

TUESDAY, SEPTEMBER 14, 1926

SOUSA DELIGHTS LARGE AUDIENCES

Noted Band Master and Musicians Give Excellent Concerts at Longwood

Mr. and Mrs. P. S. duPont Hosts; Many New Numbers Are Given

The incomparable Sousa again charmed audiences, this time composed of people from Wilmington and vicinity, where he conducted his band in the two concerts, yesterday afternoon and evening at the Longwood conservatory. The affair was for the benefit of the Y. W. C. A. Camp at Sandy Landing and was made possible through the generosity of Mr. and Mrs. Pierre S. duPont. Governor Robinson was a guest of Mr. and Mrs. duPont at the afternoon concert.

Over six hundred people thronged the conservatory for the evening concert. One of the special features which drew forth much applause, was "The Lost Chord" from the Suite, "The Three S's." Firmin Swinnin, organist, accompanied the band on the organ and the result, particularly the finale, was magnificent.

The Saxophone Corps, composed of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz, and Monroe and Howard Goulden and his xylophone were other features that charmed the audience and called forth many encores.

Miss Marjorie Moody, delighted the guests with her soprano voice and gave encores both in the afternoon and evening.

Sousa was generous with his encores and yet when each of the concerts was over the audience felt that they had not heard half enough. They all join in hoping that he will favor Wilmington again in the near future. Among the audience this afternoon certainly no one listened with more rapt attention than did the boys from the Ferris Industrial School. It was surprising to see a group of boys, ranging in age from little tikers, about seven or eight up to almost grown-ups sitting quietly for so long, held by the spell of Sousa's magic.

One hundred and forty-eight people, including officers and staff as well as the battalion, attended the affair. This feat was made possible through the generosity of the Lion's Club and Pierre duPont.

THE EVENING JOURNAL, WILMINGTON, DELAWARE.

MONDAY, SEPTEMBER 13, 1926

SOUSA'S BAND AT LONGWOOD TODAY

"Make It Snappy," America's slogan, says Sousa.

"'Make It Snappy' is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, who, with his band, will give two concerts at the Longwood Conservatories of Mr. and Mrs. Pierre S. duPont today. The proceeds of the concert will be for the benefit of the Y. W. C. A. camp at Sandy Landing.

Each season Bandmaster Sousa 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."

READING TIMES, READING, PA.

SEPTEMBER 14, 1926

CONCERT BY SOUSA TODAY OPENS FALL MUSIC SEASON HERE

The fall musical season will be fittingly inaugurated today with the coming of John Philip Sousa, the incomparable band leader, known to thousands at home and abroad as "The March King." Sousa and his men are coming to Reading direct from their summer's engagement at Willow Grove park. It has been nearly 10 years, since we have had the pleasure of hearing the conductor and his band and they will, no doubt, receive a spontaneous welcome this afternoon, when they will present a children's concert at Rajah theatre under the auspices of the Mystic Shrine.

In the evening, the older lovers of band music will be entertained. Sousa has with him, as soloists, this season, Marjorie Moody, soprano, John Dolan, cornetist and Howard Goulden, xylophone. Among the numbers on the program is the "Herod" overture by Hadley, the symphonic poem, "Le Voyvode" by Tschalkowsky and the popular Juba dance by Dett. Naturally enough, the most interesting numbers on the program are the two new works from the pen of the conductor, "The Sesqui-Centennial March," and a fancy, entitled "The Wets and the Drys."

An interesting addition to the program will be two numbers to be played by Sousa's band and the band of the Mystic Shrine, many of the members of the latter organization having played under Sousa's baton.

EVENING JOURNAL, WILMINGTON, DELAWARE.

MONDAY, SEPTEMBER 13, 1926

FERRIS BOYS HEAR SOUSA

The Ferris Battalion, composed of boys of the Ferris Industrial School, are the guests of Pierre S. duPont, at the Sousa band concert at Longwood this afternoon. The delegation left the school by special bus at 1 o'clock this afternoon. After enjoying the concert the boys will return to the institution.

EVERY EVENING—WILMINGTON, DELAWARE.

MONDAY, SEPTEMBER 13, 1926.

FERRIS SCHOOL YOUTHS HEAR SOUSA'S CONCERT

The boys of the Ferris Industrial School are enjoying a delightful treat and outing this afternoon, as they are attending the concert given by Sousa and his band at Longwood, the home of Mr. and Mrs. Pierre S. duPont, near Kennett Square. The concert is given for the benefit of the Y. M. C. A. camp at Sandy Landing near Dagsboro.

The boys are keenly interested in the affair, as many of them possess musical talent, and will no doubt find inspiration from this great master for their own band of which they are very proud.

It is through the effort of the Lions Club and other friends who are interested in the Ferris Industrial School that the pleasure of hearing Sousa, perhaps the first time for some of the cassetts, was afforded.

Sousa Opens 34th Season at Hershey Park

Altho Jupiter Pluvius drenched us on Sunday and Monday, July 4 and 5, he did not dampen the ardor of five thousand music lovers who gathered in the Hershey Park Convention Hall, to hear John Philip Sousa and His Band give the opening concerts of his thirty-fourth annual tour.

The "March King" has a number of selections in his repertoire this season that will be played for the first time, his major composition being the "Sesqui-Centennial March." This piece was composed by Sousa in honor of the 150th year of the Republic and has been designated as the official march of the Exposition at Philadelphia. Other marches which were played for the first time, are the "Wolverine" dedicated to the City of Detroit and the "Gridiron March" in honor of the famous Gridiron Club in Washington.

According to the famous composer, "This is the day of speed in music, and each season I find myself cutting down the length of my programmed numbers. The result of this is that I get more numbers into the concert, and I find that the audiences are better pleased with more and shorter selections. Ten seconds after the conclusion of a number, I know whether the applause warrants an encore and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever."

Who's Who



John Philip Sousa

John Philip Sousa, director of the famous band with which he will appear in Chautauqua July 6 and 7, was born in Washington, D. C. His father was an attache of the State Department before the Civil War and a soldier in the Union Army during the war. Sousa's musical education began when he was six years old. His first instruction was in vocal music, and then in violin. At the age of 17 he was a conductor in a theater devoted to the more pretentious operettas of the day. At the age of 21 he played the violin in the orchestra with which Jacques Offenbach, composer of "The Tales of Hoffman," toured this country.

In 1880 Sousa accepted the post of director of the United States Marine Band, with the rank of lieutenant. He held this post until 1892 when he resigned to become the head of the organization with which he is now making his thirty-fourth annual tour. In 1917 Sousa received the commission of lieutenant, senior grade, in the United States Navy, and until the end of the Great War he served at the Great Lakes Training Station in charge of the musical activities of that station. Upon the signing of the Armistice he returned to the Naval Reserve Forces with the rank of lieutenant-commander, from which, having reached the age limit, he was recently retired.

Sousa gained his first prominence as a composer with his comic operas, all of which were successes of the period in which they were produced. "El Capitan" and "The American Maid" are two of the best-known of these. He began to write marches during his service with the United States Marine Band. "High School Cadets" was the first of his compositions and it brought the young composer \$35. "Stars and Stripes Forever" was destined to be the most famous of his marches, of which he has written more than 100 in all.

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

Sousa's journeys as a composer-conductor have taken him on 14 trans-continental tours of America, four tours of Europe, and one around the world.

Sousa and his band gave two concerts in Chautauqua last summer in the course of the long "third-of-a-century" tour. This week they will be heard in four concerts, Tuesday and Wednesday afternoons and evenings.

Miss Marjorie Moody

A conductor as thoroly American as Lieut. Com. John Philip Sousa would naturally select a vocalist of



American birth and training for solo appearances with his organization. Such a soloist is Miss Marjorie Moody, who comes from Boston, where she received her first training under the direction of Mme. M.

C. Piccioli. She first attracted the attention of Sousa when he heard her sing with the Apollo Club of Boston. During her first season with Sousa's Band she attracted marked interest at every performance. When she appeared in the Auditorium in Chicago, she was heard 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. 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 Miss Moody ceased to be an "unknown soprano," and for the past six seasons she has been a delight to Sousa's audiences. Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra and has appeared as soloist at the Worcester (Mass.) Music Festival and at the Maine Music Festival in Portland, Me. Those who heard her in Chautauqua last season are anticipating her second appearance with great pleasure.

Pete and Baldy

Pete and Baldy have been reunited! Readers of The Daily last summer will recall the dog who remembered his friend after four years' separation. Another happy reunion took place Tuesday noon when Pete returned to Chautauqua and sought at once the home of his old friend, Baldy. "Pete," otherwise known as Mr. Peter J. Biroschak, first horn player in Sousa's Band, visited Chautauqua in 1920 and 1921 with the New York Symphony Orchestra, of which he was then a member, and stayed for six weeks each summer at the Aldine Cottage, where he made the acquaintance of Baldy. Baldy is a Boston bulldog, 11 years old, and belongs to Mrs. Bennett, the proprietress of that cottage. Pete and Baldy became inseparable friends and used often to go squirrel hunting together just in fun because Baldy only wanted to chase the squirrels, not to kill them. In 1922 Mr. Biroschak joined Sousa's organization and so did not visit Chautauqua again until last summer when he came with the Band. At this time Baldy recognized him and greeted him with signs of the greatest affection and led him at once to a little stuffed squirrel, an ornament in Mrs. Bennett's parlor with which Pete used to entertain the dog. Mr. Biroschak stayed at the Aldine while the Band was here two days this week and Baldy followed him everywhere hoping to avoid losing him again.

This is Mr. Biroschak's fifth season with Sousa's Band. He is fond of the travelling which falls to the lot of Sousa's men, but he would like to settle down for another six weeks in Chautauqua. Mr. Biroschak is a graduate of the Institute of Musical Art in New York. He joined the New York Symphony Orchestra in 1916 and made the transcontinental tour with the Orchestra that season. During the war Mr. Biroschak was engaged in organizing bands in various military centers, afterward returning to the New York Symphony Orchestra and making the European tour with that Organization in 1919.

During the time he has been with Sousa, Mr. Biroschak has played with the Wagnerian Opera Co. and the State Symphony of New York between seasons. He was formerly with the Russian Symphony Orchestra and visited Chautauqua once with that organization.

SOUSA'S TOUR

The Famous Band-master Tells of His Greatest Tour

Band music of the Sousa type is conducive to domestic happiness, according to Lieut. Com. John Philip Sousa, who thus explains the fact that Nevada was the only state in the Union not touched by his organization in the third-of-a-century tour last year. "If any of my men had wanted a divorce we should have gone to Reno," said Mr. Sousa in describing the tour yesterday, "but they weren't interested. We were on the road ten months and visited every state except Nevada. Chautauqua is one of the prettiest places we have been and one of the most musical. The presence of Mr. Hutcheson in Chautauqua attracts musicians in large numbers.

"Our last tour was one of the longest and altogether the most successful season we have ever had. I find people everywhere are taking more and more interest in big instrumental bodies. It takes something big and sensational to arouse attention now-a-days, and in order to get a chance to live we must get the people's attention."

Sousa and his band came to Chautauqua directly from Hershey, Pa., where they opened their thirty-fourth annual tour, with concerts Sunday and Monday. These concerts were the occasion for the first presentation of several of Sousa's latest compositions, the "Sesqui-Centennial Exposition" March, the "Gridiron" March, and various jazz novelties. Among the most interesting of the latter is the musical dialogue between the Wets and the Drys, in which Mr. Sousa, wishing as he says to pose as an impartial onlooker, gives the Drys as much to say as the Wets.

The new "Sesqui-Centennial Exposition" March, which has been so much enjoyed in Chautauqua, was conducted by Sousa at the formal opening of the Sesqui-Centennial Exposition in Philadelphia in June, and is the official march of the exposition.

From Chautauqua, Sousa and his band will go to Canandaigua, N. Y., then to Rochester, Sidney and Oneonta. After a week in Ocean Grove and a week in Atlantic City, the Band will begin a long engagement of eight weeks in Willow Grove, their twenty-fifth engagement in that place. After two more weeks in New England they go west as far as Dakota, returning toward the end of November. Their first open date is Nov. 25.

TWO BAND CONCERTS

MANY NOVELTIES AND POPULAR COMPOSITIONS DRAW MUCH APPLAUSE

Sousa's Compositions Always Favorites — Seven Saxophone Players Cause Sensation — Liszt's Hungarian Rhapsody and Finlandia Were Finely Rendered — Chautauqua Salute Given to Sousa.

With a volley of sound never before equalled in Chautauqua, Sousa and his Band successfully besieged the biggest crowd of the season in the Amphitheater Wednesday evening. "The more noise the better" seemed to be the verdict of the audience. The battery of trombones in "Stars and Stripes Forever," and the revolver shots that lent realistic atmosphere in the "U. S. Field Artillery" March, were most vigorously applauded. Sousa had discovered what the crowd wanted and repeated on the afternoon and evening programs Wednesday most of the numbers which were most successful the day before.

Sousa and his Band were accorded the signed honor of the Chautauqua salute at the opening of the evening concert.

Miss Marjorie Moody, soprano, and Mr. John Dolan, appeared as soloists on both programs with a rep-

etition of their customary enthusiastic reception. Another soloist was Mr. Howard Goulden, who played several familiar selections on the xylophone with marvelous effect. "The March of the Wooden Soldiers" is the sort of thing most suited to the xylophone in its usual role. The instrument however, takes on a new character when played with four mallets, as Mr. Goulden played Drdla's "Souvenir." His performance was that of a real artist.

The saxophone septette again brought down the house. There is a wealth of variety in their numbers which always wins the audience. Fred Monroe again caused a sensation, singing this time, "The Old Swimmin' Hole." The Deutch act was as successful as before. As a last encore the saxophones played "Moonlight and Roses." The members of this group are Edward Heney, Owen Kincaide, Ben Conklin, Leon Weir, Bert Madden, James Schlantz, and Fred Monroe.

The members of Sousa's band are versatile in their abilities, and horses, cows, sheep, and chickens caused great mystification in the audience.

Sousa's own compositions were again featured in large numbers. In addition to those already mentioned, the Band played two suites, "The Last Days of Pompeii" and "Tales of a Traveler," and various popular encores. The combination of "Follow the Swallow," "Home Sweet Home," and other popular airs was particularly interesting.

Liszt's "First Hungarian Rhapsody," which was the opening number on the evening program, lends itself well to a band transcription and was given an excellent interpretation. "Finlandia," by Sibelius, did not suffer from a wind-instrument version, and the challenging brass effects of the prelude to the third act of "Lohengrin" made a fitting closing number for the final concert.

SOUSA AND HIS BAND

TWO CONCERTS PLAYED BEFORE LARGEST CROWD OF SEASON

Varied Program With Many of Sousa's Own Compositions Kept Crowd Thrilled — New Sesqui-Centennial March a Favorite — Soloists Please Audience.

Rhythm—energizing, fascinating, pulsating—of the kind that starts fans to waving and feet to tapping, made Chautauqua vibrate from the Pier to the Road Gate yesterday when Sousa and his Band held forth in the Amphitheater. The biggest crowd of the season gathered in and around the Amphitheater afternoon and evening and cheered Lieut. Com. John Philip Sousa and his men as they played selections classical and jazzy, old and new, with all the spirit for which the organization is noted. Two concerts were given, one at 2:30 in the afternoon and another at 8 o'clock in the evening.

Sousa himself was the center of attention, the object of open-mouthed wonder from small boys, the point of focus for remarks of admiration from all sides. His leadership is achieved with the least possible movement yet he exercises supreme control over the various instruments.

The soloists of the day were Miss

Marjorie Moody, soprano, and Mr. John Dolan, cornetist, each of whom appeared both afternoon and evening. Miss Moody has a high soprano voice of unusual clarity and her coloratura work in "The Blue Danube" was delightful. Among her encores was a comparatively new Sousa song, a setting of "Crossing the Bar" which pleased the audience greatly. Mr. Dolan is one of the most skillful cornetists we have ever heard. His cadenzas in Liberati's "Pyramids" and in "Flora," by Cunard, left the audience fairly breathless. Such a variety of effects from a brass instrument would seem almost impossible. As an encore in the evening Mr. Dolan played "A Philosophic Maid" by Sousa, in which the composer has voiced what he thinks is the proper philosophy for a young lady: having lost one "fellow" she should promptly get another.

Sousa's own compositions made up a large part of both programs. Two new marches, one the official march of the Philadelphia Sesqui-Centennial Exhibition, from which it gets its name, the other dedicated to the Gridiron Club, of Washington, were introduced in the afternoon concert and heard again in the evening. Both aroused great enthusiasm. Another

(Continued on Page Eight)

SOUSA'S BAND WINS PLAUDITS AT EASTMAN

By WILLIAM P. COSTELLO
Lieutenant Commander John Philip Sousa brought his band to the Eastman last night and gave another delightful midsummer concert. Sousa and his band play marches of Sousa's composition better than any other organization that plays them today, and they are on the program of nearly every band. Last night he included a large number of these stirring compositions, among them the familiar "Stars and Stripes Forever" and "The U. S. Artillery March," and once more swept the house with them. When he started the "Stars and Stripes Forever," a storm of applause swept over the auditorium. Last night the band played a new symphonic poem of Chadwick, "Tam o' Shanter." This is undoubtedly an interesting composition to find a place on Mr. Sousa's program, but somehow it didn't get over.



W. P. COSTELLO

7 SAXOPHONISTS IN BAND
We can imagine it being included in a winter program of a symphony orchestra with good effect, but last night, owing to the warm weather and the other music which the band played, it seemed just a little bit too long winded. Mr. Sousa immediately made his audience forget it by playing his stirring "Artillery March" as an extra number.

He began last night's concert with the playing of a good old overture, Herold's "Zampa," which was done in a dashing style. Then he played one of his own compositions, a suite, "Leaves from My Note-Book," which consisted of three parts, "The Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper." He brought out well what he intended to have the music express.

This year he played a fancy, called "A Mingling of the Wets and Drys," which contained many drinking and wet songs and a few melodies which the drys may claim, such as the lilting "Tea for Two" and "The Old Oaken Bucket." This number is written in a light humorous vein and has been scored so that much humor is brought out. He followed it up with a number supposedly based on the theme of "Waiting," with the old favorite "Waiting at the Church" most prominent.

PLAYS EXPO MARCH
The closing band number was Nathaniel Dett's dance, "Juba," which brought the concert to a conclusion.

He also included a new march, "The Sesqui-Centennial Exposition," which ought to receive the popularity of his other marches.

The printed program of a Sousa concert tells only half the story, because he is most generous with encores and somehow or other his band seems to play these encores with a spirit that is inimitable. Among the extra numbers were "Valencia," and "The Vagabond King," by other composers, and a long list of Sousa marches, including "The Gridiron Club" and the "Wolverine" march.

The soloists were Marjorie Moody, soprano; John Dolan, cornetist, both of whom are old standbys; and two new ones, Howard Goulden, xylophonist, and Edward J. Heney, saxophonist. Miss Moody has a pleasing voice which she uses well, but she seems to pay little attention to her enunciation of the words of the song. At least we never heard a single word of any of her numbers, which consisted of Strauss' "Beautiful Blue Danube," a song by Sousa, and the popular "Just a Cottage Small."

CORNETIST PLEASURES
Mr. Dolan is an exceptionally good cornetist, who plays with ease some very difficult music. He played Chambers' arrangement of "Nellie Grey" and a number by Sousa. Mr. Heney, the saxophonist, was heard in Wiedoeft's "Erica" and then he was joined by the other six saxophonists, who put on a number that was full of delightful comedy and melody.

Mr. Goulden made a great hit as a xylophonist. He played "Lieberfreud," which happens to be on this week's bill at the Eastman, Drdla's "Souvenir" and "The Parade of the Wooden Soldiers."

-ROCHESTER TIMES-UNION,
FRIDAY EVENING, JULY 9, 1926-

At Park LARGE HOUSE HEARS SOUSA AND HIS BAND

"March King" Greeted By
Enthusiastic Audience
at the Eastman—Saxo-
phone Specialties Score

By A. J. Warner.

Sousa and his band paid their annual visit to the Eastman Theater last night amid scenes that have long since become a part of the welcome accorded this famous leader and his equally famous organization. There was a crowded house that resembled in size the usual Thursday night audience at the height of the music season, and there were encores without number.

Sousa's Band is a splendid instrument, born of an expert personnel and years of practise together, and the flexibility of its playing, the quality of its tone and the finish of its ensemble have won deserved renown. But it is Sousa himself that has made his band unique—Sousa of the unimpassioned, highly rhythmic and remarkably puissant beat. Sousa's calmly moving baton is a magic wand when his musicians play a march, and the slight swing of his arm can set an entire audience to keeping time with him.

It is an axiom of the operatic stage that the louder and higher a tenor sings the louder and higher grow the plaudits showered upon him at the end of an aria. This phenomenon may likewise be observed in full operation at a band concert. Last night's most frenetic applause followed those marches in which massed cornets and massed trombones came forward on the stage and lifted their brass paeans high and stirringly above the voices of their fellow instruments, thereby affording a definite climax in sound that could be responded to in kind, as was illustrated in "The Stars and Stripes Forever."

Sousa, as a composer, shines brightest as the "march king." His suites and descriptive pieces are far below the level of his marches in musical interest, and in recent years his programs—or rather, their scheduled numbers—are often liable to the charge of dullness. One begrudged the time allotted last evening to such pieces as his own "Leaves From My Note Book" and Chadwick's prolonged and uninspired Symphonic Poem, "Tam O' Shanter," and grew restive waiting for the marches that Sousa has written so incomparably and interprets so stirringly. His "Mingling of the Wets and Drys," which he describes as a "Fancy," aroused amusement among his hearers, but the appeal of its music is entirely based on its inclusion of a series of familiar and popular tunes. Sousa's new march, "The Sesqui-centennial Exposition," possesses something of his old time flair, but there was reason for disappointment that "El Capitan," "The Washington Post," "Manhattan Beach" and "Hands Across the Sea," which, with "The Stars and Stripes Forever," are representative of his best period, were not a part of the program.

There was, however, no sign that the audience in general was not completely satisfied with everything on the list. Enthusiasm ran riot during the saxophone specialties, with Edward J. Heney as the soloist, and Howard Goulden's performance on the xylophone, of which he is a master, was greeted with tumultuous favor. Marjorie Moody, soprano, whose voice is of charming quality and notably sure executive fluency, sang "The Beautiful Blue Danube" and several encores. Nathaniel Dett's "Juba" Dance was the program's final number.

Music

SOUSA'S BAND.

Sousa and his band gave a concert in the Eastman Theater last night as they are wont to do in the summer season. Sousa has his usual excellent band, of course, and last night he seemed to have hit on a program that kept the crowd in lively interest even better than did his last season's program.

Sousa gets everything done musically. He puts more and more musical foolery on his programs, but the fooling is done by players who play well and who get from their instruments real refinement of tone, no matter what they are at. Last night Sousa turned things over to a septet of saxophones for quite awhile. This was at Edward Heney had played a saxophone solo in which he showed just what a saxophone can be made to do in the way of pyrotechnics, as well as in voicing a melody prettily.

Marjorie Moody was again a soloist. What this soprano sings year after year with Sousa's band she sings very well. Last night it was the "Blue Danube" and her tone was of charming quality and her execution accurate. Then she gave a nice tune by Sousa, "The Philosophic Maid" and lastly the "Cottage by a Waterfall." Not aiming at the peak of song, this program, but mighty well done.

John Dolan, the faithful, played his annual cornet solo with as great skill as always, and as strong appeal to the audience. Howard Goulden with his xylophone was another expert favorite.

The "Zampa" overture was well played as a start; then came two extra numbers, the "Valencia" with a nice tune and rhythm. The "Leaves from My Notebook" suite is popular, even if regularly on Sousa's programs. Chadwick's symphonic poem, "Tam o' Shanter," was not particularly effective; it is clever music, queer and Scotch enough to suggest Robert Burns's poem, but it is discursive; it gets through before the music stops. There is lovely stuff here and there in it. With the color of an orchestra it might take on more variety.

Sousa's "Wets and Drys" is good enough fun; where he has the old tune "Forsaken" set against "How Dry I Am," piped gently in obligato fashion it is good musical joking. The "Sesqui-Centennial Exposition" march is one of the best of Sousa's later marches; it has the old rhythm without an old routine tune. But directly after it Sousa played "The Stars and Stripes Forever," and the old march is very much the better as march and music.

Nathaniel Dett's "Juba Dance" was the final program number. It is worthwhile music and goes well enough in band version. Dett has ideas and knows how to express them; Sousa ranks him as the foremost negro composer and what he has written perhaps promises something significant.

The crowd was just as ready for more after each number as ever and Sousa played his extra program, just as he always does.

ROCHESTER DEMOCRAT
AND CHRONICLE AND
ROCHESTER HERALD.

FRIDAY, JULY 9, 1926

CANANDAIGUA

Lieutenant Commander John Philip Sousa with his famous band was at the Playhouse Thursday afternoon. The program consisted of nine numbers as follows: Overture, "Zampa," by Harold; cornet solo, "Nellie Grey," by Chambers, played by John Dolan; suite, "Leaves from My Notebook," by Sousa, consisting of "The Genial Hostess," "The Camp Fire Girls," "The Lively Flapper"; soprano solo, "The Beautiful Blue Danube" by Strauss, sung by Miss Marjorie Moody; symphonic poem, "Tam O' Shanter," a new number of Chadwick; a fancy, "A Mingling of the Wets and Drys," by Sousa; saxophone solo, "Waltz Erica," by Wiedoeft, played by Edward Heney, and march, "The Sesqui-Centennial Exposition," a new number by Sousa; xylophone solo, "Lieberfreud," by Jessie, played by Howard Goulden; dance, "Juba," by R. N. Dett.

THE SIDNEY ENTERPRISE, THURSDAY, JULY 15, 1926

GREAT MUSICAL TREAT
FURNISHED BY SOUSA

Liberal With Encores Although The
Audience Was Not Large

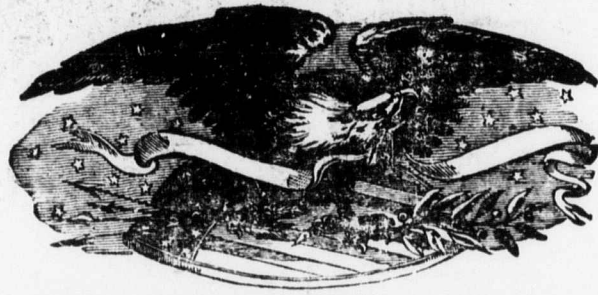
One of the finest musical entertainments that Sidney people have had an opportunity of witnessing was the concert by the famous Sousa's Band last Friday afternoon at the Smalley theatre, and it is to be regretted that the Smalley theatre was not filled to capacity, due, probably, to the excessive heat, also the hour of the entertainment—3 o'clock matinee—coming while all business firms and employees were unable to attend.

The light attendance at the appearance of such a nationally known organization is not encouraging to the theatre management in their effort to give the people of Sidney and vicinity the chance to listen to the best in music or witness the high class shows that they bring to our village.

It was a wonderful entertainment for music lovers from start to finish, and that they were appreciative and that their expectations were more than realized, was evidenced by the enthusiastic encores, and Sousa was most generous in his responses.

There were about seventy expert musicians in Sousa's Band and under the leadership of no doubt the greatest band leader in the world, their numbers, many of them Sousa's own compositions, merited the highest praise, and delighted all listeners. The cornet solos by John Dolan, soprano solos by Miss Marjorie Moody, saxophone solos by Edward J. Heney and xylophone solos by Howard Goulden were most skilfully rendered and furnished a diversified program.

Sousa's new march, "The Sesqui-Centennial Exposition" was played by the band, and the good old "Stars and Stripes Forever" closed the very fine entertainment.



SIDNEY, N. Y., SATURDAY, JULY 17, 1926

Sousa's band, with the March King himself waving the baton as leader, at Smalley's Theatre did not measure up in attendance to the degree worthy of the occasion. This was not through lack of appreciation but perhaps rather due to the fact that most business people are reluctant to attend any afternoon entertainment. Had it been an evening entertainment a different story might be told regarding attendance. But a good size audience was on deck and fully enjoyed the masterful program presented and Sousa responded to a great many encores. The "Zampa" Overture, "Nellie Gray," "The Philosophic Maid," "Leaves From My Note Book," "Tam O'Shanter" were opening numbers that encountered generous applause, while Miss Marjorie Moody, soprano soloist, in a superb vocal rendition of "The Beautiful Blue Danube," captured her audience with her charming voice and grace. Part II, kept the audience keyed up to the finish. It included the musical satire entitled "The Dries and the Wets," which was humorously interpreted by the band and scored a good hit, while "The Stars and Stripes Forever" proved the greatest thrill of them all.—It was the real thing and was played by the real thing as well. The public never tires of Sousa and his band and Sidney we trust may not wait in vain to again hear the world's very best band of all.

SOUSA'S BAND IN ONEONTA

Delighted Audience Listens to Great
Leader and Composer and His Sev-
enty Players — Everybody Enjoys
Generous Program, and Everybody
Says "Come Again!"

Though, doubtless due in part to the excessive heat of the day and the threatened rain of the evening, not every seat was filled last night at the Oneonta theatre, the number of vacant chairs was not considerable; and every person, all of whom came with high expectations, returned home delighted, since these expectations were fully satisfied. More than this, the greatest band leader in America, and doubtless in the world, was generous in matter of encores, one or more being given following each scheduled number, so that, while everyone would have been gratified to hear more, there was no one who could say that Sousa was niggardly in his responses. Also, while the program was all that could be desired in quality, it was pleasantly diversified and could not have failed to meet individual taste.

The entertainment, which began promptly at 8 o'clock, had for its opening number the well known "Zampa" overture, which was pleasant intimation of what in the next two hours was to come. An encore, a Sousa number, was followed by a solo, "Nellie Gray," to which full justice was given by John Dolan, first cornetist in the band, who followed with "The Philosophic Maid," by Sousa. The third listed number was suite, "Leaves From My Note Book," by Sousa, who is never more at home than when conducting his own compositions. Miss Marjorie Moody, soprano soloist, diversified the program with a graceful and pleasing rendition of "The Beautiful Blue Danube," and "The Brown Thrush." The closing numbers of the first part were "Tam O'Shanter," a new number by Chadwick, and "U. S. Field Artillery March," by Sousa, a patriotic composition which had at the close some startling war effects.

The second part began with a number which should have gratified both friends and opponents of the Volstead act. It was described as "a mingling of Wets and Dries." The former expressed a desire to "Have a Little Drink," while the latter implored "Tea for Two;" each group played "How Dry I Am," the one sorrowfully and the other joyfully; and "Down Where the Wurtzburger Flows" was offset by "The Old Oaken Bucket." Altogether it was a pleasing fantasy which

adroitly played upon the salient features of a leading issue of the day.

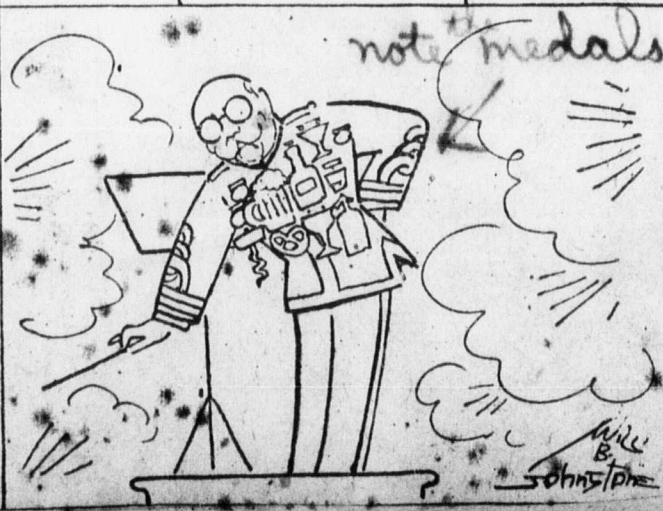
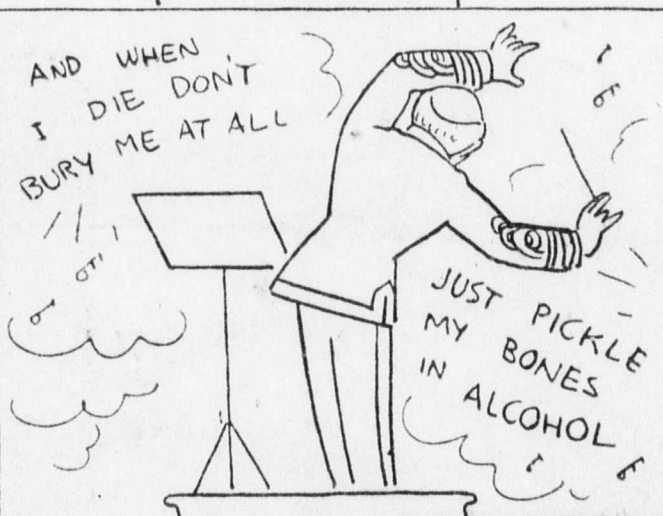
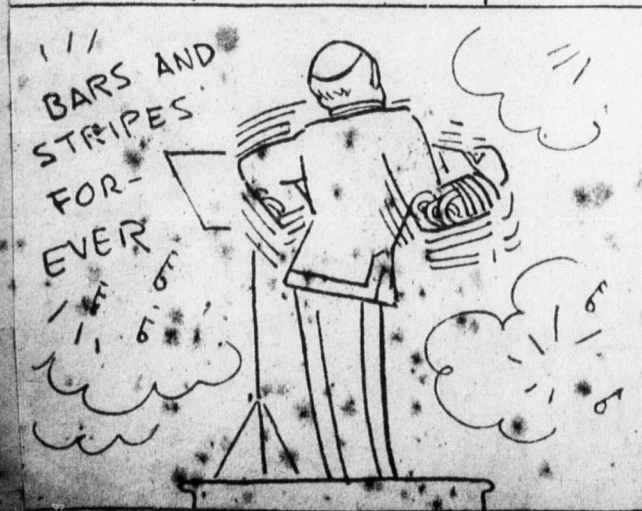
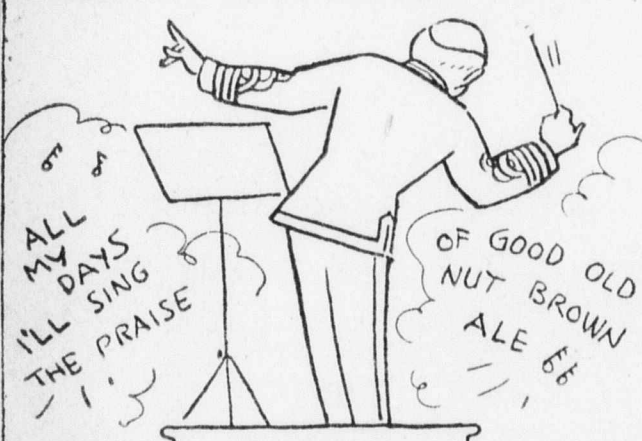
Other pleasing numbers were the saxophone solo by Edward J. Heney, and other saxophone numbers by a sextet of players which were so good that even the few who do not always love that instrument, were willing to forgive all transgressions which the ear under less favorable conditions may have suffered. Then came Sousa's new march, "The Sesqui-Centennial Exposition;" and this was followed by "The Stars and Stripes Forever," each as some one has said, making one "thrill to the very marrow of the bones." Two xylophone solos followed by Howard Goulden, and the entertainment closed with a dance number "Juba," which was equal to any of the diversified earlier selections.

Altogether the Sousa band entertainment was one of merit, produced by a well-balanced company of about 65 players and led by one of the most accomplished conductors the modern world has produced. Oneonta, which has on previous occasions had opportunity to listen to John Philip Sousa's band, but never to better advantage, will hope to hear him again each season for many years to come.

ASBURY PARK SUNDAY PRESS (THE SHORE PRESS), JULY 11, 1920

SOUSE'S BAND

"SOUSA'S BAND PLAYS 'THE WETS AND THE DRIES'—
CALLED ANTI-PROHIBITION AGENT"—NEWS ITEM



Sousa's Band Thrills O. G. Crowds
But Not With "The Wets and Dries"

Once more Sousa's band has sent the "March King's" latest pieces reaching through the big Ocean Grove Auditorium and once more America's leading bandmaster has proved himself a prime favorite with residents of this section. Despite the terrific showers of last night, nearly 3,000 persons gathered to hear the band, while the matinee concert crowd was not much smaller.

"Follow the Swallow" was played in accordance with the revised program, while no sign or sound of "The Wets and the Dries," Lieut-Commander John Philip Sousa's latest march, appeared during the evening. The only "wet" part of the program was when the audience was dismissed into a drenching downpour after the last number.

Yesterday's programs showed an extreme variety of music on the program, with considerable balance in the types of offerings. No time was lost between numbers, the leader not even waiting for applause to slacken before swinging into another piece.

That Sousa's band is a popular institution was attested by the large numbers which were seated in the balcony and side seats.

To pick out an individual number as the best would be difficult, but those present last night seemed to find Drdla's "Souvenir," played on the xylophone by Howard Goulden the most beautiful number on the program.

Herold's "Zampa" was the opening number, followed by a cornet

solo, "Nellie Gray" by Chambers, given by John Dolan. "Leaves from My Notebook," a composition by Sousa, followed. It included "The Genial Hostess," "The Camp Fire Girl," and "The Lively Flapper." Needless to say Sousa's interpretation of the last two offered vivid contrast. An old favorite, Friml's "The Vagabond King," was the encore.

Miss Marjorie Moody, soprano, won instant favor in her shore debut with Sousa. Singing the "Beautiful Blue Danube," by Strauss, Miss Moody was called back for two encores. "There's A Merry Brown Thrush"—written especially for Miss Moody by Sousa—and "Just A Cottage Small" succeeded her scheduled offering.

Chadwick's new "Tam O'Shanter" was followed with Sousa's own "U. S. Field Artillery."

"Follow the Swallow," a fantasy based on the song by that name, introduced a number of "home" songs—but no liquor-loving tunes. Indeed, the encore even introduced the air from "Get On the Wagon, and We'll All Take A Ride," alleged prohibition anthem.

A saxophone solo, "Erica," by Wiedeff, followed with Sousa's newest march, "The Sesqui-Centennial." "The Stars and Stripes" ever a favorite, was an encore.

Goulden's solo, "Liebesfreud," of Jessell, was encored by "Souvenir" and the "Parade of the Wooden Soldiers." A dance, "Juba" by Dett, concluded the program.

SOUSA WEEK

Special Entertainment Program of Events Arranged by City Officials and Others in Honor of the Famous March King

TUESDAY

- 10.15 O'CLOCK—Inspection of World's Largest Pipe Organ at Senior High School.
10.30 O'CLOCK—Inspection of Powerful New Radio Broadcasting Plant of WPG at Airport.
11.00 O'CLOCK—Sail on the Princeton at the Inlet.
NOON—Inspection of Rotorship at the Inlet.

WEDNESDAY

- 11.00 O'CLOCK—By Courtesy of Atlantic City Gun Club.—Trapshooting Events, in charge of Westy Hogan, ocean end of Steel Pier, with Sousa, an expert trapshooter, and many other noted experts.

FRIDAY

- 11.00 O'CLOCK—Tour of city; visits to seashore, North American and Betty Bacharach Homes and Seaview Golf Club.

Remember 25 Years Ago—

The Morning Telegraph SEPTEMBER, 24, 1901.

Clement Scott wrote from London that "The Price of Peace" was a good play, in itself, but amateurishly acted and overstaged to a degree. The drama, opening at the Drury Lane, occasioned not a little adverse criticism. Harry Neville, as the leading man, and Mrs. Cecil Raleigh were particularly scored.

Canadian and Philadelphia cricket teams, attending in a body the Philadelphia performance of "The Cadet Girl," made so much noise in their two boxes at the Walnut Street Theatre that the audience hissed them. Daniel Daly, the manager of the company, was forced to reprimand them for their senseless hilarity from the stage, but, as his action

did not silence the cricketers, they were ejected, bodily.

News from London had it that Winston Churchill, son of the late Lord Randolph Churchill, was engaged to Muriel Wilson. The girl was a daughter of a wealthy Mr. Wilson, of Tranby Croft, where the Prince of Wales was often entertained. Churchill was, even then, a war correspondent and novelist of no small repute.

Sousa, the bandmaster, gave a concert at the Metropolitan Opera House, to a large and enthusiastic audience. He was fresh from a triumphant tour of the European capitals, where he had been well received.

ENGLISH MUSICIAN EXCORIATES JAZZ

Newman, in Stinging Invective Calls It an Industry Without Art, 'Dead From Neck Up.'

FLAYS WHITEMAN SAVAGELY

Declares Brains of All Jazzists Put Together Would Not Fill Johann Strauss's Hat.

Copyright, 1926, by The New York Times Company. Special Cable to THE NEW YORK TIMES.

LONDON, Sept. 11.—Probably as virulent an attack as jazz music has ever had made upon it in its short but hectic career is launched in tomorrow's Sunday Times by Ernest Newman, the English music critic.

Goaded to frenzy by recent remarks of Paul Whiteman, archpriest of jazz, defending that exotic product and disparaging the musical classics, Mr. Newman devotes hundreds of red hot words to expressing his utmost contempt for Mr. Whiteman, his arguments and all connected with the ultra-modern cult of the great god jazz.

"Jazzists make a great point of their rhythmic innovations and the freedom of their rhythms," sneers Mr. Newman.

"If they had any idea of what rhythm meant, they would know that in comparison with the rhythms of any of the great composers from the Sixteenth Century onwards their own rhythms are merely as the sing-song of a nursery rhymes to the changing subtleties of a page of Shakespeare.

"Your typical jazz composer, or jazz enthusiast, is merely a musical illiterate who is absurdly pleased with little things because he does not know how little they are. Had he any knowledge of history he would find that all that is now happening in jazz happened many centuries ago in vocal music, and that the end in the present case will be the same as in the earlier one.

