cleveland—not to mention the great number who recognize the venerable March King as a peerless master of band music as well as a consummate "showman" are ready for a characteristically spectacular Sousa band concert in Public Hall, October 17.

Lieut. Commander Sousa has chosen an old friend here to honor. He will present to Troop "A", now the First Cleveland Cavalry, the original manuscript of his "Black Horse Troop" march, which he wrote out of a heart full of admiration for that historic and colorful military organization.

From the opening number of the afternoon concert to the rendition of "The Stars and Stripes Forever" in closing the evening's program, Sousa has planned and planned well. He plans to face the audience in the afternoon when he will lead 350 high school boys, comprising seven bands massed for the occasion, and show matinee folks what very little change fifty years of band leadership have wrought in his peculiar, Sousaesque methods and mannerisms.

In the evening he will play a program which will be typically Sousa yet something jazzy, something sweet and peaceful and something decidedly pompous and military. A colorful military dedication of a new march would be colorful enough were there not horses present. Twelve black horses, have been chosen to take part in the dedication. Some sixty or so dress uniforms, worn by the troopers on occasions of ceremony, will be worn by as many present members of the First Cleveland Cavalry. Sousa will lead his band through the march once. The march will be played through again and then Mr. Sousa will present Captain Walker H. Nye with the manuscript.

A new set of chimes procured in Sheffield, England, for the purpose, will be instrumental in bringing the "Liberty Bell March" back to the concert stage. The march was written on Independence Day in Philadelphia in 1892. Sousa brings it back, with his compliments, and he plays it with a dash of pride. "Co-eds of Michigan," a new waltz; "Jazz America," a new collection of jazz numbers; "Cuba Under Three Flags", a new suite; and "Follow the Swallow", a new humoresque are some of the newest Sousa features.

Thirty-three years ago, Sousa started to lead his own band. Never, says Sousa himself, has he felt so resourceful and "peppy."

### SOUSA CONCERT

Stage stars who are to appear at the various theaters in Pittsburgh next week will pay honor to Lieutenant Commander John Philip Sousa, who visits this city on his third-of-a-century tour of the country. The band master is to present his organization in two concerts in Pittsburgh next Friday, October 16. He will give a matinee at the Nixon Theater and an evening performance at Syria Mosque.

The afternoon performance has been selected by the stage stars to do honor to the famous band master. Many of the stars will meet Sousa when he arrives and they will occupy boxes at the Nixon for the afternoon concert.

Sousa has prepared elaborate programs for both the afternoon and evening performances of his band. He also has a long list of encore numbers, several of which will be presented at both the Nixon and the Mosque. The program for the matinee follows:

- Overture, "Come, Autumn Time" (new)
  - Miss Marjorie Moody
  - Comet solo, "Bell Song" from "Lakme" (new)
  - Delibes
  - John Dolan
  - Suite, "El Capitan and His Friends" (new)
  - (a) "El Capitan"
  - (b) "The Charlatan"
  - (c) "The Bride-Elect"
  - Soprano solo, "Shadow Dance" from "Dinorah" (new)
  - Meyerbeer
  - Miss Marjorie Moody
  - (a) Largo, "The New World" (new)
  - Dvorak
  - (b) March, "Liberty Bell" (new)
  - Sousa
  - (c) "Mardi Gras at New Orleans" (new)
  - Wilson
  - (a) Saxophone solo, "Valse Caprice" (new)
  - Clarinet
  - Harold B. Stephens
  - (b) March, "The Black Horse Troop" (new)
  - Sousa
  - Xylophone duet, "March Wind" (new)
  - Carey
  - Messrs. Carey and Goulden
  - Edgar
  - "Pomp and Circumstance" (new)
  - Edgar
- The program to be presented in the evening at the Mosque follows:
- Gaelic fantasy, "Amrain No N-Gaedal" (new)
  - O'Donnell
  - Corner solo, "The Carnival" (new)
  - Arban
  - Suite, "Cuba Under Three Flags" (new)
  - Sousa
  - (a) Under the Spanish
  - (b) Under the American
  - (c) Under the Cuban
  - Soprano solo, "I Am Titiana" from "Mignon" (new)
  - Thomas
  - Miss Marjorie Moody
  - (a) Love Scene from "Feuersnot" (new)
  - R. Strauss
  - (b) March, "Liberty Bell" (new)
  - Sousa
  - (c) "Jazz America" (new)
  - Sousa
  - (a) Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette" (new)
  - Yonmans
  - Messrs. Stephens, Henny, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe
  - (b) "The National Game" (new)
  - Sousa
  - Xylophone solo, "Morning, Noon and Night" (new)
  - Suppe
  - George Carey
  - Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" (new)
  - Guion