Says, Jazz "Composers" Lack Brains.

"Jazz, in fact, is on the horns of a dilemma. You can not have music

Continued on Page Twenty-eight.

Civics to Fete Sousa Tomorrow

March King Will Be Given the Key to the City by Mayor. Roller Chair Parade Planned

A civic reception for John Philip Sousa, March King, will be held at 11.15 o'clock tomorrow morning on his arrival here on the Reading on a special train from Asbury park.

Lieut. Com. Sousa will be given the key to the city by Mayor Bader. In the party welcoming him will be President William S. Emley, of the Chamber of Commerce; President Alexander Vollmer, of Kiwanis; President Edgar C. Dreher, of Rotary; President Frank Morales, of Exchange; President Albert D. F. McGee, of Civitan; President Robert Watson, of Lions, and President Frank P. Gravatt, of the Steel pier.

Telegrams of welcome will be sent by the civic clubs to Sousa to reach his train at Winslow Junction, at which point Secretary Raymond P. Reed, of the pier, will board the train. The Firemen's band will join in the welcome and Sousa will be invited to direct it.

A rolling chair parade will take the party, after the ceremonies at the station, to Indiana avenue and the Boardwalk, to the Hotel Shelburne. Sousa's first concert will be in the afternoon.

An extensive program has been arranged for Sousa for several mornings of his week's engagement.

On Monday morning he will witness a special life guard drill on the beach between Steel and Steeplechase piers and will meet a number of the Speedway racing stars. The next day he will take a sail on Captain George B. Gale's boat, the Princeton, and will inspect the rotorship at the Inlet.

A trapshooting event at the Steel pier is being arranged for Wednesday. He will be the guest at the Kiwanis luncheon Thursday. On the following morning he will inspect the world's largest pipe organ in the Senior High school.

THE ATLANTIC CITY TIMES,
MONDAY, JULY 12, 1926

IN MUSIC'S REALM

By VINCENT E. SPECIALE

The first of a series of ten special concerts at the Steel Pier was given yesterday afternoon in the spacious ball room, at the ocean end of Steel Pier. These concerts which will be given every Sunday afternoon and evening are under the direction of Jules Falk, the well known violinist who has appeared as soloist for many seasons past at the Pier.

The artists yesterday included Paul Althouse, the American tenor, formerly of the Metropolitan Opera Company and Irene Williams, coloratura soprano with the Hinshaw's Mozart Opera Company.

Mr. Althouse was in splendid form. His first group consisted of "The Last Song" by Rogers; Ivanoff's "Far on the Road" and James' "The Sun God." In them he displayed a splendid vocal organ which he uses with discrimination, musical taste and intelligence. His voice while sonorous and powerful has an extraordinary mellowness, warmth and appealing quality. He was enthusiastically received especially after the aria "Cielo e Mar" from Ponchielli's "Gloconda" in which his high "By flats" rang through the vast auditorium in its full power.

Miss Williams' program opened with a "Pastorale" by Veracini followed by Dvorak's "Songs My Mother Taught Me," Rubinstein's "I feel Thy Breath Blow Round Me" and the "Ballatella" from Leoncavallo's "Pagliacci." Her second group included songs by Grieg, Kramer, Campbell-Tinton and Stephens. Her voice has a true sympathetic appeal, sweet quality and carrying power. She sings with evident musical feeling and expressiveness. Her singing of the "Ballatella" evoked great approbation from the great audience present. The artists had to respond with many encores. Clarence Fuhrman played artistic accompaniments for both Miss Williams and Mr. Althouse.

A great and enthusiastic throng greeted Lieutenant Commander Sousa and his band at their first concert yesterday afternoon in the Music Hall of the Steel Pier. The program opened with the overture "Tannhauser" by Wagner whose rendition evoked great applause from the immense audience present. It followed with a Suite "Camera Studies" by Sousa, the Bacchanal from Saint-Saens' "Samson and Delilah" and Percy Grainger "Country Gardens Dance." Several encores consisting of some of the famous Marches by the "King" himself added to the delight of the throng who seemed imbued with the martial spirit of the compositions.

Commander Sousa's organization stands today as the foremost exponent of band music. For volume, beauty of tone, perfect blending of the various winds and brass choirs, the writer does not recall any other aggregation that may stand comparison. The pianissimo effects were artistically achieved while the great climaxes of the crescendos (such as in the "Tannhauser" overture) had a splendid resonance of tonal volume that was at once impressive and devoid of that boisterous effect usually indulged in by other band masters.

Commander Sousa conducted with authority and refinement. His pose is that of the serious musician who wins the approval of his hearers without recurring to the antics and theatricalities of the "vaudeville stage."

The soloists of the afternoon included John Dolan, cornet; Howard Golden, xylophone and Mrs. Marjorie Moody, soprano.

OFFICIALS PAY HIGH TRIBUTE TO MARCH KING

John Philip Sousa Greeted by City and Club Leaders on Arrival

CONCERT TODAY

John Philip Sousa, premier bandmaster of the world, arrived here yesterday morning accompanied by nearly a hundred musicians which compose his band, and vocalists.

He was accorded a welcome seldom, if ever, surpassed in the history of the resort. City officials were at hand to do the city's honors to visiting royalty. But they were not alone.

Crowds of residents and visitors, approximately 15,000, according to observers' estimates, were at the station and lined the streets and Boardwalk in a wildly enthusiastic demonstration of greeting to the visitors.

At the Reading station train whistles screamed, taxicab claxons squawked, sirens and bells sounded, men whistled and called in the age-old custom of noisy "hello."

In return the veteran bandmaster took the baton to lead the firemen's band in an impromptu musical response to the welcome. It is his first visit with his band to Atlantic City in 20 years. He will be here a week.

Officials Present

Officially the city was represented by Mayor Bader. He, in turn, was escorted by William S. Emley, president of the Chamber of Commerce, and heads of the civic societies. They are: Alex Vollmer, representing Kiwanis; Edgar C. Dreher, Rotary; Frank Morales, Exchange; Robert A. Watson, Lions; Albert A. F. McGee, Civitans; Frank P. Gravatt president of the Steel Pier company, and officers and members of the Atlantic City Hotelmen's association, and of the (See Page Fifteen)

SOUSA REACHES THE STEEL PIER

Famous Bandmaster is to be
Found at Baton This
Week

IS NATIONALLY ESTABLISHED

The Steel Pier reaches today the zenith of a splendid musical schedule for the season of 1926. With Sousa, the internationally supreme March King as the star, the management presents today to its patrons a remarkable and varied program in which operatic singers of exceptional note are also in the firmament of stellar features.

To obtain the services of Lieutenant Commander John Philip Sousa at any time is an occasion of distinction in any community. To book him on his present crowded third-of-a-century tour is an achievement for which so many cities have strived that only a fraction of the number has been successful.

It is the good fortune not only of the Steel Pier and Atlantic City, therefore, that the Sousa organization has been obtained. The difficulty involved in securing a booking of Sousa may be appreciated from the fact that the engagement is limited to one week.

Sousa is more than a bandmaster, for when an artist's name becomes a household word the owner of that name has become an institution. The other day, in discussing the famous conductor, Anton Flettner, noted German inventor of the rotorship, said, "You may think Sousa is an American figure. You are too conservative. He is fully as well-known in Europe as here."

Sousa brings with him an organization of almost 100 persons, known as the largest musical aggregation of the band type in the world. Its comprehensive extent may be appreciated from the fact that he carries ten soloists, a double quartette of saxophones and the famous \$10,000 chimes.

His extensive repertoire includes his latest marches, "The National Game," "Black Horse Troop," "Cuba Under Three Flags" and the "Liberty Bell March." He will present, too, his humoresque, "Follow the Swallow."

Sousa's soloists will be 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.

In order that the crowds always attendant on Sousa may be handled, the management has created a special schedule. There will be no morning programs. Sousa will play two concerts every afternoon, at 3 and 4:30 o'clock, and two in the evening at 8:30 and 10.

The exceptional quality of the special offerings of today may be appreciated from the fact that the management reaches a high scale of operatic entertainment in the presentation at 4:15 and 9:15 o'clock in the Ballroom of two famous stars. One is Irene Williams, a soprano of international reputation.

The other is the noted Paul Althouse, tenor, formerly with the Metropolitan Opera Company. His compositions are of high quality, yet he always seems to find songs which are essentially melodious and which touch the hearts of his audience.

At the age of 21, this American was chosen by Manager Gatti-Casazza to sing his first roles in the distinguished Metropolitan Opera House. Since that day, nine years ago, the tenor has gone far upward. Last season he achieved 80 concerts, almost a record. Althouse is a Pennsylvanian.

Announcement has been made by the Steel Pier management of a rearrangement of the schedule of various attractions for this week.

The Ted Weems Victor Recording Orchestra will give a one-hour concert beginning at 11 o'clock in the Ballroom and will play for dancing at 4 and 9 p. m. The Steel Pier Minstrels will perform at 3, 8:15 and 10 o'clock. The photoplays will be shown at 4, 7:00 and 8:45 o'clock.

Sousa Opens Annual Tour

Begins Week's Engagement
at Steel Pier With Three
Concerts Today

When Sousa raises his baton, all men give pause. Other conductors are magnificent. But it is Sousa whose name and majestic figure come quickly to mind when one turns his thoughts to the supreme in band mastery.

It is, therefore, with no little self-congratulation that Atlantic City today finds the opportunity to give itself to the great skill of the March King's baton and the fine strains and heroic harmonies his magic baton conjures from the instruments of an organization of almost 100 persons.

The Steel pier found itself in competition with many cities to obtain Sousa's services at this time, for he is making his third-of-a-century tour. The management had to content itself with an engagement of only one week. It had hoped to obtain Sousa for at least a fortnight, but considers that to have secured his services at all is an achievement.

That Lieutenant Commander John Philip 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 has 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."

It will afford a fair cross-section of his organization to know that Sousa carries ten soloists, a double quartet of saxophones and a \$10,000 set of chimes. The soloists 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.

So that the throngs at Sousa's concerts may be handled, the management has announced a special schedule for the week, with concerts at 3 and 4:30 o'clock in the afternoon and at 8:30 and 10 in the evening.

Though Sousa stands forth as the magnificent star of the week, the management has rendered the program of today especially remarkable in the engagement for this afternoon, and evening of two famous operatic stars, who will sing in the ballroom at 4:15 and 9:15.

They are Paul Althouse, tenor, and Irene Williams, soprano.

Mr. Althouse, a Pennsylvanian, only 30 years old, received his first star role with the Metropolitan Opera company nine years ago and since then has created one of the finest records ever achieved by an American.

The Ted Weems Victor Recording orchestra will give a concert in the ballroom at 11 o'clock each morning, in addition to furnishing the dance music at 4 and 9 o'clock. The Steel Pier Minstrels will perform at 3, 8:15 and 10 o'clock. Photoplays will be shown at 4, 7 and 8:45 o'clock.

ATLANTIC CITY SUNDAY PRESS.

SUNDAY, JULY 11, 1926.

Sousa's 34th Season

Lieutenant-Commander John Philip Sousa's thirty-fourth annual tour at the head of his famous band and which will continue for a period of 20 weeks, will open on the Steel Pier today. "The March King" has written three new marches for this tour. They are the "Sesqui-Centennial March," which will be the official march of the exposition in Philadelphia; "Pride of the Wolverines," dedicated to the city of Detroit, and "The Gridiron Club," dedicated to the famous Washington organization. In addition to the marches he has provided a musical setting for "The Thrush," the poem by Lucy Larcom. It will be given by a soprano solo by Miss Marjorie Moody. His other novelties include a musical debate, "The Wets and the Dries," a humoresque, based upon "Oh, How I've Waited For You," from "By the Way," and a burlesque, "On Your Radio." He will also play his suite, "Leaves From My Notebook." The band consists of 100 musicians and soloists, including Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and Edward J. Heney, saxophonist. His jazz numbers during the week will be played by a saxophone octet and a choir of 24 clarinets, a new experiment in instrumentation.

WARM WELCOME AWAITING SOUSA

Official Reception Rarely Accorded
Private Citizen Arranged for Today

TELEGRAMS TO GREET HIM

An official reception rarely accorded a private citizen will be extended this morning to Lieutenant John Philip Sousa, the March king, when he arrives here on a special Reading train at 11:15 o'clock.

As a forerunner of the general welcome will be the delivery to the train, at Winslow Junction, of 59 telegrams from organizations and individuals. Secretary Raymond P. Read, of the Steel Pier, will board the train at that point to escort Sousa to the city. With Sousa will be more than 80 members of his organization.

When he reaches the Reading station here, the Firemen's Band will strike up a welcome. Sousa will pass under a train gate bearing a large welcoming sign.

He will be greeted by a crowd headed by Mayor Edward L. Bader, President William S. Emley, of the Chamber of Commerce, the heads of the several civic clubs, and Frank P. Gravatt, president of the Steel Pier.

It will be an unusually complete gathering of representative leaders of business and civic activities of Atlantic City.

Fred J. "Pop" Wagner, official starter of the Speedway races of next Saturday, and a group of the racing stars, will be in the welcoming assembly.

The Mayor will present the key to the city to Sousa, and thereafter the March King will pose for photographers with various groups.

A rolling chair parade, led by two motorcycle policemen, will proceed down Arkansas avenue to the Boardwalk and to the Hotel Shelburne. Early in the afternoon Sousa will inspect the Steel Pier Music Hall, prior to his first concert.

An elaborate entertainment program for the week has been arranged. Tomorrow morning at 1:30, in honor of Sousa, Dr. Charles L. Bossert will put on a special life guard exhibition with a number of spectacular events. During the forenoon several of the Speedway drivers will visit Sousa at the beach exhibition, which will be held at Virginia avenue.

On Tuesday morning Sousa will inspect the world's largest pipe organ, in the Senior High School, escorted by Senator Emerson L. Richards, and will visit the powerful new WPG broadcasting plant, which will be explained by Director Edwin M. Spence. Later in the morning Sousa will take the helm of Captain George B. Gale's boat, the Princeton, in a sail from the Inlet, and will visit the famous rotorship, Baden Baden.

JOHN PHILIP SOUSA
STEEL PIER

Atlantic City Press

July 10 1926

Sousa Opens at Atlantic City

Begins Thirty-fourth Annual Tour of
Country.

Launching forth on his thirty-fourth annual tour of the United States, Lieutenant Commander John Philip Sousa, the famous march king, comes to the Steel Pier, Atlantic City, Sunday, July 11, with an organization of almost 100 persons, including ten soloists and a double quartet of saxophones and with an extensive repertoire embracing several new marches of recent creation.

Special events including official reception by the Mayor, City Commissioners, Chamber of Commerce and civic organizations and a gathering with the international stars entered in the Atlantic City Speedway race on July 17, are under preparation. This is Sousa's first appearance in Atlantic City in years, and the city is planning to make his welcome so enthusiastic as to compel his return next year.

Somewhere along the route of his present tour Sousa will have reached the millionth mile of his travels. And he will have worked his fingers into his ten thousandth pair of white kid gloves. He does a new pair at every appearance. His present tour will require 400 pairs.

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him to Europe three times and around the world twice. Last season he visited 43 States and five Canadian provinces.

Sousa has served in all three military branches. He has arranged or transcribed for his organization close to 5000 compositions. Incidentally, it is planned by Sousa to leave his musical collection, valued at over half a million dollars, to public libraries.

Civics Greet March King

**Striking Demonstration
Marks Arrival of Sousa.
Will Be Feted This Week**

Atlantic City yesterday opened its arms to Lieutenant Commander John Philip Sousa in one of the most demonstrative welcomes ever accorded a visiting artist. Its thoroughness and sincerity impelled the March King to keep doffing his hat through lanes of cheering crowds.

The mayor, city commissioners, and heads of civic and hotel organizations extended formal welcome. But the great demonstration came from the throats of the large crowd outside the Reading station.

By arrangement of Charles F. Osman, district passenger agent of the Reading, the special stopped at Winslow Junction to take on Secretary Raymond P. Read, of the Steel pier, who escorted Sousa into Atlantic City. The agent at Winslow Junction delivered to Sousa 47 telegrams from the Chamber of Commerce, civic clubs, hotels, hotel associations, and individuals.

Musical Driver Aids

As the special, bearing two locomotives, the leading one with the white flags denoting a special train, bore into the station, Engineer Bill Woodruff, the musical pilot of the Reading, tooted steam blasts that harmonized into "Home, Sweet Home." It was a significant contribution, for Sousa's wife, Mrs. Jane von M. Bellis, is a former Atlantic City woman, sister of Harry Bellis, of this city.

Two thousand persons were crowded outside the station, with every window giving a view holding all it could jam in.

As the train stopped and the more than 80 members of the band stepped off, the Firemen's band, led by Charles Krugher, struck up a welcome.

The station had been placarded with welcome signs and a fleet of rolling chairs had been drawn up on Arkansas avenue.

Introductions were made with a battery of photographers working fast. Mayor Bader, Commissioners Ruffo and Kuhnle, President William S. Emley, of the Chamber of Commerce; President Alex Vollmer, of Kiwanis; President Edgar C. Breher, of Rotary. (Sousa is honorary member of 59 Rotary clubs). Past President John A. Watt, of Exchange; Secretary Wallace Andrews, of Lions; President Harrison Cook, of the Atlantic City Hotelmen's association, and President Milton Lindsay, of the Avenue Hotel association, at the Shelburne Sousa posed with each of the city officials and organization heads and with Director Charles Krugher, of the Firemen's band. Sousa took the baton as the band played one of his famous marches, "Washington Post." The Mayor presented the key to the city.

Lifeguards to Give Display
This morning at 11 o'clock, by arrangement with Dr. Charles L. Bossert, chief of the beach patrol, the lifeguards will give a special exhibition and put on race and boat contests at the foot of Virginia avenue.

Tomorrow morning at 10 o'clock, Sousa, accompanied by Senator Emerson L. Richards and WPG Director Edwin M. Spence, will inspect the world's largest pipe organ in the Senior High school and the new powerful municipal broadcasting plant.

On Wednesday at 11 o'clock, Sousa will participate with some of the best shots in the east at a trapshooting event at the ocean end of Steel pier, by arrangement with the Atlantic City Gun club and with Westy Hogan in charge. Some years ago Sousa was one of the best trapshooters in the country.

Friday morning the March King will be guest on a tour of the city, visiting the Children's Seashore home, the Seaview Golf club and other points.

Sousa Marches Through the Ages



On the left we have the famous bandmaster as he looked at 19, on the right as he appeared at 40 and in the center as he looks now. Sousa and his band open their 34th annual tour today on the Steel pier. The engagement will be for one week only, with four concerts daily beginning tomorrow.

THE ATLANTIC CITY TIMES,

ATLANTIC CITY SUNDAY PRESS.

MONDAY, JULY 12, 1926

SUNDAY, JULY 11, 1926.

SOUSA RECEIVES GREAT OVATION

**Makes Triumphant Appearance
on Steel Pier, Where He Will
Present Series of Concerts**

ALTHOUSE SCORES SUCCESS

Sousa's entry into Atlantic City was a triumphant event, as it should have been. Atlantic City gave due recognition of the mastery of his remarkable baton.

His concerts of the opening day, yesterday, successful, of course, were splendidly supplemented on the Steel Pier program of features by the operatic concerts of two noted stars, Paul Althouse, tenor of the Metropolitan Opera Company, and Irene Williams, lyric soprano of many big Mozart festivals.

Sousa has shown again that none but Sousa can produce music in the Sousa manner. His fame has been such that he might have sent out other musical organizations trained and presented by him, but the only Sousa Band has been the one with which Sousa himself has appeared. And never but once in his third of a century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is interrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instruction concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

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

Splendid soloists are always one of the attractions of Sousa's Band. For his thirty-fourth annual tour, Lieutenant Commander John Philip Sousa will feature Miss Marjorie Moody, soprano, and Mr. John Dolan, cornetist. Both have been with the Sousa organization for several seasons and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America.

Sousa Returns After 20 Years

**March King to Receive
Rare Official Welcome
to Resort**

His entry into Atlantic City of a triumphant nature, Lieutenant Commander John Philip Sousa this forenoon will receive a rare official welcome.

Final preparations were made last night by the committee arranging the ceremonies by which the city officials and the civic organizations will join in welcoming Sousa after an absence of more than 20 years.

Sousa and more than 80 members of his organization will arrive by special train from Ashbury Park, reaching the Reading station at 11:15 o'clock this morning. Fifty-nine telegrams were sent him last night, to be delivered on the train at Winslow Junction. These messages of welcome are from every civic club, from the hotel organizations, from individual hotels, from various companies and from individuals.

Raymond P. Read, secretary of the Atlantic City Steel Pier company, will board the train at Winslow Junction and escort the march king to Atlantic City.

Immediately after the train pulls in, the Firemen's band will strike up. Over the train gate has been placed a large sign of welcome.

At the station, Sousa will find a committee composed of Mayor Bader, city commissioners, President William S. Emley, of the Chamber of Commerce, President Alex Vollmer of Kiwanis, President Edgar C. Dreher of Rotary, President Frank Morales of Exchange, President Robert A. Watson of Lions, President Albert A. F. McGee of Civitan, President Frank P. Gravatt of the Steel Pier and many others.

The mayor will present the key to the city to Sousa. A rolling chair parade, led by two motorcycle policemen, will proceed down Arkansas avenue to the Boardwalk and to the Hotel Shelburne. Early in the afternoon, Sousa will inspect the Steel Pier Music hall prior to his first concert.

An elaborate entertainment program for the week has been arranged.

ATLANTIC CITY DAILY PRESS

MONDAY, JULY 12, 1926

Resort Gives Sousa Ovation

**Concerts on Steel Pier En-
joyed by Large Audi-
ences**

The March King of the world knows today that Atlantic City is second to none in its expression of admiration for one who has wrought historic tunes is unstinted.

Sousa's first concert was given in the music hall of the Steel Pier yesterday afternoon. His last in Atlantic City this year will be given Saturday evening. Between first and last, inclusive, he will have contributed four programs daily, or a total of twenty-eight, to the keen enjoyment, not only of residents of Atlantic City, but as well of thousands of visitors.

It must not be overlooked that in bringing Sousa the Steel Pier has added another strong publicity stroke for Atlantic City, for it is obvious that the engagement here of Sousa will impel many visitors, when they have returned home, to spread the word that in its art, as in its many other good works, Atlantic City provides the best obtainable.

Almost 100 persons make up the remarkable organization with which Sousa is entertaining Steel Pier audiences. That figures makes it possible to understand why Sousa presents a repertoire of encores as extensive as that which he has announced for his Steel Pier engagement.

The encores from which Sousa selects his second numbers total in numbers as many as the repertoires of many bandmasters. They include three humoresques, "The Wets and the Drys," "Oh, How I've Waited for You," and "Follow the Swallow."

His new compositions in the list of encores are "The Pride of the Wolverines," "The Gridiron Club March," "The Sesqui-Centennial Exposition March," "Peaches and Cream" and "Music of the Minute."

ATLANTIC CITY DAILY PRESS.

TUESDAY, JULY 13, 1926.

In the News

INSTEAD of seeking to inspire a youth by telling him that he may be president some day if he works hard and saves his pennies, it might be more practical to suggest to him he may grow up to become a March King. The reception accorded Lieut. Commander John Philip Sousa when he came to town Sunday was almost as elaborate as any honors that could be accorded the nation's chief executive. Why be a president if you can be a band leader and receive homage while touring the country? The odds are all in favor of the Sousa proposition. True, not all have the requirements for a good president, but then neither have all the ability to compose inspiring marches. But wasn't that a fine demonstration Sunday? Lieutenant Sousa knows now what Atlantic City thinks of him.

SOUSA ACCORDED WARM GREETING

Official and Civic Leaders of Resort Welcome Noted Band Master

15,000 JOIN IN TRIBUTE

There is no doubt today in John Philip Sousa's mind that the people of Atlantic City, before whom he has not played in over 20 years, are happy to have him back.

From the moment of his arrival here yesterday noon by special train, he has been the hero of a series of magnificent receptions. All this week events are scheduled to express the gratification of Atlantic City at the march king's presence.

It is estimated that the crowd at the Reading station, the thousands in windows and on the Boardwalk who cheered his arrival totalled 15,000. Certainly, the din was sufficient to compel the belief that Atlantic City considered the lieutenant commander's arrival a matter of rare distinction.

As far out as Winslow Junction he was made aware of the unique demonstration arranged for him. At that point 47 telegrams from individuals, civic heads, hotels and hotel associations were delivered, and Raymond P. Reed, representing the Kiwanians, boarded the train as escort. It was the first time a telegram welcome of the kind ever had been extended him and Sousa ordered the preservation of the messages in a special book.

At the Reading station, where Division Passenger Agent Charles F. Osman had made special arrangements, 2000 persons were gathered. As the train pulled to a stop a score of locomotive engines tooted shrill welcome.

President Frank P. Gravatt of the Steel Pier was the first to meet Sousa. Introductions followed. Those presented were Mayor Bader, Commissioners Ruffu and Kuehnle, President Emley of the Chamber of Commerce, President Vollmer of Kiwanis, President Dreher of Rotary, Past President Watt of Exchange, Secretary Andrews of the Lions, President Cook of the Atlantic City Hotelmen's Association, President Lindsay of the Avenue Hotel Association, Dave Lewis, winner of the Altoona auto race, and Eddie Hearne, 1923 auto champion.

The firemen's band, following the introduction of Director Charles Kugler, played as it led the march behind two motorcycle men down Arkansas avenue to the Boardwalk, with Mayor Bader and others of the welcoming party in rolling chairs. Several thousand cheered the guest.

In front of the Shelburne, after posing individually and collectively with the city officials and the club presidents, Sousa led the firemen's band through his march, "Washington Post." Then Mayor Bader presented the key to the city.

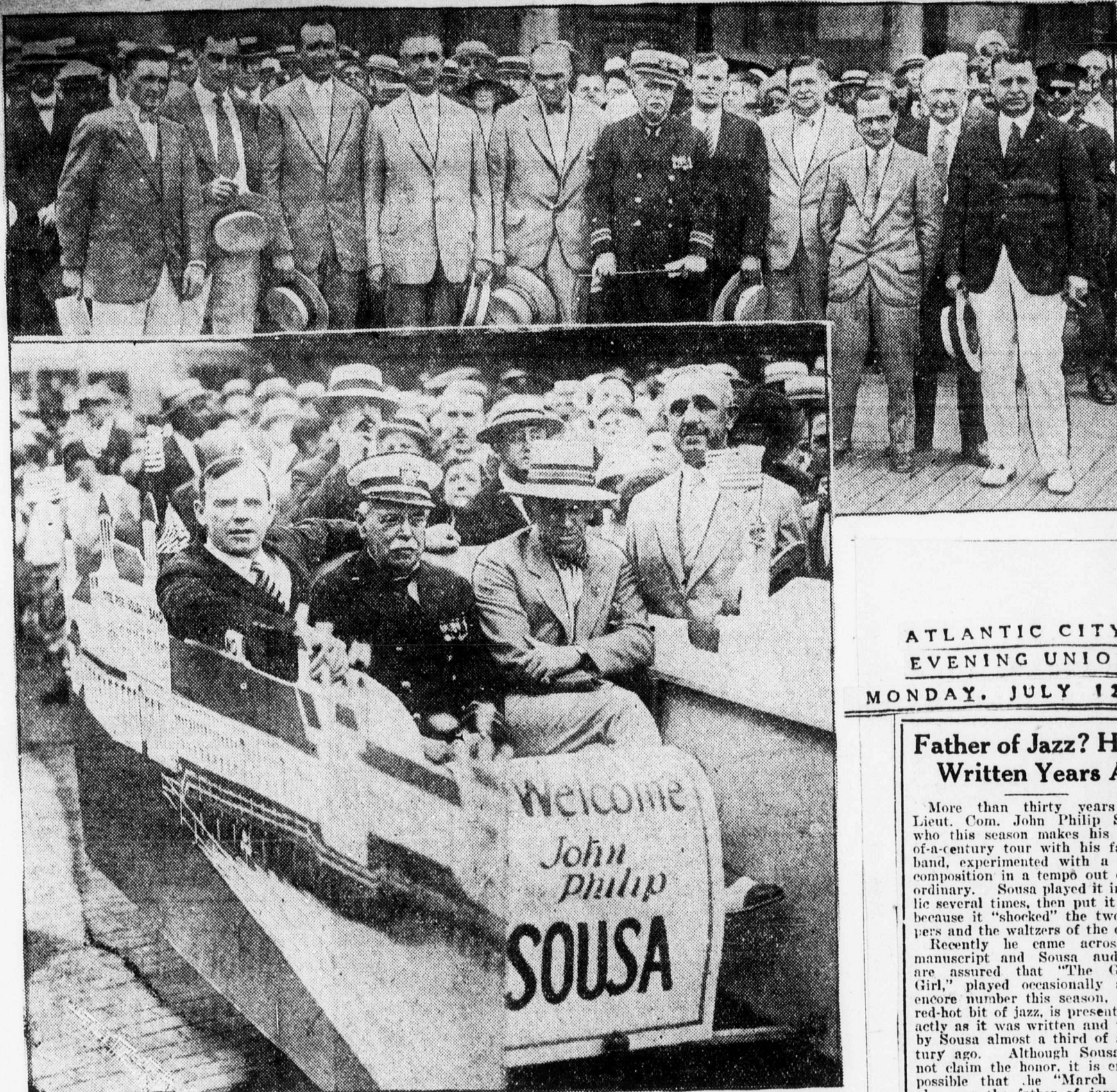
Early in the afternoon Sousa inspected the Steel Pier Music Hall. He gave two concerts in the afternoon and two in the evening, in each instance being compelled to give many encores.

This morning, in Sousa's honor, a special drill and exhibition by the life guards will be given on the beach at Virginia avenue, following which he will receive several of the Speedway drivers. The drill will be at 11 o'clock.

At ten o'clock tomorrow morning Sousa will visit the world's largest pipe organ in Senior High School and the powerful WPG radio plant. He will be accompanied by Senator Emerson L. Richards and Director Edwin M. Spence. After these visits he will take a sail from the Inlet on Captain George B. Gale's boat, the Princeton, and will inspect the rotorship, Baden Baden. On Wednesday, at 11 o'clock, at the ocean end of Steel Pier, the Atlantic City Gun Club, with Westy Hogan in charge, will hold a trapshooting contest among some of the leading experts in the east and with Sousa, a noted expert in this sport, participating.

When Sousa is guest of Kiwanis Thursday it is possible that the other clubs will join in the meeting. On Friday he will visit the Children's Seashore Home and the Seaview Golf Club.

JERSEY LEADERS WELCOME SOUSA, WORLD-FAMOUS BANDSMAN



Lieutenant-Commander John Phillip Sousa, world-famous band leader, won one of the greatest ovations in New Jersey history when he arrived to lead his band in a week's engagement at the Steel Pier. With him in the special rolling chair are Frank Gravatt, of the pier company, and Mayor Bader (right). In the lineup at the Reading station, left to right, are John A. Watt, Alex Vollmer, E. C. Dreher, Commissioner A. M. Ruffu, Mayor Bader, Sousa, Mr. Gravatt, Milton Lindsay, Wallace Andrews, R. P. Reed and William S. Emley—altogether representing every important civic and business organization in the city.

ATLANTIC CITY EVENING UNION.

MONDAY, JULY 12, 1926

Father of Jazz? Hit Written Years Ago

More than thirty years ago, Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public several times, 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 assured that "The Gliding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

ATLANTIC CITY DAILY PRESS, MONDAY, JULY 12, 1926

Atlantic City Greet Veteran Bandmaster



Photo Copyright Fred Hess & Son.
From left to right are shown Lieut. Com. John Philip Sousa and Director Kugler of the Atlantic City firemen's band.

John Phillips Sousa must have been highly delighted with the reception tendered him by the mayor, presidents of all the business men's associations and a vast swarm of visitors when he arrived at the railroad station yesterday. Led by our own Firemen's band, a procession was started which wound up in front of the hotel where Sousa is to stay during his much-too-short engagement of a week here. There numerous pictures were made, with a tiny little shower on the side, and then the best musical conductor in the United States led our band as they played one of his own marches, and the boys did play wonderfully well. Years and years ago, when the present Steel Pier pier was detached from the Walk, its own at that time, George Tillyou, engaged Sousa for a week. On the opening night the people who were drawn to that vicinity found out that they could hear his concert by squatting on the sands, and it looked as if the engagement would be a frost. But Tillyou was a real showman, so he immediately made arrangements to bring the wonderful musical comedy, "Floradora," here to play a joint engagement. In consequence the pier was jammed from then on, Sousa started on his wonderful career and "Floradora" started on its successful run, which was not equaled for many, many years.

Resort Gives Sousa Ovation

Concerts on Steel Pier Enjoyed by Large Audiences

The March King of the world knows today that Atlantic City is second to none in its expression of admiration for one who has wrought historic tunes is unstinted.

Sousa's first concert was given in the music hall of the Steel Pier yesterday afternoon. His last in Atlantic City this year will be given Saturday evening. Between first and last, inclusive, he will have contributed four programs daily, or a total of twenty-eight, to the keen enjoyment, not only of residents of Atlantic City, but as well of thousands of visitors.

It must not be overlooked that in bringing Sousa the Steel Pier has added another strong publicity stroke for Atlantic City, for it is obvious that the engagement here of Sousa will impel many visitors, when they have returned home, to spread the word that in its art, as in its many other good works, Atlantic City provides the best obtainable.

Almost 100 persons make up the remarkable organization with which Sousa is entertaining Steel Pier audiences. That figures makes it possible to understand why Sousa presents a repertoire of encores as extensive as that which he has announced for his Steel Pier engagement.

The encores from which Sousa selects his second numbers total in numbers as many as the repertoires of many bandmasters. They include three humoresques, "The Wets and the Drys," "Oh, How I've Waited for You," and "Follow the Swallow." His new compositions in the list of encores are "The Pride of the Wolverines," "The Gridiron Club March," "The Sesqui-Centennial Exposition March," "Peaches and Cream" and "Music of the Minute."

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Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

"Style to be Crazy"—Sousa

Age of Speed, Roar and Racket Cause of Jazz, Says Famous Bandmaster

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen is the opinion of John Philip Sousa.

Sousa, who began his musical career mid-way of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soap maker, who attracts the most attention with his advertising," says Sousa. "Neither are the most building lots sold by the subdivision corporation having the best lots, but by the subdivision organization, which has the fastest talking salesmen, the best lunch and the most

elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sort thumb. Just now it is in style to be crazy.

"This is an age of speed, roar, and racket, and the musician of today must write for the people, who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

Angels Musician



MISS WINIFRED BAMBRICK, HARPIST

With Sousa's band, has been called repeatedly for encores on the ancient instrument, of which she is master. She is one of the country's best known performers on the harp.

THOUSANDS ENJOY SOUSA'S MUSIC

Four Concerts Daily Enable Countless Numbers to Hear Great Sousa Band

PLAYS SYNCOPATED MUSIC

The tremendous ovations accorded Sousa at the Steel Pier were inevitable. For any appearance of Sousa is occasion for an enthusiastic demonstration of the admiration and affection in which he is held by the American public.

But the great applause accorded him on the Steel Pier has been based on a reason additional to the appreciation of his art and personality. The added source of his popularity here is that he has come back after an absence from Atlantic City platforms of two decades.

Sousa did visit Atlantic City ten years ago for a single concert. But no Sousa program seems a solid presentation unless it contains at least a week of programs, for it would take many programs to penetrate substantially into his remarkable repertoire.

When Sousa opened at the Steel Pier Sunday afternoon the music hall was crowded to its capacity half an hour before he raised his baton. When he came on the stage the balcony had filled and during the concert the throng became so great that hundreds were standing.

Fortunately, four concerts a day, two in the afternoon and two in the evening, have been provided, so that none need be disappointed.

Syncopated music has been added to this season's Sousa programs because Sousa firmly believes that syncopated music has established itself permanently in America. He does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's Band for the first time. "Music of the Minute," a Sousa saesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization is the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgment that the present is a dancing age by offering a foxtrot of his own composition, entitled, "Peaches and Cream," said to have been inspired by a dancing granddaughter.

SOUSA TO PLAY MANY NOVELTIES

Bandmaster Will Include Composition of Colletti in Week's Repertoire

An Atlantic City man has the distinction of inducing John Philip Sousa to include his march in the programs being presented this week on the Steel pier. He is Anthony Colletti, violinist-director of the Haddon Hall orchestra, whose composition, dedicated to the League of Nations, has been included in this week's repertoire of the Sousa organization.

Sousa's ready approval of the suggestion that he include the local man's composition explains in part his extensive repertoire. He seizes many opportunities to digress from the accustomed procedure.

Never before has Sousa arranged so many novelties. There are three new marches this year, "Sesqui-Centennial March," "The Pride of the Wolverines," dedicated to the city of Detroit, and "Gridiron March," dedicated to the famous club in Washington. The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things which the wild ether waves are saying. Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, who, Sousa says, will achieve greatness as a composer of Negro music, and 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

Sousa has passed his 70th year, but time has taken none of the zest from the famous baton.

As hale and as chipper as ever, the March King speeds up with the passing years. For instance, he long had been accustomed to present one new march composition each season. A decade ago he began introducing two new marches into his programs, and this year there will be three, "Sesqui-Centennial March," "Gridiron March" and "Pride of the Wolverines March." All are "official marches." The first was written at the invitation of the exposition officials in Philadelphia; the second at the invitation of the Gridiron club in Washington, of which Sousa is a member; and the third at the invitation of the city of Detroit.

The Sousa organization this year is as large as ever and in addition to the bandmen includes ten soloists.

SOUSA CARRIES LARGE LIBRARY

'March King's' Musical Works on Steel Pier Insured at \$25,000

"What will become of the prolific musical writings of Sousa?" is frequently asked by music lovers. Sousa, who is appearing in the Music Hall of the Steel pier this week, has given the answer.

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of 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.

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 Euro-

Atlantic City Press July

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So Old Acquaintance Won't Be Forgot

Sousa, March King, Spends Morning Visiting Friends, Sees Guards' Exhibition

Lieutenant Commander John Philip Sousa yesterday spent a varied day in visits to old friends and to familiar places.

Accompanied by two of his soloists, Marjorie Moody and Winifred Bambrick, he spent part of the morning as the guest of Harry Hallman, assistant manager of Haddon Hall, viewing the city from the roof of that hotel.

"I recall two incidents in Atlantic City," said Sousa. "One was on the occasion 50 years ago when I played in Haddon Hall. I was then an orchestra fiddler. The other was in 1902 when my band was at Steeplechase Pier. Mrs. Sousa and I were out driving. The horseless carriage had just gotten hold of popular fancy. Our horse shied suddenly at sight of one as we drove along a thoroughfare here that then was known as 'the Speedway.' The fender of a trolley car scraped our buggy. It was the closest call I've ever had."

Sousa said yesterday he wanted his photograph taken in Perskie's studio "because he's an old friend." He spent half an hour there.

Sousa, This Week, Steel Pier.—Adv.

World's Greatest Bandsman, Sousa, at Steel Pier This Week.—Advertisement.

WEDNESDAY, JULY 14, 1926.

CAPTAIN GALE PILOTS SOUSA ON OCEAN SAIL

Captain George B. Gale, of the firm of Gale & Keene, with an office in the Guarantee Trust Building, had the honor personally of piloting John Philip Sousa, the famous "March King," in his pleasure yacht, the "Princeton," at the Inlet yesterday.

Accompanying Lieutenant Sousa on the ocean sail was Marjorie Moody, soprano, and Winifred Bambrick, harpist, who are playing with him during his engagement of one week on the Steel Pier. After a delightful ride of about an hour on the Atlantic, Sousa and his party, under the guidance of Captain Gale, inspected the German Rotor Ship which is docked at the Inlet.

ATLANTIC CITY DAILY PRESS

ATLANTIC CITY GAZETTE-REVIEW

ATLANTIC CITY, N. J., WEDNESDAY, JULY 14, 1926.

Sousa Famed As Composer

Bandmaster at Steel Pier
Has Written Innumerable Marches

The world at large knows Lieutenant John Philip Sousa 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.

Sousa is playing this week at the Steel pier.

If one writes to Sousa's publishers for a catalogue of Sousa's compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous military organization.

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."



THAT WELL-KNOWN KEY to Atlantic City is the latest souvenir for John Philip Sousa's collection. Mayor Bader gave it to him, along with the famous grin

THE ATLANTIC CITY TIMES.

WEDNESDAY, JULY 14, 1926

"WETS AND DRY" NEW SOUSA HUMORESQUE

Discusses Prohibition Question in
Terms of Music

"The Wets and the Drys" is the title of Lieutenant Commander John Philip Sousa's new humoresque, which is featured in his programs on the Steel Pier. In terms of music it discusses the Prohibition Question now prominently before the country.

Sousa's inspiration for the new number came in Washington last spring. He had been summoned to Washington to appear before a Congressional committee which was holding hearings on the copyright legislation affecting the radio interests, when he was invited to attend several sessions of the Senate Judiciary Committee which was then holding its now famous wet-and-dry hearings. Sousa listened to the arguments of the prohibitionists and the anti-prohibitionists for two or three days, and then he began to make notes, scrawling them in his usual fashion upon the backs of envelopes and in the "white space" of newspaper advertisements. Then he went back to New York, called in his librarian and sent him scurrying about the publishing houses for scores of all of the songs about rivers, lakes and other large bodies of water written in the past century, while he assembled from his own private library, which some day will be bequeathed to the Nation and placed in the Library of Congress, all of the classic drinking songs that have been committed to paper. The result is a musical debate, interspersed with highlights of the Washington hearings. So "wets" and "drys" over the Sousa route will not only be able to hear alcoholic and non-alcoholic music but they will also be able to recognize the caricatures of the wet and dry leaders as Sousa saw—and heard—them in Washington.

With "The Wets and the Drys" Sousa departs considerably this season from his usual humoresque style. For several seasons it has been his custom to base the humoresque upon the theme-song from some musical comedy. Last year the theme was "Follow the Swallow" from "Kid Boots," the year before that it was "What Do You Do On Monday?" from "Poppy," and the year before that it was "Look for the Silver Lining" from "Sally." This season the Sousa arrangements of musical comedy hits will be placed in the jazz section of the program.

ATLANTIC CITY DAILY PRESS.

THURSDAY, JULY 15, 1926.

POLLYA'S HEAR SOUSA

Local Circle Enjoys Atlantic
City Outing

PLEASANTVILLE, July 14.—An outing on the Steel pier, Atlantic City, featured the evening for the members of the Pollyanna circle on Monday night, when they listened to concerts from Sousa's band. The next gathering for pleasure will be a party on the Steeplechase pier, on July 29.

Those present were: Mr. and Mrs. Milton Clark, Mr. and Mrs. Paul Christman, Mr. and Mrs. Thomas Hamm, Mr. and Mrs. John M. Smith, Mr. and Mrs. Willard Marshall, Mrs. Elwood Watt, Mr. and Mrs. A. I. Ditmas, Miss Gladys Searles, Miss Rena Cunningham, Miss Caroline Ditmas and Miss Lula Cunningham.

ATLANTIC CITY DAILY PRESS.

THURSDAY, JULY 15, 1926.

Honor Sousa Today

Civic Clubs Joint Luncheon Plans
Are Completed at La Victoire

This is Sousa day for the civic clubs of Atlantic City.

Honor will be paid the famous March King by a joint luncheon of Kiwanis, Rotary, Lions, Exchange and Civitan clubs at La Victoire restaurant at 12:30 o'clock. Mayor Bader will attend. President Alex. Vollmer, of Kiwanis, will preside.

Sousa's wife, Mrs. Jane Von M. Sousa, and his soloists, Marjory Moody, soprano, and Winifred Bambrick, harpist, will be guests.

ATLANTIC CITY DAILY PRESS.

WEDNESDAY, JULY 14, 1926.

Will Fete Sousa

Five Civic Clubs Unite Tomorrow in
Luncheon for Bandmaster

The five civic clubs of Atlantic City, Kiwanis, Rotary, Exchange, Lions and Civitan, with Mayor Bader attending, tomorrow noon will unite at a luncheon in the La Victoire restaurant to do honor to Lieutenant Commander John Philip Sousa. It is expected that 600 members and their wives will attend.

It had been intended originally to have Sousa as guest of Kiwanis. But the other clubs also desired his presence and it was decided in a conference of club presidents to meet together for the purpose.

Besides Sousa, the guests will include his wife, Mrs. Jane Von M. Sousa, a former Atlantic City woman; Miss Marjorie Moody, soprano soloist; and Miss Winifred Bambrick, harpist.

Though Sousa customarily refrains from public speaking, it is expected he will talk on this occasion.

The March King yesterday visited the Senior high school and listened to the world's largest pipe organ, with City Organist Arthur Scott Brock playing. Senator Emerson L. Richards, designer of the instrument, explained its novelties. Sousa declared the organ a remarkable work.

THE ATLANTIC CITY TIMES, TUESDAY, JULY 13, 1926

SOUSA BELIEVES FIRMLY IN AMERICAN MUSICIANS

Declares That American Instrumentalists Are Growing Faster

Any comment on music by Lieutenant Commander John Philip Sousa, the march king, who is engaging the earnest attention of tremendous audiences on the Steel Pier this week, is certain to create wide interest.

In a talk on music recently he said: "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 Amer-

ican 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 real 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 beard when I assumed 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."

ATLANTIC CITY AS SEEN THROUGH THE CAMERA'S EYE



LIFE-SAVING DRILL staged on the beach for Lieutenant-Commander John Philip Sousa, visiting famous band leader



SOUSA AND HIS STARS are guest of Beach Patrol for the life-saving drill. Sousa is on the platform, between Winifred Bambrick (left), his harp soloist, and Marjorie Moody, soprano

THE ATLANTIC CITY TIMES,
THURSDAY, JULY 15, 1926



With Sousa and his Band on the Steel Pier will be found Miss Marjorie Moody, young American soprano, whose reputation is forging rapidly to the front in concert work.

ATLANTIC CITY DAILY PRESS.
FRIDAY, JULY 16, 1926.

5 Clubs Unite To Honor Sousa

March King Feted by Kiwanis, Rotary, Lions, Exchange and Civitan

Five civic clubs, including the Kiwanis, Rotary, Lions, Exchange and Civitan, united yesterday in formally greeting Lt. Commander John Philip Sousa, the march king, at Steel pier restaurant.

Mayor Edward L. Bader, on behalf of the five clubs, presented the world's greatest bandmaster with a handsome wrist watch.

The inter-club meeting, held under the auspices of Kiwanis, was conducted by Alexander H. Vollner, president of the Kiwanians. It opened with the club singing, led by Thomas LaRue Hustleton, accompanied by McNichols orchestra. Other musical numbers were contributed by Evan Prosser, member of the club; LaVictoire Melody Maids and the Steel pier minstrels.

H. Walter Gill, past president of Kiwanis, welcomed the guest of honor and the four visiting clubs, declaring that Sousa had placed the name of America "high in the realm of music," and mentioning in particular his famous march, "Stars and Stripes Forever." The presidents of the visiting clubs were presented as follows: Albert A. F. McGee, Civitan; Franklin Morales, former minister to Honduras, Exchange; Robert Watson, Lions; and C. Edgar Dreher, of the Rotary. President Dreher, as head of the senior civic club was called upon to present baskets of flowers to Mrs. Sousa,

who is a native of Atlantic City, and to Miss Marjorie Moody, soprano soloist; and Miss Winifred Bambrick, harpist, both associated with the Sousa band.

The bandmaster was introduced by Raymond F. Read, past president of Kiwanis, and secretary of the Steel Pier company. He stated that Sousa had first visited Atlantic City about 60 years ago. Nearly 50 years ago he played the violin in the Haddon Hall orchestra. He has toured the United States 33 times with his band, and is the only conductor who circles the globe with a musical organization of that character. Sousa has composed 5,000 marches and musical productions and is the only bandmaster to write a selection on presidential order; his "Semper Fidelis" having been composed at the request of President Arthur. It was dedicated to the use of the United States marine band, of which Sousa was at that time director.

In acknowledging the tribute, Sousa made humorous reference to his introduction as the world's greatest bandmaster. He refrained from denying it and let his audience into a little secret to the effect that he had helped to end the World War by sacrificing the fine beard which he wore before 1917, when America entered the struggle. He explained that on a visit to Berlin, where he met the Kaiser Wilhelm, who at that time was famous for his upturned military mustache, he detected the glint of envy in the eyes of the Emperor when he gazed upon the Sousa whiskers. Following America's entry into the World War, when the bandmaster was commissioned in the navy to train the naval bands, he said he called the officers together and told them he could end the war by cutting off his beard, and caused a cable to be sent to Field Marshal Von Hindenberg, announcing he had made the sacrifice in the interests of peace. Cessation of hostilities followed. The bandmaster also recalled in a profigious way his visit to St. Petersburg, where he was dined by the nobility, and where he made a humorous speech on the progress of music in America.

Following the luncheon the clubmen and their wives were guests of the Steel Pier company, at Sousa's afternoon concert.

Civic Clubs Honor Sousa

ATLANTIC CITY EVENING

UNION.

FRIDAY, JULY 16, 1926.

Meet With Kiwanis—Wives
Are Present—Mrs. Sousa
Receives Token

Members of the Lions, Rotary, Civilians, Exchange and Kiwanis clubs, joined yesterday, in honoring Lieut. Com. John P. Sousa at luncheon. The club members and their wives were the guests of the Kiwanians, at the Steel pier restaurant.

During the dinner there was a musical program. Mrs. Sousa was presented with a large bouquet as a token of regard.

Those enjoying the luncheon included:

Peter W. Chichester, Tommy Reilly, Bill Comfort, Charles S. Dooin, Fred Miller, Frank Elliott, James McCoal, Joe Armstrong, James Jones, Vaughn Comfort, Mrs. Carroll H. Hoagland, Mrs. Enrico Aresoni, Enrico Aresoni, H. B. Porter, Lane Dil, Agnes T. Crawford, Margaret T. Crawford, S. A. Ickek, Mrs. E. R. Doughty, Elizabeth Hallman, Mrs. E. S. Snead, E. S. Snead, Mrs. S. Clark, Mrs. J. H. Mathis, Mrs. Alexander Vollmer, Mrs. Robert A. Watson, Mrs. Frank Gravatt, F. Reisgen, Mrs. Edmond Somers, Mrs. Tom Huxselt, G. W. Deltz, Mrs. G. W. Deltz, Mahlon Geiger, Robert L. Worke Jr., Leonard Seely, J. L. Holzer, Maurice A. Brewster, Mrs. Norman H. Bassett, Fenton Bott, C. L. G. Breene, Mrs. H. J. Ledlund, Marion Leeds, Mr. H. H. Saerman, Mrs. H. C. Eisenlolor, Fred. Leicht, Mrs. Fred. Leicht, Mrs. Fred. R. Rogers, Miss Virginia Rogers.

Mrs. G. M. Diehl, Frank L. Smith, Mrs. Charles P. Tilton, Mrs. Harry E. Weisgerber, Miss Alice Barnett, Miss Mary Raith, Mrs. Frank H. Fisher, Mrs. B. B. Filer, Mrs. James Leeds, Mrs. Norris G. Gaskill, Mae Gaskill Stebbins, Mrs. A. C. Thompson, Mrs. Henry Obergfell, Hilton S. Read, Mrs. L. B. Glenn, Mrs. George Householder, Mrs. C. S. Pryor, Mrs. R. F. Randolph, Mrs. A. H. Hartley, Mrs. Bob Mixer, Mrs. R. F. Chapman, Mrs. H. L. Boston, Paul Brogan, Mrs. L. C. Albertson, Mrs. H. Walter Gill, Norman L. Gill, Walter Bateman, Miss Grace Stites, Harry S. Parsons, Dr. Clifford J. Waas, W. J. Haupt, Mrs. Ralph Glenn, Mrs. A. H. Skean, Mrs. E. C. Bell, Mrs. Walter L. Hull, Mrs. F. Hickman, Mrs. W. R. Eshbach, Dr. B. Jones, Mrs. Harry L. Adams, S. P. Leeds, C. M. Boyer, Mrs. C. F. Osman.

SOUSA GIVES MUSICAL TREAT

Final Performances Sure
to Tax Capacity of
Steel Pier

John Philip Sousa packs up tomorrow night and moves on. He has given Atlantic City the musical treat of years. If the attendance thus far is a criterion, it is safe to predict that his final performances will find audiences taxing the capacity of the Steel pier music hall.

Sousa will be followed Sunday by A. H. Thaviu and the Exposition band which won the gold medal in competition at the Panama-Pacific exposition of 1915.

The management has arranged a particularly fine operatic program for Sunday afternoon and evening in the ballroom at the end of the pier, with a recital by Julia Claussen, Swedish-American mezzo-soprano, prima donna with the Metropolitan Opera company, and Judson House, famous tenor.

Claussen has appeared as guest artist at some of the most important opera houses in Europe beside her current appearances at the Metropolitan and her seasons with the Stockholm Royal Opera and the Chicago Opera company. In concert she has sung throughout the United States, Canada, Mexico and in most of the European countries. Her concert and operatic repertoire is large, the latter including such as "Die Walkure," "Samson and Dalila," "Il Trovatore," "La Trovatore," "La Favorita," "Adia," "Carmen," etc., many of which she has sung in four languages, Swedish, German, Italian and French.

In her native land Claussen's extraordinary talents have received full recognition. She is court singer to King Gustav V, holding all the prerogatives this office commands. A Fellow of the Stockholm Royal Academy of Music, she has the rare Literis et Artibus decoration and the Ludwig Norman, Jenny Lind and Christine Nilsson medals. On the occasion of the recent marriage of the Crown Prince of Sweden she sang at the entertainment in honor of this event, receiving an autographed photograph of the Queen as a token of personal favor.

ATLANTIC CITY EVENING UNION. FRIDAY, JULY 16, 1926.

Social Events

by DOT KAHN

Lieutenant John P. Sousa Guest Of Woman's Club

Affair Held in Marine Grille — Families Are Present;
Dancing Is Enjoyed

The members of the Woman's Club of Atlantic City entertained their families and friends last evening at a shore dinner in the Marine Grille. The affair was most unusual for two reasons. The first is that Lieutenant John Philip Sousa was the honor guest. The second is that although the dinner hour fell in the very midst of yesterday's storm a large crowd attended.

After a mass of goulashes, umbrellas and slickers had been discarded downstairs it was hard to tell that it was raining outside. The fairer sex wore attractive gowns and the grille was most cozy. The guests gathered about long tables. In the center of each table was a basket of pretty summer flowers. Sprays of flowers and ferns reached from end to end on the tables. Lieutenant and Mrs. Sousa's table boasted huge baskets of roses.

Orchestra music was enjoyed during the dinner. Following a few words of welcome by the club's president, Mrs. O. J. Hammell, Mrs. Raymond Read introduced Lieutenant Sousa. The latter was kind enough to speak to the gathering. He mentioned the fact that he has

played in every place but the North Pole. The reason for this is poor train service. However, he does expect to play there some day.

He told some interesting anecdotes, one of which concerned a place in Europe where he discovered that they drank tea and used their "spirits" as an antidote. Mrs. Sousa was introduced, as were Miss Marjorie Moody, soprano, and Miss Winifred Damrick, harpist.

Dancing was enjoyed during the serving of the delicious shore dinner. Then, too, there was a musical program as follows:

- 1—March—"The Stars and Stripes Forever".....Sousa
- 2—Overture—"Poet and Peasant".....Suppe
- 3—Fox trot—"Roses of Picardy".....Romberg
- 4—"Student Prince".....Strauss
- 5—Blue Danube Waltz.....Strauss
- 6—One step—"Mr. Rubinstein".....Brahm
- 7—That Naughty Waltz.....Levy
- 8—Thais—Meditation.....Massenet
- 9—"Naughty Marietta" Victor Herbert
- 10—Fox Trot—"Show Me the Way to Go Home"
- 11—Toreador Song.....Bizet
- 12—Two step—"Get Out and Get

Under".....Abrahams
Among those present were:

Mr. and Mrs. Samuel Reinhart, Mr. and Mrs. J. J. Smith, Mrs. G. C. Seidel, Mr. and Mrs. Hiram Mathis, Miss Sara Crossdale, Mrs. T. S. Adams, Mrs. Charles Ullmer, Mr. and Mrs. Jacob Blaw, Mrs. Daniel White, Mrs. Lucius Wright, Mrs. Emily Shinn, Mrs. Laura Dougherty, Mrs. Harry B. Leeds, Mrs. Georgia Wright, Mrs. Graham Ferry, Mr. and Mrs. Ezra T. Bell, Mr. and Mrs. O. J. Hammell, Mr. and Mrs. Raymond Read, Miss Georgia Morris.

Miss Sara Dunn, Mrs. Estelle Evans, Miss Sara Crossdale, Mr. and Mrs. Fessenden Hall, Dr. and Mrs. B. B. Filer, Mrs. John Mason, Miss Dorothy Mason, Mrs. J. W. Burbank, Miss Nellie Rupp, Miss Sara Dunn, Dr. and Mrs. Frederick Frish, Mr. and Mrs. Eugene Kline, Mrs. W. Blair Stewart, Mrs. Walter Clark, Mrs. Robert Craighead, Mr. and Mrs. Walter B. Stewart, Miss Sarah Leeds, Mr. and Mrs. C. Bruce Suron, Harry Hempell.

Mr. and Mrs. Norman Mathis, Miss Helen Mathis, Stanley Adams, Mrs. Frank Geier, Mrs. William H. Goll, Miss Martha Williams, Mrs. Elizabeth Matten, Mrs. Mary Schler, Charles C. Fortner, Mr. and Mrs. Wallace Andrews, Miss Olive Filer, Charles Luzenberg, Kathleen Donnelly, Mrs. Warren Somers, Miss Eleanor O'Neill, Victor W. Somers.

ATLANTIC CITY DAILY PRESS. SATURDAY, JULY 17, 1926.

Our dining clubs of business men, who meet once a week for luncheon, interspersed with short business chats and jollicking songs, are helpful to the members and a pleasure to invited guests. The Rotary, Kiwanis, Lions, Exchange and other associations meet to get in touch with their fellow business men and talk over matters that will help their own business or the business of their own city. Men active in their affairs usually get at least one speaker for each dinner, someone foremost in business, art, music, or some other profession. These speakers never tire by long introductions, but at once launch into their subject matter and end it quickly.

This week the Kiwanis lassoed John Philip Sousa, and that luncheon day will go down as the star event of the year. And Sousa enjoyed the hour as much as the diners did. And it is a wonder that he did, for no prince, potentate, ruler of a country or distinguished citizen of the United States ever had such gallops from one event to another as that beloved band leader had this week. It is marvelous that he had time to conduct the two concerts his band gave on the Steel pier every day, and as for sleep—well, the chances are that he will doze off as soon as the train starts for his next stand and he will snooze until it reaches its destination. Next year his engagement will have to be extended, so that he will be able to attend all the events already planned, as well as to give thousands of our residents and visitors a chance to hear more of his wonderful concerts.

THE ATLANTIC CITY TIMES

FRIDAY, JULY 16, 1926

SOUSA PROGRAM ENDS TOMORROW

Great Band Leader Expresses
Pleasure at Ovation Given
Him Here

THAVIU SUCCEEDS SOUSA

All good things must come to an end. But the end of John Philip Sousa's engagement at the Steel Pier is one the people and visitors of Atlantic City would like to postpone sine die. Sousa, however, has engagements elsewhere, and tomorrow night will give his final concert here. He has been so pleased with the reception given him officially by Atlantic City and by the ovations of his tremendous audiences here that he wants to come back next season.

Thaviu will take the Music Hall stage Sunday for an engagement of two weeks. A. F. Thaviu attained distinction in 1915, when his band, in competition with many others, won the gold medal of the Panama-Pacific Exposition in San Francisco.

Judson House, noted tenor, has been engaged for a special operatic program Sunday afternoon and evening, in which Julia Claussen, Swedish-American mezzo-soprano and prima donna of the Metropolitan Opera Company, also will star.

Miss Claussen has been appointed court singer to King Gustaf of Sweden. Miss Claussen has sung before royalty in several countries.

HERE'S HOW HARRY HARTZ MADE ROARIN' ROAD HISTORY

De Paola Pilot
Car 133 Miles
in Trial, Bre

Tops All Speeds Made by
Drivers When Qualify-
ing for Races at Speed-
way Today

**DR. SHATTUC DOES
132.4 MILES AN HOUR**

Benny Hill, Who Unofficial-
ly Broke World's Record
in May, Turns in 131.7

By JOHN R. THORBAHN

Making more noise on Anamol track than it would seem possible to emit from so small a construction, a tiny aluminum body set between four wheels, deafened its watchers yesterday afternoon as it whirled around the huge mile and a half board track under a broiling sun.

This little machine, piloted by the redoubtable Peter De Paolo, 1925 champion of the American speedways, made a new track record for the new type of racing machines which have only been on the board since the big Indianapolis race July 4.

Fred (Pop) Wagner, the official starter of the race, clocked Pete at 40 3-5 seconds or at a rate of 133 miles an hour. De Paolo only had to travel 120 miles to qualify for the big event today, but just thought he'd top the afternoon by leading the field of 13 qualifiers.

The track was in good condition considering the two-day rain which made the infield and drives leading to the course a sea of sticky red clay.

Old Sol Does His Stuff
The sun, which was hidden behind steel grey clouds that poured forth several inches of rain, made its appearance early yesterday morning and then went into seclusion until near noon. When Old Sol did finally consent to show his stuff, he did it to the limit and made it uncomfortable for the few hundred curious fans seated in the immense grandstand.

Soft drinks were in demand, so much, in fact, that one enterprising vendor climbed the ladder leading to the track and after getting right in the middle of the boards, was chased back by Mr. Wagner. The boy meant well, because he thought the drivers and newspapermen in the pits were dry, and they were.

Another tiny machine circled the track near sundown and a time was turned in second to De Paolo. Dr. W. D. Shattuc, of Los Angeles who had some rotten luck here in May, seemed to have the right combination and after pinning around for a few laps turned in a time of 40 4-5 seconds 132.4 miles an hour.

Benny Hill, the driver who unofficially broke the world's record during the qualifying trials May 1 was one of the last to take his turn and placed third in the day's standing. He negotiated the mile and a half in 41 seconds or 131.7 miles an hour.

The fourth driver to make a speed of over a 130 miles an hour was Fred Comer, of California. Comer was timed at 41 2-5 seconds or 130.4 miles an hour.

Three 60-Mile Sprints

There will be three sprints of 60 miles this afternoon and a final race of a 120 miles. Purses are going to be awarded for the places in each sprint and in the main event. Lap money an incentive to all drivers will also be awarded.

Five motorcycle racers will entertain the vast multitude that is expected to attend.

Sousa will appear at course at noon and will leave at 1:30 p. m. for the Steel Pier concert. He will conduct a march by Pennsylvania Railroad band and may drive around track with De Paolo.

His auto will be accompanied by another in case his machine breaks down on fast return trip. A motorcycle cop will break the way.

Pennsylvania specials, all-steel, leave beginning 11 a. m., daylight time and return immediately after the races.

Ways to avoid traffic congestion

ATLANTIC CITY EVENING UNION, SATURDAY, JULY 17, 1926.

SOUSA TO GIVE FOUR CONCERTS

March King to Wind Up
Gala Week on Steel
Pier Today

Today's four concerts are the final opportunities this season to hear the famous John Philip Sousa band in Atlantic City. A remarkable engagement of one week which has drawn many thousands of enthralled music lovers comes to a close with the final concert that begins at 10 o'clock tonight.

It has been an exciting week for Atlantic City and as thrilling for the March King. For not a day has passed in which there has been overlooked any opportunity to do him exceptional honor.

The best of his repertoire have been reserved by Sousa for his performance of this afternoon and evening and because he is leaving for the year he plans to be more than usually generous in bestowing encore numbers.

An uncommonly good band feature is coming to Steel Pier tomorrow when A. F. Thaviv and his Exposition Band begin a two-week stay. This is an organization that in 1915 won the gold medal at the Panama-Pacific Exposition in San Francisco.

It is composed of sterling musicians, each an adept on his own particular instruments and practically everyone a soloist of note. Prominent operatic artists from the grand opera companies of New York and Chicago were specially engaged for the Thaviv summer tour and his engagement at the Sesqui-Centennial Exposition at Philadelphia this year.

The majority of these artists are foreign born, and internationally known in operatic circles here as well as on the Continent.

The operatic program for tomorrow afternoon and evening will bring forth two exceptional singers. One will be Judson House, a tenor of many national triumphs. The other will be Julia Claussen, prima donna mezzo soprano of the Metropolitan Opera Company.

The schedule returns to that which maintained before Sousa's advent.

During the week, concerts will be held at 11:15 a. m., 3:30 p. m., and 8:45 p. m. The Steel Pier Minstrels will perform at 3:00 and 8:30, except Sunday. The Photoplays will be shown at 4 and 9:30, and Ted Weems Victor Recording Orchestra will play dance music at 4 and 9 o'clock, except Sunday.

'Heap Big Music Chief'



JOHN PHILIP SOUSA
In the head dress of an Indian chief. He was recently honored by the Star Blankets, who gave him the name of Kee-to-che-kay-wee-oke-mow—"Great Music Chief."

ATLANTIC CITY DAILY PRESS.

SATURDAY, JULY 17, 1926.

Boardwalk and Beach

By BOB WATT

Vacation time is now due in all of the large cities, a vast army usually taking the one or two weeks allotted to them in the latter part of July, all of August or the first weeks in September. A few of the unfortunates are compelled to take their "play-time" in the early part of July, and they were in tough luck this year, as a rainy period is not pleasant, to say the least, to get the only real holidays in the whole year.

Stenographers, typists, clerks, salesmen and saleswomen know that the real warm spells come after the 15th of July, and they try to dodge the heat of large cities by going away during the time that Old Sol is trying to fry eggs on concrete city streets in the day time and making sleep impossible at night. There is always more or less swapping over these vacation allotments. One girl will say to another, "You let me have your week in August for the one I have in early July, and I'll give you a new vanity case, that blouse that you admired so much and will work late for you three afternoons next winter, so you can have lots of time to doll up when Charlie is going to take you to a show." And so the deal is made. Business firms know that business slumps in big cities after the 4th of July, so they try to get many of their employees to take their vacations between that date and Labor Day. Especially is this true when the vacation is granted on the policy of "one week with pay and one week without pay."

This all means that the rush for the only real place to spend a vacation will begin today. Name of that place will be furnished to all who cannot guess the very first time where it is located. Philadelphia will send the largest quota, as advance reservations from vacationists show, but Pittsburgh and the rest of Pennsylvania will run a close second. Central Ohio is arranging many ten to twenty-day excursions, some of them personally conducted, with every item of expense lumped, and the others will be on straight tickets with no hotels mentioned. Atlantic City will be a busy place from now on, with a desirable, good-spending class; people save up for a whole year for this short period and then spend every dollar of it for good accommodations and the many joys that our city by the sea furnishes.

Dearie, Dearie, I've been thinking
What poor fools you men must be.
If you think that girls when drinking
Are just slipping plain cold tea.

Our dining clubs of business men, who meet once a week for luncheon, interspersed with short business chats and rollicking songs, are helpful to the members and a pleasure to invited guests. The Rotary, Kiwanis, Lions, Exchange and other associations meet to get in touch with their fellow business men and talk over matters that will help their own business or the business of their own city. Men active in their affairs usually get at least one speaker for each dinner, someone foremost in business, art, music or some other profession. These speakers never tire by long introductions, but at once launch into their subject matter and end it quickly.

This week the Kiwanis lassoed John Philip Sousa, and that luncheon day will go down as the star event of the year. And Sousa enjoyed the hour as much as the diners did. And it is a wonder that he did, for no prince, potentate, ruler of a country or distinguished citizen of the United States ever had such gallops from one event to another as that beloved band leader had this week. It is marvelous that he had time to conduct the two concerts his band gave on the Steel pier every day, and as for sleep—well, the chances are that he will doze off as soon as the train starts for his next stand and he will snore until it reaches its destination. Next year his engagement will have to be extended, so that he will be able to attend all the events already planned, as well as to give thousands of our residents and visitors a chance to hear more of his wonderful concerts.

ATLANTIC CITY DAILY PRESS.

SATURDAY, JULY 17, 1926.

Sousa, the band master, now playing at Atlantic City, was whirled around the track several times by Pete de Paolo before the start of the big events. Pete kept the fleet Duzenberg within the speed limit at the request of the march king.

The Pennsylvania Railroad band played the "Star-Spangled Banner" as Starter Wagner dropped the red flag starting the batch of racers off in the first race of the day, over a distance of 60 miles.

Eleven drivers faced the starter in the first 60-mile event with Harry Hartz, Bob McDonough, Bennett Hill and Frank Lockhart among the outstanding contestants.

QUIT, SAYS SOUSA, AFTER DIZZY PAGE

De Paolo Whirls Bandmaster Around Auto Track at Breakneck Speed

SPEEDWAY, July 17. — The Sesqui-Centennial auto classic got under way at the Atlantic City Motor Speedway this afternoon before a slowly gathering crowd that lagged behind expectations with 22 qualified drivers toeing the mark.

As late as 12:30 p. m. there was but a mere sprinkling of spectators in the mammoth stand and infield. However, each passing minute was bringing its additional quota of motorists and train excursionists.

The sun beat down mercilessly upon the stand. Spectators sweltered. But it was ideal for the racers. A bally hoo of confectioners and refreshment vendors was drowned in the roar of warming motors as the time for the start neared.

John Phillip Sousa, "the march king," arrived at 12:45 to lead the P. R. R. band. He was accompanied onto the track grounds by Frank P. Gravatt and Raymond P. Read.

Within five minutes after Sousa's arrival, Peter De Paolo, 1925 racing champion of America, was driving him around the track for the special entertainment of the crowd. De Paolo started off with a vengeance but apparently the March King whispered something to him about feeling safer in the band box, and the speed king lowered down to a crawl. There was a scattering of applause as they drew up to the judge's stand.

motordrome. Joe Sargeglan, of Fresno, Cal., the winner, did the 10 laps in 8 minutes 22.53 seconds, making an average in miles per hour of 107.46. Bill Minnick was second and Johnny Krieger was third. Minnick saw-sawed with Sargeglan for the lead in the sixth, seventh and eighth laps, but thereafter was outclassed. William Seymour, the favorite, was forced out early, another rider followed him, and the sixth man trailed from the start.

Sousa Encircles Track

The only person who rode around the track without paying an entry fee was Lieutenant Commander John Phillip Sousa. The band leader, who arrived at the Speedway, prior to his concert on the Steel Pier, in company with Frank P. Gravatt, president, and Raymond P. Read, secretary, of the Steel Pier Company, was taken on a slow circuit of the course by Peter De Paolo just before the first race. They did not use a racer, but a conservative roadster which never exceeded twenty-five miles per hour. Upon their return, Sousa was introduced to Ralph De Palma, veteran of the Vanderbilt Cup days and dean of motoring world, as the band master is in the world of music.

De Palma was scheduled to make an effort against time to break every Speedway record up to ten miles in a car not limited to the specifications required in the races. While warming up during the morning, however, he broke a piston rod, and was unable to complete repairs in time.

Although the crowd seemed small within the immense amphitheatre, with vacant patches noticeable in the grand stand, it seemed large enough when those who had filtered in by motor throughout the day all sought to leave at once in the evening. The White Horse Pike was thronged with crawling cars, those from the races being intermingled with hosts of vehicles heading toward Atlantic City for the week-end. Traffic conditions on the whole were better than at the opening, and arriving traffic was particularly aided by being considerably spread out, due to nature of the program. The starting hour of the

Is the Boardwalk More Important Than Broadway?

By ARTHUR G. WALKER

Atlantic City's Boardwalk has been a marvel of interest for many years and from many angles. The attractions which are there produced without comment offer excitement and command unusual attention in every other city. Here, everybody expects our beachfront attractions to offer only the newest films, the premiere shows, the most noted bands, nationally and internationally famous dancers, and dance orchestras that are either in the making or at present celebrated for their unusual syncopation.

Over on Broadway just now you will find the Colony Theatre dressed from canopy to topmost roof to resemble a gaudy red and white striped circus tent that all may know "Greater Than Barnums" is playing there. On the Boardwalk, this week-end, the Strand Theatre offers the self same film without even an extraordinary line of advertising or stunt that is unique. A little further down the Broadway the great and justly famous Capitol was playing the other day "La Boheme," which we saw here in regular offering some three weeks ago.

Other dramas of the screen bout which Broadway is commenting with more persistence than "Emo" Horowitz has dared to acclaim at the Virginia are "The Bat," "The Black Pirate," "Kiki," "The Volga Boatman" and "Aloma of the South Seas."

Sousa, whose week here has been unusually filled with good showmanship, recently set the North Jersey Coast agog with a one performance date in the Ocean Grove Auditorium.

In similar bent you will find Vaughn Comfort "mentioned" among those present in the Steel Pier Minstrels, and the famous Glorias announced at the Club Renault, where usually they are featured or even starred in musical productions. So goes the list of names—on and on, until we wonder if Atlantic City fame is not reckoned in bigger terms than Broadway's. Seemingly, at least, Atlantic City pays less attention to the normally important stars of the day than does our big metropolitan neighbor.

When Florenz Ziegfeld produced "Ziegfeld's Palm Beach Girl" at the Apollo we said it was a very ambiguous title, and so it has been proven. When Jimmy Barton and his co-actors appeared on Broadway the title became "Ziegfeld—No Foolin'," a title that no one has yet deciphered a reason for and about which some Broadway critics are still writing funny sayings. Just to prove that they are correct the glorifier of the American girl has changed the title again and now calls it the "Ziegfeld Revue," accompanying the new title with a tale that it is to be permanently maintained, with changing acts as the seasons and years pass by. Possibly the new programs have their connection with the comments of certain reviewers, who have said this production was below the Ziegfeld standard. Since the Atlantic City premiere the cast has been added to considerably.

If you would have a little fun all of our own take a trip about town and listen to the variety of dance orchestras that are to be heard hither and yon through the evening and night hours. When you complete your tour you will have new understandings and appreciation of the consistency of jazz. You will also know more about the many variations which may be titled as jazz.

Ted Weems and George Olsen will show their ways and Jimmy Carr will add his melodies. The Parodians, the famous Paradise group, Roger Kahn's ensemble, the Californians at the Ambassador, Joe Venuti's "hottest band," Charlie Fry and many others will prove to you that jazz is something more than noise, something more than rhythm. Perhaps you will conclude that it is both entertainment and the means to many happy, exercising hours.

SOUSA'S LAST DAY ON STEEL PIER

Concerts by March King Given
Afternoon and Evening
in Music Hall

IS SUCCEEDED BY THAVIU

Four chances remain to residents and visitors of Atlantic City to hear John Phillip Sousa and his band in the Music Hall of the Steel Pier.

The March King will give two concerts this afternoon and two this evening. Then he will make his farewell bow here for the season.

If the attendance he has enjoyed the past several days is to be taken as a criterion, it is certain that his final concerts will be played to capacity audiences.

His audiences have been highly appreciative of Sousa's skill, and the famous bandsman, in turn, has expressed his great gratification at the tremendous ovations accorded him.

Sousa, of course, stands supreme. But the Steel Pier management calls upon another star to take the dais tomorrow for a two-week engagement.

A. F. Thaviu and his Exposition Band, coming direct from the Sesqui-Centennial Exposition, will play. This is the organization that in 1915 won, in competition, the gold medal at the Panama-Pacific Exposition in San Francisco.

Judson House, famous American tenor, and Julia Claussen, prima donna mezzo-soprano of the Metropolitan Opera Company, will sing tomorrow afternoon and evening in the ballroom at the end of the pier.

The new week will find a return to the former schedule of performances. Concerts will be given at 11:15, 3:30 and 8:45. The Ted Weems Victor Recording Orchestra will provide dance music at 4 and 9, except Sunday. The Steel Pier Minstrels will play at 3:00 and 8:30, except Sunday. The photo-plays will be given at 4 and 9:30.

SOUSA IS GUEST OF WOMAN'S CLUB

Famed Conductor Gives Clever
and Humorous Talk at Af-
fair at Marine Grille

AUDIENCE IS DELIGHTED

Those who attended the dinner by the Woman's Club of Atlantic City, in the Marine Grille, eagerly say that they spent a marvelous evening.

When the much heralded affair took place Thursday evening there was an exceptionally large turnout.

Lieutenant Commander John Phillip Sousa was the honor guest of the evening, and after having received a tremendous ovation, he addressed the group in a clever and humorous manner. Mrs. Sousa was also introduced and received a rising greeting from the members and their guests.

The entire evening was a complete success.

Among those present were: Miss Nell Rupp, Dr. and Mrs. Frederick Frisch, Mr. and Mrs. Eugene Klein of Philadelphia, Frederick Frisch Jr., Miss Sara Croasdale, Mrs. G. B. Seidwell, Mr. and Mrs. J. J. Smith, Mr. and Mrs. Samuel Rheinhardt, Mr. and Mrs. C. A. Luzenberg, Mrs. J. A. Troeller, Miss R. A. Peacock, Mr. and Mrs. O. J. Hammell, Ward Hammell, Dr. and Mrs. B. B. Filer, Miss Olive Filer, Mr. and Mrs. Frank Gravatt, Mr. and Mrs. Raymond Read, Mr. and Mrs. Eliza Bell.

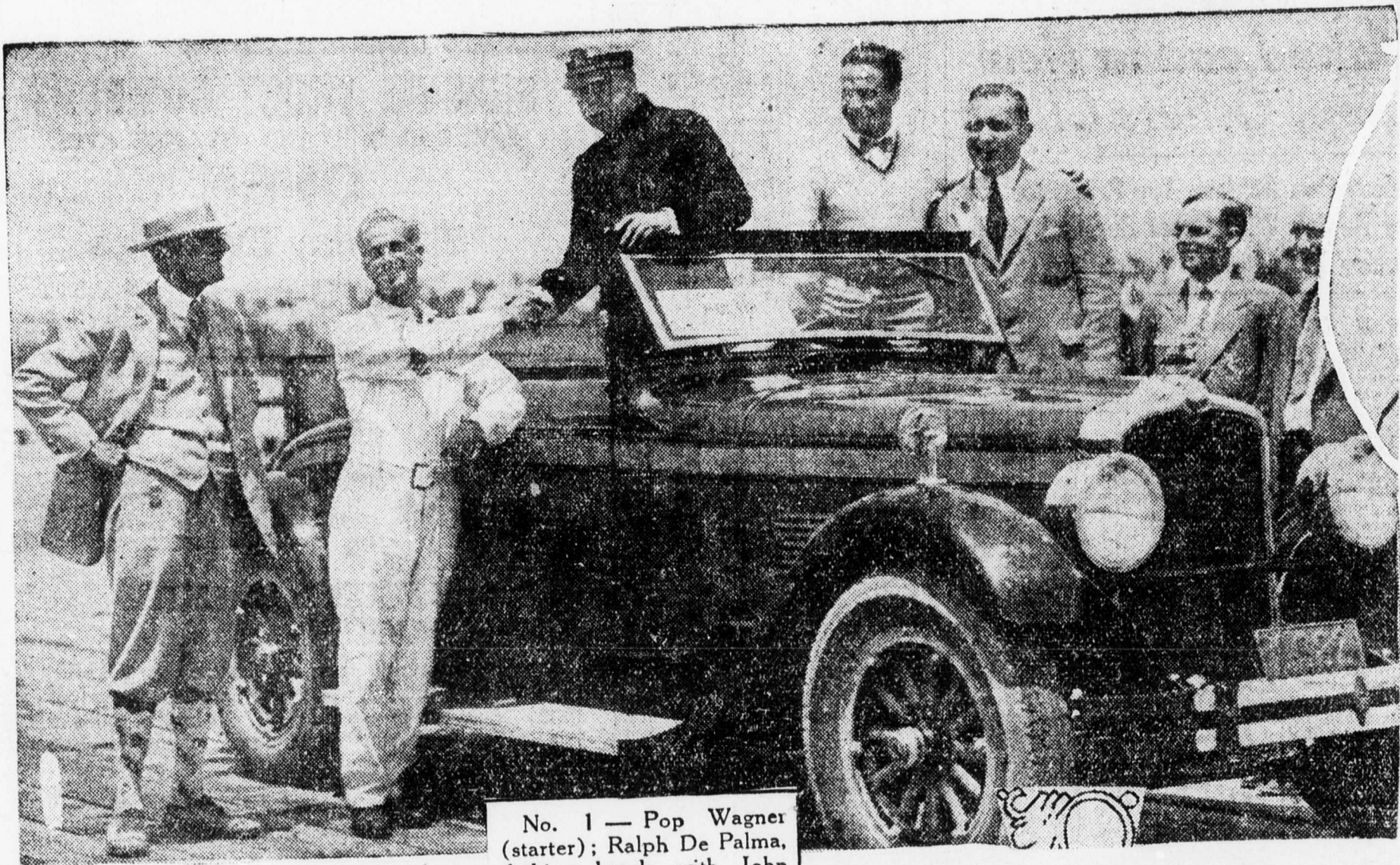
Lieut. Commander and Mrs. John Phillip Sousa, Miss Margaret Moody, Dr. and Mrs. Walter Stewart, Mr. and Mrs. C. Bruce Surran, Harry Hemphill, Miss Sara Luds, Miss Helen Matthis, Mrs. Hiram Mathis, Mrs. Naomi Craighead, Mr. and Mrs. Jacob B. Blau, Mrs. Georgia A. Adams, Mrs. Emily Shinn, Mrs. Harry B. Leeds, Mrs. Fred Parker, Mrs. Laura M. Daugherty, Mrs. Mildred H. Benson, Mr. and Mrs. F. Hall, Mrs. Charles E. Ulmer, Miss Dorothy E. Mason, Mrs. A. W. Wheeler, Mrs. Glorie B. Wright, Mrs. J. J. Fergy, Mrs. Minnie B. Seaman, Miss Georgie Morris, Mr. and Mrs. Warren Somers, Miss Eleanor O'Neill, Vic Somers, Miss Dorothy Somers.

Sousa—Musician For the Ages



On the left is the famous bandmaster as he looked at 18, on the right as he appeared at 40 and in the center as he looks now. Sousa and his band opened their 34th annual tour Sunday on the Steel Pier. The engagement will be for one week only, with four concerts daily.

Press Camera Views of Event



Philadelphia Record July 16 1926

ING DRIVERS QUALIFY TODAY

Attain Speed of 120
Miles Per Hour to Enter
Big Event.

TO LEAD MARCH

The 12 fastest cars in the qualifying heats will start in the first 60-mile sprint out of which the seven leaders will be selected for the 120-mile final. The next 12 qualifiers will start in the second 60-mile sprint with seven to qualify for the 120-mile. The cars that fail to finish among the leaders in these two 60-mile events will meet in a third 60-mile race in which the six leaders will also be selected for the 120-mile final, bringing the field for the 120-mile up to 20 starters.

Previous to these 60-mile sprints the world's five greatest motorcycle racers will meet in a 15-mile race for the world's championship. The motorcycle racers will come on immediately after Sousa has led the "Speedway March."