### Marjory Moody Soloist with Sousa Nov. 7

Marjory Moody, American trained soprano, will be assisting soloist with the Sousa band when it appears here in concert the evening of November 7 at Shrine temple. This is the thirty-third annual tour of the famous organization and the first time that the young soprano is heard here.

Miss Moody was reared in Boston where her first vocal training was received under the direction of Madame M. C. Piccoli, who has trained many singers for the operatic and concert stage, and who in turn had been a prime donna with many opera organizations of Europe and South America.

Lieutenant-Commodore Sousa was first interested in Miss Moody's abilities after hearing her sing with the Apollo club, a Boston organization. During her first season with the band she attracted marked attention at every performance and when she sang in the Auditorium in Chicago, Herman DeVries wrote of her in the American:

"The genuine surprise of the evening, however, was the singing of the unknown soprano, Miss Marjorie Moody, whose 'Ah' Fors e lul' from la Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Gailli Curel. Miss Moody's voice has refreshing youth and purity, she sings with charming naturalness and refinement and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, and at the great Maine Music Festival, Portland, Me. This present season may be her last with Sousa as she has entered into a contract with the Chicago Civic Opera, that contract coming into effect at the conclusion of the present Sousa season.

Miss Moody is not the first woman musician to be introduced to the American public by Director Sousa. The late Maud Powell, famous violinist, began her career making a country-wide soloist with the band.

### Sousa and Band Will Present Jazz Numbers

John Philip Sousa and his world famous band will make their last appearance in Cincinnati Saturday, October 31, matinee and night, at Music Hall, before leaving for their world tour. Sousa has the largest band this season that was ever taken on tour, numbering 100 men and 12 soloists. One of the features of this tour is "Sousa's Syncopators," wherein the entire band takes up jazz instruments and becomes the world's largest jazz organization. Sousa announces that everything in the two concerts is entirely new. Sousa announces that everything in the two concerts is entirely new. The band will play at the lowest scale of prices at which they have ever appeared in Cincinnati, and a special students' matinee will be arranged at exceptionally low prices for children.

The engagement this year marks Sousa's third-of-a-century tour at the head of his own organization. The only piccolo sextette in the world; the fastest drummer in the world; Sousa's singing saxophone octette, and George J. Carey, star xylophonist, are some of the features to be offered.

### By Archie Bell.

IN reality, tonight ends the last week of Cleveland's summer season. The theaters have been going at the winter gait for several weeks, but music, always slower than the drama (trying to appear to be more dignified) has lagged behind. There's no good reason why people who like music should have it offered only in the winter; but there is a precedent and there are the absurd traditions. Concert-givers do not believe in innovations.

THE Cleveland symphony orchestra revives Sunday evening, however, with a popular concert at public hall, when Nikolai Sokoloff, conductor, will play an international program. The regular symphony series will begin next Thursday evening and Saturday afternoon. No visiting soloist, as the first concert of the series always compliments the conductor by making the baton solo instrument—which it is and should be. Sousa and his band give concerts at public hall Saturday afternoon and evening, October 17.

### Sousa's Band Is Doubled In Size

Organization of Today Twice Size of His First Tour Outfit.

Recently Lieut. Com. John Philip Sousa who is coming to Wheeling October 22 for a matinee and evening performance on his third of a century tour happened on the instrumentation of the band carried on his first independent tour, and in comparing finds it just half the size of the organization carried this year. His original band called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympni, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of about 100 men.

A TYPICAL Sousa band concert, ranging from the stirring measures of "The Stars and Stripes Forever," to the newest march, "The Black Horse Troop," which is to be formally and ceremoniously dedicated to troop "A" of Cleveland, is to be offered by the veteran bandmaster at public hall October 17.

The afternoon program finds such favorites as "El Capitan" and "Pomp and Circumstance" augmented by the high school bands massed under the march king's baton and freshened by the newest from the prolific pen of Sousa.

In the evening the venerable band leader means to offer new numbers, although he features the revival of one of his earliest successes, "The Liberty Bell March." For its production he has added a \$15,000 set of chimes, made in Sheffield, Eng.

Watch Given Sousa. The American Society of Composers and Authors will present a gold watch to John Philip Sousa next Sunday at the first concert in the new Mecca Temple.

### By the Piccolo Player

The first week wasn't so very difficult. Two band recitals and one organ affair went very nicely, that is to say, they rested lightly upon one's musical mind. The latter occasion is still a rather painful remembrance and I gather that it was for others too, since quite a section betook themselves off ere the program was completed.

It went home to find solace in the action of Mr. Sousa's admirable compositions, a few works particularly catching a glow of hopefulness that the light existed the sublime. Richard Strauss' richly endowed excerpt "Feuersnot" was my first contribution to the composition. Remarkably as the band did it there was absent the life-giving element of the strings which is all powerful in compositions of the orchestral wizard.

Sousa has done exceeding well with most of his transcriptions, yet Strauss, the champion architect of instrumental mosaics, knew so well the worth of his violins, violas and cellos, that to omit them is to scatter the pattern afar. Reeds do excellent duty in phonograph record—in where it is difficult to catch the vibration of a string, but they can not always serve in the open. However, that we received the Strauss is to be thankful. Perhaps fortune may again smile and an orchestra will give us more "Feuersnot" this winter.

### SOUSA AND HIS BAND AT MECCA TEMPLE

John Philip Sousa brought his band of a hundred men to New York last night and gave a concert in the new auditorium of the Mecca Temple on West Fifty-sixth street that pretty well filled the place. It holds about four thousand people, and is the largest concert hall in the city. It was a gala night for Sousa. Delegations from the Lambs and various other organizations that honor him as a fellow member, were on hand and made the affair a celebration.

Cleveland Topics Oct 13

Cincinnati Times Oct 10

Cincinnati Times Oct 10

Cleveland News Oct 11

Rochester Times Oct 11

Nash Star Oct 11

A FEATURE planned for the big Spring festival here is the production of an opera, probably by an American composer and in the English language. An excellent example of the way in which English can be sung to be a real delight was the singing of simple ballads by Marjorie Moody, young American lyric soprano who was here with Mr. Sousa's famous band. Her enunciation was clear and clean-cut, yet she did not sacrifice her tonal quality to achieve this fine enunciation. Mr. Sousa showed much interest in the plans for the Spring festival and announced himself willing to do anything he could to aid in making the event a success.

## Sousa's Band Presents Good Program To Large Audience

Stable and staple after thirty-three years, Sousa and his band played Roanoke again yesterday matinee and evening to audiences that should be satisfactory, since both were large enough and more than enthusiastic. The March King is playing an unusually good program this year, good, at least, in variety, for there is something for every taste, from saxophone comedy to opera. And the band is up to the best Sousa standards.

As to the evening concert: The solo feature, of course, was Miss Marjorie Moody, soprano, who was in good voice and generous with it, singing three added numbers to her programmed florid aria from Thomas "Mignon." The extras were "Danny Boy," a lyric setting of the popular Londonderry air; "Carry Me Back to Old Virginia," and a Spanish lullaby, "Dodo." Miss Moody sang them all splendidly, and her support from the band was marvelous, except in the "home tune," where singer and accompanists could not get together. The lieutenant commander should correct that, because he is going to play Virginians wherever he goes.