Following the 15-mile motorcycle race the motorcycle stars, John Seymour, Joe Petrall, John Krieger, Bob Sarkiejan and P. Minnick, will be sent after the world's record in individual heats. Then the 60-mile sprints will be raced. Following the third 60-mile event De Palma will make his assault on the world's records and the entire program of speed will come to a close with the 120-mile final.

This afternoon the Speedway will be a hive of activity with 26 drivers striving to qualify, with De Palma getting his record-breaking machine, the one that has earned him 16 world's records, ready, and with the motorcyclists preparing their little machines for the great duels of speed tomorrow. The tickets for the races tomorrow will also admit to the qualifications today.

No. 1 — Pop Wagner (starter); Ralph De Palma, shaking hands with John Philip Sousa; Peter De Paolo, Albert J. Hewitt, Frank P. Gravatt and Raymond Reed.

No. 2—Harry Hartz, the winner.

No. 3 — Bennett Hill, Harry Hartz and Fred Comer, near the end of the race on the 45-degree bank.

No. 4—General view of the start of the race.

No. 5—Harry Hartz and Fred Comer near the finish.

No. 6—The getaway of the motorcycle race which opened the program.

No. 7—Going by the judges' stand on the straight-away.

No. 8 — A watermelon concession proved popular with the racing fans.

No. 9 — One way of avoiding the hot sun. C. E. Oswald and R. T. Madara, both of Pitman, resorted to the Mexican top piece for head protection.

No. 10—Beginning of the 120-mile race.

Philadelphia Sun July 15 1926

"March King" Meets the Charleston



John Philip Sousa is always up to date. Hence, Florence Parker and Kay Annis found him willing to take a Charleston lesson before he started for his annual engagement at Willow Grove. The noted musician refused to comment upon the lessons but, his expression is as eloquent as words.

Philadelphia Inquirer



Lieut. Com. JOHN PHILIP SOUSA

FAMOUS LEADER DISLIKES GESTURES

Veteran Leads Musicians, Not Class
in Calisthenics

One of the pet aversions of Lieut. Com. 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 71.

"The person who pays his money for a seat in 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."

million-dollar theatre and office building in Pittsburgh and he speaks casually of certain other things he had in mind, and of which I will tell you later, which will develop shortly after his return to his home town. Knowing Jules as I do I feel safe in predicting that he will have much to interest those who enjoy theatricals and motion picture devotees when he gets back.

He was interrupted by a visitor, who apparently did not impress him, for he looked the feminine person over and hurriedly, he left the room.

THIS STORY MAY OR MAY NOT be original with Lieutenant Commander John Philip Sousa. At any rate, the March King told it at a little dinner at the Huntingdon Valley Country Club the other evening. In New York there is a suit and cloak manufacturer called Jones, largely because there never was a suit and cloak firm by that name. Business had been bad, so bad, in fact, that Jones had become ill from worry. While he was

at home, he received a telephone call from his partner. "Come right down to the office," said the partner, "I have great news for you."

"I can't," said Jones over the wire, "I am ill in bed."

"The news will do you good," insisted the partner and he kept saying "great news" and "good news" so enthusiastically that Jones decided to go to the office. He dressed himself and called his chauffeur and then as he was leaving the house he received another call from the partner insisting that he hurry and that great news awaited him. So Jones stepped into his car and urged the chauffeur to "take a chance." On Riverside Drive traveling at forty miles an hour his car was stopped by a traffic policeman who herded him to the curb, drew out his summons book and said: "Say, where do you think you are going—to a fire?" "I think so," Jones replied, cheerfully. And there are many motorists who have had a similar experience hereabouts. Isn't it about time that—oh! what's the use of talking.

MISS MARJORIE MOODY



"The Thrush" Is Sousa's New Song

Poems Were Inspiration for Composition.

Because he has one old-fashioned Victorian trait—a liking for poetry—John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band, will have a new number of his own composition for Miss Marjorie Moody, American soprano soloist with the band. "The Thrush" is the name of the number and two thrushes were the inspiration. One was the poem by Lucy Larcom, almost forgotten New England poetess, and the other was a very much alive 1926 model brown thrush, which sings outside the March King's window, at his home near Port Washington, L. I.

Working in May, 1926, at his home, Sousa, returning to his study after lunch, lighted a cigar and after his custom took up a volume of verse for a few minutes' relaxation before resuming his work. Quite by accident, he says, he turned to "The Thrush," which is not one of Miss Larcom's best known compositions, and almost as he did so a brown thrush that is one of the regular boarders on the Sousa estate, began to sing. A hunch is a hunch and an inspiration is an inspiration. At one sitting Sousa completed a setting for the words of the poem.

Sousa's new composition has revived interest in the works of Miss Larcom. Born at Beverly Farms, Mass., in 1826, she worked as a girl in the cotton mills. She wrote for the Lowell Offering, a paper edited by a circle of mill girls, and gained the interest and friendship of Whittier. She was educated in one of the female seminaries of the time and for several years taught in one, but because of ill health, she returned to literary work. Her best known poem was "Hannah Binds Shoes." She died in 1893.

EVENING BULLETIN—PHILADELPHIA,

SATURDAY, JULY 17, 1926

SOUSA'S COMPOSITIONS

Lieutenant Commander John Philip Sousa, who this year makes his thirty-fourth annual tour with his famous band, visiting, as usual, Willow Grove Park, without much doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the March King, but in spite of the fact that he has published 128 marches—including his three new ones, "Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club"—the marches represent only a small share of his labors.

Sousa is the composer of six operas, including "El Capitan," "The Bride Elect," "Rescue," "The Queen of Hearts," "Chris and the Wonderful Lamp" and "The Charlatan." He has to his credit more than twenty suites, forty of fifty songs and a monumental work for orchestra, organ and choir, "The Last Crusade," performed in Philadelphia two years ago. He has written three novels, "Pipetown Sandy," "The Transit of Venus" and "The Fifth String," to say nothing of his recently published autobiography, "My Life."

SATURDAY, JULY 17, 1926

DAILY NEWS

PUBLIC LEDGER—PHILADELPHIA

SUNDAY MORNING, JULY 18, 1926

HE'S BACK AGAIN



PAYS this city annual summer visit. John Philip Sousa, march king, and his band will offer four daily concerts at Meyer Davis' Willow Grove Park. He will include his famous composition, "Stars and Stripes," in his program. His engagement lasts for the remainder of the season.

Coate, queen of syncopation, will win many new followers with a program of hits. George Niblo and Helen Spencer present "One Thousand Miles From Nowhere," a comedy travesty of the seas. Esmond and Grant are billed as "The Flapper and the Jelly Bean." "Foot Feats" is the skillful presentation of Van Cello and Mary. The photo-play is "The Prince of Broadway," with George Walsh.

Sousa at Willow Grove

John Philip Sousa, world celebrity, great personal march king and composer, returns to Meyer Davis' Willow Grove Park for his annual summer visit, where he will give four concerts daily in the music pavilion. Philadelphians who follow the finer things musically will be sure to avail themselves of this regal opportunity of hearing the world's greatest band leader and his talented organization of musicians and soloists.

Of course, he will play "Stars and Stripes" and other famous Sousa classics, for what Sousa concert would be complete without a varied program of marches of the inspiring type that have made Sousa an international favorite?

As an added attraction Meyer Davis will present Oscar Babcock in "Looping the Death Trap Loop." This is another big free outdoor thriller that will be shown twice daily at 4 P. M. and 10 P. M. It is said that Babcock



JOHN PHILIP SOUSA
Willow Grove

outhrills the Fearless Greggs and the Great Van Norman.

The Meyer Davis Orchestra at Danceland, the Casino and new rides and devices are only a few of the other reasons for Willow Grove's popularity.

MUSIC NOTES

John Philip Sousa, with his famous organization of musicians, returns to Willow Grove Park tomorrow for his annual engagement, to give four concerts daily in the music pavilion. Mr. Sousa, of course, will play "The Stars and Stripes Forever" and many of his other marches and works which always are in demand, and as well will offer a variety of other compositions, classic and "popular," with the assistance of instrumental and vocal soloists.

Philadelphia Ledger July 18 1926

Sousa Believes There Is Much In the Title

March King Names His Compositions Before Writing Them

A new march well named is half-way on the road to success in the opinion of Lieutenant Commander John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band and who is playing his annual engagement at Willow Grove Park. And Sousa should know, because he has been known as the March King for almost forty years and also because he has to his credit more than 125 march compositions, among them some of the most famous marches in the world.

"The title for any popular composition is the thing that really sells it," says Sousa. "Of course, a really meritorious composition succeeds occasionally in spite of an unfortunate title, but speaking entirely from the sordid, crass, mercenary business standpoint, marches, like soaps and union suits in these advertising days' sell upon titles."

"There is a saying among advertising men that a product which bears a name that is weak, when pronounced, difficult for the listener to get correct or which does not convey a mental image is doomed to failure. I always have tried to give my marches distinctive titles, and when I have failed the marches have fallen short of the popularity enjoyed by their fellows. For instance, there is 'The March of the Fencibles,' which I think is one of the best marches I ever wrote. Yet we never get a call for it because the number of people who know who the Fencibles are is limited. And there is another march of mine, 'Fairest of the Fair,' that I always have been glad that I wrote. But it is unfortunately named. I honestly believe if I rechristened it 'Hotsy-Totsy' it would be a great success. 'Stars and Stripes Forever,' 'King Cotton,' 'Semper Fi-

delis,' 'Washington Post,' 'Me Beach,' 'Black Horse Troop,' 'Power and Glory,' for instance, titles composed of short, familiar words which convey definite ideas. It is entirely possible that a degree of success has been due to the fact that I always have written with a title in mind.

Philadelphia Inquirer July 18 1926

SOUSA RETURNS

March King at Willow Grove; Babcock in Thriller Added Attraction

John Philip Sousa returns to Meyer Davis' Willow Grove Park for his annual summer visit, where he will give four concerts daily in the music pavilion.

Of course he will play "Stars and Stripes" and other famous Sousa classics for what Sousa concert would be complete without a varied programme of marches of the inspiring type that have made Sousa an international favorite.

As an added attraction Meyer Davis will present Oscar Babcock in "Looping the Death Trap Loop." This is another big free outdoor thriller that will be shown twice daily, at 4 P. M. and 10 P. M. There will be no admission charge to watch Oscar Babcock in his sensational hazardous stunt. It is said that Babcock outhrills the Fearless Greggs and the great Van Norman thrill artists who have appeared at Willow Grove this season.

The Meyer Davis Orchestra at Danceland, the Casino and new rides and devices are only a few of the other attractions at Willow Grove.

Sousa Marches, Old and New

Busy Composer - Director
Has Published More
Than a Hundred.

LIEUT.-COMMANDER JOHN PHILIP SOUSA



Philadelphia Sun July 27 1926

SOUSA SELECTS HIT

Valencia, "Musical Cocktail," to Be Fea-
tured on Annual Tour

"Valencia," Mistinguette's song hit at the Moulin Rouge in Paris, has been chosen by Lieutenant Commander John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band.

So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger than the bands and orchestras abroad.

Atlantic City Set to Greet Great Influx of Visitors

Thousands of Philadelphians and New Yorkers
Expected in Rush From Speedway
at Close of Auto Races.

Special to "The Record."

Atlantic City, July 17.—The Atlantic City season got away to a poor start, thanks to an inconsiderate weather man. Rain set in on the Fourth of July and there was more or less rain after that until Friday of this week, when the skies cleared, and indications of a spell of warm, clear weather appeared. On Thursday it rained in torrents, almost all day, and the crowds here for the summer clung pretty closely to cottage or hotel. Those who did venture out took in the theatres and piers, the beaches being well nigh deserted almost all day.

With the advent of clear weather at the close of the week, Atlantic City is looking forward to the largest crowd of the season so far over the week-end. This hope is largely inspired by the expectation of thousands of New Yorkers and Philadelphians at the Speedway auto races today. It is expected there will be a steady flood of automobiles to the shore from Amato after the races.

The first beauty to seek the title of "Miss America" of 1926-27 has been selected. She is Miss Mabel Riley, who will come to the annual beauty tournament in the fall as Miss Biloxi, Miss.

According to pageant headquarters, competitions are now being conducted in 65 cities, with 40,000 girls contesting for local honors that will send 65 local winners to Atlantic City as guests of the pageant committee for a week, with railroad fares and hotel bills paid. The next several days are expected to bring out a few more announcements of local representatives. All competitions close on August 1.

Sousa's Closest Call.

Miss Beryl Mills, representing Australia, is due in San Francisco in a few days with her mother. She will be feted in that city and en route to Atlantic City. Meanwhile no move has been made by the pageant committee to fill the vacancy on the board of management caused by the resignation of William Fennan. Fennan was one of the most active of the pageant workers and the organizer of the baby parade last year. It is felt that his place will be rather difficult to fill.

John Philip Sousa, famous bandmaster and composer, has been renewing old acquaintances in Atlantic City all week. "I recall two incidents in Atlantic City," said Sousa this week. "One was on the occasion 50 years ago when I played in Haddon Hall. I was then an orchestra fiddler. The other was in 1902, when my band was at Steeplechase Pier. Mrs. Sousa and I were out driving. The horseless carriage had just taken hold of popular fancy. Our horse shied slightly at the sight of one as we drove along a thoroughfare here that was then known as the Speedway. The fender of a trolley car scraped our buggy. It was the closest call I have ever had."

Bus Situation Surprise.

The bus situation here is continuing to occupy the attention of city rulers, particularly in Margate City and Ventnor. When an application for a franchise to run through Margate City by

the Boulevard Bus Service was made this week, Mayor Risley, of that city, created quite a surprise when he announced that the management of the Shore Fast Line, operators of the Atlantic City trolley line, had told him that whenever Margate and Ventnor desired bus service along Ventnor avenue to Atlantic City and thence to the Inlet, the trolley company stood ready to provide it and moreover at fare not exceeding seven cents.

The application of the Boulevard company stipulated a 15-cent fare to the end of Atlantic City. The trolley company stipulated that they would decrease their trolley service slightly if they put on busses. City officials of both Margate and Ventnor, as well as residents of these two resorts, are not inclined to grant the bus service franchises at the present time, preferring to depend on the trolley car service for the present.

The new railroad terminal project for Atlantic City moved a notch further ahead this week with a statement from Mayor Bader to the effect that the railroads were working on plans which would be both surprising and pleasing to residents of Atlantic City. The erection of the new terminals will mean an end to the almost continuous blocking of Arctic and Baltic avenues by trains and considerably ease the traffic situation, which has now become almost intolerable.

The Mayor stated that he had had several conferences with the heads of the railroads, and that they had assured him of early action in the matter. He declared that the roads knew what they were about, and that they realized the needs here as well as anybody.

Lifting Traffic Blockade.

Adequate railroad terminals and the lifting of the blockade of traffic on Arctic and Baltic avenues was an important plank in the platform of Mayor Bader prior to the last city commission election, and the Mayor is now working diligently to carry out his promise to the people at that time. Another important plank in the Mayor's platform, that of a convention hall, is now well on its way to fulfillment. An important step in this direction was taken this week with the awarding of the contract for the construction of the foundation for the convention hall. It is expected that work on the new convention hall will be well under way before fall.

Saturday, August 28, has been selected as the date for the "Brigantine Day" celebration, in connection with the completion of the Brigantine pier and boardwalk. An elaborate program has been arranged for the occasion by the new Brigantine Chamber of Commerce. There will be a program of speechmaking and a fireworks display will wind up the day's entertainment. "Miss Brigantine," to be represented by a prominent moving picture actress, will be introduced during the evening program.

Within the past few days the final decorative touches have been added to the Granada room and ballroom of Neptune Hall, the spacious convention auditorium of the Royal Palace Hotel, atop the Casino and directly facing the ocean. Seats for 1000 persons have been provided in the hall and the place is popular for dances, receptions and social gatherings of various kinds.

Philadelphia Daily News 21 1926



FAMOUS composer and director of military march music, John Philip Sousa, "steps out" on dance floor for first time in fifteen years. That time has not dimmed his former terpsichorean ability is shown by the above picture of him waltzing (in foreground) with Marjorie Moody, of this city, at the Willow Grove dance pavilion. The famous bandmaster is not ashamed to admit he cannot do the Charleston or any of the modern dances, though he does not look with disapproval upon them. — (Daily News Photo)

THE PHILADELPHIA RECORD,

MONDAY, JULY 19, 1926

STARS AND STRIPES FIRST UNDER FIRE AUGUST 2, 1777

Flag Hoisted at Fort Stanwix, N. Y., Made Up of Soldiers' Clothing, U. S. Research Shows.

Special to "The Record."

Washington, D. C., July 18.—A War Department statement today says a research made by its librarian at the request of a "historical society" revealed that "the first engagement of American troops under the flag of Stars and Stripes design was at Fort Stanwix, N. Y."

It points out that the investment of Fort Stanwix, which began on August 2, 1777, a flag was hoisted by the garrison, and it was the Stars and Stripes.

The flag is described as follows in a volume entitled, "A Narrative of the Military Actions of Colonel Marinus Willett."

"The fort had never been supplied with a flag. The necessity of having one had, upon the arrival of the enemy, taxed the invention of the garrison a little, and a decent one was soon contrived. The white stripes were cut out of ammunition shirts, the blue out of the capulet cloak, taken from the enemy at Peekskill, while the red stripes

were made of different pieces of stuff procured from one and another of the garrison."

Colonel Willett was present in Fort Stanwix at this time. In a letter written by him at Hartford on August 21, 1777, and reproduced in the book above-mentioned, he mentions an action that took place on August 6. He states: "We totally routed two of the enemy's encampments, brought off upwards of five colours, the whole of which, on our return to the fort, were displayed on our flag staff under the Continental flag."

The department adds: "The description of the collection of the red, white and blue materials which were made up into a flag, and the statement that the captures made on August 6 were displayed under the 'Continental flag' indicate that the description of the Continental flag was known to the garrison on the day it was raised, and that the flag that floated over Fort Stanwix was the Stars and Stripes."

Lehigh Valley Railroad



SCHEDULE OF TRAINS
Between
New York Philadelphia
and
Wilkes-Barre Ithaca
Rochester Buffalo
Niagara Falls Toronto
Detroit and Chicago

- The Route of -
The Black Diamond



Vacation Great Lakes Cruises

A steamer trip on the Great Lakes affords interesting variety for your vacation—the restfulness of the cruise and the

attractions at stop-over points.

Buffalo—the starting point for a Great Lakes cruise—is conveniently reached via Lehigh Valley Railroad, which issues through tickets for the entire round trip. Fares from \$55.37 up, exclusive of meals and berth.



Canada's Playgrounds

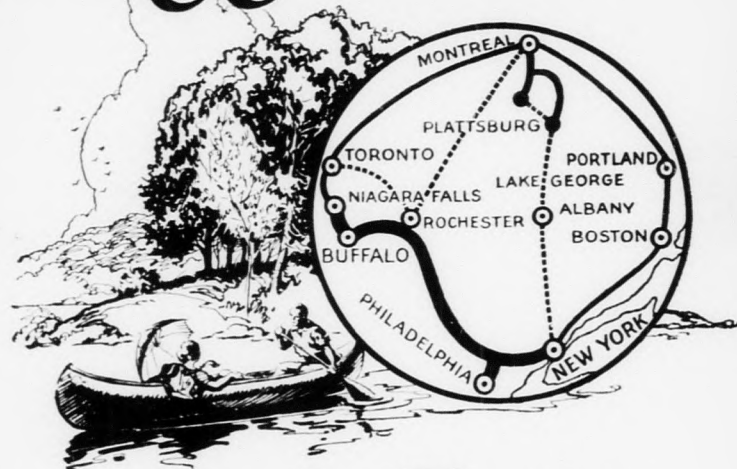
The Highlands of Ontario, lying north of Toronto, is one of the largest and finest vacation regions on the continent. Out-of-door sports of every kind—fishing, golf, swimming, canoeing,

tennis, hunting—everything that a splendid summer climate, vast lakes and unspoiled forest lands can provide. In these Canadian playgrounds you may “rough it” or enjoy first-class hotel accommodations. Ask for detailed descriptive literature.

Lehigh Valley Railroad

The Route of The Black Diamond

Suggestions



Circle Tours

Look at the map and you will see how much a Lehigh Valley Circle Tour offers. Something new all the time; you do not retrace a mile of the way. Niagara Falls and Toronto are the first objectives. This is followed by a restful sail through Lake Ontario and down the St. Lawrence River—passing the Thousand Islands and Alexandria Bay to Montreal. If desired, you can proceed to Quebec and the Scenic Saguenay River.

The return journey is every bit as interesting—either through the White Mountains to Portland or Boston; or, via Lake Champlain, Lake George, Saratoga Springs and the Hudson River. Fares range from \$42.22 to \$58.48. Full details will be gladly furnished on request.

Send the coupon for details

N. W. PRINGLE, Passenger Traffic Manager,
143 Liberty Street, New York.

Please send me literature and full details regarding a
Great Lakes Cruise.....Canadian Vacation.....
Circle Tour.....(indicate by a check which).
Name.....
Street.....
City and State.....

Alphabetical List of Stations

CONDENSED TIME TABLES OF THROUGH SERVICE Lehigh Valley Railroad

**New York-Philadelphia-Buffalo-Detroit
Chicago**
In connection with
MICHIGAN CENTRAL RAILROAD

	TABLE
Thirteenth St. Jct., Pa.	8
Three Bridges, N. J.	1, 2
Throop, N. Y.	18
Tioga, Center, N. Y.	18
Tonawicka, Pa.	14
Toronto, Ont.	A, 23
Towanda, Pa.	1, 2, 16
Towle, N. J.	1, 2
Tredaher, Pa.	1, 2
Trenton, Pa.	12, 14
Trucksville, Pa.	16
Turnersburg, N. Y.	1, 2
Tuxton, N. Y.	19
Unkhancock, Pa.	1, 2, 17

Wister, Pa.	1, 2
Union Springs, N. Y.	21
Upton, N. Y.	1, 2
Urquhart, Pa.	16
Valentine's, N. J.	4
Valley View, N. Y.	25

Eastbury, Pa.	1, 3, 10, 12
Feedposts, N. Y.	18
Weyssport, Lehighton, Pa.	1, 2, 3
West Candor, N. Y.	19
West Danby, N. Y.	1, 2
West Penn, Pa.	13
West Portal, N. J.	1, 2
West River, N. Y.	25
West Van Etten, N. Y.	1, 2
White Church, N. Y.	19
White Haven, Pa.	1, 2, 13A
Whites Ferry, Pa.	1, 2
Wilkes-Barre (Kingston), Pa.	A, B, 1, 2, 16
Willard, N. Y.	24

Journal of Management Education 26(8)

Going West				Table B		Going East		
No. 5	No. 3	No. 7	No. 9	TRAIN NUMBER		No. 4-6	No. 2	No. 10
Daily	Daily	Daily	Daily			Daily	Daily	Daily
PM	PM	AM	AM	STATIONS		AM	AM	PM
8 10	6 20	11 50	8 50	New York:		8 26	10 20	8 47
8 00	6 10	11 40	8 40	Lv. Pennsylvania Station. Ar		8 27	10 21	8 51
				Lv. Hudson Terminal. Ar				
18 03	6 13	11 43	8 43	Jersey City:		8 24	10 18	8 48
18 09	6 19	11 49	8 49	Lv. Penna. Station—Exchange Pl. ... Ar		8 18	10 12	8 42
8 44	6 55	12 24	9 24	Lv. Journal Square. Ar		7 52	9 48	8 14
10 18	8 23	2 03	10 51	Lv. Newark, Elizabeth & Meeker Ave. Easton. Ar		6 10	8 10	6 47
8 40	6 15	12 40	9 20	Philadelphia:		7 21	9 25	8 08
10 45	8 50	2 30	11 20	Lv. Reading Terminal. Ar		5 35	7 40	6 20
10 57	9 02	2 42	11 31	Lv. Bethlehem. Ar		5 26	7 32	6 12
1 28	11 29	5 18	1 50	Lv. Allentown. Ar		2 52	4 53	3 37
15 00		8 21	4 49	Lv. Wilkes-Barre. Ar		11 51		12 37
5 12	3 08	9 21	5 43	Lv. Ithaca. Ar		10 51	1 17	11 41
10 40		10 40	6 55	Lv. Rochester (Court St.) Ar		9 25		10 20
7 30	5 30	11 30	7 55	Lv. Buffalo. Ar		8 30	11 05	9 30
8 42	6 03	12 43	8 07	Lv. Buffalo. Ar		10 45	12 05	10 18
				Lv. Niagara Falls. Ar		9 50	11 18	10 18
8 30	7 35	11 55	9 00	Lv. Buffalo (M. C. R. R.) Ar		7 30	10 10	7 15
11 00	11 40	2 40	11 50	Lv. St. Thomas. Ar		4 40		2 45
1 25	1 40	3 35	2 15	Lv. Detroit (E. T.) Ar		2 30	5 24	11 50
	2 49	1 18	1 18	Lv. Detroit (C. T.) Ar		1 30	4 24	10 50
	3 40	3 03		Lv. Ann Arbor. Ar				9 43
	9 10	6 09		Lv. Jackson. Ar			2 44	8 50
	4 46			Lv. Grand Rapids. Ar			11 05	5 13
	5 28	4 34		Lv. Battle Creek. Ar			1 46	7 25
	6 35	5 47		Lv. Kalamazoo. Ar			1 13	6 45
	7 24	6 38		Lv. Niles. Ar				5 33
	8 47	8 07		Lv. Michigan City. Ar				4 38
	8 51	8 10		Lv. 63rd St. Ar			10 14	3 14
	8 55	8 14		Lv. 53rd St. Ar			10 01	3 11
	9 05	8 25		Lv. 43rd St. Ar			10 03	3 08
				Lv. 12th St. (Central Sta.) Ar			10 00	3 00
PM	PM	AM	AM	Chicago		PM	AM	PM
M. C. M. C.	M. C. M. C.	M. C. M. C.	M. C. M. C.			M. C. M. C.	M. C. M. C.	M. C. M. C.

EQUIPMENT
Coaches on all Trains (See pages 5 and 6)
 Abbreviations: Obs.—Observation; Sec.—Section; D. R.—Drawing Room; Compmt.—Compartment

EASTWARD	
No. 2—Philadelphia-New York Express	No. 6—The Lehigh Limited
Sleeping Cars. Chicago to Phila. (M.C.R.R.)	Sleeping Cars. Toronto to New York. (C.N.
12 Sec.—D. R.	2 Comp.—D. R.—10 Sec.
12 Sec.—D. R. Detroit to Philadelphia.	Buffalo to N. Y. 12 Sec.—D. R.—Compt.
(M.C.R.R.)	{ Rochester to New York. ‡
10 Sec.—2 D. R. Toronto to Phila. (C.N.Rys.)	Via Train No. 4 { 12 Sec.—D. R.
12 Sec.—D. R. Buffalo to New York.*	to Sayre { Ithaca to New York. ‡
12 Sec.—D. R. Buffalo to Philadelphia.*	{ 12 Sec.—D. R.
Parlor	Wilkes-Barre to N. Y. ‡ D. R.
Cafe Car. Toronto to Buffalo.	Club Car. Buffalo to New York.
Club Car. Mauch Chunk to New York.	Dining Car. Toronto to Niagara Falls, Ont.
Dining Car. Wilkes-Barre to New York.	{ Easton to New York.
Bethlehem to Philadelphia.	
(No coaches between Chicago and Buffalo)	
(+Extra fare \$6.00 between Chicago and Newark, Jersey City and New York.)	
No. 4—The Philadelphian	No. 8—The New Yorker
Sleeping Cars. Detroit to Phila. (M. C.)	Sleeping Cars. Chicago to New York. (2) (C.N.)
12 Sec.—D. R.	Obs.—Lounge—10 Sec., and 12 Sec. D. R.
12 Sec.—D. R. Buffalo to Philadelphia.	12 Sec.—D. R. Chicago to Buffalo. (C.N.)
12 Sec.—D. R. Rochester to Philadelphia.	Parlor Cars. Wilkes-Barre to New York.
16 Sec. Wilkes-Barre to Philadelphia.	Dining Car. Chicago to Port Huron. (C.N.)
Club Car. Buffalo to Sayre.	{ Geneva to Easton.
In Train No. 6 { Rochester to New York. ‡	Through coaches and baggage car with bonded compartment Chicago to New York.
Sayre to New York { Ithaca to New York. ‡	No. 10—The Black Diamond
	Sleeping Car. Chicago to N. Y. (M. C.)
	12 Sec.—D. R.
	Parlor Cars. Buffalo to New York. (Obs.) (D. M.)
	{ Buffalo to Philadelphia.
	Wilkes-Barre to New York.
	Dining Car. Chicago to Jackson. (M. C.)
	{ Buffalo to New York.
	Bethlehem to Philadelphia.

FREE Niagara Falls Side Trip

Optional Arrangements on Great Lakes Steamers

NB No baggage carried on this train.	f Will stop on signal.
* Daily.	g Sundays 8.40 A.M.
† Daily except Sunday.	h Sundays 8.55 A.M.
‡ Sunday only.	k Sundays 10.00 A.M.
§ Hudson & Manhattan R.R. Station.	m Will stop to receive passengers for Ithaca and points west.
a Sundays 15 minutes later.	w Will stop to let off passengers from New York, Newark and Philadelphia.
c Sundays 10 minutes later.	
d Sundays 11.10 P.M.	

MAIN LINE—WESTWARD—Wilkes-Barre, Ithaca, Geneva, Rochester, Buffalo, Niagara Falls

Equipment

No. 3—The Chicago-Toronto Express—Daily

Sleeping Cars... New York to Chicago—D. R.
(M.C.R.R.)
New York to Toronto—D. R.
2 comp.-10 sec. (C.N.Rys.)
New York to Buffalo—D. R. (may
be occupied until 8.00 A. M.)
Philadelphia to Toronto—D. R.
(C.N.Rys.)
Philadelphia to Buffalo—D. R. (may
be occupied until 8.00 A. M.)
Club Car..... New York to Buffalo.
Dining Club Car Philadelphia to Bethlehem.
Dining Car..... New York to Easton.
New York to Buffalo—D. R. to Toronto.
Coaches..... New York to Buffalo.
(Coach passengers for Niagara Falls and Toronto
change at Depew.)
Philadelphia to Bethlehem.
Buffalo to Toronto.

No. 5—The Lehigh Limited—Daily

Sleeping Cars... New York to Buffalo—D. R. Compt.
New York to Rochester—D. R.
New York to Ithaca—Drawing Room.
(May be occupied until 8.00 A. M.)
Philadelphia to Detroit (M.C.R.R.)
12 Sec.—D. R.
Philadelphia to Buffalo—D. R.
Philadelphia to Rochester—D. R.
Club Car..... New York to Mauch Chunk.
Dining Club Car Sayre to Buffalo.
Coaches..... New York to Buffalo.
Philadelphia to Bethlehem.
Buffalo to Toronto.
Parlor Buffet Car Buffalo to Toronto (weekdays).
(C.N.Rys.)

No. 7—The Chicagoan—Daily

Sleeping Cars... New York to Chicago—D. R.
(C.N.Rys.)
New York to Chicago—Obs.—Lounge
(C.N.)
Philadelphia to Detroit—D. R. (M.C.)
Parlor Cars..... New York to Wilkes-Barre—D. R.
Philadelphia to Wilkes-Barre—D. R.
Dining Car..... New York to Geneva.
Philadelphia to Bethlehem.
Port Huron to Chicago.
Through baggage car with bonded compartment.
New York to Chicago. (See Note on Page 4)
Coaches..... New York to Chicago.
Philadelphia to Wilkes-Barre.

No. 9—The Black Diamond—Daily

Sleeping Car... Philadelphia to Chicago—D. R.
(M.C.R.R.)
Parlor Car..... New York to Buffalo (Obs.)—D. R.
Parlor Cars..... New York to Wilkes-Barre—D. R.
Philadelphia to Buffalo—D. R.
Dining Car..... New York to Buffalo.
Coaches..... New York to Buffalo.
Philadelphia to Buffalo.
(Extra fare of \$4.50 between New York, Newark,
Jersey City and Chicago.)

No. 11—Wilkes-Barre Night Express—Daily

Sleeping Cars... New York to Ithaca—D. R.
(In Train 19 Wilkes-Barre to Ithaca).
Open for occupancy 10.00 P. M.
New York to Wilkes-Barre.
Open for occupancy 10.00 P. M.
Philadelphia to Wilkes-Barre.
Open for occupancy 10.00 P. M.
Coaches..... New York to Wilkes-Barre.
Philadelphia to Bethlehem.

No. 29—Wilkes-Barre Express

Daily Except Sunday

Parlor Cars..... New York to Pittston Jet.—D. R.
New York to Mt. Carmel—D. R.
Philadelphia to Pittston Jet.—D. R.
Dining Car..... New York to Wilkes-Barre.
Coaches..... New York to Pittston Jet.
Philadelphia to Pittston Jet.

Sleeping cars arriving at destinations in the morning may be occupied until 8.00 A. M.

Special Club and a la carte Dining Car Service

z Connecting train; will run May 15th to October 31st, inclusive.

STATIONS

† Daily except Sunday.	e Will stop to let off passengers from Rochester and points west and to take on passengers for Ithaca and points east.	sengers for New York should change at Geneva to Train No. 6.
a Will stop to take on passengers for Geneva and points east thereof.	f Will stop on signal.	m Will stop to take on passengers for Philadelphia, Newark and New York.
b Will stop to take on passengers for Philadelphia, Newark and New York.	g Will stop to receive passengers for Philadelphia, Newark and New York; passengers for New York will be taken on at Philadelphia.	n Provided arrangements are made for passengers for New York to be taken on at Philadelphia.
c Connecting train.		

agent at this station before 5.00 P. M.: passengers for New York should change at Geneva to Train No. 6.
n Via N. Y. C. R. R.
x Connecting train. Will run May 15th to October 31st, inclusive.

STATIONS

[illegible]

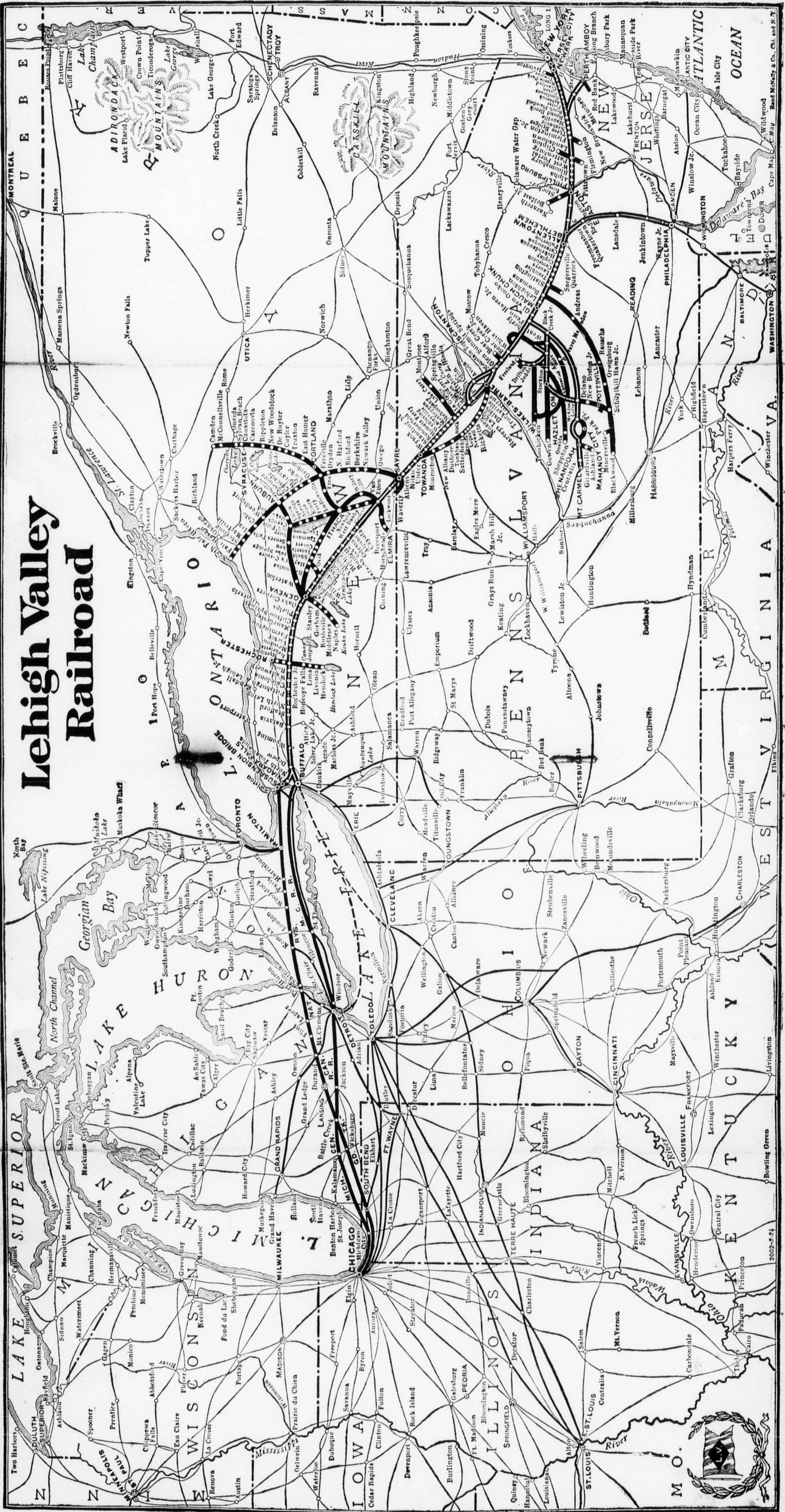
Ask a Green Cap

Through Day Train Service Between Phillipsburg and Pittsburgh

Table 3

509	STATIONS	510
AM	Lehigh Valley R. R.	PM
7 50	Lv. Phillipsburg (1-2)	9 12
7 55	Easton	9 10
8 14	Redington	8 51
8 24	Bethlehem	8 40
8 31	Allentown	8 30
8 47	Catasauqua	
9 01	Hokendauqua	
9 07	Coplay	
9 12	Stations	8 10
9 19	Bowmans	7 53
9 26	Lehigh	7 45
9 36	Mauch Chunk	7 36
9 41	Weatherly	7 31
9 46	Hazleton	7 26
9 51	Mahanoy City	7 21
9 56	Shenandoah	7 16
10 01	Shenandoah Jct.	7 11
10 06	Ar. Mt. Carmel	7 06
10 11		7 01
10 16		6 56
10 21		6 51
10 26		6 46
10 31		6 41
10 36		6 36
10 41		6 31
10 46		6 26
10 51		6 21
10 56		6 16
11 01		6 11
11 06		6 06
11 11		6 01
11 16		5 56
11 21		5 51
11 26		5 46
11 31		5 41
11 36		5 36
11 41		5 31
11 46		5 26
11 51		5 21
11 56		5 16
12 01		5 11
12 06		5 06
12 11		5 01
12 16		4 56
12 21		4 51
12 26		4 46
12 31		4 41
12 36		4 36
12 41		4 31
12 46		4 26
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3 05		5 06
3 10		5 01
3 15		4 56
3 20		4 51
3 25		4 46
3 30		4 41
3 35		4 36
3 40		4 31
3 45		4 26
3 50		4 21
3 55		4 16
4 00		4 11
4 05		4 06
4 10		4 01
4 15		3 56
4 20		3 51
4 25		3 46
4 30		3 41
4 35		3 36
4 40		3 31
4 45		3 26
4 50		3 21
4 55		3 16
5 00		3 11
5 05		3 06
5 10		3 01
5 15		2 56
5 20		2 51
5 25		2 46
5 30		2 41
5 35		2 36
5 40		2 31
5 45		2 26
5 50		2 21
5 55		2 16
6 00		2 11
6 05		2 06
6 10		2 01
6 15		1 56
6 20		1 51
6 25		1 46
6 30		1 41
6 35		1 36
6 40		1 31
6 45		1 26
6 50		1 21
6 55		1 16
7 00		1 11
7 05		1 06
7 10		1 01
7 15		9 56
7 20		9 51
7 25		9 46
7 30		9 41
7 35		9 36
7 40		9 31
7 45		9 26
7 50		9 21
7 55		9 16
8 00		9 11
8 05		9 06
8 10		9 01
8 15		8 56
8 20		8 51
8 25		8 46</

Lehigh Valley Railroad



EASTERN STANDARD TIME

Numbers opposite stations refer to tables showing connecting trains.