William Tong's cornet solos formed another feature. He played the familiar, "The Carnival," by Arban, and added Herbert's "Kiss Me Again." Lip and tongue, he is thorough master of the screaming brass.

**Thrilling Solos.** George Carey's xylophone solos also were thrilling.

As to the band's list there is little to be said in detail. There were as many extra numbers as regular ones, many of them Sousa marches, and his quaintly beautiful humoresque, "Follow the Swallow." The opening number, a Gaelic Fantasy, by O'Donnell, was interesting harmonically and otherwise. The composer has used a lot of Scotch melodies for harmonizing after the modernist fancy, as the program notes, and the effect was more than pleasing.

The love scene from Richard Strauss' opera, "Feuersnot" was another high light and the band made a real thriller of it.

One of Sousa's new works, "Jazz America," wherein he pictures in tone the rhythmic and harmonic spirit of the times, using many of the well known foxtrot themes, was an attractive bit of novelty writing and the musical reading of it seemed to please the audience a great deal.

"Cuba Under Three Flags" was another new Sousa composition used. This, too, was worthy of serious attention. The last part of it, "Cuba under the Cuban," has a striking melody with harmonic backing and instrumental color that made of it last night one of the most enjoyable numbers of the program.

A saxophone octette was scheduled to play one number, from the musical comedy hit, "No, No, Nanette." The "pipe of peace" brigade played this and lot more, probably five numbers in all, mostly exploiting the humorous possibilities of the sax, the last one "Laughing Gas," being a scream in its way.

### Youngsters Play

The matinee program was entirely different from that of the evening. An added feature at this time was the appearance of the combined bands of three of the public schools. The youngsters were massed on the platform during the matinee intermission and the lieutenant commander led them through one number, acknowledged the honor with a bow, and saw to it that the juniors made like acknowledgment to the audience.

Sousa, not a stranger here in other capacities,—he sometimes shoots clay pigeons for recreation and has shot in tournament over the local traps—doesn't change. He is a business-like conductor, and about the only extra work he does from the stand is in the swing of his baton when he wants real thunder from his veteran bass drummer. And the way those arms work together is a delight to watch.

## LOPEZ PRESENTS BATON TO SOUSA

### Bandmaster Honored at Concert Opening Mecca Temple by Hotel Orchestra Leader

John Philip Sousa led the concert which opened the Mecca Temple Auditorium last evening. At the conclusion of the musical program, Vincent Lopez, Dance Orchestra leader at Hotel Pennsylvania, presented the March King with a baton. It was a gift from all the leaders of jazz bands in the country and Mr. Lopez, who has achieved the reputation of being as eminent in the field of jazz as Sousa is in his line, was chosen to make the presentation.

Three new selections were played by Sousa's band last night. These numbers, which bid fair to become as popular as other pieces this conductor has introduced, are: "The National Game," "Cuba Under Three Flags" and "Jazz America." Mr. and Mrs. Sousa were guests at Hotel Pennsylvania during their stay in New York.

Sousa is to open the new Mecca temple in New York in a few days, another hall devoted to music, and the word is that he is to be presented with a gold watch at that time. Well, music owes him something and he is a fair, if regular collector. His name probably is known to more people in this country than any other American musician.

## MILLIONS SEE SOUSA YEARLY

**HIS BACK SAID TO BE THE MOST FAMOUS IN ALL THE WIDE WORLD.**

**COMES TO COURT WITH GREAT MUSICAL ORGANIZATION OCTOBER 22.**

Apparently the most famous back in the world does not belong to some stage star or movie queen but to Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band. The general public sees the Sousa face but for a few moments at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "Opera House Monday night." The whole world and his dog knew from that sign that Sousa was coming. He will be at the Court theater October 22 for a matinee and evening performance and music lovers are

awaiting the day with real anticipation.

Of interest to the many theatre patrons who appreciate good modern comedy is the announcement of George Shafer, manager of the Court theatre that on November 11 and 12, "Is Zat So?" will be presented at the local play house.