Table 18

Auburn Division

Sundays		Week-days		Miles	STATIONS	Week-days		Sundays	
292	286	284	286			281	287	291	293
PM	AM	PM	AM			PM	PM	AM	PM
7 30	3 10	7 30	3 10	0	Lv. North Fair Haven Ar	12 28	6 55	9 05	9 00
7 37	3 14	7 37	3 14	1.2	Fair Haven	12 23	6 51	8 52	8 48
7 42	3 18	7 42	3 18	2.9	Sterling	12 17	6 41	8 52	8 48
8 04	3 33	8 04	3 33	10.1	Ira	11 59	6 12	8 28	8 24
8 12	3 41	8 12	3 41	14.0	Cato	11 52	6 02	8 18	8 14
8 40	4 01	8 40	4 01	22.2	Weedsport	11 34	5 29	7 48	7 44
9 05	4 25	9 05	4 25	31.7	Auburn	11 13	5 05	7 20	7 16
6 50	2 45	6 50	2 45		Lv. Syracuse N. Y. C. Ar	3 45	11 08	11 08	11 04
5 00	9 20	4 40	9 20	31.7	Lv. Auburn (21) Ar	11 00	2 15	7 30	7 15
5 35	9 55	5 23	9 55	49.1	Moravia	10 22	1 35	6 55	6 38
5 57	10 30	5 57	10 30	59.0	Groton	9 53	1 11	6 32	6 20
6 10	10 41	6 10	10 41	64.1	Freeville, 19	9 40	12 55	6 20	6 10
6 10	10 41	6 35	10 41	64.1	Geo. Jr. Republic Ar	9 20		6 10	6 10
8 55	11 59	8 55	11 59	123.3	Elmira	7 05	3 45		
6 20	10 48	6 42	10 48	66.9	Dryden	9 11		9 34	5 58
6 33	11 10	6 57	11 10	73.1	North Harford	8 59		9 22	5 46
6 38	11 15	7 02	11 15	74.9	Mills	8 54		9 18	5 42
6 45	11 23	7 12	11 23	79.0	Richford	8 44		9 09	5 33
6 53	11 43	7 21	11 43	82.8	Berkshire	8 36		9 01	5 25
7 03	12 16	7 32	12 16	88.5	Newark Valley	8 24		8 49	5 13
7 23	12 44	7 57	12 44	98.2	Owego	8 00		8 28	4 53
8 00	1 40	8 35	1 40	116.8	Sayre, (1-2) Lv	7 20		7 50	4 15

Table 19

Auburn Division—Elmira & Cortland Branch

Sundays		Week-days		Miles	STATIONS	Week-days		Sundays	
334	330	332	326			323	321	329	325
PM	AM	PM	AM			PM	PM	AM	PM
5 05	10 10	5 05	10 10	0	Lv. Camden Ar	9 25	4 35	8 20	8 10
5 38	11 05	5 38	11 05	12.0	Sylvan Beach	8 55	3 35	8 02	7 52
5 48	11 21	5 48	11 21	14.9	South Bay	8 47	3 23	7 44	7 34
6 05	11 39	6 05	11 39	20.8	Canastota	8 30	3 00	7 39	7 29
8 40	3 35	8 40	3 35	20.8	Canastota	8 30	12 01	8 35	8 20
9 06	4 00	9 06	4 00	28.5	Blakeslee	8 07	11 42	8 17	8 02
9 29	4 20	9 29	4 20	35.4	Cazenovia	7 43	11 24	7 59	7 44
9 33	4 25	9 33	4 25	37.1	Rippletown	7 36	11 19	7 54	7 39
10 10	4 54	10 10	4 54	49.3	De Ruyter	6 48	10 56	7 31	7 16
10 17	5 02	10 17	5 02	52.9	Cuyler	6 40	10 49	7 23	7 08
10 40	5 11	10 40	5 11	57.7	Truxton	6 22	10 32	7 05	6 50
10 56	5 21	10 56	5 21	62.7	East Homer	6 03	10 29	6 52	6 37
11 40	5 50	11 40	5 50	69.6	Cortland	5 35	10 00	6 30	6 15
9 20	4 40	9 20	4 40		Lv. Auburn Ar	11 00	2 15	7 30	7 15
5 12	12 10	5 12	12 10	80.0	Freeville, 18	9 40	12 52	6 25	6 10
5 12	12 10	5 12	12 10	80.0	Geo. Jr. Republic Ar	9 25	12 52	6 05	6 10
5 30	12 35	5 30	12 35	89.0	East Ithaca	9 05	12 30	5 45	5 50
7 21	7 21	7 21	7 21	10 03	Philadelphia	8 40	9 20		
7 52	7 52	7 52	7 52	8 14	Newark	8 40	9 24		
8 26	8 26	8 26	8 26	8 47	New York	8 40	8 50		
12 40	7 00	12 40	7 00	10 13	Besemers	8 55	5 31		
12 58	7 17	12 58	7 17	10 30	Wilseyville	8 30	5 15		
1 14	7 28	1 14	7 28	10 41	West Candor	8 25	5 02		
1 25	7 36	1 25	7 36	10 49	Spencer (1-2)	8 15	4 53		
1 32	7 42	1 32	7 42	10 59	Van Etten (1-2)	8 10	4 47		
8 27	8 27	8 27	8 27	11 44	Horseheads	7 18	4 00		
8 40	8 40	8 40	8 40	11 59	Elmira	7 05	3 45		

Table 23

Buffalo, Niagara Falls and Toronto

681		689		687		685		683		STATIONS	8		680		682		684		686		688	
PM	PM	PM	PM	PM	PM	PM	PM	PM	PM		AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM
11 50	8 10	5 50	2 30	7 45	4 35					Lv. Buffalo (1-2) Ar	6 15	9 15	11 50	5 45	9 43	10 45						
				2 51	8 06					Depew												
		6 26	3 06	8 21						North Tonawanda												
12 43	9 07	6 47	3 27	8 42	5 10					Niagara Falls	4 52	8 18	10 55	4 48	8 27	9 50						
12 50	9 15	6 55	3 35	8 50	5 13					Suspension Bridge	4 45	8 10	10 45	4 40	8 20	9 43						
1 00		7 02	3 45	8 57	5 18					Lv. Suspension Bridge C. N. Rys. Ar	4 30		10 38	4 35	8 10	9 35						
2 25		8 25	5 15	10 22	7 43					Hamilton, C. N. Rys. Ar	2 52		9 18	3 05	6 50	8 13						
		9 35	6 25	11 29	8 53					Toronto, C. N. Rys. Lv	11 45		8 10	6 20	5 40	7 05						
		7 30	7 00		5 00					NOTE—Trains 691 and 680 will run daily May 15th to October 31st.			11 00			10 00						

* Daily. † Sunday only. ‡ Daily except Sunday. § Will stop to let off passengers from New York, Newark, Philadelphia and Wilkes-Barre. b Will stop on signal to receive passengers for New York, Newark and Philadelphia, provided arrangements are made with the Agent before 5:00 P. M. k Saturday only. c Connecting trains. e Sundays 1:25 P. M. f Will stop on signal. g Mixed train; time shown is contingent upon handling of freight. h Daily except Saturday and Sunday.

Table 21

Auburn & Ithaca Branch

303		301		Miles	STATIONS	302		304	
PM	AM	PM	AM			PM	PM	AM	PM
14 55	*7 40	0		0	Lv. Ithaca, (1-2) Ar	12 23	5 45	8 40	
5 16	8 01	8 0		8.0	Lv. Ludlowville	12 00	5 25	8 14	
5 53	8 39	26.2		26.2	Lv. Aurora	11 14		7 33	
6 07	8 53	33.0		33.0	Lv. Union Spgs.	10 58		7 17	
	9 58	35.2		35.2	Lv. Cayuga Jet, (26) Lv	10 52			
6 35	9 18	42.8		42.8	Ar. Auburn (18) Lv	10 35		*6 52	

Table 22 Additional Train Service Between Phillipsburg and Slatington

NB 63		NB 43		NB 65		57		STATIONS	NB 58		NB 60	
PM	PM	PM	PM	PM	PM	PM	PM		PM	PM	PM	PM
4 40						5 42		Lv. Phillipsburg Ar	6 52	12 47		
4 45						5 45		Easton	6 50	12 44		
4 48						5 48		South Easton	6 48	12 41		
5 03						6 02		Redington	6 34	12 25		
5 10						6 11		Freemansburg	6 25	12 18		
5 26	3 48	12 27	6 33			6 33		Bethlehem	6 15	12 07		
5 37	3 58	12 37	6 55			6 55		Allentown	6 03			
5 40	4 00	12 39	6 57			6 57		Allentown, Gordon Street	5 59			
5 48	4 05	12 45	7 02			7 02		Fullerton	5 54			
5 50	4 08	12 48	7 05			7 05		Catsanqua	5 51			
5 53		12 51	7 08			7 08		Hokendauqua	5 48			
5 55		12 54	7 12			7 12		Coplay	5 45			
5 59		12 57	7 15			7 15		Cementon	5 42			
6 04		1 02	7 20			7 20		Laury's	5 37			
6 16		1 14	7 36			7 36		Slatington	5 25			

Table 24

Willard Branch

625		627		623		Miles	STATIONS	622		626		624	
PM	PM	PM	PM	PM	PM			PM	PM	PM	PM	PM	PM
12 15	7 35	10 12	0.0			0.0	Lv. Hayt's Corners, (1-2) Ar	8 40	6 25	10 10			
12 25	7 45	10 32	2.1			2.1	Lv. Ovid	8 30	6 15	10 00			
12 40	8 00	10 47	5.0			5.0	Ar. Willard	8 15	6 00	9 45			

Table 25

Naples Branch

119		595		Miles	STATIONS	116		594	
PM	PM	PM	PM			PM	PM	PM	PM
7 25	10 00	0.0		0.0	Lv. Geneva (1-2) Ar	7 50	5 30		
7 45	11 05	7.5		7.5	Stanley	7 34	4 55		
7 51	11 42	9.6		9.6	Gorham	7 27	4 25		
8 05	12 25	15.5		15.5	Rushville	7 14	4 00		
8 16	1 03	20.2		20.2	Middlesex	7 02	3 25		
8 40	1 30	29.4		29.4	Naples	6 40	12 50		

Equipment of Trains on Niagara Falls Branch

Coaches on all trains

No. 681—Sleeping Cars—New York to Chicago.
No. 683—Sleeping Cars—New York and Philadelphia to Toronto.
No. 685—Parlor Buffet Car—Niagara Falls, Ont. to Toronto.
No. 687—Parlor Buffet Car—Buffalo to Toronto.
No. 689—Parlor Buffet Car—Buffalo to Toronto.
No. 691—Sleeping Car—Buffalo to Montreal.
No. 8—Sleeping Car—Chicago to Buffalo (may be occupied until 8:00 A. M.)
No. 682—Sleeping Car—Montreal to Buffalo.
No. 684—Sleeping Car—Chicago to Hamilton.
No. 686—Dining Car—Toronto to Niagara Falls, Ont.
No. 688—Parlor Buffet Car—Toronto to Buffalo.
No. 688—Sleeping Car—Toronto to Philadelphia.

STEAMSHIP PASSENGER SERVICE

Lehigh Valley passengers bound for Transatlantic or Coastwise Steamships sailing from the port of New York may be escorted to hotel or steamer pier and have necessary arrangements for transferring or checking baggage made by Mr. L. O. Taylor, Passenger Agent of the Lehigh Valley Railroad. Patrons desiring service of this character should communicate as far in advance as possible with Mr. Taylor at the Lehigh Valley Railroad offices, 143 Liberty Street, New York City. Telephone Rector 6500.

Similar services are rendered Lehigh Valley passengers arriving at the Port of New York by Mr. Nathan Lowitz, Steamship Passenger Agent, located at 110 West 42nd Street, New York City. Telephone Wisconsin 4210.

The services of Messrs. Taylor and Lowitz are rendered without charge.

Lehigh Valley Fast Freight Service

Through merchandise freight service is provided by the Lehigh Valley Railroad to Western cities on the following schedules:

WESTBOUND

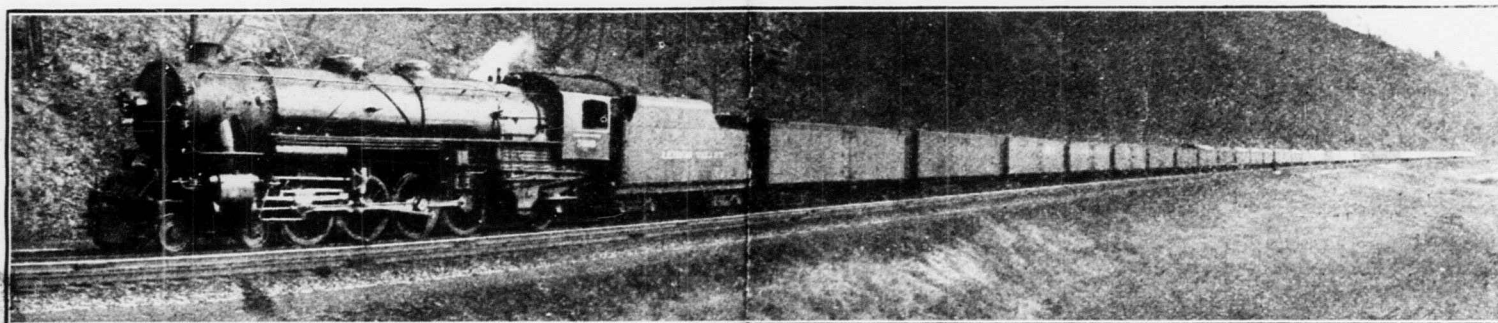
From New York, Metropolitan District, Newark, N. J.
Philadelphia, Pa., and vicinity

To	Arriving	To	Arriving
Rochester.....	2nd Morning	Indianapolis.....	4th Morning
Buffalo.....	2nd "	Grand Rapids, Mich.....	4th "
Cleveland.....	3rd "	Kalamazoo, Mich.....	4th "
Detroit.....	3rd "	Flint, Mich.....	4th "
Toronto.....	3rd "	Cincinnati.....	4th "
Columbus.....	4th "	Louisville.....	4th "
Toledo.....	4th "	Kansas City.....	5th "
Chicago.....	4th "	Milwaukee.....	5th "
St. Louis.....	4th "	St. Paul.....	6th "
Peoria.....	4th "	Minneapolis.....	6th "
Fort Wayne, Ind.....	4th "	Omaha.....	6th "

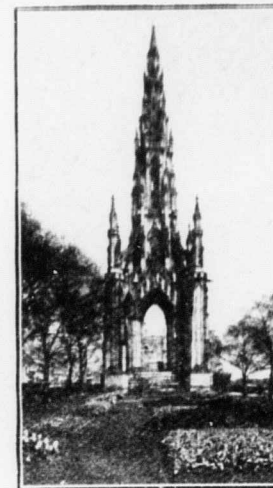
Similarly expeditious service available on traffic from other stations on the Lehigh Valley, Reading Company, New Haven Railroad, B. & M. Railroad, and other Eastern connections.

Daily reports showing the movement of carload freight and of less carload freight handled at Manchester Transfer are on file in all Lehigh Valley Railroad agencies, and are available to the public.

Full information may be obtained by addressing any freight traffic representative named on page 19 of this folder.



New Three-Cylinder Locomotive Hauling Milk Train



Scott's Monument
Edinburgh

GREAT BRITAIN *for a* GREAT VACATION

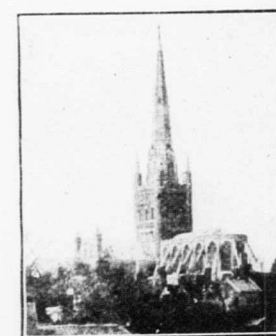
HERE is the foreign land where the American can speak the language, where he is never "lost".

As the motherland of hundreds of thousands of Americans, Great Britain provides ancestral haunts and associations for almost every visitor from America.

The Merrie Land of England spreads across its little map old castles, ivied ruins, cathedrals, literary shrines, and historic sites which have become sacred to mankind.

Several steamers leave New York every week for the ports of Great Britain.

Ask Lehigh Valley Ticket Agents for full information on Rates and Sailing Dates of steamers of all Trans-Atlantic Lines.



Norwich Cathedral
Norwich, England



CITIZEN'S MILITARY TRAINING CAMPS

During July and August excellent training is offered young men between the ages of 17 and 24 at seven camps conducted by the United States Army.

ALL EXPENSES PAID

The following camps will be run during 1926:

July 2-31

Basic, Infantry.....Plattsburg Barracks, N. Y.

August 6—September 4

Basic, Infantry.....Plattsburg Barracks, N. Y.
Basic, Infantry.....Fort Niagara, N. Y.
Basic, Coast Artillery.....Fort Hancock, N. J.
Basic, Signal Corps.....Fort Monmouth, N. J.
Basic, Engineer Corps.....Fort DuPont, Del.
Field Artillery (not basic).....Madison Barracks, N. Y.

August 2-31

Cavalry (not basic).....Fort Ethan Allen, Vt.

Complete information may be had by writing to Citizen's Military Training Camp Officer, Governor's Island, N. Y.

**"Send Your Boy to Camp
and Swap Him for a Man"**



New Elevator of the Saskatchewan Cooperative Grain Company in the Tift Farm Section of Buffalo, served by the Lehigh Valley Railroad

Manufacturing Sites

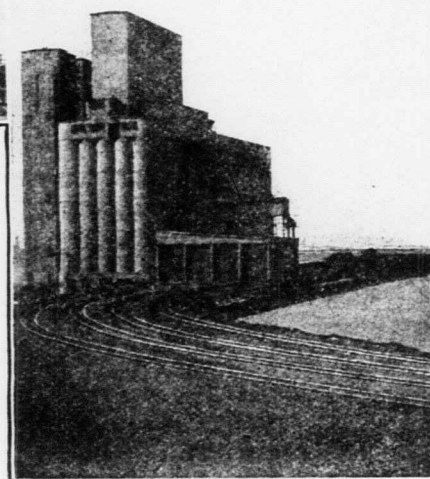
AT BUFFALO there are a number of desirable waterfront sites on Lake Erie suitable for manufacturing. These sites have direct rail connections which assure adequate transportation service. There are also many attractive inland sites in this district for plants not requiring direct water frontage. The Buffalo territory affords a superior labor supply and economical electric power from Niagara Falls.

Rochester, too, has an attractive choice for the manufacturer seeking a good location for his plant. In addition to Rochester's general excellence as a city in which to live, it is a progressive and steadily growing business center, offering industrial opportunities that are well worth investigating.

Buffalo and Rochester are but two of the cities on the Lehigh Valley Railroad which offer special advantages to executives seeking the best locations for their plants. There are many other points on the system presenting similarly favorable conditions.

The Lehigh Valley Industrial Department will gladly give interested executives full particulars regarding available sites suited to their individual requirements. Inquiries should be addressed to

P. H. BURNETT
Industrial Commissioner
Lehigh Valley Railroad
143 Liberty Street
New York City



Connections at Buffalo

Note:—A.M. in light face. P.M. in bold face.
Going East

Going West

LEHIGH VALLEY RAILROAD	8 10	6 20	11 50	3 50	5 10	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20
NEW YORK	8 10	6 20	11 50	3 50	5 10	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20
CLEVELAND, CINCINNATI, CHICAGO & ST. LOUIS RAILWAY	8 10	6 20	11 50	3 50	5 10	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20
NEW YORK	8 10	6 20	11 50	3 50	5 10	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20
CLEVELAND, CINCINNATI, CHICAGO & ST. LOUIS RAILWAY	8 10	6 20	11 50	3 50	5 10	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20	2 20	4 20	6 20	8 20	10 20	12 20

Going West

WABASH RAILROAD	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30
WABASH RAILROAD	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30
NICKEL PLATE ROAD, N. Y. C. & ST. L. R. R.	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30
NICKEL PLATE ROAD, N. Y. C. & ST. L. R. R.	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30
CANADIAN NATIONAL RAILWAYS	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30	10 30

Pullman Car Rates (Including Railroad Surcharge)

These rates are shown for general information and are subject to change without notice.

Between	Chicago	Detroit	Battle Creek	Lansing	Flint	Port Huron	Sarnia	London	Toronto	Niagara Falls	Buffalo	Rochester	Clifton Springs	Geneva	Ilwaco	Sayre	Wilkes-Barre	Mt. Carmel	Hazleton	Mauch Chunk	Allentown	Bethlehem	Easton
New York	Lower Berth 9.00	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Philadelphia	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Easton	Lower Berth 9.00	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Bethlehem	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Allentown	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Wilkes-Barre	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Sayre	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Itasca	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Geneva	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Clifton Springs	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Rochester	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38
Buffalo	Lower Berth 8.25	3.38	7.88	7.50	7.50	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38	6.38

Upper berth rates are 80 per cent of lower berth rates between the same points.

Minimum Number of Railroad Tickets Required for Exclusive Occupancy of Space in Pullman Cars

Section	Sleeping Cars	Minimum Number of Adult Tickets
Compartment, berth service	1	1
Compartment, seat service	2	2
Drawing Room, berth service	3	3
Drawing Room, seat service	3	3
Drawing Room	3	3

Drawing Room Rates

Where Lower Berth Rate is	3.00	3.58	3.75	4.13	4.50	5.25	5.63	6.00	6.38	6.75	7.50	8.25	9.00
Drawing Room Rate is	10.50	12.00	13.50	15.00	16.50	19.50	21.00	22.50	24.00	27.00	30.00	31.50	33.00
Compartment Rate is	9.00	9.75	10.50	12.00	12.75	15.00	15.75	17.25	18.00	19.50	21.00	23.25	25.50

Lehigh Valley Railroad



SCHEDULE OF TRAINS

Between

New York Philadelphia

and

Wilkes-Barre Ithaca

Rochester Buffalo

Niagara Falls Toronto

Detroit and Chicago

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SOUSA AND MISS MOODY DANCE AT WILLOW GROVE



Bandmaster Unable to Resist the Urge of Meyer Davis' Music

JOHN PHILIP SOUSA broke his 15-year absence from a public dance floor last week at Danceland at Willow Grove Park. He had been walking along the midway with Marjorie Moody, soprano soloist with his band. As he passed the Danceland building strains of jazz came from a Meyer Davis orchestra. Sousa urged Miss Moody to step inside with him. As they entered they saw hundreds of couples dancing to the strains of "Phila-

delphia—All the Time" and the bandmaster with Miss Moody at once began a lively fox-trot with his partner. Hal Davidson, leader of the orchestra, saw Sousa on the floor and soon swung into a fox-trot version of "Stars and Stripes Forever." Sousa acknowledged the courtesy with a smile and he finished the dance.

"This is my first dance in 15 years," he said to Miss Moody. "The last time

I danced in a public place the old-fashioned waltz was considered daring. One has to practice to keep up with these new fangled steps. Dancing to jazz is an art. Jazz is an interpretation of modern youth, impulsive, speedy, erratic and full of rhythm. I like it. Guess I will brush up a bit and keep on dancing."

Sousa is 73 years old. This is his thirty-second tour and his twenty-fifth annual visit to Willow Grove Park.

Perhaps He's Reading of That



To John Philip Sousa, veteran march king, there is no place in the world like his beautiful Spanish home at Hialeah, near Miami, where the semitropical nights always are cooled by the breezes from the Atlantic. Maybe he was reading the news from there when the photographer happened along after a nightly concert at Willow Grove and found the famous leader so engrossed in his newspaper that he didn't even know the flash was pulled.

PUBLIC LEDGER—PHILADELPHIA, TUESDAY MORNING, JULY 22, 1926

750 BLIND ENJOY OUTING

Parents and Children Guests of Relief Fund and Benedict Gimbel, Jr.

An afternoon of musical entertainment at Willow Grove Park was enjoyed yesterday by 750 blind people and their children at their fourteenth annual outing, sponsored by Mrs. Isabel W. Kennedy, of the Blind Relief Fund, and Benedict Gimbel, Jr., chairman of the Outing Committee.

After a luncheon during which Dr. Adam Geibel, blind composer, led the

guests in singing some patriotic songs, John Philip Sousa and his band opened the program in the pavilion. Van and Schenck sang popular songs, Uncle Wip gave some vocal selections, as did the Leedom children. The others on the program were Algie, the blind harmonica champion, and Harry A. Emerson, monologist. Benedict Gimbel welcomed the guests.

WEDNESDAY, JULY 21, 1926

EVENING PUBLIC LEDGER—PHILADELPHIA

A Request

Sir—While listening to Mr. John Philip Sousa's band one night this week the thought came to me that you are a friend of his and that, as is your way, you probably know some interesting stories about the most magnetic of all music masters. While I have heard his band and seen him leading it for the last eight or ten years, I have never spoken to him in my life, yet believe he is a great man to know. I believe there are many of us who would appreciate reading something about Mr. Sousa which is not generally known, and I think you can write it.

F. P. C.

While we have the pleasure of Mr. Sousa's acquaintance, we know no stories of him which are not common property. All we can do is set down certain impressions of him. To us Mr. Sousa is the exceptional character whom everybody would like to believe typifies the American citizen, but which, in reality, does no such thing. Most master musicians have but one interest—their music. Mr. Sousa has a thousand interests outside his profession. He is widely read and exceedingly well informed. He knows a good deal about everything that is going on in this country and can discuss it with intelligence and a fine sense of values. And there isn't a pennyweight of bigotry or intolerance nor an ounce of fanaticism in his make-up. Our own admiration of him is based, not on his gifts as a musician, but on the fact that he seems to us to typify exactly what an American citizen should be. And if that be eulogy, those who do not care for eulogy may make the most of it.

THE PHILADELPHIA INQUIRER, SUNDAY MORNING, JULY 25, 1926



BETTY GRAY—Willow Grove



A LOVER OF BIRDS—John Philip Sousa, the march king, installs 32d bird bath on his estate near Port Washington, Long Island. "The Thrush," new Sousa song was inspired by one of the patrons of one of the baths.

**Sousa's Espousal of British 'Zip'
May Cause Battle of Army Bands****March King Would Copy English System of Instrumentation, While Marine Leader Insists the American Way Is Best**Public Ledger Bureau
Washington, July 25

A battle of bands is expected if conflicting theories of instrumentation are put to the test as the result of efforts of John Philip Sousa to give more "zip" to the army's musical organizations.

The march king thinks there is nothing like the blare of the British Guards' Band and he has recommended its methods to the War Department.

Captain William H. Santelmann, of Washington's own, the United States Marine Band, prefers the more conservative instrumentation of his famous outfit. He even believes some foreign

bands might profitably emulate the American practice in brass.

"I have a high regard for Commander Sousa's judgment," said Captain Santelmann. "The British Guards certainly have a way of their own in giving zest to their selections. They depend upon an unusual and spectacular instrumentation for their impressive effect."

"We tried out the same method during the war and got the same stirring result, but I think the Marine Band gets plenty of 'zip' without a preponderance of handsome-appearing instruments that after all don't mean much so far as real music is concerned. I believe American bands do many things that foreign bands could copy."

THE PHILADELPHIA INQUIRER

SUNDAY MORNING, JULY 25, 1926

SOUSA PLAYS AT PARK**Famous Band Leader Starts Second Week at Willow Grove**

Meyer Davis announces the second big week of John Philip Sousa and his celebrated band of sixty-five pieces at Willow Grove Park, where four concerts are given daily, including Sunday. This marks the famous march king's fifth annual visit to Willow Grove Park, and he returns with many new marches and compositions and many of his old classics, including the immortal "Stars and Stripes Forever." His latest march sensation, "The Wets and the Drys," is featured daily and has caused considerable comment in Philadelphia. Miss Marjorie Moody, a beautiful soprano soloist, has registered a tremendous hit with Sousa and his band.

An extra added attraction is Oscar Babcock in "Looping the Death Trap Loop," a big thrill that exhibits twice daily at 4 P. M. and 10 P. M. There is no admission charge for this event.

The Meyer Davis Orchestra at Dance-land is popular and hundreds of couples enjoy the fox trots and other dance melodies.

Many other attractions are in evidence, including scores of new rides and devices.

1000 BLIND ON OUTING**Guests at Entertainment and Dinner at Willow Grove Park**

A thousand blind men and women attended an annual reunion outing in Willow Grove Park today under the direction of Benedict Gimbel, Jr., president of the Blind Relief Fund.

Motorbuses transported the guests to the park, where they were entertained by John Philip Sousa's Band, Van and Schenck, the Leedom Children, Algie, the blind harmonica champion, and Harry A. Emerson, monologist. Uncle Wip, the radio sandman of the Gimbel Brothers' broadcasting station, also entertained them. Dinner will be served at the Lakeside Cafe and then they will be taken back to the city in busses.

SOUSA PLAYS AT PARK**Famous Band Leader Starts Second Week at Willow Grove**

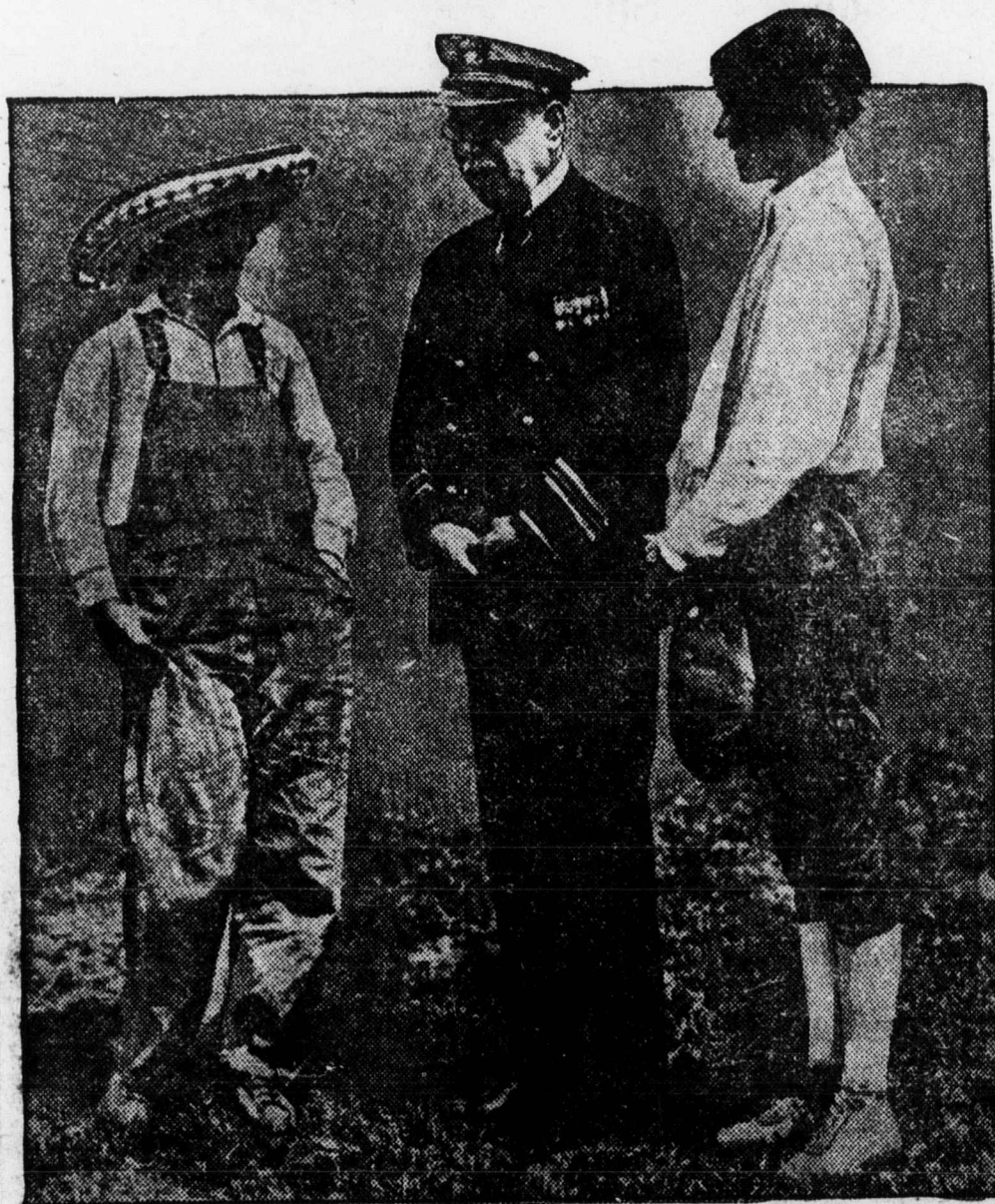
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Philadelphia Sun July 31 1926

Two Queens and a King

John Philip Sousa got his title as "March King" years ago, but "Tad" Lucas and Mabel Strickland expect to be crowned "Rodeo Queens" tonight at the last performance at the Stadium. The noted musician had the girls as his guests at Willow Grove yesterday.

Sousa Talks of Music

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen is the opinion of Lieut. Com. John Philip Sousa, who this season is making his thirty-fourth annual tour at the head of his famous band. Sousa, who began his musical career midway of the Victorian age, declares that he is no more likely to leave jazz out of a 1926 program than he is to insist upon a hansom cab for transportation from the railroad station to his hotel.

"Nowadays the most soap is not sold by the maker of the best soap but by the soap-maker who attracts the most attention with his advertising," says Sousa, who is filling his annual engagement at Willow Grove Park. "Neither are the most building lots sold by the sub-division corporation having the best lots, but by the sub-division organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music. I think every composer in America today is striving for a form or style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

"This is an age of speed, roar and racket, and the musician of today must write for the people who live in it. And here is the basic reason for jazz. The rhythm attracts and by its constant repetition, holds attention."

"Play and Grow Thin!"

That is the advice of John Philip Sousa, who says leading a band, as he does daily at Willow Grove, will keep an unwanted waistband away. Here the famous musician is shown giving Kay Annis some pointers on how to lead a band and at the same time reduce

Philadelphia Inquirer July 26 1926

Everybody's Column

A medium for the interchange of useful information on matters of general interest to such an extent as The Inquirer's limitations permit.

Exclude purely personal subjects and advertising matter of any kind from queries or comments. Sign full name and address, though not for publication. NO ANSWERS BY MAIL.

CENTENNIAL EXPOSITION (MRS. W.)

Congress authorized the appointment of a Centennial Commission, consisting of two members from each State and Territory to be named by the Governors. This body organized by the election of Major General Joseph R. Hawley, of Connecticut, president, and Daniel J. Morrell, of Pennsylvania, chairman, of an executive committee of seven members. Subsequently Alfred T. Goshorn, a commissioner from Ohio, was elected director general of the exposition.

The burdens of the exposition were chiefly borne by the Centennial Board of Finance, of which John Welsh, later U. S. Minister to Great Britain, was chairman; William Sellers, of Philadelphia, and John S. Barbour, of Virginia, vice presidents, and Frederick Fraley, of Philadelphia, secretary and treasurer.

SOUSA'S UNIFORM

Editor Everybody's Column: Are Naval Reserve officers allowed to wear their uniforms other than for active duty or parade? My reason for inquiring was that I noticed Mr. Sousa was wearing a naval uniform while conducting a concert at Willow Grove. I was under the impression that he was an officer of the Reserves, and therefore wondered why he wore the uniform, instead of his regular band uniform. MILTONITE.

At the Philadelphia Navy Yard officers said it was presumed that Commander Sousa wears his uniform by special authority. General regulations provide for wearing reserve uniforms only while at drill or on active duty or on way to and from homes in connection with these services and at ceremonies.

Commander Sousa replied to a question concerning his uniform as follows:

I am not aware of any order prohibiting the wearing of uniform by any officer who has been mustered out of the service on reaching the age limit.

I appear at many civic events, at which I am requested to wear my navy dress. It is a very honorable one and I am very proud to wear it.

PUBLIC LEDGER PICTORIAL
Philadelphia, Sunday, August 1, 1926



AGAIN SOLOIST WITH SOUSA
Marjorie Moody, soprano, who will be heard at Willow Grove Park when the famous band begins its annual engagement on July 18

MUSICAL COURIER

THREE GENERATIONS OF SOUSAS



The famous band leader photographed with his youngest grandchild, Priscilla Abert, daughter of Mr. Sousa's son, the former Helen Sousa.

Photos by [redacted] Studio



Lieut. Com. John Philip Sousa poses for his photograph with his daughter, Priscilla Sousa, upon the grounds of his estate at Port Washington, L. I.

PUBLIC LEDGER-PHILADELPHIA,

SUNDAY MORNING, AUGUST 8, 1926

THE PHILADELPHIA RECORD,

SUNDAY, AUGUST 8, 1926

**Sousa's Hits
are Numerous**

**Bandmaster's Compositions,
Famed Throughout the
World, Are Never Stale.**

Lieutenant Commander John Philip Sousa, who is to be guest of a number of Philadelphia music-lovers at a dinner Thursday evening at the Casino in Willow Grove Park, is spending his twenty-fifth summer with his band at that resort. For 40 years he has been known as America's march king, and his marches are so numerous that all the titles are not readily named offhand. Everyone knows his "Stars and Stripes Forever," and there are others equally famous and excellent, such as "Semper Fidelis," "Washington Post," "High School Cadets," "Manhattan Beach" and "United States Field Artillery." And, of course, every Sousa fan keeps a "weather eye" out for the new marches, which this season are three in number and are: "Sesquicentennial March," "Pride of the Wolverines" and "Grid-iron Club." But then the memory of the average person begins to falter. So here are given the titles of some of the older Sousa marches, all written before 1900.

For instance, there is "The National Fencibles," which was written for a famous military organization; "Sound Off," "Our Flirtation," "Recognition," "The Pet of the Petticoats," "The Gladiator," "Resumption," "The Crusader," "Guide Right," "The Thunderer," "President Garfield's Inauguration March" (written for the Garfield inauguration and played by the Marine Band under Sousa), "The White Plume" (Blaine was running for President then), "The Belle of Chicago" (Sousa played at the World's Fair), "The Revival" (not dedicated to "Billy" Sunday), "Congress Hall," "On to Victory" (Harrison was campaigning against Cleveland), "The Glory of the Yankee Navy" (the war with Spain was brewing), "Right-Left" (the soldier boys were off for Cuba), "The Phoenix," "Powhattan's Daughter," "The Triumph of Time," "On the Tramp," "The Occidental," "The Red Man," "Right Forward," "Hail to the Spirit of Liberty," "The Invincible Eagle," "Jack Tar," "The Corcoran Cadets," "The Man Behind the Gun," "Transit of Venus," "Beau Ideal," "Pride of Pittsburgh," "The Picadore," "The Diplomat," "Fairest of the Fair," "Across the Danube" (Sousa was touring Europe), "The Loyal Legion," "The Lion Tamer," "Bonnie Annie," "Imperial Edward" (Sousa gave a command performance at Sandringham), "Yorktown Centennial," "Her Majesty the Queen," "Esprit de Corps" and "From Maine to Oregon" (there was an exposition at Portland).

Sousa, it goes without saying, can conquer all of his compositions from memory. A complete library of the Sousa compositions, arranged for a band of 100 pieces, is taken with the organization wherever it goes.

Sousa Always "Broke"

For almost forty years, Lieutenant Commander John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the March King tonight or any other night, would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than twenty-five years, Sousa has demonstrated that if a man is famous enough he doesn't need it.

Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with a manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour, the manager with the band meets all expenditures even down to newspapers and cigars. Two or three times a week he asks his manager for a "loan" of fifty cents. That is literally all that he ever carries. When he is in New York, he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living, he "borrows" another—but only one.

There is a bit of superstition in Sousa's refusal to carry money. A few days after his return from his "penniless" sojourn abroad, he boarded a Philadelphia street car with several hundred dollars in his possession. A pickpocket got it and in almost a quarter of a century, he has not ridden in a street car. Three or four years ago, he visited Havana, and as his manager was not with him, he broke his rule and carried money sufficient for his return expenses. On the dock he was again the victim of a pickpocket. When he reached Key West he borrowed a dollar from a newspaper reporter and telegraphed his New York office to send him a ticket to New York—and a dollar for the young newspaper man.

THE PHILADELPHIA INQUIRER,

SUNDAY MORNING, AUGUST 8, 1926

WILL PICK "MISS PHILA."

Girl Will Be Selected at Willow Grove Park Tuesday Night

"Miss Philadelphia, 1926" will be selected on this Tuesday night at a special bathing beauty contest to be held at Willow Grove Park. On that day, the Philadelphia girl who will represent the city at the National Bathing Beauty Pageant in Atlantic City in September will be chosen from among her fair sisters.

Miss Fay Lanphier, "Miss America, 1925," the former "Miss San Diego," will be at the park to witness the judging.

The judges will include Victor Guinness, Edward McGonigle, Charles Bell, Joseph Cunningham and Harry Hood.

Lieutenant Commander John Philip Sousa and his band enters this week upon the fourth of his triumphant stay at the Willow Grove amusement centre. He will continue to give four concerts daily, including in them the famous compositions of the world's greatest best beloved band master.



**FAMOUS BAND
LEADER HAS
SOMETHING NEW
TO DIRECT**

Lieutenant Commander John Philip Sousa getting acquainted with his newest grandchild, Jane Priscilla Abert, who is being held by her grandmother, Mrs. Sousa

**PUBLIC LEDGER-PHILADELPHIA,
SUNDAY MORNING, AUGUST 8, 1926**



WINIFRED BAMBRICK

Local Beauty
To Be SelectedArtists To Choose Miss
Philadelphia at Willow
Grove

Tuesday night is the night! Meyer Davis' Willow Grove Park is the place! On that date and at that place "Miss Philadelphia" will be selected to compete at the Atlantic City "Miss America" National Beauty Contest early in September, and her selection will be marked with events of high importance.

The local contest has been held under the auspices of the Willow Grove Illustrated News and hundreds of contestants, absolutely the prettiest in the city, have made entry. The judges who will select "Miss Philadelphia" are: Victor Guinness, Public Ledger, famous magazine illustrator; Edward McGonigle, Public Ledger, famous artist and illustrator; Charles Bell, Inquirer, famous artist; Joseph Cunningham, Philadelphia Record, originator of "Rufus McGuffus" and Harry Hood, celebrated beauty photographer.

Fay Humphier, "Miss America of 1925," will be at Willow Grove to see "Miss Philadelphia" selected. She will be accompanied by Armand T. Nichols, director general of the Atlantic City Pageant. Mayor Kendrick has been invited and will try his best to be on hand to congratulate the girl that will represent the city of which he is Chief Magistrate.

In conjunction with the beauty contest Frank & Seder will stage a fall fashion show that will be most elaborate with beautiful mannequins wearing the latest modes of new fashions.

Breaking all attendance records for the last thirty-one years, John Philip Sousa and his Band enter upon the fourth big week of their successful engagement at the music pavilion.

AUGUST 8, 1926

THE , SUNDAY,
PHILADELPHIA RECORDThat Big Show
at the StadiumSixth Week of "Free-
dom"—Company of Well-
Known Players.

The performance on Tuesday night will inaugurate the sixth week of the run of "Freedom," the big stage spectacle produced by F. H. Burnside, at the Sesqui-Centennial Stadium. This production, which engages the entire facilities of the Stadium three nights a week, is the biggest "show" the world has known. "Freedom" is a lesson in history and a lesson in patriotism as well. The entire second part of the performance is devoted to the drama of American freedom and here one sees it unfold "in the life" from the battle of Concord and the beginning of the revolution to the triumph of Yorktown and Washington's inauguration as first President. After this comes the spectacular "The Ballet of the Cities," with its thousands of participants and its score by Lieutenant Commander John Philip Sousa, culminating with a picturization of "Stars and Stripes Forever."

The "Freedom" company includes among its principal players De Wolf Hopper, George Christie, Belle Story, Nanette Flack, Virginia Futrelle, Oscar Ragland, John Lambert, Herbert Watteros, Pierre Harrower, Sarah Edwards, Wilton Lackaye, Jr., Ralph Brainard, George Harcourt, J. Parker Coombs and Maude Elliott.

Willow Grove's
Many Features

John Philip Sousa and his Band, breaking all attendance records for the past 31 years, continues at Meyer Davis' Willow Grove Park, where the fourth week of the engagement begins today. This is his twenty-fifth annual summer engagement at the park.

The Meyer Davis Dance Orchestra at Danceland entertains hundreds of couples nightly. The younger social set has accepted this spacious dancing room as a rendezvous. The new rides, devices and amusements installed since Meyer Davis assumed control of Willow Grove Park are as popular as ever.

John Philip Sousa, who will be at Willow Grove Park for the remainder of the season, has announced many new works, which he will give both there and on the annual tour, which he will take with his band in the fall. Among these are a band arrangement of Chadwick's "The Ride of Tam O'Shanter," the transcription of which was made by Mr. Sousa himself; a new work by John Powell, entitled "Fun at the Fair," a melodic picture of the Circassian Lady of the circus side shows of a former generation, and the Juba dance movement from R. Nathaniel Dett's characteristic Negro suite, "In the Bottoms." Mr. Sousa's own contributions are three new marches, "Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club," and a song by himself written for Miss Marjorie Moody, soloist with the band, and entitled "The Thrush." For his humorous numbers, Mr. Sousa has written "Waiting"; the Sousa musical debate "The Wets and the Drys"; a burlesque "On Your Radio," and some jazz numbers for the band as well as for the Octet of Saxophone comedians.

Marie Meyer Ten Broeck, pianist, gave a dinner and musical Friday evening for her pupils who have appeared in a series of radio programs the last season. The affair took place at the Meyer studio, 335 South 18th street. Among those who took part were Mr. Douglass, Winifred Meyer, Escha Grevenberg, Harry Wilson, Gurney Maddox and Gertrude Goldstein.

Twenty Cents
For Each WordSousa Tried to Make Up
His Loss, But Found a
Stubborn Customer.

Lieutenant Commander John Philip Sousa is known to the world as composer and bandmaster. But he is not by any means "just a musician." He, for years, was a crack shot and as an equestrian was of the elect. There is no better after-dinner speaker and, in addition, he has a literary ability that has found expression in the writing of four novels and, more recently, in a most entertaining volume of memoirs. But although his book of memoirs is crowded with delightful incident and with the relation of many personal experiences, Sousa has a fund of stories that would suffice to fill several more volumes. These stories crop up every now and then, and generally when he is with a few friends at dinner, or, as at present, he is in the bandstand at Willow Grove Park awaiting the end of "intermission" and quite relaxed.

It was at a recent Willow Grove Park afternoon concert that he was entertaining several visitors with wit and story. He spoke of some of his literary efforts. "I've got one of the brightest daughters in the world," he declared by way of introduction, "but she cost me money not long ago. You see, I had engaged to write my volume at 20 cents a word. That's not such bad pay when you come to think of it. Well, when I had finished, I determined to take the manuscript to my daughter. You see, she is a bright girl and a good critic. She went over the story very carefully. 'Well,' I said, 'what do you think of it?' 'It's all right, father, but there are several corrections I would like to make.' I was a bit chagrined. But I prepared to listen.

"Now," she said, "there's page 42. On that page you should cut out 'and' on line 25." "All right," I said. "Then there's page 87—that 'but' on line 17 is unnecessary." "Cut it out," I agreed. "Well, there's that 'if' on page 125, line 31—it's no use." I felt badly, but I let her have her way. Then she spoke of page 159, line 2. "You've got 'forever' there and it isn't necessary," I squirmed. "It's all right as far as you have gone," I declared, "but, young lady, don't you realize that I am getting 20 cents a word and that you are cutting 80 cents off my pay?" She paled. "Don't care, father; you simply have to do it if you want your book to be perfect."

"It wasn't long after this, with that loss of 80 cents still rankling, that I met a fellow-scribbler—Henry Mitchell Webster. I told him my story. He was a sympathetic listener. It's pretty hard to lose 20 cents a word just like that for no very good reason. Then he seemed to have an idea. 'Sousa, I'll tell you what I'll do,' he said; 'I'll buy those words from you and pay you full price.' I hesitated a moment, then I declared: 'Sold.' He produced a piece of paper and on it wrote 'and.' 'That's all right,' he said. Then I wrote 'but.' 'Good,' was his comment. I wrote 'if.' Again it was acceptable. It followed with 'forever,' and I wrote the word with a hyphen. 'Here's your 80 cents,' he said. 'Eighty cents—nothing,' I replied. 'It's one dollar.' 'Not at all,' said Webster. 'You gave me only four words.' 'Yes, I went on, 'but 'forever' is equal to two words and is entitled to double pay."

"Well, do you know I had a hard time with my customer to convince him that he should pay me a dollar. But I wouldn't let him have those words for less than a dollar and I wouldn't sell them singly or with any deductions. We are still bargaining over the thing, and to think, if my daughter hadn't been so meticulous, I never would have found it necessary to sell the words to anybody except my publisher. So you see how your family sometimes embarrasses you financially."

MISS PHILADELPHIA
OLD-FASHIONED GIRLMiss Anna M. Reefer Chosen to
Represent City at Sea-
shore Pageant.

FATHER IS COAL MINER

Beauty Queen Fond of Dancing,
But Doesn't Like Charleston;
Employed as Secretary.

Miss Anna M. Reefer, 19 years old, of No. 1745 Willington street, an "old-fashioned country girl," whose father is a coal miner at Pottsville, Pa., was selected to represent this city at the annual beauty pageant in Atlantic City next month.

The new "Miss Philadelphia" has dark bobbed hair, blue eyes and weighs 135 pounds. She is secretary to James J. Whelan, manager of the Keystone Automobile Club, at Valley Forge.

The city's "most beautiful girl" was selected from a group of 65 at Willow Grove Park last night.

Miss Reefer has only been residing in this city about a year.

Philadelphia's latest beauty queen has never been in any large city, except Philadelphia. She confided to admiring friends last night that she is very fond of dancing, but doesn't like the Charleston.

She was entered in a beauty contest at Spring Mount, Pa., last year and won first prize. Miss Reefer is fond of athletics and took an active part in outdoor sports while attending high school in Pottsville. She was captain of the basketball team during her senior year there.

The judges of the contest were Victor Guinness, Charles Bell, Harry Hood, Joe Cunningham and Edward McGonigle. John Philip Sousa, the march king, acted as honorary judge. After the selection was announced, Sousa presented Miss Reefer with a large bouquet of roses.

Modest and retiring, Miss Reefer was the centre of admiring friends and well-wishers. She was quite surprised when the announcement was made that she was selected as the Quaker City's beauty queen.

"I never dreamed of such an honor," she said, her large blue eyes beaming with delight. "I am overwhelmed," the girl told her friends. "It seems like a dream to me. You know, though, I hate jazz and haven't any time for the girl who uses paints and powders to excess. I'm just a real old-fashioned country girl. I can cook and sew and loved to help mom with the housework when I was at home."

The runner-up was Miss Viola Hiltman, 19 years old, of No. 19 West Walnut lane, Germantown. She also has only been living in this city for a short time and is employed as a stenographer at the Franklin-Fourth Street National Bank. She came to Philadelphia 10 months ago, after graduating from high school in Chicago.

Inquirer—Aug. 12, 1926.

SELECT "MISS PHILADELPHIA"
Miss Anna M. Reefer Chosen to Re-
present City in Shore Pageant

MISS ANNA M. REEFER

In the presence of 10,000 persons at Willow Grove Park last night, Miss Anna M. Reefer, nineteen, 1745 N. Willington st., near 17th st. and Columbia av., was selected by a group of judges, of which John Philip Sousa was one, to represent Philadelphia in the annual beauty contest in Atlantic City next month.

Miss Reefer is the daughter of a coal miner and formerly lived in Pottsville. She is a brunette, has bobbed hair, blue eyes and weighs 135 pounds. The girl who will be "Miss Philadelphia" at the beauty pageant is secretary to James J. Whelan, manager of the Keystone Automobile Club at Valley Forge. She won first prize in a beauty contest at Spring Mount last year.

When the name of the winner of the contest had been announced by one of the judges, John Philip Sousa presented Miss Reefer with a bouquet of roses.

"I never dreamed of such an honor. I am overwhelmed. It all seems like a dream to me," Miss Reefer said.

With her two maids of honor, she was received by Mayor Kendrick in City Hall at noon today.

While motoring about the city on a shopping tour, "Miss Philadelphia" and her companions, who were being driven by Mrs. Anne Hardeck, 410 Paris av., Brooklawn, N. J., were "bawled out" for passing a traffic signal at 9th and Chestnut sts.

"I thought we were going to be arrested," said "Miss Philadelphia," "but the policeman was very nice when he learned who we were."

SELECT "MISS PHILADELPHIA"

Miss Anna M. Reefer Chosen to Re-
present City in Shore Pageant

In the presence of 10,000 persons at Willow Grove Park last night, Miss Anna M. Reefer, nineteen, 1745 N. Willington st., near 17th st. and Columbia av., was selected by a group of judges, of which John Philip Sousa was one, to represent Philadelphia in the annual beauty contest in Atlantic City next month.

Miss Reefer is the daughter of a coal miner and formerly lived in Pottsville. She is a brunette, has bobbed hair, blue eyes and weighs 135 pounds. The girl who will be "Miss Philadelphia" at the beauty pageant is secretary to James J. Whelan, manager of the Keystone Automobile Club at Valley Forge. She won first prize in a beauty contest at Spring Mount last year.

When the name of the winner of the contest had been announced by one of the judges, John Philip Sousa presented Miss Reefer with a bouquet of roses.

"I never dreamed of such an honor. I am overwhelmed. It all seems like a dream to me," Miss Reefer said.

PITY POOR JUDGES WHO HAD TO PICK PRETTIEST OF THIS LOT!



Miss Phila. Gets In Traffic Jam

Continued from Page One
appreciate the honor that is being heaped on me."

Miss Reefer was dressed tastefully in a chenille dress, with gray stockings and black shoes.

After her shopping tour Miss Reefer was received by Mayor Kendrick at City Hall. The Mayor congratulated "Miss Philadelphia," and said that he felt sure her selection was merited.

Miss Reefer, accompanied by her mother, chaperon and "ladies-in-waiting," runners-up in the contest, attracted the attention of hundreds of workers and officials in City Hall. Her progress from the courtyard to the elevators was watched by a crowd among which women, seeking a glimpse of the city's fairest, predominated.

A score of policemen escorted Miss Reefer and her party from the street to the Mayor's office.

Miss Reefer won the title over thirty-one competitors before 15,000 cheering spectators at Willow Grove Park last night and will represent Philadelphia at the National Bathing Beauty Contest to be held in Atlantic City in September. She will compete for the title of "Miss America," an honor won in 1924 by Miss Ruth Malcomson, of this city.

It was a flushed and happy young woman who stepped from the wings of the park concert auditorium and was taken by the hand of the venerable Lieutenant Commander John Philip Sousa and presented to the crowd as "Miss Philadelphia of 1926." She stood on the tip-toes of her black patent leather pumps and blew kisses to the applauding spectators. She wore an orange bathing costume of simple design and flesh-colored opera length hose.

Two other girls stood behind her. They had lost an honor that it is not easy to lose, but they were the first to congratulate her. The two young women are Miss Viola Hiltwein, 19, of 19 West Walnut lane, and Miss Estelle Megill, 18, of 5335 West Girard avenue. They were runners-up in the contest and will accompany Miss Reefer to Atlantic City as maids of honor.

When the smoke of the photographers' last flashlight had drifted away Miss Reefer and her maids of honor found campstools behind the curtain of the stage and told reporters about themselves.

Miss Reefer is secretary to James



Miss Anna M. Reefer (center figure in lower photo) won the crown and will be "Miss Philadelphia" at the national beauty contest in Atlantic City. With her are the runners-up, Misses Viola Hiltwein and Estelle Megill, maids of honor to the "Queen." Upper photo shows group from which judges made their selection at Willow Grove Park last night

1926 Beauty



MISS PHILADELPHIA
Otherwise Miss Anna M. Reefer, 19, of 1745 N. Willington street, who has been chosen to represent this city in the Atlantic City pageant next month

MISS PHILA. GETS IN TRAFFIC JAM

But Policeman Untangles Cars and Beauty Goes On Her Way

CROWDS SURROUND HER

With her crown of "Miss Philadelphia" resting on her bobbed brunette locks, happy Miss Anna M. Reefer, 19-year-old stenographer, of 1745 Willington street, spent part of the first day of her reign in a traffic tangle at 9th and Chestnut streets.

Miss Reefer, accompanied by her mother and her official chaperon, was on her way to a downtown department store for a shopping tour, when the car, driven by the chaperon, shot past a traffic signal on Chestnut street.

When the jam was untangled by a traffic policeman and explanations made, Miss Reefer and her party were permitted to proceed to the happy land of frocks and hats and other things, a fairland fit for the girl who will represent her adopted city at the Atlantic City Beauty Pageant.

"There She Goes"

Miss Reefer proceeded through the central section in a car which bore a "Miss Philadelphia" banner. As soon as the car was sighted, cries of "There goes 'Miss Philadelphia'" were heard on all sides, and soon the sidewalks were jammed with throngs eager for a glimpse of the official beauty.

In the machine with Miss Reefer were her mother, Mrs. Joseph Reefer; Uiril J. L. Simpson, Marc Larchman, Edith Megill, Estelle Megill, one of the runners-up in the contest; Viola Hiltwein, also runner-up; Mrs. Anne Hardecker and D. J. Armon.

After her experience with the traffic policeman, Miss Reefer lost no time in reaching a department store on Market street, where she did some of her shopping—hats particularly.

Crowds Make Her Nervous

As she climbed from the machine and entered the store she admitted that the crowds made her "just a bit nervous."

"All the same," she smiled, "I feel highly flattered at all this attention. I

Continued on Page Sixteen, Column Two

PHILADELPHIA INQUIRY

AUGUST 15, 1926

THE STARTLING STATEMENT that he has never received one penny of royalty from the sale of the talking machine records of "Stars and Stripes Forever" possibly the greatest-selling march in the world, was the declaration of Lt. Com. John Philip Sousa, at the dinner table the other night. Written just thirty years ago, "Stars and Stripes Forever" is unofficially the American national March. From the sale of the sheet music of the composition Sousa has received about a half million dollars. But from the sale of approximately ten millions of talking machine records, he has received nothing.

Sousa and the talking machine came before the public virtually at the same time. In the late nineties, Sousa was pouring forth, one after another, his greatest compositions. The sales of the music were bringing him a modest fortune—perhaps the most money that any American composer had ever received. Then came the talking machines. Under existing copyright laws the manufacturer was not compelled to pay royalties. Sousa headed a fight for a law which would give the composer a share in the profits and in 1909 a law was passed. That law, still in effect, gives the composer a penny on each record sold, providing the number was composed after the passage of the law. Thus, old Sousa numbers actually are given the preference with the makers of talking machine records over new compositions, because no royalty is due on them. Only recently "The Yorktown Centennial," which Sousa wrote in 1881 to commemorate the surrender of Cornwallis, was brought out as a talking machine record.

Sousa has led three distinct fights in behalf of the composer of America. In addition to the fight which ended in the granting of royalties upon talking machine records, he took part in the campaign which ended in the payment of motion picture theatres of a lump sum based upon seating capacity for the use of music in these theatres and also to compel the radio stations to pay royalties upon compositions placed upon the air.

THE CALL BOY

"MISS PHILADELPHIA" IS GREETED BY MAYOR

Miss Anna M. Reefer "Bawled Out" by Traffic 'Cop'



MISS ANNA M. REEFER

"Miss Philadelphia," otherwise Miss Anna M. Reefer, nineteen, 1745 N. Willington st., near 17th st. and Columbia av., was received by Mayor Kendrick at noon today.

With her two maids of honor Miss Reefer was greeted by the Mayor in his reception room at City Hall. The executive congratulated her on her good fortune in winning the right to represent this city at the annual Atlantic City Pageant, and expressed the hope that she would bring the title of "Miss America, 1926," back to Philadelphia with her.

The new beauty queen began her reign with a "bawling out" administered by a traffic policeman. While motoring about the city on a shopping tour, with Anne Hardecker, 410 Paris av., Brooklawn, N. J., Mrs. Hardecker passed a traffic sign at 9th and Chestnut sts.

"I thought we were going to be arrested," said Miss Philadelphia, "but the policeman was very nice to us when he learned who we were."

Miss Reefer was chosen for her post of honor in the presence of 10,000 persons last night at Willow Grove Park, by a group of judges of whom John Philip Sousa, world famous bandmaster, was one. The contest at which Miss Reefer will represent the city will be held in Atlantic City next month.

Miss Reefer is the daughter of a coal miner and formerly lived in Pottsville. She is a brunette, has bobbed hair, blue eyes and weighs 135 pounds. The girl who will be "Miss Philadelphia," at the beauty pageant is secretary to James J. Whelan, manager of the Keystone Automobile Club at Valley Forge. She won first prize in a beauty contest at Spring Mount last year.

When the name of the winner of the contest had been announced by one of the judges, John Philip Sousa presented Miss Reefer with a bouquet of roses.

"I never dreamed of such an honor. I am overwhelmed. It all seems like a dream to me," Miss Reefer said.

WILLOW GROVE GUIDE, WILLOW GROVE, PA.,

THURSDAY, AUGUST 12, 1926

THURSDAY, AUGUST 12, 1926

Willow Grove Park

(From Norristown Register, August 5, 1926)

We journeyed the other evening to Willow Grove to hear Sousa. We found him the same inimitable, peerless director of music as in days of our youth. The same splendid harmony came from the throats of the instruments; there was the unmistakable "Sousa lilt" to the familiar old marches.

All was the same—except the crowds. We had but to close our eyes to recall the days, not so many years ago, when to be able to get close enough to the bandstand to hear the "March King" was an achievement in itself. When countless thousands packed every available inch of space, standing, some of them, for an hour or more before the concert was scheduled to begin.

While we listened, we glanced around. There were scarcely more than 500 persons listening.

What has happened? Has our sense of musical appreciation grown less keen? Are we passing up Sousa for jazz? We are not inclined to think so, for Sousa above all music directors keeps pace with the modern. The latest hits are mingled constantly with the classics in his repertoires.

Willow Grove Park is a source of great pride to all Montgomery county. It has made us "famous the world over"—as the Willow Grove slogan so aptly puts it. Its claim for fame rests chiefly upon the fact that it has been a summer center for splendid music for more than a generation. Some of the world's most famous directors and composers have graced its music platform.

Surely there must be some basic fault when interest in music of such character falls off to so great an extent as seems apparent this season at the historic park—for we know that concert audiences have been small all summer.

We have asked why, and the chief objection we hear is one of resentment because the management this year has built fences all around the pavilion, making it impossible to hear the concerts unless the listeners pay an admission fee. We have seen, too, the management's answer to the criticism, in which it contends that it must have some revenue to help pay the enormous cost of the music—offset in former years under P. R. T. control by trolley fares. The new proprietors declare that music of the character they offer should be worth ten cents—the minimum admission price.

There the controversy stands, but its net result seems to be a declination of the ranks of listeners. If the situation continues, it is easy to foresee the end of the musical pre-eminence enjoyed for so many years by this resort—which would be a distinct and most regrettable loss for Montgomery county.

SUNDAY, AUGUST 15, 1926

Alphabet Utilized Happily

Sousa's Many Sidedness Suggested by Initials; An Ode to Him Also Heard at Banquet.

FRIENDS of Lieutenant Commander John Philip Sousa, famous band master, were his hosts at dinner last Thursday evening at the Casino in Willow Grove Park. The occasion marked observance of his twenty-fifth season at that park and there was tribute to him by a number of speakers. The presiding officer was James Francis Cooke, who was especially happy in a utilization of the alphabet so that each letter would typify Sousa in a definite way. Cooke began:

"Let us start with A. A is for astronomer. Very few people know of Mr. Sousa as an astronomer, but he discovered many stars, among whom there are three here this evening. I will ask them to bow. Miss Marjorie Moody, Miss Winifred Bambrick and Miss Winifred Ridge.

"Next is B. B is for bandmaster. The whole musical world recognizes John Philip Sousa as the greatest bandmaster of history. He not only has been famous as a conductor and composer, but he has also raised the status of the band as a concert organization.

"C is for chemist. Of course, you did not know Mr. Sousa was a chemist, but in his laboratories many, many years ago, he made an important significant discovery, a most valuable formula, which in those pre-prohibition days, was known as Timbuctoo cocktail.

"D is for doctor, and since music is supposed to have an enormous therapeutic value, what greater doctor in the musical field is there than John Philip Sousa, with his millions and millions of patients.

"E stands for educator. In the 30 and more years of his travels he has given doubtless some 25,000 concerts.

"F. We will let F go until later.

"G stands for guest and I can assure you from his frequent visits to my own home, there is no finer guest than John Philip Sousa.

"H stands for horseman. You all know his prowess in that direction, a prowess that was ended by the ingratitude of an unforgivable horse a few years ago.

"I stands for inventor, for is he not the inventor of the Sousa-phone and many inventions of orchestral combinations?

"J stands for journalist. Apart from being a writer for many journals, Mr. Sousa has given the press of the world more and better copy than almost any man of his time, with not even the exception of Theodore Roosevelt and George Bernard Shaw.

"K stands for king. The whole world hails John Philip Sousa as the 'March King.'

"L is for librettist. He has written the extremely complicated libretti of his operas.

"M stands for marksman. You all know his reputation as a remarkable shot.

"N is for novelist. He has four successful novels published to his credit.

"O stands for opera composer. Of

course, everybody knows Mr. Sousa has composed many of the most successful of our light operas.

"P stands for patriot. What else could you call the composer of 'The Stars and Stripes Forever'?

"Q stands for quack-hater. I must confess I was non-plussed at the letter Q. I wanted to call Mr. Sousa a Quaker, but, although he has spent a good part of his life in Philadelphia, he is Washington born. Quack-hater hits the mark exactly. I have never known anyone who hated 'quacks' more than John Philip Sousa.

"R is for raconteur. Those who know Mr. Sousa best realize that he is one of the finest raconteurs of his time.

"S stands for soldier and sailor. Mr. Sousa has served in all three branches of the military services of the United States navy, the army and the Marines.

"T is for traveler. Very few men of our time have traveled so extensively as John Philip Sousa and he has probably been seen by more people than any other person alive at this time.

"U stands for umpire. He is continually urged to give decisions in important matters. Even this week, he had to decide who was going to be 'Miss Philadelphia' for the coming season.

"V stands for veteran. Mr. Sousa is a veteran of two of our American wars—the Spanish-American and the great world war.

"W is for wit. Only those who know him realize the great significance of his wit.

"X stands for the unknown quantity. There is always an unknown quantity about Mr. Sousa, that is a surprise.

"Y stands for youth. Mr. Sousa has that quality of seeming to grow younger in spirit, tolerance and ambition, which distinguishes him among men.

"Z is for zealot. Everything John Philip Sousa has ever done has been done with all his heart and soul.

"You notice I left out the letter F, because F stands for friend and in John Philip Sousa I have found one of the finest friends I have ever had or ever hope to expect to have. When I was 13 years old I wrote a number of lighter compositions. I went down to Manhattan Beach at that time, after Mr. Sousa had been playing one of these compositions and sneaked around to the back of the band-stand and introduced myself. His exclamation was: 'Why, little rascal. You didn't write that, did you?' Since that time to the present, we have been close friends.

"The alphabet of John Philip Sousa is almost unlimited. All of you could write your own and have each letter describe some particular distinguishing characteristic which would describe this very remarkable guest."

Cooke's remarks were appreciated, but equally enjoyed was the little ode that John Luther Long read. It was as follows:

OWED TO SOUSA

O John Philip Sousa,
Sa, a beaker to you
On this twenty-fifth anniversary,
For your bully Who's who?
And the things that you do—
And do with the punch of Old Harry!

A beaker, I say!
For whenever you play
We escape from dull care's inhibition,
And you fill us with pep
And you make us glide—
In spite of Old Man Prohibition.

When democracy's dead
And kings crowd back instead
We'll shy your crown first in the ring
And you'll cut off their head—
Kings must do that, 'tis said—
While we hail you the only March King!

SUNDAY, AUGUST 15, 1926

Bandmaster Honors Girl



MISS PHILADELPHIA AND SOUSA

Anna Reefer ("Miss Philadelphia"), was elated when he presented her with who was chosen to represent this city at the Atlantic City Pageant in the contest for "Miss America" honors, was photographed last Tuesday night at Willow Grove Park in company of Lieutenant Commander John Philip Sousa. She

SUNDAY, AUGUST 15, 1926

SNELLENBURG WORKERS ENJOY ANNUAL OUTING

Varied Sports Program at Willow Grove Is Featured by Baseball Game.

A baseball game between teams of married and single men featured the annual outing of N. Snellenburg & Co. at Willow Grove Park yesterday. The affair was attended by over 3500 employees. The single men won by a score of 5 to 0. A varied sports program, in which many participated, filled the rest of the morning. After disposing of the part of the program designated as the "noon basket picnic lunch," all attended a minstrel show in which all the performers were local talent, and many of the sills brought shrieks of laughter from the audience.

Those who helped to put the minstrel show over were C. H. Hill, interlocutor; Joseph Crosett and Nick Volter, end men; Ignatius Kavanagh, musical director, and George A. Detwiler, P. J. Dornay, Harry Rudy, Frank L. Fleishman and Matthew Jordan, soloists.

During the afternoon it rained, but not upon the spirits of the picnickers, for they danced the entire afternoon through to the tune of Meyer Davis' Orchestra.

The children were well taken care of in another part of the program which read "All amusements free."

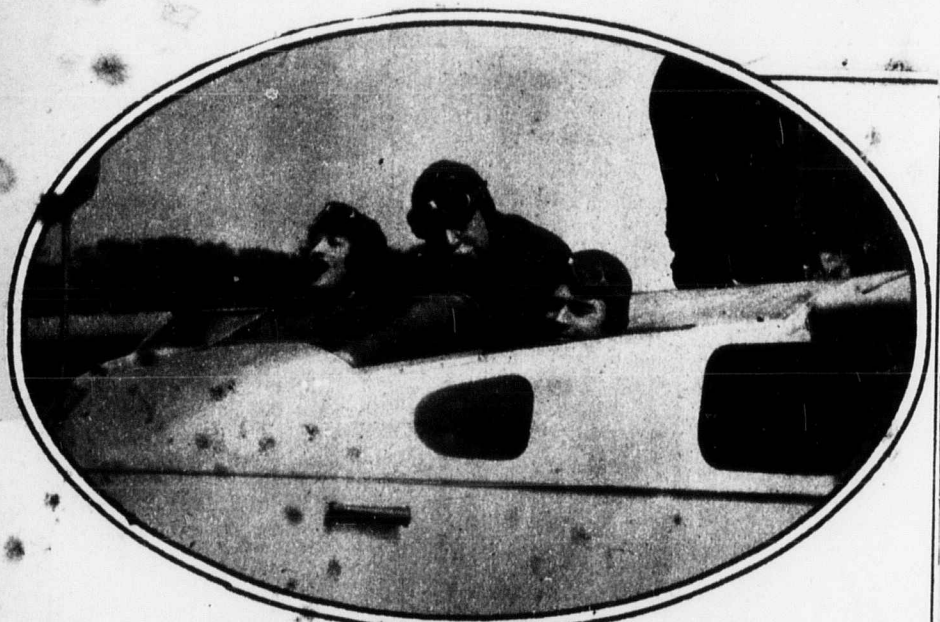
At twilight the Snellenburg Choral Society gave a concert in the music pavilion, conducted by Henry Gordon Thunders. Those who assisted were Edith Townsend, soprano; Anna J. Simon, alto; Royal P. MacLellan, tenor; George A. Detwiler and Henry L. Booth, bass. They were accompanied by Myrtle Eaver at the piano.

In the evening the Choral Society and Sousa's Band gave a concert directed by Lieutenant Commander John Philip Sousa and Henry Gordon Thunders, which proved to be a great success. This event being the last on the program, everyone was forced to conclude the glorious day was over, and all voted it a "wonderful time." William H. Mark was the chairman of the committee which arranged the affair.

PUBLIC LEDGER-PHILADELPHIA,
SUNDAY MORNING, AUGUST 15, 1926

PUBLIC LEDGER PICTORIAL

Philadelphia, Sunday, August 15, 1926



MUSIC TAKES TO THE AIR

Miss Marjorie Moody, soprano soloist with Sousa's Band; Commander Sousa and Lieutenant Clifford L. Webster out for a spin in a huge seaplane



"MISS PHILADELPHIA" AND
JOHN PHILIP SOUSA
Willow Grove

FRIDAY, AUGUST 13, 1926

SNELLENBURG FETE
FOR ALL EMPLOYEESEverybody Set for Glorious
Good Time" at Willow Grove
Park Picnic Today

SOUSA'S BAND WILL PLAY

Employees of N. Snellenburg & Co. will frolic in Willow Grove Park tomorrow at their annual picnic and musical festival. Features of the program include field sports, two baseball games, a minstrel show, dancing, free amusements and a concert by the Snellenburg Choral Society.

Prizes are offered for all field sport events, which are to begin on the park's athletic field soon after the merry-makers arrive at 10:30 o'clock. The married men and the bachelors will contest for supremacy on the baseball diamond at 11:30. At noon there will be a basket picnic lunch in Groves No. 2 and 3.

From 1 until 2 o'clock park amusements will be free to the store workers, with the merry-go-rounds, the whip, miniature electric railway, scenic railway and skee ball featured.

The minstrelsy will begin in the Danceand Building at 2 o'clock. C. H. Hill will be the interlocutor; Joseph Crossett, the end Bones; Nick Volter, the end Tambo; and Ignatius Kavanagh, the musical director. The soloists, known to every store employee, will be George C. A. Detwiler, P. J. Dorman, Harry Ruddy, Frank L. Fleishman and Matthew Jordan. Then, too, there will be a big chorus.

After the close of the minstrel show at 3 o'clock comes the second big baseball game—a contest between the elevator operators and the warehouse employees. That bitter battle still will be in progress when Danceand is opened, free, to other store workers from 3 to 6 o'clock. Music will be by Meyer Davis' Orchestra.

All seats will be free again when the Snellenburg Choral Society begins its first concert in the Music Pavilion at 5:45 o'clock. Special trolleys will start home for the tired-out picnickers at 8:30, but most of them, having heard one concert, are expected to stay for part at least of the second offering of the choral society at 9:45 o'clock.

The second concert will be directed by Sousa and Henry Gordon Thunder, with music by Sousa's Band, which will play three concerts for the Snellenburgians through the day. The soloists will be Miss Edith Marie Townsend, Miss Anna J. Simon, Royal P. MacLellan, Mr. Detwiler, Henry L. Booth and Miss Myrtle C. Eaver.

The programs have been distributed among the employees. "We wish every one a glorious good time," the store officials say at the bottom. And the workers expect to have it.

MORNING, AUGUST 22, 1926

Speaking of Cigars

"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 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 playing an engagement.

"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 have 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. Several days later I wrote to him and sent him a box of my own brand. Not long after I heard from him. He admitted that the cigars were as fine as there are."

MORNING, AUGUST 22, 1926

Sousa Is Slowing Down

Lieutenant Commander John Philip Sousa is going to take things easy this season. That is he will not have as prolonged a tour as that finished by him last March at Richmond, Va. He will be at Willow Grove Park, where he is rounding out his twenty-fifth consecutive summer's engagement, until the close of that resort for the season. Then he will begin a tour with two concerts daily and will be heard in this country and in the Maritime Provinces of Canada. His tour will end in Baltimore about the middle of November. He will take advantage later of his holiday to spend some time duck hunting along the Chesapeake Bay.

SNELLENBURG AIDES
HAVE MERRY OUTINGAthletic Events and Fine Lunch
on Picnic Program at
Willow Grove Park

SOUSA AIDS MUSICAL FEAST

Willow Grove, scene of many good times, yesterday was the setting of the annual outing of the employees of the Snellenburg store. The affair was attended during the earlier hours by more than 3500 employees with their friends, and during the evening by nearly 10,000 persons.

The morning was taken up with athletic events, chief among which was the baseball game between the married and single men. The wisdom of the poet was again vindicated, for the bachelors won, thus proving to the cynical that "he travels the fastest who travels alone."

The girl's relay race, the obstacle races and the other events drew large groups of interested spectators. In spite of the heat, every event was thronged with would-be champions, and the spirit of competition rose high. Many of the competitor entered two or three contests.

On the far side of the "trip through the clouds," where the shade is thickest, with luxurious loungers who loitered on the grass during the hottest hours, and the lake was crowded with flitting boats filled with delighted pleasure-seekers. There were laughing groups of boys and girls everywhere, many of them clad in white knickerbockers, and all wearing the yellow "Snellenburg" button.

Every one of the seven ages of man and woman was represented. There were the store's oldest employees, strolling about and talking over old times, and there were babies still too small to walk, who were carried in the arms of fond mothers. There were groups of small, noisy boys who draped the active little persons upon the gaudy merry-go-round steeds and remain there till their supply of pennies ran out. There were small maidens in dainties of ruffy frocks who sat murely on the benches and discussed the weighty affairs of childhood.

From lunch time, when lunch was served free to all employees and their friends, to 3 o'clock, the amusements were free to every one. The whip, the merry-go-rounds, the electric railway and the scenic railway had patrons galore until the showers came out of the West and drove the merry-makers to shelter for a brief term.

Altogether, there was a perfect feast of music, for the Snellenburg Choral Society, with the assistance of no less person than John Philip Sousa and his Band, gave four concerts, the last one beginning at 9:45 in the evening and turning out to be the most largely attended of all. A minstrel show added to the gaiety.

The plans for the day were in charge of William H. Mark, assisted by James Wafer, who managed the dance pavilion, and Charles Bower and Alice Nevill, who were at the head of the musical program.

THE PHILADELPHIA INQUIRER,

SUNDAY MORNING, AUGUST 15, 1926

THE STARTLING STATEMENT

that he has never received one penny of royalty from the sale of the talking machine records of "Stars and Stripes Forever" possibly the greatest-selling march in the world, was the declaration of Lt. Com. John Philip Sousa, at the dinner table the other night. Written just thirty years ago, "Stars and Stripes Forever" is unofficially the American national March. From the sale of the sheet music of the composition Sousa has received about a half million dollars. But from the sale of approximately ten millions of talking machine records, he has received nothing.

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THE CALL BOY.

MONDAY, AUGUST 16, 1926



John Philip Sousa and His Youngest Grandchild—The bandmaster and composer is shown at his summer home in Port Washington, L. I., with Jane Priscilla Abert, daughter of the former Helen Sousa, the bandmaster's daughter.

August 20, 1926

THE VAUDEVILLE NEWS and NEW YORK STAR

We miss and always will miss the melodious Victor Herbert. What a great man and Pal he was. He loved writers of every creed and color. But thanks to a Higher Power, we still have John Philip Sousa with us. How he and Victor loved and admired each other. When together they were as happy as two kids wearing their first long trousers.

SATURDAY, AUGUST 21, 1926

AT THE PARKS

WILLOW GROVE—Sousa and His Band, with the splendid corps of soloists, both vocal and instrumental, are to be heard in four concerts daily. There is dancing every night in the ballroom to the strains of a Meyer Davis orchestra, and many other new features.

ANNA REEFER (MISS PHILADELPHIA)



—Photo by Goldensky.

Statue of Anne Reefer for Willow Grove Park

Meyer Davis, head of Willow Grove Park, plans to erect a \$6000 statue likeness of Anna Reefer, the local beauty chosen as "Miss Philadelphia" to represent this city in the national beauty tournament at Atlantic City early in September.

The statue will be erected in Willow Grove Park and will remain there as a tribute to this modest daughter of a coal miner. Mr. Davis is enlisting the services of a well-known Philadelphia sculptor to design and construct the

statue and Miss Reefer will pose for the art work. Her fine features will make a splendid study for the sculptor.

Lieutenant Commander John Philip Sousa and his Band continue at Willow Grove Park, where the march king gives four concerts daily to crowds. Sousa offers diversified programs.

The Meyer Davis Orchestra continues at Danceland. The new rides, devices, amusements and attractions have made the Park an amusement rendezvous of Philadelphia.

DAILY NEWS

WEDNESDAY, AUGUST 25, 1926

John P. Sousa as a 'Skipper'



NAUTICAL knowledge of John Philip Sousa, the famous bandmaster, is confined to the piloting of a rowboat, although he is a lieutenant commander (retired) of the Navy. Sousa is shown here with his daughter, Miss Priscilla Sousa, at Manhasset Bay, near the Sousa home on Long Island.

Statue to Beauty

Meyer Davis, head of Willow Grove Park, plans to erect a \$6000 statue likeness of Miss Anna Reefer, the local beauty chosen as "Miss Philadelphia" to represent this city in the national beauty tournament to be held at Atlantic City early in September. The statue will be erected in the heart of Willow Grove Park, and will remain there as a tribute to this modest daughter of the Mahanoy City coal miner, whose beauty, charm and personality have caused town talk since the big contest held a fortnight ago.

Mr. Davis is soliciting the services of a well-known Philadelphia sculptor to design and construct the statue, and Miss Reefer will pose for the image, which will be a work of art.

John Philip Sousa and his band continue at Willow Grove Park, where the great march king gives four concerts daily to record-breaking attendance crowds. The Meyer Davis Orchestra continues at Danceland.



ANNA M. REEFER

PHILADELPHIA INQUIRER, SUNDAY

MORNING, AUGUST 22, 1926

MUSIC AT SHORE

Goldman's Band and Noted Soloists in Season's Concerts

ATLANTIC CITY, N. J., Aug. 21.—Following its engagement of ten weeks at New York University and the Mall of Central Park, the Goldman Band, with Edwin Franko Goldman conducting, is now playing an engagement at the Steel Pier in Atlantic City. This will be the pier's concluding band engagement of the season. Its schedule this season has presented Creatore, Conway, Sousa, Thaviv and Vessella.

Marie Tiffany, prima donna soprano of the Metropolitan Opera Company, and Jules Falk, noted violinist, appear in musical recitals, with Clarence Fuhrman accompanying.

On Sunday, August 29, Julia Clausen, prima donna mezzo-soprano of the Metropolitan, and Henri Scott, formerly principal bass-baritone of the Metropolitan, will appear in the Steel Pier operatic concerts.

Meyer Davis Hears Rumor

It Was Very Encouraging,
Too, Considering Willow
Grove Park's Plight.

"It ain't goin' to rain no more." That was the strain played by the Meyer Davis Orchestra at the Bellevue-Stratford Hotel Roof during one of the downpours last week. About three tables from the orchestra platform sat Meyer Davis himself, orchestra magnate and new head of Willow Grove Park, which has had a reigning rainy season. The executive was tapping the table with a teaspoon, looking out into space as rain drizzled its fifth consecutive day over this city of activity. Davis was thinking. He was thinking of his Willow Grove Park. He was thinking of the rain. He was thinking of the lonesome turnstiles at Willow Grove Park. He was thinking of his payroll at Willow Grove. He was thinking of Sousa and his Band, playing four concerts daily at Willow Grove. He was thinking of Pee Jay Ringens, the world's champion high diver, who performs twice daily at 9.45 P. M. and 4 P. M. to free admission, he was thinking of the beautiful flower beds, the new rides, devices and amusements that he installed this season. While he was thinking the head waiter approached his table and said:

He started to talk:

"Mr. Davis, there is a man in the corridor who would like a word with you. He claims it is highly important that you see him at once."

Having no other place to go in the rain, Meyer Davis gave his consent and the man was ushered in—he was well dressed and about 36 years of age. Under his arm he carried a roll of blue prints and in his hand was a cardboard box. He approached Meyer Davis with a melodramatic "shh-shh," as he placed his index finger to his lips.

"Mr. Davis, I know you are greatly worried over the weather conditions that exist at Willow Grove Park this summer, but I think I have solved your problem with an invention I have here and you are the first man I have approached. It is a device that will prevent rain from falling in your park, by shooting a liquid up into the air thousands of feet to penetrate the clouds and move them miles away. The entire machine will cost you only \$500."

A smile beamed on Davis' face—cheap enough. He was interested and to himself he said, "The Angel Gabriel sent this man to me."

So the man showed Meyer Davis his blue prints and the toy model in the cardboard box. They talked it over and Meyer Davis agreed to sign a contract for a machine that would move the clouds and prevent rain from falling. Meyer Davis even offered to buy the world rights, but the Samaritan refused to sell. As he was about to sign, the stranger asked the orchestra magnate to smell a flower he had in his lapel. As he did so he placed his hand in his trouser pocket and slowly pressed a rubber bulb that forced a stream of water out of the flower in the lapel into the face of Davis. It was still raining after all and he was all wet. When he regained his composure he saw two uniformed guards rush up to the stranger. On the guards' caps was printed "Asylum."

They seized the stranger and said: "Come Wilbur it is time to broadcast your bedtime stories" and one of the guards winked at Davis, indicating the insanity of the man. Wilbur clapped his hands and skipped into distance with a guard on each side of him making sure he would not escape again and the orchestra continued to play: "It ain't goin' to rain no more."