It will be recalled that the early part of this year found this comedy the center of interest in dramatic columns because of its huge and unexpected success. It seemed everybody had something to say about its cleverness and its uniquely amusing situations.

"Is Zat So?" was written about ten years ago and presented in stock by James Gleason, one of the co-authors of the piece. It was put on in Milwaukee, Wisconsin, but it did not go so very well. Anyhow those were not Mr. Gleason's lucky days and later efforts to have the play put on Broadway were failures. The managers were not very enthusiastic so Mr. Gleason just put the comedy aside, and let it rest for awhile.

In the past year, he took it out of his old trunk, brushed it up a bit and lo! and behold, the managers made a rush for it. After all, a manager's enthusiasm over your play, doesn't amount to much, if the public don't take to it. But 1925 was Jimmie's lucky year and Broadway just opened wide its arms and took the production into its bosom. Result—its fame has spread all over the country and requests have come from all sections asking that the play be put on the road.

The company and other details coming here will be announced later.

## Sousa Succumbs to Syncopation

That the program which John Philip Sousa and his band are to play in the Auditorium for the afternoon and evening concerts bulletined two weeks from today contains jazz of his composition recalls to many a music-lover who is not aged that Sousa was the first representative American musician to take the rag-time of the '90s to Europe. Of course, some of the comic songs written in that idiom had found their way across the Atlantic and been liked, and some of the performers, white and Negro, who specialized in "rag" had been seen and heard there. But it was the March-King who first gave to rag-time a place in programs played in the best concert halls of Great Britain and the Continent; and to him is credited the real beginning of the popularity of American rag-time

over there. He confessed on his return to the United States that what was then regarded as a radical step in composition had been as popular on that tour as the best of his famous marches.

Mr. Sousa must laugh at some of the extravagances which are hailed as innovations when they are put forward by the so-called "composers" and "interpreters" of jazz. Many a stunt that is now greeted with delight by the adoring patrons of the jazz-bands was used as an unprogrammed incident of a bill by Sousa twenty or more years ago; and he never felt that he was the founder of a "school." Nor was he; he simply had fun with the instruments of the band, as Bach and Beethoven, and many a composer before Sousa had fun with the instruments of the orchestra.

### CONCERT STARS



—Miss Winifred Bambrick, harpist with Sousa's Band.  
 —Lt. Com. John Philip Sousa, Director.

## THEATRICAL STARS WILL HONOR SOUSA

Prominent Players to Occupy Boxes at Matinee Appearance; Programs Large.

Stage stars appearing in the various Pittsburgh theaters this week will pay tribute to Lieut. Com. John Philip Sousa, who will appear with his organization in two concerts Friday. The matinee concert will be presented in the Nixon Theater and the Syria Mosque has been selected for the evening.

The stars have chosen the matinee concert to do honor to the famous bandmaster. Many of the stars will meet Sousa upon his arrival, while all of them will occupy boxes during the concert. Among those who are planning to attend are Fred and Adella Astair, appearing at the Nixon; William Faversham and Sarah Truex, appearing at the Pitt; William Hodge, at the Alvin, and Frances Starr, the Davis headliner. This list will be increased later.