PUBLIC LEDGER—PHILADELPHIA

MORNING, AUGUST 29, 1926



JOHN PHILIP SOUSA
Willow Grove

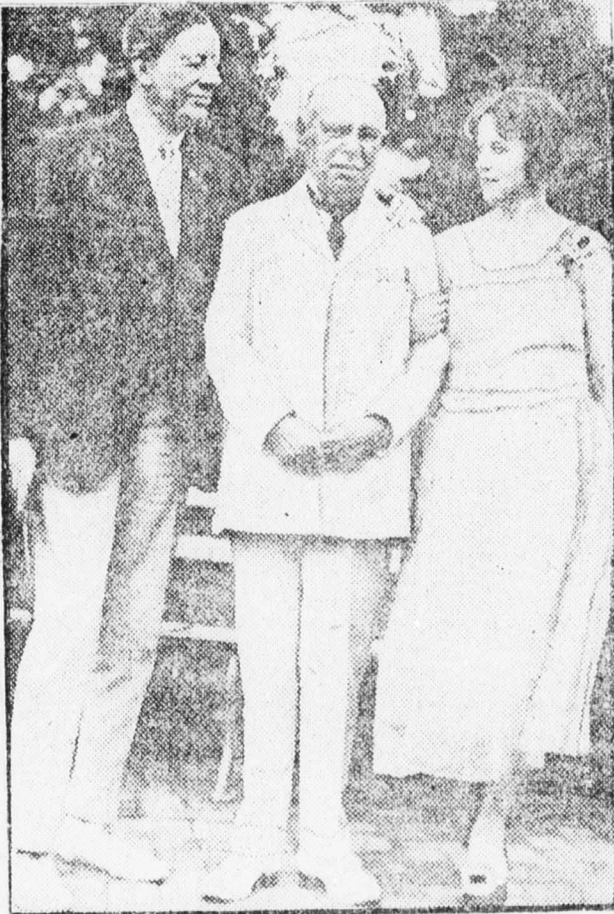
Never Carries Much in Cash

Sousa Is Wealthy, But If
He Has a Dollar With
Him, He's Lucky.

For almost 40 years Lieutenant Commander John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the march king tonight or any other night would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than 25 years Sousa has demonstrated that if a man is famous enough he doesn't need money.

Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour the manager with the band meets all expenditures, even down to newspapers and cigars. Two or three times a week Sousa asks his manager for a "loan" of 50 cents. That is literally all that he ever carries. When he is in New York he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living, he "borrows" another—but only one.

There is a bit of superstition in Sousa's refusal to carry money. A few days after his return from his "penniless" sojourn abroad, he boarded a Philadelphia street car with several hundred dollars in his possession. A pickpocket got the money, and in almost a quarter of a century he has not ridden in a street car. Three or four years ago he visited Havana, and as his manager was not with the bandmaster, he broke his rule and carried money sufficient for his return expenses. On the dock he was again the victim of a pickpocket. When he reached Key West he borrowed a dollar from a newspaper reporter and telegraphed his New York office to send him a ticket to New York—and a dollar for the young newspaper man.



"MARCH KING" ENTERTAINS—John Philip Sousa recently had as his guests at Willow Grove Park, De Wolf Hopper and Belle Story, principals in the Sesqui pageant "Freedom."

Dance Affects Styles

That music was the primary cause of the present short skirt epidemic is the opinion of Lieutenant Commander John Philip Sousa, who is now at Willow Grove Park, and particularly jazz and its forerunners set the American girls to dancing, the dancing developed their leg muscles, and once pipestem limbs had become the exception rather than the rule, fashion decreed the short skirt.

"The present dance craze began about a decade ago," said 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."

"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 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. 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."

"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 masculine legs—which probably is the reason for the present popularity of 'plus fours.'"



NORA FAUCHALD
SOLOIST
SOUSA
and HIS
BAND—
WILLOW
GROVE
PARK

P. R. T. EMPLOYEES GIVE HUGE PICNIC

25,000 Persons Enjoy First
Half of Two-Day Frolic at
Willow Grove

MUSIC BY MANY BANDS

P. R. T. employees opened their two-day picnic yesterday at Willow Grove Park with a final attendance of more than 25,000 persons.

Family groups were waiting at the gates ready to launch forth into a day of pleasure long before park attendants arrived. By noon the crowd was estimated at 10,000.

The perfect weather enlivened the picnickers and brought thousands of children to the games, particularly the feature contests, aquatic events and sprint races. They sampled all the amusements and joined with their elders in the group of more than 12,000 that took part in the community singing in the park stadium.

Noon found the grounds spread with tablecloths on which huge luncheon baskets were opened. Around them clustered family groups enjoying a respite before the afternoon's round of pleasure began.

Music a Big Feature

One great feature of the day was the music. Aside from the community singing, four musical units played alternately—the P. R. T.'s big concert band, the Kilties Band, the Trumpet Corps, and the newest stunt in P. R. T. music—the "Mitten Merry-makers."

The "Merry-makers" is an organization of thirty-three Negro employees of the company, all musicians, who, in uniforms of light blue with shining gold trimmings, carried off musical honors at their first appearance.

In addition there was music by Sousa's Band and the P. R. T. Concert Band, under Sousa's direction.

Another feature of the afternoon was the special horseshoe pitching contest between executives of the P. R. T. and those of the International Railway Company of Buffalo.

The Buffalo officials, headed by B. J. Yungbluth, president of the International Railway Company, visited the Sesqui-Centennial Exposition upon their arrival, in company with local executives after which they were escorted to the picnic grounds.

Best-Dressed Scot



ANGUS FRASER

Mitten and Myers Speak

Thomas E. Mitten and W. K. Myers, president of the P. R. T., were the principal speakers at the "Get-Together" meeting in the Music Stadium which climaxed the day's events.

"P. R. T. employees," said Mr. Mitten, "now have \$2,760,000 in the saving fund. They have more than \$12,000,000 in the wage fund, and with more than \$10,000,000 in the life insurance department, they have a total of \$30,000,000 as their protection against adversity—and it is a safe statement to make when I say that no other body of workers anywhere enjoys a similar financial standing."

Mr. Mitten gave a summary of statistics applied to present prosperous conditions in America and voiced report at the increasing tendency to buy luxuries on the installment plan.

"In some cases," he said, "this new plan is extended to the necessities of life, but for the most part it is found in the case of luxuries or pleasures for which the average family would hesitate to pay the price in a lump sum."

"Plan Has Its Place"

"Undoubtedly installment buying has its place, and it has enabled people many times to enjoy pleasures and even necessities which otherwise would have been impossible."

"Certainly in the case of the P. R. T., it has enabled thousands of our car-riders to invest who otherwise could not have done so. But at the same time there is grave danger that buying on credit may strain the family budget to the breaking point, reduce the necessary savings and give to otherwise thrifty people the sleepless pillow of the family in debt."

Mr. Myers made his first speech before the employees since his election as president last March.

"In my association with the P. R. T. in the years that I have been with the company," he said, "I have had considerable opportunity to study the results of economic accomplishment brought about by co-operation between men and management. Nothing in our organization means quite so much to me as this feature, which year by year has been multiplied until today it means a saving to the property of more than \$20,000,000 a year."

"When you consider that the return to men and management under our 1926 plan amounts to \$2,000,000, it is evident that the other eighteen is reflected in service to the public which, without this co-operation, would have been impossible."

The half of the P. R. T. personnel which yesterday had its outing, will work today while the other half which worked yesterday, will have its day of fun and frolic at Willow Grove.

[Results of sporting events at the picnic will be found on Page 10 of this issue.]

MITTEN DISCLOSES AIR-LINE EXTENSION

P. R. T. Planes to Reach Norfolk—Great Developments Hoped for in Future

CONTINGENT ON O. K. BY U.S.

Thomas E. Mitten, speaking at his annual dinner to the P. R. T. "Men-and-Management" Committee at Willow Grove Park last night, announced the extension of P. R. T. air lines and the company's willingness later to form an American air service, "if the Government feels that we can be sufficiently helpful."

A vision of Philadelphia as the center of a network of air lines was outlined by Mr. Mitten. Delivery of a third plane, to be used in the extension of passenger air service to Norfolk, Va., will be made in a few days and service started, he said. But the passenger service to Washington, he added, will cease at the close of the Sesqui-Centennial Exposition.

Year of Vast Accomplishment

"The last year has been one of such great accomplishment by our organization as to overshadow any five-year period in the past," he began, in addressing 650 members of the organization in the Casino.

"Our motorbus service has developed into a large system, carrying about 30,000,000 passengers, though it is only two years old. We have taken to ourselves a very powerful ally by acquiring the Yellow Cab Company. Our bank has been organized, and in a few months will adopt a definite program through which to interest our riding public.

"And, finally, P. R. T. air service has made its bow.

"Our third plane will be delivered within a few days and we are considering its use to extend our service to Norfolk, Va. We would thereby carry passengers to that point in three hours, as against a train journey with frequent changes, or a journey by boat and train, requiring three to six times as long as the air journey.

"The possibilities of air service are not, however, entirely in the matter of passenger transport. The rate we charge is not nearly enough to pay operating expenses, but with express and the air mail we hope it will soon be made self-supporting.

"Street Car Here to Stay"

Referring to the place filled by each of the modes of transportation under P. R. T. control, Mr. Mitten reiterated his faith in the street car as the best means of transport in crowded city streets. The bus, he said, is valuable for boulevard and suburban service, but "the street car is here to stay."

"Though we old-timers are sometimes inclined to feel that the street car is so important to city transportation that nothing else belongs, and the younger men who have been with the bus organization are so enthusiastic about what busses can do that they believe the street car is headed for the junk pile, we must remember that transportation is our job," said Mr. Mitten. "To fit both smoothly into the organization should be our aim.

"The street car is here to stay. The best evidence that we believe in the street car is contained in our willingness to spend \$20,000,000 for a surface car subway under Chestnut street, and additional millions for a similar subway under the Parkway.

"Mitten Management has found nothing so far which can handle large numbers of people so quickly and conveniently as the street car."

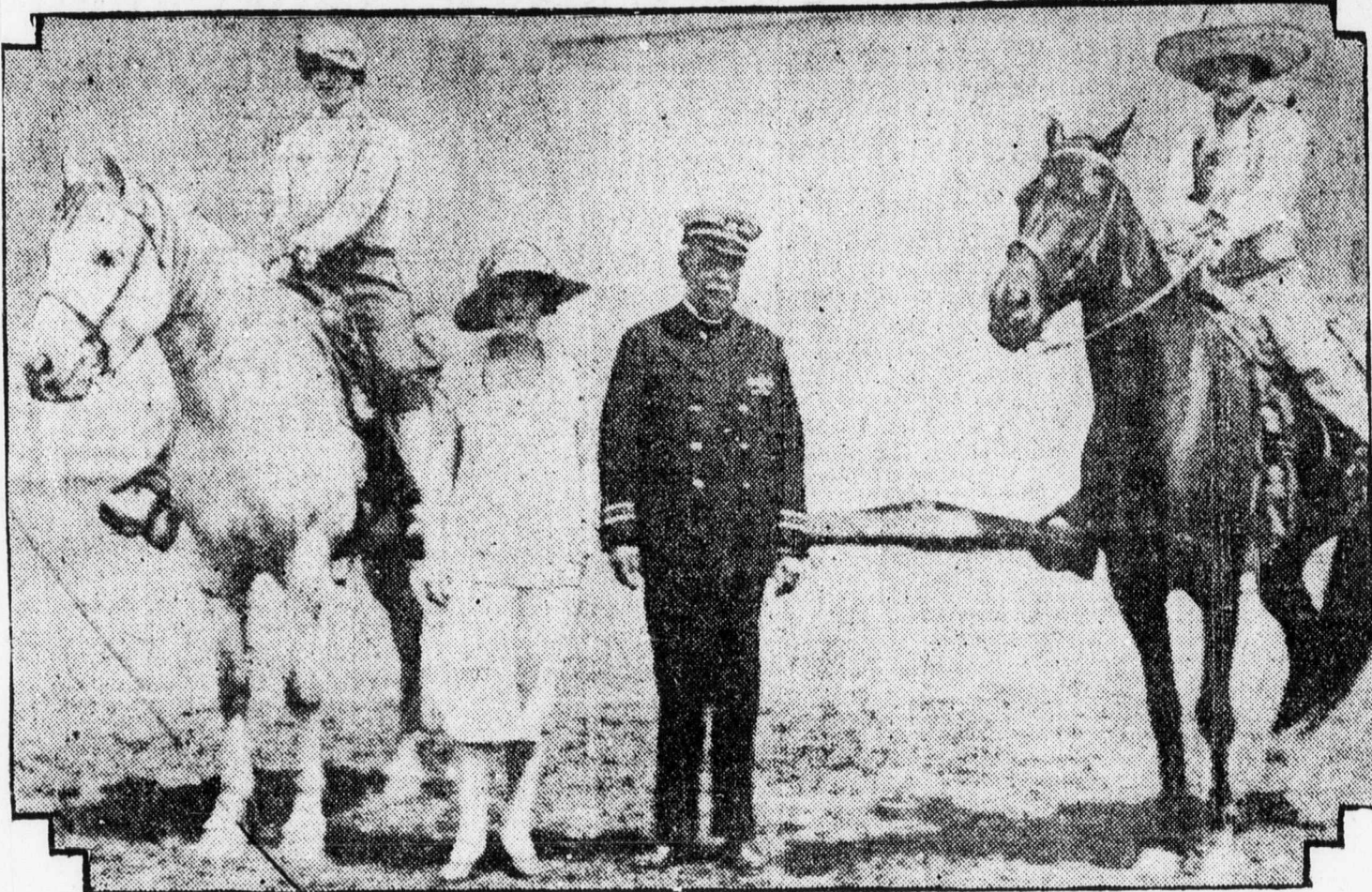
Praises One-Man Cars

Putting the street cars underground, Mr. Mitten added, was with the view of providing adequate service at all hours, irrespective of surface traffic conditions. For the same reason, he said, the one-man car, which he said had given excellent results, had been developed by the company.

During the dinner the fact developed that since last Saturday all concessions and lighting displays at Willow Grove have been run by two P. R. T. bus engines, their radiators cooled by continuous running water, and developing at peak load all the electricity used at the park, due to the failure of an electric motor.

Present at the speakers' table, besides Mr. Mitten, were Lieutenant Commander John Philip Sousa, Barron Collier, Walter H. Johnson, W. K. Myers, C. J. Joyce, Horace Groskin, Mrs. Lucretia Blankenburg, Dr. A. A. Mitten, Samuel M. Curwen, R. T. Senter, J. A. Queene, J. M. Shaw, A. A. Chapman, George Nehrbas, F. F. Slook and Charles Hausman.

Results of sporting events at the employees' picnic will be found on Page 8 of this issue.]



"MARCH KING" CONGRATULATES COWGIRL CHAMPS—John Philip Sousa and Marjorie Moody made a trip from Willow Grove to the Sesqui the other day to pay their respects to Mabel Strickland and "Tad" Lucas, rodeo winners, who are shown on their mounts.

SOUSA ENDS WET SONG ROW

'Follow the Swallow' Supplants 'The Wets and the Drys' Selection
(By Associated Press.)

Ocean Grove, N. J., July 7.—"Follow the Swallow" will take the place of "The Wets and the Drys" as part of the program of a concert to be given Saturday night in the auditorium of the Camp Meeting Association by John Philip Sousa.

Announcement of the Sousa substitution was made tonight by the Rev. Melvin E. E. Snyder, resident superintendent of the association, after "The Wets and the Drys" was condemned as a song "which would desecrate the building" by the Rev. Charles M. Boswell, president of the association.

Characterizing the number as a "jest over something sacred as the Constitution," Mr. Boswell urged everyone to stay away from the concert if it were not stricken from the program. The number was not on the program agreed upon when the contract was signed.

Distribution of advertising cards in the shape of whisky bottles, on which were printed announcements of the concert and the name of the song, drew attention of the officials to the program.

Sousa's Travels A Million Miles

Famous Bandmaster Probably Has Record as Globe Trotter

Somewhere along the route of his thirty-fourth annual tour in the one-millionth milestone of Lieutenant Commander John Philip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1000 miles a week for an average of thirty weeks a season for thirty-four years, is the Sousa record. And the March King, now conducting his band at Willow Grove, is still going strong and firmly convinced that "the first million miles are the hardest."

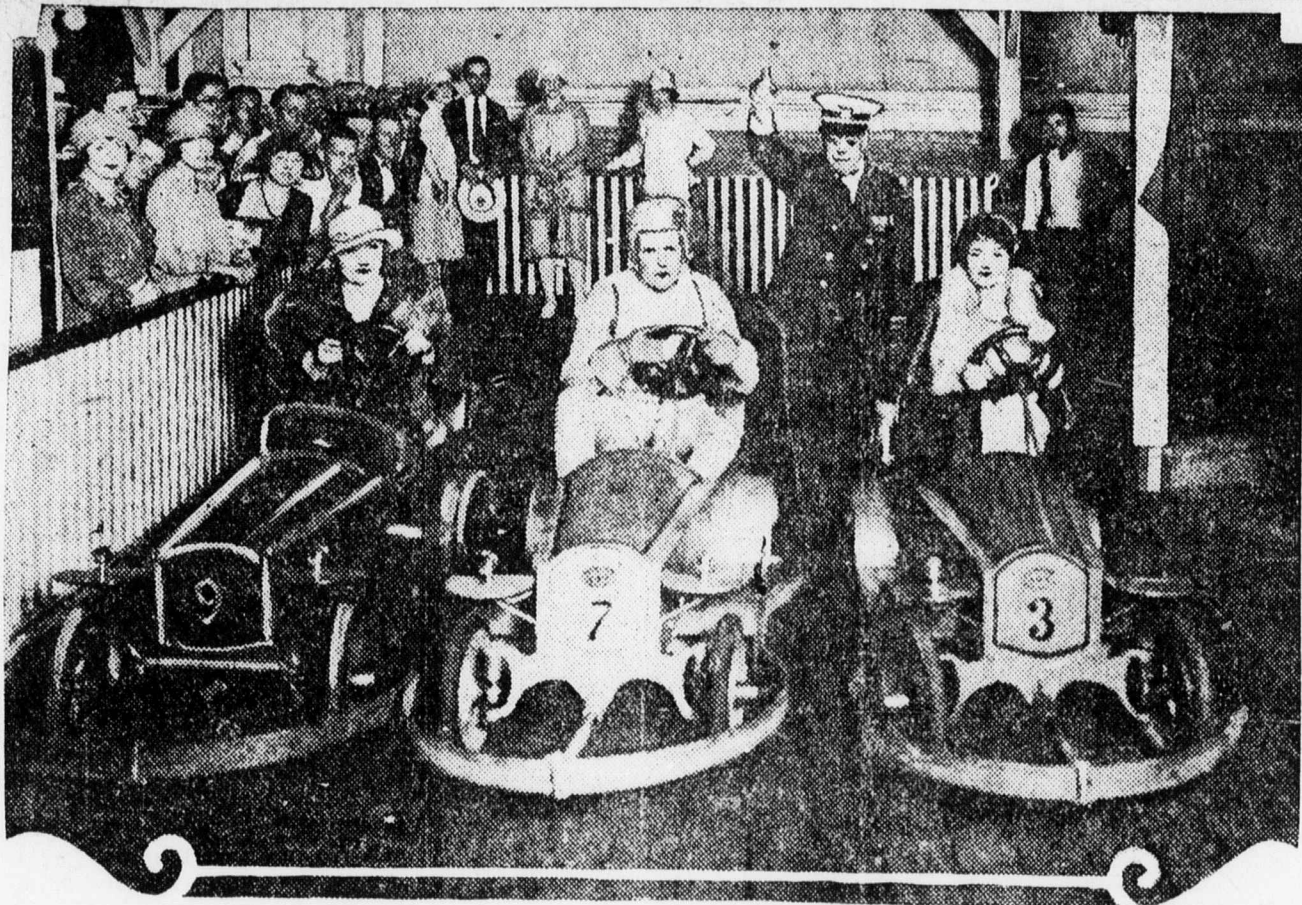
Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited fewer than half of the States of the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no fewer than forty-three of our forty-eight States and five Canadian provinces. Yet it was not until he was in his thirty-third season that Sousa did the greatest traveling of his career. The record was a trip of about 3300 miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia.

At Willow Grove

John Philip Sousa and his celebrated band enters into the third week of his twenty-fifth annual summer engagement at Meyer Davis' Willow Grove Park. The great march king is offering a program of new and old march favorites, including his immortal "Stars and Stripes Forever" and "The Wets and the Drys," his latest comedy march innovation. Marjorie Moody, soloist continues. Sousa and his organization give four concerts daily in the music pavilion.

Meyer Davis announces a new big open-air thriller which is presented free twice daily at 9:45 A.M. and 4 P. M. off the Midway. This act is the Codonas of Europe, imported here direct from Sir Bertram Mills' International Circus, Olympia, London, England, where they were the outstanding hit of this big British attraction. The Codonas are the greatest flying act in show business and their double and triple somersaults in midair are sure to thrill patrons of Willow Grove Park. The Meyer Davis Orchestra still attracts large crowd.

Bandmaster Sousa Starting Custer Car Race at Willow Grove



Amusement Park's Manifold Attractions

Meyer Davis announces the third week of John Philip Sousa and his band at Willow Grove Park. The great march king gives four concerts daily in the music pavilion. He plays marches and novelties, including "The Stars and Stripes Forever" and "The Wets and the Drys." This is Sousa's twenty-fifth annual visit to Willow Grove Park and his thirty-seventh annual tour of

the country. He is breaking attendance records at Willow Grove Park this season.

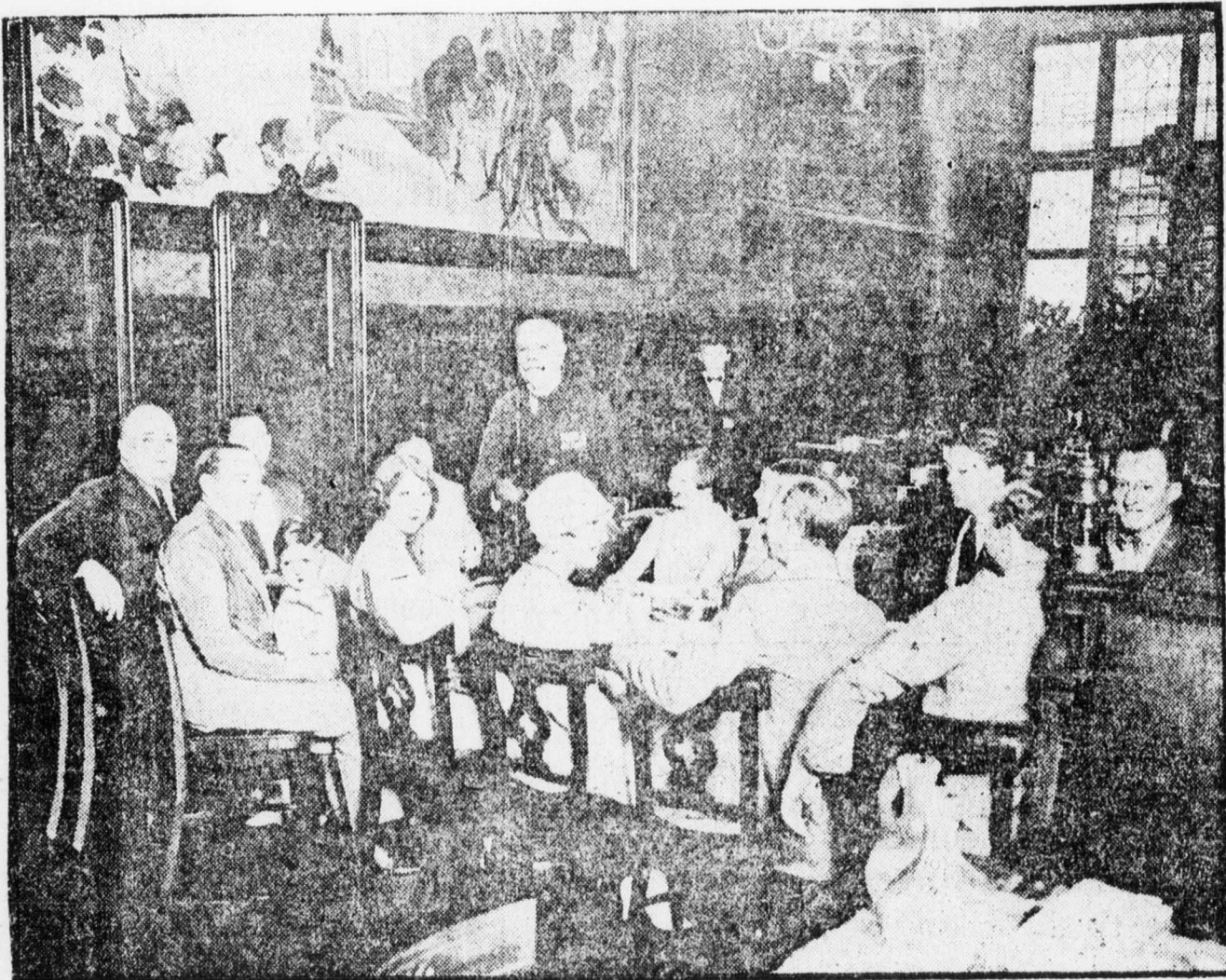
A new free thrill act opens today, an indefinite engagement in the "Flying Codonas," direct from Sir Bertram Mills' Olympic International Circus of London, England. They are said to be the greatest fliers in the world and their

double and triple somersaults are hair-raising. They will appear at 4 and 9:45 P. M. in the arena just off the Midway.

The Meyer Davis Dance Orchestra at Danceland continues to please crowds nightly. Special features are offered. New rides, devices and amusements add to the gaiety and colorfulness of the park under the Meyer Davis banner.



THREE GENERATIONS. Lieutenant Commander John Philip Sousa with his daughter, the former Helen Sousa, and his grand-daughter Jane Priscilla Abert



MARCH AND LAUGH KINGS GET TOGETHER—Lieutenant Commander John Philip Sousa luncheon with Frank McIntyre as the guests of Joseph Reuben. Miss Marjorie Moody, soloist with Sousa's band, and girls from "Queen High" were included in the party.

PUBLIC LEDGER—PHILADELPHIA,
SUNDAY MORNING, AUGUST 1, 1926

John Philip Sousa, who will be at Willow Grove for the remainder of the season, has announced many new works which he will give both there and on the annual tour which he will take with his band in the fall. Among these are a band arrangement of Chadwick's "The Edge of Tam O' Shanter," a new work by John Powell, "Fun at the Fair," and the Juba Dance movement from Nathaniel Dett's Negro suite "In the Bottoms." Mr. Sousa's own contributions are three new marches—"Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club," and a song for Miss Marjorie Moody, soloist with the band, entitled "The Thrush."

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Sousa's Hits
are Numerous

Bandmaster's Compositions,
Famed Throughout the
World, Are Never Stale.

Lieutenant Commander John Philip Sousa, who is to be guest of a number of Philadelphia music-lovers at a dinner Thursday evening at the Casino in Willow Grove Park, is spending his twenty-fifth summer with his band at that resort. For 40 years he has been known as America's march king, and his marches are so numerous that all the titles are not readily named offhand. Everyone knows his "Stars and Stripes Forever," and there are others equally famous and excellent, such as "Semper Fidelis," "Washington Post," "High School Cadets," "Manhattan Beach" and "United States Field Artillery." And, of course, every Sousa fan keeps a "weather eye" out for the new marches, which this season are three in number and are: "Sesquicentennial March," "Pride of the Wolverines" and "Gridiron Club." But then the memory of the average person begins to falter. So here are given the titles of some of the older Sousa marches, all written before 1900.

For instance, there is "The National Fencibles," which was written for a famous military organization; "Sound Off," "Our Flirtation," "Recognition," "The Pet of the Petticoats," "The Gladiator," "Resumption," "The Crusader," "Guide Right," "The Thunderer," "President Garfield's Inauguration March" (written for the Garfield inauguration and played by the Marine Band under Sousa), "The White Plume" (Blaine was running for President then), "The Belle of Chicago" (Sousa played at the World's Fair), "The Revival" (not dedicated to "Billy" Sunday), "Congress Hall," "On to Victory" (Harrison was campaigning against Cleveland), "The Glory of the Yankee Navy" (the war with Spain was brewing), "Right-Left" (the soldier boys were off for Cuba), "The Phoenix," "Powhattan's Daughter," "The Triumph of Time," "On the Tramp," "The Occidental," "The Red Man," "Right Forward," "Hail to the Spirit of Liberty," "The Invincible Eagle," "Jack Tar," "The Corcoran Cadets," "The Man Behind the Gun," "Transit of Venus," "Beau Ideal," "Pride of Pittsburgh," "The Picadore," "The Diplomat," "Fairest of the Fair," "Across the Danube" (Sousa was touring Europe), "The Loyal Legion," "The Lion Tamer," "Bonnie Annie," "Imperial Edward" (Sousa gave a command performance at Sandringham), "Yorktown Centennial," "Her Majesty the Queen," "Esprit de Corps" and "From Maine to Oregon" (there was an exposition at Portland).

Sousa, it goes without saying, can conduct all of his compositions from memory. A complete library of the Sousa compositions, arranged for a band of 100 pieces, is taken with the organization wherever it goes.

SEPTEMBER 12, 1926

The Birds March Right Up



John Philip Sousa is shown above at one of the thirty-seven bird baths which he had installed at Willow Grove Park, where his famous band is pleasing music lovers during the hot-weather spell

Music By Dett on Sousa Program

Because of the present interest of American music lovers in American Negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the Negro tenor, the work of R. Nathaniel Dett, an American Negro composer, is represented in this season's programs of Lieutenant Commander John Philip Sousa. The composition which Sousa will offer will be the "Juba Dance," from the suite, "In the Bottoms." This will be

the first presentation of Dett's work by band or orchestra.

"In the Bottoms" is in five movements. The prelude is entitled simply "Nightfall." Then follows "His Song," the weird, crooning melody of an aged Negro singing to himself. "Honey," the third movement, is after Paul Laurence Dunbar's poem, "A Negro Love Song," while the "Barcarolle" in the words of the author, "paints the pleasure of a sunshiny morning on the Father of the Waters."

Of the "Juba Dance" movement which Sousa will play, the composer says, "This is probably the most characteristic number of the suite, as it portrays more of the social life of the people. 'Juba' is the stamping on the ground with the foot, and following it with two staccato pats of the hands. At least one-third of the dancers keep time in this way, while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time more fantastic) endeavors. The orchestra generally consists of a single 'fiddler' perched high on a box or table; who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double-stepping and bowing."

Sousa believes that Dett will achieve a place as one of the foremost composers of his race.

PHILADELPHIA RECORD,

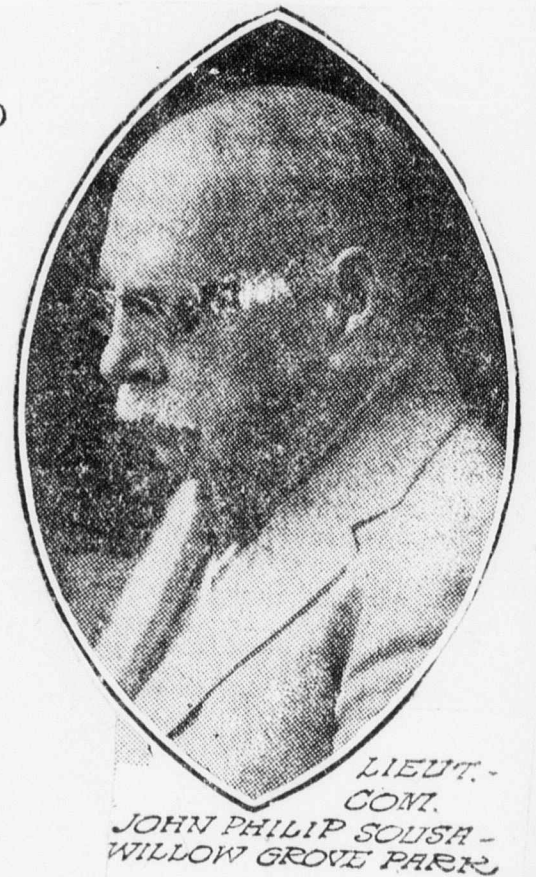
SEPTEMBER 5, 1926

PHILADELPHIA RECORD

SEPTEMBER 12, 1926

Tour of Sousa With Program

Lieutenant Commander John Philip Sousa will begin tomorrow at Longwood, Pa., on the estate of P. S. duPont, a tour of 10 weeks. He will be at the head of his band and the tour will take him into Canada and the maritime provinces and to many cities and towns in the United States. One of the principal offerings on his program is his new "Sesquicentennial March." Two other new marches are "Pride of the Wolverines," dedicated to the city of Detroit, and "The Gridiron Club," in honor of that nationally famous social organization of Washington. He has a new composition called "The Wets and the Drys," which has occasioned much comment. Another humorous one on his program is "Oh, How I've Waited for You" and there is also his syncopated "Jazz America." His saxophone corps has a special contribution of "Saxerewski," which adapts Paderewski music to jazz rhythm. Then there is in dancing mood, Dett's "Juba Dance." Grainger's "Country Gardens," and Arthur Woods' "Yorkshire Lassies" are of decided interest. Tchaikovsky's posthumous "Le Voyvode" is a masterpiece. Hadley's "Herod" overture, Chadwick's "Tam O'Shanter" and Demersmann's "Espagnol" are of merit. There are two suites on the Sousa list, including waltzes by Strauss, Sullivan and Sousa, and "All American" with Herbert and Greshwin represented in addition to Sousa. Marjorie Moody, soprano with the band, has two Sousa songs, "Crossing the Bar" and "The Brown Thrust." She also has "The Beautiful Blue Danube" to sing. John Dolan, cornet, and Howard Goulden, xylophone, are soloists who will be heard. Nearly all the encores for the season will be Sousa marches. This is because of their great popularity.



THE PHILADELPHIA INQUIRER,

MORNING, SEPTEMBER 5, 1926

The Days of Good Old Silver Cornet

"A man will forget many details of his youth, but he never forgets that he once played in the silver cornet band," says Lieutenant Commander John Philip Sousa, who this season makes a 30,000-mile tour of America at the head of his famous organization.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary Club, the Chamber of Commerce and the country Club," says Sousa. "In the smaller American towns, a man belonged to the brass band for recreation and for business reasons. He placed advertisements in the papers offering to hire plumbers, carpenters or blacksmiths upon condition that they were good trombonists, clarinetists and bass drummers, and he let these workmen off for brass band duty because the town band was the great means of advertising a city, and the average small town, especially in the Middle West, was known by the quality of its band."

"So the man who has played in a small-town brass band never forgets his day as a bandsman. After every concert several men come to me they once were bandmen, and not a few also admit that they have preserved at home their band uniforms. The brass band was an integral factor in our American life not so long ago. As a matter of fact the great majority of my men came from the small-town brass bands until a few years ago. Nowadays, the majority of them come from colleges and universities, where the student bands occupy much the same position of esteem held by the town bands a quarter of a century ago."

PHILADELPHIA RECORD,

SEPTEMBER 5, 1926

Mixing "Wets" With the "Drys"

Sousa Got Busy When He Returned From Senate Judiciary Committee.

"The Wets and the Drys" is the title of Lieutenant Commander John Philip Sousa's new humoresque at Willow Grove Park. In terms of music it discusses the prohibition question.

Sousa's inspiration for the composition came in Washington last spring. He had been summoned there to appear before a Congressional committee which was holding hearings on the copyright legislation radio interests, and was invited to attend several sessions of the Senate Judiciary Committee, then holding wet-and-dry hearings. Sousa listened to the arguments of the prohibitionists and the anti-prohibitionists for two or three days. He began to make notes, scrawling them upon the backs of envelopes and in the "white spaces" of newspaper advertisements. Back in New York he called in his librarian and sent him scurrying among publishing houses for scores of all of the songs about rivers, lakes and other large bodies of water written in the past century. From his own private library, which some day will be bequeathed to the nation and placed in the Library of Congress, Sousa garnered all the classic drinking songs that have been committed to paper. The result is a musical debate, interspersed with high lights of the Washington hearings. So "wets" and "drys" are able not only to hear alcoholic and non-alcoholic music, but also to recognize the caricatures of the wet and dry leaders as Sousa saw—and heard—them in Washington.

With "The Wets and the Drys" Sousa departs considerably from his usual humoresque style. For several seasons it has been his custom to base the humoresque upon the theme song from some musical comedy. Last year the theme was "Follow the Swallow," from "Kid Boots," and the year before that it was "What Do You Do on Monday?" from "Poppy," and the year before that it was "Look for the Silver Lining," from "Sally."

THE PHILADELPHIA INQUIRER,

MORNING, SEPTEMBER 5, 1926

In accordance with its policy of presenting one of the splendid old-time comic operas and two grand operas each season, The Philadelphia Operatic Society will give its first performance of the new season December 15, presenting "El Capitan," with John Philip Sousa, the composer, conducting. Rehearsals will be held this season in Music Hall, Estey Building, Seventeenth and Walnut streets, and will begin next Wednesday evening, September 8. Applicants for membership will then be heard by Clarence K. Bawden, general musical director of the society. The second performance, March 17, will be Massenet's "Manon," and the third, May 10, Weber's "Der Freischutz." Mr. Bawden will conduct.

Dr. Andrew Knox is president of the society; the productions will be under the supervision of Mrs. Edwin A. Watrous, director general, who has again engaged W. Mikolajchik as ballet master and Luigi Raybaut as stage director.

THE PHILADELPHIA RECORD

SEPTEMBER 5, 1926

Nearing End of the Season

Meyer Davis, head of Willow Grove Park, announces the closing of this amusement rendezvous next Sunday evening. On that day Sousa will play the last four concerts of his twenty-fifth annual summer visit to Willow Grove Park.

Meyer Davis has in mind the 1927 season and operations will be started at once. Early next spring a \$300,000 swimming pool decorated in Spanish Floridian style; a \$100,000 open-air dance pavilion, new rides, new amusements and other devices will be installed.

Interesting events are planned for Labor Day. There will be fine musical programs. Marjorie Moody, soprano, is soloist.

To Give Sousa Opera

The Philadelphia Operatic Society will give its first performance of the new season December 15, presenting "El Capitan," with Lieutenant Commander John Philip Sousa, its composer, conducting. Rehearsals will be held this season in Music Hall of the Estey Building, and will begin next Wednesday evening. Applicants for membership will then be heard by Clarence K. Bawden, musical director of the society. The second performance will be given March 17, when Massenet's "Manon" will be sung. The third, May 10, will be Weber's "Der Freischutz." Dr. Andrew Knox is president of the society. The production will be under the supervision of Mrs. Edwin A. Watrous, director general. W. Mikolajchik is ballet master and Luigi Raybaut, stage director.

SEPTEMBER 5, 1926

How Sousa Wrote Hits

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieutenant Commander John Philip Sousa should know, because he has been the March King for the better part of a half century and without much question he is the master of the march term. But the famous bandmaster, who this season is making his thirty-fourth annual tour, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples. "Stars and Stripes Forever," without much doubt is the greatest of the Sousa marches. It was written aboard the steamship Teutonic, in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days, I walked around the boat with a 200-piece brass band in my head," says Sousa, who is with his band at Willow Grove Park. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity. At military reviews and formations in Washington, it was customary for the Marine Band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand.

SEPTEMBER 5, 1926

Willow Grove Closes 12th

Meyer Davis, head of Willow Grove Park, announces the closing of the park on Sunday evening, September 12. On that day John Philip Sousa and his band will play the last four concerts of the "march king's" twenty-fifth annual summer visit here.

Meyer Davis is thinking of the 1927 season and alteration proceedings will be started immediately. By early spring of next season greater developments will be in evidence with a \$300,000 swimming pool decorated in Spanish Floridian style, a \$100,000 open-air dance pavilion, new rides and new amusements.

In accordance with its policy of presenting two grand operas and one of the established comic operas each season, the Philadelphia Operatic Society has announced its three works for the coming season. On December 15 "El Capitán" will be sung, with the composer, John Philip Sousa, conducting. The second performance will be on March 17, Massenet's "Manon" and the third on May 10, "Der Freischütz" of von Weber. The latter operas will be conducted by Clarence K. Bawden, musical director of the society. Rehearsals will be begun next Wednesday evening in the Estey Building.

SEPTEMBER 14, 1926

NEW HUMORESQUE BY SOUSA TONIGHT

This afternoon at 3.30 and tonight at 8.15 Sousa and his band will play in Rajah theatre under the auspices of Rajah Temple. The band of Rajah Temple will play with Sousa's in two numbers.

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh Boy!" the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

SEPTEMBER 14, 1926

CONCERT BY SOUSA TODAY OPENS FALL MUSIC SEASON HERE

The fall musical season will be fittingly inaugurated today with the coming of John Philip Sousa, the incomparable band leader, known to thousands at home and abroad as "The March King." Sousa and his men are coming to Reading direct from their summer's engagement at Willow Grove park. It has been nearly 10 years, since we have had the pleasure of hearing the conductor and his band and they will, no doubt, receive a spontaneous welcome this afternoon, when they will present a children's concert at Rajah theatre under the auspices of the Mystic Shrine.

In the evening, the older lovers of band music will be entertained. Sousa has with him, as soloists, this season, Marjorie Moody, soprano, John Dolan, cornetist and Howard Goulden, xylophone. Among the numbers on the program is the "Herod" overture by Hadley, the symphonic poem, "Le Voyvode" by Tchaikowsky and the popular Juba dance by Dett. Naturally enough, the most interesting numbers on the program are the two new works from the pen of the conductor, "The Sesqui-Centennial March," and a fancy, entitled "The Wets and the Drys."

An interesting addition to the program will be two numbers to be played by Sousa's band and the band of the Mystic Shrine, many of the members of the latter organization having played under Sousa's baton.