- The programs:
- MATINEE.**  
 Overture, "Come Autumn Time" (new).....Sowary  
 Cornet solo, "Bell Song," from "Lakme".....Delibes  
 John Dolan.  
 Suite, "El Capitan and His Friends".....Sousa  
 "El Capitan."  
 "The Christian."  
 "The Bride-Elect."  
 Soprano solo, "Shadow Dance," from "Dinorah".....Meyerbeer  
 Miss Marjorie Moody.  
 Largo, "The New World".....Dvorak  
 March, "Liberty Bell".....Sousa  
**INTERVAL.**  
 "Mardi Gras at New Orleans" (new).....Wilson  
 Saxophone solo, "Valse Caprice".....Clarke  
 Harold B. Stephens.  
 March, "The Black Horse Troop" (new).....Sousa  
 Xylophone duet, "March Wind".....Carey  
 Carey and Goulden.  
 "Pomp and Circumstance".....Edgar  
**EVENING.**  
 Gaelic fantasy, "Amrain Na N-Gaedal" (new).....O'Donnell  
 Cornet solo, "The Carnival".....Arban  
 Suite, "Cuba Under Three Flags" (new).....Sousa  
 "Under the Spanish."  
 "Under the American."  
 "Under the Cuban."  
 Soprano solo, "I Am Titiana," from "Mignon".....Thomas  
 Miss Marjorie Moody.  
 "Love Scene," from "Feuersnot".....Strauss  
 March, "Liberty Bell".....Sousa  
**INTERVAL.**  
 "Jazz America" (new).....Sousa  
 Saxophone octette, "I Want to Be Happy," from "No, No, Nanette".....Stephens, Henry, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.  
 "The National Game".....Sousa  
 Xylophone solo, "Morning, Noon and Night".....George Carey.  
 Old fiddler's tune, "Sheep a Goats Walking to Pasture".....Gulon

## Coming to the Murat.



JOHN PHILIP SOUSA

Lieutenant Commander John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band, recently started the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming 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 cigarette. 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.

### SOUSA'S FAREWELL.

John Philip Sousa and his world-famous band will make their last appearance in Cincinnati Saturday, October 31, matinee and night, before leaving for their world tour. Sousa has the largest band this season that was ever taken on tour. It numbers 100 men and 12 soloists.

One of the features of this tour is "Sousa's Syncopators" wherein the entire band takes up the instruments of the "jazz artists" and becomes the world's largest jazz organization. Sousa announces that everything in the two programs is entirely new and will include 20 novelties. The only piccolo sextet on tour; Sousa's Singing Saxophone Octette; the world's fastest drummer, and George J. Carey, acknowledged to be the best xylophonist, are included in the program.

The tour this season is Sousa's third-of-a-century tour at the head of his famous band. Sousa is now 71 years old and recently startled the country by declaring that he is still too young to play golf. The bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming 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 cigarette. 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.

Sousa will arrange a special matinee program to be presented for the students of Cincinnati.

## SOUSA COMING HERE SATURDAY

The enthusiasm with which Lieutenant Commander John Philip Sousa and his band are being received in every city visited on the bandmaster's third-of-a-century tour of the country is proving his popularity. Sousa was acclaimed by 5,000 in the new Mecca Temple in New York Sunday. He was presented with a watch by Gene Buck in behalf of the Composers' League of America in recognition of his noted career. A testimonial was presented by R. H. Burnside on behalf of the Lambs Club of New York. Joseph Cawthorne and Christie MacDonald, once stars with Sousa operas attended the concert.

Sousa will present his band in two concerts in Pittsburgh next Friday. In the afternoon they will appear at the Nixon theater and at night at Syria Mosque.



### Sousa Repeats Program

The band concert of John Phillip Sousa at the Mecca Temple in Manhattan last night served two purposes. It provided a dedication for the new theatre and served as an occasion to honor the famous composer, who is completing a third of a century with his organization. R. H. Burnside, representing the Lambs Club, presented a silver vase filled with flowers; E. C. Mill, who represented the president of the American Association of Authors, Composers and Publishers, presented a gold watch and Vincent Lopez, on behalf of the orchestra leaders, handed the march king a token of their regard. The soloists were Miss Marjorie Moody, soprano; William Tong, cornetist, and George Carey, xylophonist. Mr. Tong played Arban's "The Carnival" and Mr. Carey rendered Von Suppe's "Morning, Noon and Night." At the conclusion, "Stars and Stripes Forever," Sousa's immortal march, was given.

*Roanoke Times Oct 10*

*Wheeling News Oct 10*

*Chicago Tribune Oct 11 1925*

*Cleveland News Oct 11*

*Cincinnati Enquirer Oct 11*

*Register Hotel Oct 10*

*Allypn Times Oct 10*

*Pittsburgh Post Oct 10*