SEPTEMBER 14, 1926.

SOUSA'S BAND HERE TUESDAY

Sousa and his band will play at Rajah Theatre Tuesday afternoon at 3:30, and evening at 8:15, under the auspices of Rajah Temple. Children can get special tickets for the matinee.

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Philip Sousa. Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in

242 cities and towns, located in 42 States. Obviously the only way to know what is interesting such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Now how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the Sesqui-centennial of American independence. So one of the new marches is entitled "Sesqui-centennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys."

The radio receiving set is almost as common throughout America as the telephone, so Sousa will tell his audiences how a radio program sounds to him.

SEPTEMBER 15, 1926.

SOUSA AND FAIR OFFICIALS GUESTS AT ROTARY LUNCHEON

The Fair Booster luncheon of the Reading Rotary Club was held in the ballroom of The Berkshire with about 150 in attendance. John Philip Sousa, Rotarian, was the guest of honor, as well as Fair officials and members of the vaudeville troupe at the Fair this week, Abner S. Deysher, president of the Reading Fair Association, sent his regrets through A. Lincoln Frame.

Others introduced were Jacob Seldomridge, of Lancaster, secretary of the Pennsylvania State Fair Association, and the following entertainers: Ralph Hankinson, auto polo; Mrs. Joseph Hankinson, Hattie Delmar, who featured with vocal selections; George Harrid, of Worth & Harrid, booking agents; Jacob Jensly, acrobat; Prof. John Agee, brewery horse act, and Mr. and Mrs. Eugene Random, clown acrobats.

Bishop Breyfogel and Charles Packard were welcomed on their return from long vacations.

George F. Elsenbrow led the diners in community singing. Music was furnished by Harold Dorwin.

SEPTEMBER 15, 1926

SOUSA BAND CONCERTS

DISTINGUISHED MUSICIAN AND HIS MEN ENTERTAIN.

Sousa and his band entertained two audiences in Rajah Theatre Tuesday, under the auspices of Rajah Temple, Mystic Shriners. The veteran bandmaster, who has not appeared in a concert here for some years until Tuesday, was given a most enthusiastic reception afternoon and evening.

In the evening Rajah Band, Eugene Z. Weidner conductor, played Sousa's famous march, "Semper Fidelis," in compliment to the distinguished bandmaster.

The afternoon and night programs were entirely different and a number of those who heard the matinee program came again in the evening. William H. McGowan, Shrine organist, played the organ accompaniment.

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 own composition, and "Staccato Polka" by Mulder and an aria for soprano, "The Pearl of Brazil," by David.

Because of the present interest of American music lovers in American negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the negro tenor, the works of R. Nathaniel Dett, an American negro composer, are represented in this season's programs.

Several of the members of the Reading band played under Sousa's baton several years ago, and, incidentally, John Richardson, Sousa's bass horn player, received his early training from A. D. Butzer, an old musician and resident of Reading.

Sousa has three excellent soloists assisting this season, Marjorie Moody, soprano; Howard Goulden, a skillful xylophonist, and John Dolan, cornet soloist of the band for many years, and whose playing of the difficult Boccalari number was "worthy of especial notice."

Samuel Schaich, of Pottstown, now up in the 70s, who played for 26 years with Sousa as a clarinetist, starting with Sousa's first season, played with Rajah Band on the stage.

A feature of the night program were two numbers, "Nobles of the Mystic Shrine" and "Stars and Stripes Forever," played by the combined bands, Sousa's 80 men, 60 men of the Rajah Band and about 25 of the Rajah Drum and Bugle Corps, over 150 men in all. Lieut. Commander Sousa led the combined bands. In one combined band selection near the close of the program Sousa turned over the baton to Conductor Weidner, of Rajah Band. Very few conductors other than Sousa can ever say they led Sousa's Band, this privilege being very rare in the Sousa Band's 34 years' history. According to the Pottstown clarinetist, Mr. Schaich, it was the first happening of its kind he witnessed.

SEPTEMBER 14, 1926.

SOUSA'S BAND AT RAJAH

Following a concert this afternoon at 3:30, Sousa and his band will play in Rajah Theatre again tonight at 8:15 under the auspices of Rajah Temple. The band of Rajah Temple will play with Sousa's in two numbers.

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his 34th annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central Theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the old well-remembered "Oh Boy!" the college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

FRIDAY, SEPTEMBER 10, 1926

SOUSA TO LEAD BOYS' BAND

Harmonica Players Appear at Willow Grove Park Tonight

Lieutenant Commander John Philip Sousa will lead the Philadelphia Boys' Harmonica Band in a performance of the famous "Stars and Stripes Forever" at Willow Grove Park tonight.

The band is made up of Philadelphia boys under the direction of Albert N. Hoxie, Jr., and has been designated by Mayor Kendrick as the official Sesqui-Centennial Exposition Band. The invitation extended to the band by Sousa is unique, inasmuch as Mr. Sousa never includes any other features in his programs. His own band will accompany the boys' organization when they appear at 7:45 P. M.

SEPTEMBER 14, 1926.

SOUSA BAND MET BY RAJAH MUSICIANS AT STATION HERE

Sousa's Band, with Lieutenant Commander Sousa himself, arrived here at noon via the Pennsylvania Railroad from Philadelphia. The band was met at the station by the band and drum and bugle corps, both in uniform, of Rajah Temple, Mystic Shriners, under whose auspices the Sousa Band was booked for two concerts, matinee and night, in Rajah Theatre. The Rajah Band, Eugene Z. Weidner, conductor, will play in two numbers with Sousa's musicians tonight on Rajah stage. The two organizations paraded together to the center of the city.

The Sousa organization will make a long jump tonight, to New England, leaving about midnight in three special cars for the Northeast.

HARTFORD DAILY TIMES

SEPTEMBER 15, 1926.

SOUSA'S BAND
HERE TO-DAYNoted Organization at Foot
Guard for Two Concerts.

Lieutenant Commander John Philip Sousa and his world-famed band appear at Foot Guard hall this afternoon and evening, the noted bandmaster and his superb organization to-day making its annual visit to this city.

The Sousa band has been the greatest organization of its kind in the world for more than two decades and its concerts an institution to which music lovers everywhere look forward.

So it is here in Hartford and it is ex-



JOHN PHILIP SOUSA

pected that two large audiences will greet the celebrated bandmaster and his ensemble of picked musicians.

Mr. Sousa has arranged interesting programs for both the afternoon and evening concerts. At each concert, the Sousa marches will be used as the scores and feet will beat and hearts swell as the eighty-odd musicians play the inspiring "Stars and Stripes," "El Capitán" and the other favorite Sousa marches.

Mr. Sousa has a fine group of artists augmenting the band. The concertmaster again is John Dolan, world's greatest cornetist, and the talented soprano, Miss Marjorie Moody, is again with the band as soloist.

Mr. Sousa is now on a tour that will take him to every city and town of size in the country. Hartford is one of the first to hear him after the band's successful engagement of several weeks at Willow Grove, Philadelphia, where thousands acclaimed the band as the best of the many Mr. Sousa has taken on tour.

The matinee was set for 3 o'clock and the evening performance is to begin at 8:15.

HARTFORD DAILY COURANT:

SEPTEMBER 15, 1926.

Sousa's Band

Lieutenant Commander John Philip Sousa and his famous band—the foremost band organization in the world and the only one touring successfully in this country, will play concerts at Foot Guard Hall this afternoon and evening. The band will arrive early this morning by special train from Reading, Pa. At noon Mr. Sousa will be formally received at the municipal building by Mayor Stevens and will direct the Hartford Rotary Club Boys Band in a serenade. The matinee concert will begin at 3 o'clock and the evening at 8:15.

Miss Marjorie Moody, soprano, is the soloist with Mr. Sousa this season. Miss Winifred Bambrich, harpist, will also be heard.

Mr. Sousa has long been designated as the "march king." Although now 73 years old, he continues to compose selections.

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public and it backs its judgment with almost \$500,000 worth of royalty on the sheet-music in addition to buying 10,000,000 copies of the talking machine records.

"The last one," says Sousa, who this season makes his thirty-fourth annual tour with his famous band.

"At home," says Sousa, "I always have had a habit of inflicting each new composition upon the family. Each first performance always brings the chorus, 'the best thing you ever have written,' but I know that it is a chorus of derision, because before I play the new number, I always announce that it is the best thing I ever have done."

SEPTEMBER 15, 1926.

SOUSA AND ALF GOULLET
RENEW ACQUAINTANCE

Two well known figures, who met years ago in Australia and have kept the friendship green many years, met here again today when John Philip Sousa, noted bandmaster, and Alf Goulet, famous bicycle rider, had luncheon together at the Heublein.

Mr. Sousa and Mr. Goulet met for the first time when the latter was the bike sensation in Australia and they have encountered each other several times since in various places in this country and abroad.

NEW HAVEN EVENING REGISTER,

WEDNESDAY, SEPT. 15, 1926

"HOW DRY I AM"
BECOMING NATIONAL
ANTHEM, SAYS SOUSA

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season is making his thirty-fourth annual tour, with the big band which bears his name, coming to Woolsey Hall tomorrow. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the States.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at 83 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets'. By some peculiar twist, the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humorously this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and MAY play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

NEW HAVEN EVENING REGISTER

THURSDAY, SEPT. 16, 1926.

SOUSA ARRANGES
BRILLIANT PROGRAM FOR
CONCERTS HERE TO-DAY

It is a notable program that has been arranged by Lieut. Com. John Philip Sousa for his concerts at Woolsey Hall this afternoon and evening, probably the most varied and interesting of the many he has

given to local music lovers. The list of selections is as follows:

THE NEW HAVEN
THURSDAY MORNIN
SOUSA, AT WOOLSEYRotary Boys Band
To Serenade Mayor

Members of the Hartford Rotary Club Boys' Band will assemble at the Municipal Building this morning at 10:45, with their instruments to play a brief serenade to Mayor Norman C. Stevens, who will officially receive Lieutenant Commander John Philip Sousa at noon. Sousa will direct the boys' band in playing one selection, a rare distinction for the boys.

Sousa's Band
In Two Splendid
Concerts Today

It is a notable program that has been arranged by Lieut. Com. John Philip Sousa for his concerts at Woolsey Hall this afternoon and evening, probably the most varied and interesting of the many he has given to local music lovers. The list of selections is as follows:

- At the Matinee 3:45 P. M.
1. Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
 2. Cornet Solo, "Cleopatra" Demare Mr. John Dolan
 3. Suite, "All American"
 - a. Pan Americana ... Herbert
 - b. "Song of the Flame" ... Gershwin
 - c. "Her Majesty, the Queen" ... Sousa
 4. Vocal Solo, "Crossing the Bar" (New) ... Miss Marjorie Moody
 5. Symphonic Ballade, "Tam O'Shanter" ... Chadwick
- The lines of the poem by Robert Burns suggested this symphonic ballade.
- Interval
6. Divertissement, "Espagnole" Demersmann
 7. a. Saxophone Corps, "Hello,"

- Altogether, "How are You?" ... Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlan, and Monroe.
- b. March, "The Gridiron Club" (new) ... Sousa
 8. Xylophone Solo, "Parade of the Wooden Soldiers" ... Jessel
 9. Dance Tune, "Country Gardens" Grainger

- In the Evening, 8:15 P. M.
1. "Overture, 'Herod'" ... Hadley (Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
 2. Cornet Solo, "Sounds from the Riviera" ... Boccalari
 3. Suite, "The Three S's"
 - a. "Morning Journals" ... Strauss
 - b. "The Lost Chord" ... Sullivan
 - c. "Mars and Venus" ... Sousa
 4. Vocal Solo, "On the Beautiful Blue Danube" ... Strauss
 5. Symphony Poem, "Le Voyvode" ... Tschalkowsky

(This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak

THURSDAY, SEPTEMBER 16, 1926.

TIMES-LEADER, NEW HAVEN, CONN. the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET'." They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaims the Wet and the Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TILL MORNING" and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

7. a. Saxophone Corps, "Saxerewski" Paderewski-Hicks
- Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlan, and Monroe.
- b. March, "The Sesqui-Centennial" (new) ... Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
9. Dance African, "Juba" R. N. Dett

NEW HAVEN JOURNAL-COURIER

SEPTEMBER 17, 1926.

SOUSA AND HIS BAND
HUGELY ENJOYED HERE

With all the old familiar verve and snap that has made it one of the

THE NEW HAVEN UNION, FRIDAY, SEPTEMBER 17, 1926

Sousa Delights Audience
At Woolsey Hall Concert

By E. A. LEOPOLD

Sousa and his band! The e is nothing like it before the American public. For nearly two and a half hours, both afternoon and evening yesterday, the celebrated March King provided music in abundance which Woolsey hall audiences applauded to the echo, the programs ranging from the sublime to ordinary musical vaudeville.

There were overtures and symphonic poems, cornet solos, vocal numbers and xylophone selections, also several marches heard here for the first time.

Advancing years seem to Jeal gently with the genial bandmaster. He is now 70 years young. His great orchestra plays everything with commendable familiarity, obviously needing no strenuous beat to keep them in tact.

The opening overture "Herod" by Hadley, written for Richard Mansfield's production of Stephen Phillips' tragedy by the same title was magnificent in its sonority. Then followed as an encore the "Grill Iron" march with its stupendous climax and "Valencia." John Dolan the cornetist, one of the greatest living, captivated with Boccalari's "Sounds from the Riviera" and an encore, "Just a Cottage Small" where his tone was exquisite. Then followed a group by Strauss, Sullivan and Sousa. The titanic climax of "The Lost Chord" was stirring and "Mars and Venus" is entirely dif-

ferent from anything Sousa has yet produced.

Miss Marjorie Moody who has sung here several times, gave as her program number, "Beautiful Blue Danube," resplendent with contrapuntal effects. Few sopranos surpass her in tonal quality and finish. She met with pronounced favor and as encores sang the "Italian Street Song" by Herbert, "There's a Merry Brown Thrush," Sousa and "Comin' Thru the Rye."

Tschalkowsky's Symphony Poem, "Le Voyvode," was among the pretentious offerings but really needs an orchestra to produce its best effects.

The second part of the program was of a lighter character. "The Wets and Drys" (Sousa) in which are incorporated many of the only drinking songs, has received considerably publicity because of the opposition made to its presentation in Washington by temperance devotees. Of course the audience "fell" for the humorous selections by the saxophone choir and strenuously applauded the xylophone solos by Howard Goulden.

The Sesqui-Centennial march, the latest work by Mr. Sousa, in which the chimes are effectively utilized, was of especial interest; but nothing pleased more than "Stars and Stripes Forever," and "Semper Fidelis" two of the March King's most inspired works.

"Stars and Stripes" followed by "Semper Fidelis" were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's "Liebesfreud," Drdla's "Souvenir" and a modern jazz number called "Lots of Pep," this last with orchestral accompaniment. With the characteristic dance movements of an African dance, "Juba," by R. N. Dett, ringing in

their ears, the last composition rendered, the audience filed from the hall, intent upon one thing—the discussion of Sousa and his wonderful music force which has thrilled thousands of people for over 34 years.

HARTFORD DAILY TIMES

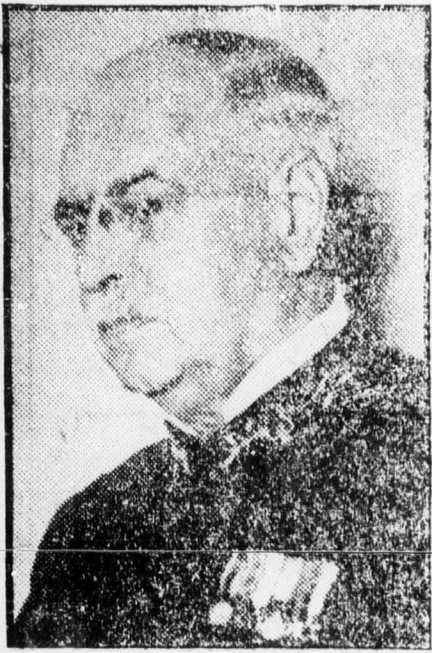
SEPTEMBER 15, 1926.

SOUSA'S BAND
HERE TO-DAYNoted Organization at Foot
Guard for Two Concerts.

Lieutenant Commander John Philip Sousa and his world-famed band appear at Foot Guard hall this afternoon and evening, the noted bandmaster and his superb organization to-day making its annual visit to this city.

The Sousa band has been the greatest organization of its kind in the world for more than two decades and its concerts a institution to which music lovers everywhere look forward.

So it is here in Hartford and it is ex-



JOHN PHILIP SOUSA

pected that two large audiences will greet the celebrated bandmaster and his ensemble of picked musicians.

Mr. Sousa has arranged interesting programs for both the afternoon and evening concerts. At each concert, the Sousa marches will be used as the scores and feet will beat and hearts swell as the eighty-odd musicians play the inspiring "Stars and Stripes," "El Capitan" and the other favorite Sousa marches.

Mr. Sousa has a fine group of artists augmenting the band. The concertmaster again is John Dolan, world's greatest cornetist, and the talented soprano, Miss Marjorie Moody, is again with the band as soloist.

Mr. Sousa is now on a tour that will take him to every city and town of size in the country. Hartford is one of the first to hear him after the band's successful engagement of several weeks at Willow Grove, Philadelphia, where thousands acclaimed the band as the best of the many Mr. Sousa has taken on tour.

The matinee was set for 3 o'clock and the evening performance is to begin at 8:15.

HARTFORD DAILY COURANT:

SEPTEMBER 15, 1926.

Sousa's Band

Lieutenant Commander John Philip Sousa and his famous band—the foremost band organization in the world and the only one touring successfully in this country, will play concerts at Foot Guard Hall this afternoon and evening. The band will arrive early this morning by special train from Reading, Pa. At noon Mr. Sousa will be formally received at the municipal building by Mayor Stevens and will direct the Hartford Rotary Club Boys Band in a serenade. The matinee concert will begin at 3 o'clock and the evening at 8:15.

Miss Marjorie Moody, soprano, is the soloist with Mr. Sousa this season. Miss Winifred Bambrich, harpist, will also be heard.

Mr. Sousa has long been designated as the "march king." Although now 73 years old, he continues to compose selections.

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public and it backs its judgment with almost \$500,000 worth of royalty on the sheet-music in addition to buying 10,000,000 copies of the talking machine records.

"The last one," says Sousa, who this season makes his thirty-fourth annual tour with his famous band.

"At home," says Sousa, "I always have had a habit of inflicting each new composition upon the family. Each first performance always brings the chorus, 'the best thing you ever have written,' but I know that it is a chorus of derision, because before I play the new number, I always announce that it is the best thing I ever have done."

SEPTEMBER 15, 1926.

SOUSA AND ALF GOULLET
RENEW ACQUAINTANCE

Two well known figures, who met years ago in Australia and have kept the friendship green many years, met here again to-day when John Philip Sousa, noted bandmaster, and Alf Goulet, famous bicycle rider, had luncheon together at the Heublein.

Mr. Sousa and Mr. Goulet met for the first time when the latter was the bike sensation in Australia and they have encountered each other several times since in various places in this country and abroad.

NEW HAVEN EVENING REGISTER,

WEDNESDAY, SEPT. 15, 1926

"HOW DRY I AM"
BECOMING NATIONAL
ANTHEM, SAYS SOUSA

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season is making his thirty-fourth annual tour, with the big band which bears his name, coming to Woolsey Hall tomorrow. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the States.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at 83 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets'. By some peculiar twist, the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humorously this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and MAY play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

NEW HAVEN EVENING REGISTER,

THURSDAY, SEPT. 16, 1926.

SOUSA ARRANGES
BRILLIANT PROGRAM FOR
CONCERTS HERE TODAY

It is a notable program that has been arranged by Lieut. Com. John Philip Sousa for his concerts at Woolsey Hall this afternoon and evening, probably the most varied and interesting of the many he has

given to local music lovers. The list of selections is as follows:

THE NEW HAVEN JOURNAL COURIER,
THURSDAY MORNING, SEPTEMBER 16, 1926.
SOUSA, AT WOOLSEY HALL TODAYRotary Boys Band
To Serenade Mayor

Members of the Hartford Rotary Club Boys' Band will assemble at the Municipal Building this morning at 10:45, with their instruments to play a brief serenade to Mayor Norman C. Stevens, who will officially receive Lieutenant Commander John Philip Sousa at noon. Sousa will direct the boys' band in playing one selection, a rare distinction for the boys.

Sousa's Band
In Two Splendid
Concerts Today

It is a notable program that has been arranged by Lieut. Com. John Philip Sousa for his concerts at Woolsey Hall this afternoon and evening, probably the most varied and interesting of the many he has given to local music lovers. The list of selections is as follows:

- At the Matinee, 3:45 P. M.**
1. Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
 2. Cornet Solo, "Cleopatra," Demare Mr. John Dolan.
 3. Suite, "All American"
 - a. Pan Americana . . . Herbert
 - b. "Song of the Flame" . . . Gerahwin
 - c. "Her Majesty, the Queen" . . . Sousa
 4. Vocal Solo, "Crossing the Bar" (New) . . . Miss Marjorie Moody.
 5. Symphonic Ballade, "Tam O'Shanter" . . . Chadwick
- The lines of the poem by Robert Burns suggested this symphonic ballade.
- Interval**
6. Divertissement, "Espagnole" Demersmann
 7. a. Saxophone Corps, "Hello,

Alpha! How are You?" . . . Baer Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

- b. March, "The Gridiron Club" (new) . . . Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" . . . Jessel Mr. Howard Goulden.
9. Dance Tune, "Country Gardens" Grainger

In the Evening, 8:15 P. M.

1. Overture, "Herod" . . . Hadley (Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
2. Cornet Solo, "Sounds from the Riviera" . . . Boccalari Mr. John Dolan
3. Suite, "The Three S's"
 - a. "Morning Journals" . . . Strauss
 - b. "The Lost Chord" . . . Sullivan
 - c. "Mars and Venus" . . . Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" . . . Strauss Miss Marjorie Moody.
5. Symphony Poem, "Le Voyvode" Tschalkowsky

(This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, retreating from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover, choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

- Interval**
6. A. Fancy, "The Wets and the Drys" (new) . . . Sousa
- "HAVE A LITTLE DRINK," says the Wets to his friend the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says

THURSDAY, SEPTEMBER 16, 1926.

TIMES-LEADER, NEW HAVEN, CONN.

the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET'." They march off to the well, singing "THE SOLDIERS' CHORUS." "What a klek!" exclaims the Wet and the Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TILL MORNING" and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

- b. Saxophone Corps, "Saxerewski" Paderewski-Hicks
- Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe.
- b. March, "The Sesqui-Centennial" (new) . . . Sousa
 8. Xylophone Solo, "Liebesfreud" Kreisler
- Mr. Howard Goulden.
9. Dance African, "Juba" R. N. Dett

NEW HAVEN JOURNAL-COURIER

SEPTEMBER 17, 1926.

SOUSA AND HIS BAND
HUGELY ENJOYED HERE

With all the old familiar verve and snap that has made it one of the outstanding musical organizations of the country, Sousa's band kept hundreds of hearts in a rhythmic, military swing yesterday afternoon and evening, in the two concerts given in Woolsey hall under the auspices of the Yale School of Music. It is such fun hearing a Sousa concert. One may softly tap time with his

foot, or inwardly hum along with the stirring strains—formality cast aside and joyousness in the heart. Sousa, young of heart, serenely leads his military band through a maze of compositions ranging from overtures, symphonies, and marches, to the lighter forms of dance music. The concert began with the overture "Herod," written by Hadley for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod." As an encore, "On the Gridiron," a popular Sousa medley, was given. John Dolan, in a cornet solo, "Sounds from the Riviera," by Boccalari, pleased his audience so well that "A Cottage Small" was given at their insistent demand. A suite, "Morning Journals," Strauss; "The Lost Chord," Sullivan and "Mars and Venus," by Sousa, was next played, the Sousa compositions being remarkable for a unique drum feature. "The Vagabonds' Song" was the encore. Miss Marjorie Moody, a youthful, lyric soprano, was the only vocalist with the company, her blithesome interpretation of Strauss' "On the Beautiful Blue Danube," being well received. As encores she sang "There's a Merry Brown Thrush," Sousa; "Italian Street Song," Victor Herbert, and "Comin' Through the Rye." As a brilliant end to the first half of the program, Tschalkowsky's symphony poem "Le Voyvode" was masterfully rendered by the band. "The Pride of the Wolverines" was the encore.

The big new march by Sousa, "The Sesqui-Centennial," written for and dedicated to the present celebration now on in Philadelphia, showed that the master of the march is still at his peak in writing a rollicking march tune. But when the standard and beloved "Stars and Stripes" followed by "Semper Fidelis" were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's "Liebesfreud," Drdla's "Souvenir" and a modern jazz number called "Lots of Pep," this last with orchestral accompaniment. With the characteristic dance movements of an African dance, "Juba," by R. N. Dett, ringing in

their ears, the last composition rendered, the audience filed from the hall, intent upon one thing—the discussion of Sousa and his wonderful music force which has thrilled thousands of people for over 34 years.

Sousa's Concert

John Philip Sousa and his band furnished all the old thrills and a number of new ones to a somewhat smaller audience at Woolsey hall last night, one of the stops on the famous band's 34th tour of America.

A well balanced program, with plenty of thundering crescendos, captivating melodies and haunting arias, brought out the huge aggregation's versatility and provided a very enjoyable evening to lovers of band music. The special numbers and solos were unique and entertaining and brought many calls for encores.

Two popular ensemble numbers on the evening program were a symphony poem, "Le Voyvode," by Tschaiikowsky, and a fancy, "The Wets and Drys," by Sousa. The first carries you through a Russian tragedy with a comparatively happy ending. An elderly nobleman returning from the wars finds his young bride with her young lover and provides himself and his servant with guns. He

commands the servant to shoot the bride, intending himself to shoot the lover. The servant, however, is terrified and shoots the old nobleman by mistake. Sousa makes you see it as clear as a movie.

The second is in a lighter vein and tells of a wet and dry in search of a drink. During the story "Have a Little Drink," "How Dry I Am," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers Chorus," "We Won't Go Home Until Morning" and "Auld Lang Syne" are blended together in a pleasing pattern.

The saxophone corps, including Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe, featured the special numbers. They played some selections from Paderewski and Hicks, and then in response to encores gave a real vaudeville performance. Some of the numbers were "The Ole Swimmin' Hole," with vocal accompaniment; Deutsch "Simfunny," several "Blues" songs, and a long list of old favorites with delightful variations.

Miss Marjorie Moody, the only vocal soloist on the program, sang "On the Beautiful Blue Danube" in a pleasing voice and was called for several encores. A cornet solo by John Dolan, who gave "Sounds From the Riviera," by Boccalari, was also well received, and he responded with "Just a Cottage Small."

Another novel and pleasing number was a xylophone solo, "Liebesfreud," by Kreisler, rendered by Howard Goulden. He also played several popular numbers for encores.

The overture was "Herod," by Hadley, and the band gave a performance this was a fitting greeting from an old friend. An interesting group called "The Three S's," including "Morning Tournals," by Strauss; "The Lost Chord," by Sullivan, and "Mars and Venus," by Sousa, was another number. A new march by the leader, "The Sesqui-Centennial," was full of the martial spirit characterizing the work of Sousa. After this number, the audience thrilled to "Stars and Stripes Forever" and "Semper Fidelis" as encores. The closing number was an African dance, "Juba," by R. N. Dett, which was full of weird strains, melody and noise and proved a fitting climax.

Yesterday afternoon at Woolsey hall Sousa and his band gave a matinee performance with an entirely different program. The soloists were the same, with different selections, and Sousa introduced another new march, "The Gridiron Club."

Sousa and his band are just as full of fire and spirit as of old and the performances yesterday afternoon and last night insure them of a welcome from music lovers for many seasons to come.

SEPTEMBER 17, 1926

SOUSA AND HIS BAND PLEASE IN CONCERTS HERE

Two Excellent Programs Presented at the Academy

Presenting programs replete with musical novelties characteristic of the "March King," Lieut.-Com. John Philip Sousa and his internationally noted band of musicians gave two performances at the Academy of Music yesterday to good sized audiences.

Soloists appearing with the Sousa organization during this, their 34th annual tour, include: Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone.

The program arranged for this season's concerts ranges from the most frothy of modern jazz numbers to the overture to "Herod," written by Hadley for Richard Mansfield's production of Philip's tragedy.

The "Herod" overture was doubtless the finest number on the program, from the viewpoint of the musician. Under Sousa's baton his band gave a wonderfully satisfying interpretation of this dramatic composition that evoked much applause.

"Le Voyvode," a symphonic poem, based on a rather gruesome work, was effectively played.

A popular number was "The Wets and the Drys," which Sousa terms "A Fancy," a new work from this versatile composer's pen. Built up around old-time songs, starting with "Have a Little Drink" and "How Dry I Am" and ending with "We Won't Go Home 'Till Morning," it proved a popular selection.

The typical Sousa marches, however, were evidently the most liked numbers, being used as encores throughout the entire program. "The Stars and Stripes Forever" held to the fore as the most popular. Around a dozen Sousa marches were necessary to satisfy the audience.

Miss Moody, who has previously appeared locally with Sousa, was in especially good voice last evening, and appeared at her best in her principal number, the old favorite, "The Blue Danube" waltz song. As encores she sang "There's a Merry Brown Thrush," by Sousa, an "Italian Street Song," by Herbert, and "Coming Through the Rye."

Mr. Dolan played the long and very difficult "Sounds from the Riviera," a cornet solo by Boccacari, playable only by a musician of Mr. Dolan's highly developed skill and intelligence. In encore he gave "Just a Cottage Small."

At the xylophone Mr. Goulden proved most adept, scoring a hit with his solo, "Liebesfreud," by Kreisler. Using double hammers he rendered "Souvenir," by Drdla, and several jazz numbers.

Throughout the ensemble numbers were novelties introduced by cornet, trombone, piccolo and saxophone sections which delighted the audience.

Varied Program by Sousa and His Band

The following is the program selected by Sousa and his band for their appearance at the Academy tonight:

1. Overture, "Herod" Hadley
(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
2. Cornet Solo, "Sounds from the Riviera" Boccacari
John Dolan
3. Suite, "The Three S's" Strauss
a. "Morning Journals" Sullivan
b. "The Lost Chord" Sullivan
c. "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody
5. Symphony Poem, "Le Voyvode" Tschalkowsky
(Interval)
6. A Fancy, "The Wets and the Drys" (New) Sousa
7. a. Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe.
b. March, "The Sesqui-Centennial" (New) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
Mr. Howard Goulden
9. Dance African, "Juba" R. N. Dett
Encores will be selected from compositions and arrangements by John Philip Sousa.

SOUSA BAND PROGRAM IS ANNOUNCED

Advance Sale at Gardner's Greatest Ever Known Here

The program for the afternoon and evening concerts by Sousa and his band have been announced, and presents attractions which cannot be resisted by the music-loving public. As a matter of fact, the advance ticket sale for both these concerts has surpassed all records of the past. Orders for tickets are coming from every section of the country around, and some even from Boston.

The announcement that Sousa will lead the Boys' band during the intermission has added a zest to the afternoon matinee, as Lawrence takes great pride in this band and is anxious to hear the boys under the skillful leadership of the man who wrote the selection they will play, "The Thunderer."

From all appearances Sousa and his band will be greeted by the largest audience before which he has played during the more than 30 years he has given concerts here.

The afternoon program is as follows:

Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
Cornet Solo, "Cleopatra" Demare
John Dolan

Suite, "All American" Herbert
a. Pan Americana
b. "Song of the Flame" Gershwin

Vocal Solo, "Crossing the Bar" Sousa
(new) Miss Marjorie Moody

Symphonic Ballade, "Tam O'Shanter" Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blown last"

The rattling showers rose on the blast,"

"Ae market night"

Tam had got planted unco right,

Wi' reaming swats that drank divinely."

"Weel mounted on his gray mare Meg"

Tam skelpit on 'thro dub and mire."

"Kirk Alloway is drawing night,"

Tam catches his first glimpse of the revels in the church. The orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,

But left behind her ain gray tail."

INTERVAL
Rotary Boys' Band with Lieut. Sousa, Leading

Divertissement, "Espagnole" Demersmann

a. Saxophone Corps, "Hello, Aloha! How Are You?" Baer

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b. March, "The Gridiron Club" (new) Sousa

Xylophone Solo, "Parade of the Wooden Soldiers" Jessel

Howard Goulden

Dance Tune, "Country Gardens" Grainger

The evening program is as follows:

Overture, "Herod" Hadley

Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."

Cornet Solo, "Sounds from the Riviera" Boccacari

John Dolan

Suite, "The Three S's" Strauss

a. "Morning Journals" Sullivan

b. "The Lost Chord" Sullivan

c. "Mars and Venus" Sousa

Vocal Solo, "On the Beautiful Blue Danube" Strauss

Miss Marjorie Moody

Symphony Poem, "Le Voyvode" Tschalkowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him.

A Fancy, "The Wets and Drys" (new) Sousa

"Have a Little Drink," says the Wet to his friend, the Dry, who has been singing "How Dry I Am." "I don't care if I do," says the Dry, "How about 'Tea for Two'?" So they go off to a tea dancant where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "Down Where the Wurtzburger Flows." "I know something better than that," says the Dry. "Let's get a drink out of 'The Old Oaken Bucket.'" They march off to the well, singing "The Soldiers' Chorus." "What a kick!" exclaim the Wet and the Dry in unison as they quaff deep from the well. "We Won't Go Home 'Till Morning," and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before prohibition, when people drank water.)

a. Saxophone Corps: Saxerewski Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b. March, "The Sesqui-Centennial" (new) Sousa

Xylophone Solo, "Liebesfreud" Kreisler

Howard Goulden

Dance African, "Juba" R. N. Dett

Encores will be selected from compositions and arrangements by John Philip Sousa.

TRIBUNE—LAWRENCE, MASS.

SEPTEMBER 17, 1926.

SOUSA'S EVENING CONCERT PROGRAM

All plans are now complete for the big concert appearance of Lieutenant Commander John Philip Sousa and his world-famous band Saturday afternoon and evening at the Colonial theatre. Tickets are selling like the proverbial "hot cakes" at Fred Gardner's Temple of Music, 379 Essex street, and capacity audiences and a generally delightful treat to the music lovers of Greater Lawrence will be the net result.

The splendid program for Saturday evening's concert of Sousa and his band has been announced as follows:

Overture: Herod Hadley

(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")

Cornet Solo: Sounds From the Riviera Boccacari

John Dolan

Suite: The Three S's Strauss

a. Morning Journals Sullivan

b. The Lost Chord Sullivan

c. Mars and Venus Sousa

Vocal Solo: On the Beautiful Blue Danube Strauss

Miss Marjorie Moody

Symphony Poem: Le Voyvode Tschalkowsky

(This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him.)

INTERVAL

A Fancy: The Wets and the Drys (new) Sousa

"Have a little drink," says the Wet to his friend, the Dry, who has been singing "How Dry I Am." "I don't care if I do," says the Dry, "How about 'Tea for Two'?" So they go off to a tea dancant where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "Down Where the Wurtzburger Flows." "I know something better than that," says the Dry. "Let's get a drink out of 'The Old Oaken Bucket.'" They

march off to the well, singing "The Soldiers' Chorus." "What a kick!" exclaim the Wet and the Dry in unison, as they quaff deep from the well. "We Won't Go Home 'Till Morning," and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before prohibition, when people drank water.)

a. Saxophone Corps: Saxerewski Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b. March: The Sesqui-Centennial (new) Sousa

Xylophone Solo: Liebesfreud Kreisler

Howard Goulden

Dance African: Juba R. N. Dett

Encores will be selected from compositions and arrangements by John Philip Sousa.

TRIBUNE—LAWRENCE, MASS.

SEPTEMBER 17, 1926.

Sousa's Band Concert

Splendid soloists are always one of the attractions of Sousa's band. For his thirty-fourth annual tour, Lieut. Com. John Philip Sousa will feature Miss Marjorie Moody, soprano and John Dolan, cornetist. An interesting local touch will be given to the appearance of Sousa and his band at the Colonial theatre, Saturday by the including of the Lawrence Boys Club band in the matinee program. The youngsters will play one number on the program with Lieutenant-Commander Sousa leading them. Tickets for the concert will be on sale at Fred Gardner's Temple of Music, 379 Essex street, until Saturday noon, after which they will be sold at the Colonial box office.

TRIBUNE—LAWRENCE, MASS.

SEPTEMBER 18, 1926.

SOUSA'S BAND AT COLONIAL TODAY



JOHN PHILIP SOUSA

Philip Sousa and his world famous band arrived in this city today prepared to give to the people of Greater Lawrence the musical treat of the year with concerts this afternoon and evening at the Colonial theatre.

Although the afternoon concert did not start until 3:30, people began to arrive at the theatre long before that hour and when the curtain went up virtually every seat in the big playhouse was filled.

While it is practically certain that another capacity house will rule tonight, there are plenty of choice seats left for the evening concert and everybody presenting him or herself at the box office before the starting time at 8:30 o'clock will be taken care of.

Sousa and his band have played in Lawrence before, but so long ago that local people are eager to hear his wonderful musical organization again. His is undoubtedly the greatest band, not only in America, but in the entire world. The present season is the 34th on tour and the band is more popular than ever. Everywhere it goes capacity audiences are the rule and the best part of it all is that every audience is a pleased one. Lieutenant Commander Sousa is a real expert in the art of selecting programs which will appeal to everybody, and he varies his so as to suit every taste. Many of his own compositions are included and this afternoon and evening's audience will hear in the course of the program some of his noted and stirring marches.

Included in his organization are some remarkable soloists and their single numbers on the program are among the most pleasing in the entire score. The Colonial promises to be the most popular spot in Lawrence today, and those who visit the theatre will certainly not be disappointed at the entertainment that is served up to them there.

TRIBUNE—LAWRENCE, MASS.

SEPTEMBER 20, 1926.

NOTED BAND LEADER TENDERED DINNER

Lieut. Com. John Philip Sousa, Miss Marjorie Moody, soprano soloist and Miss Winifred Bambrick, harpist, of Sousa's band, were the guests of Joseph J. Flynn, at a dinner served at the Merrimack Valley Country club, Saturday evening.

Previous to the dinner, the noted band leader spoke briefly and interestingly to the children who were present at the tennis dinner which was being served.

Mr. Sousa is an honorary member of 59 Rotary clubs and was welcomed at the dinner by William Kenison, president of the local organization.

Those who were present at the dinner were: Lieut. Commander John Philip Sousa, Miss Marjorie Moody, Miss Winifred Bambrick, Mayor and Mrs. Walter T. Rochefort, Mr. and Mrs. John J. Petroske, and Mrs. Michael A. Sullivan, Mr. and Mrs. James A. Dorgan, William Kenison, Robert Sault and Joseph J. Flynn.

MARCH KING HIMSELF

John Philip Sousa Directs His Band at Two Well Attended Performances Featuring Programs of Wide Appeal

Lieut. Commander John Philip Sousa at the head of his famous band of some 70 players drew two good sized audiences to the Colonial theatre Saturday afternoon and evening. The veteran march king, despite his years, is still vigorous and led with his customary abandon. The soloists were Miss Marjorie Moody, soprano; John Dolan, cornet and Howard Goulden, xylophone. The evening program was as follows:

Overture, "Herod" Hadley
Cornet Solo, "Sounds from the Riviera" Boccalari
John Dolan
Suite, "The Three S's"—
a. "Morning Journals" .. Strauss
b. "The Lost Chord" .. Sullivan
c. "Mars and Venus" Sousa
Vocal Solo "On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody
Symphonic Poem, "Le Voyvode" Tschaikowsky
A Fancy, "The Wets and the Dries" (new) Sousa
Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe
March, "The Sesqui-Centennial" (new) Sousa
Xylophone Solo "Liebesfreud" Kreisler
Howard Goulden
Dance African, "Juba" ... R. N. Dett



JOHN PHILIP SOUSA

of the program consisted of Hadley's "Herod" Overture, Tschaikowsky's Symphonic Poem, "Le Voyvode" and Sir Arthur Sullivan's "The Lost Chord" the latter given with an effectiveness achieved only by a great body of instrumentalists. Yet in every item of the program there was noted a precision that bespeaks thoroughness in training. With clock-like regularity everything is timed and run off in the scheduled hour and 30 minutes. A Sousa concert is an object lesson in efficiency as well as an enjoyable musical event.

Miss Moody sang the suave and florid measures of the Strauss "Blue Danube Waltz" with good tone and technical skill. Both instrumental soloists, Mr. Dolan and Mr. Goulden, also displayed a singular virtuosity. —A. L. M.

Unlike the symphony orchestra, bands of the first rank, such as Sousa's presents programs calculated to appeal to all classes of music lovers. The program as presented Saturday evening offered a wide variety of musical material; some quite substantial, some of the light, frothy sort. There were numerous encores, drawn warmly from Sousa's long list of compositions, and among them was the always welcome and quite familiar "Stars and Stripes Forever," given as only Sousa's organization gives it. The saxophone group contributed to the humor of the evening. The substantial part

LAWRENCE TELEGRAM,
SEPTEMBER 16, 1926

SOUSA WILL LEAD ROTARY BOYS BAND

March King to Guide Local Organization at P. M. Intermission

The Rotary club Boys' band is to have a new leader Saturday afternoon. Not that the regular leader has quit or anything of that kind, but the boys are looking forward to an experience very novel and interesting to any similar organization. They are to appear at the intermission of the concert of Sousa and his band, and will play "The Thunderer" under the personal direction of the March King.

The arrangement was made by Joseph J. Flynn, under whose personal direction the band has appeared in the city for several years. As a matter of fact, Mr. Flynn has had charge of every appearance of Sousa and his band in this city since the first came here. Being a Rotarian and himself personally interested in the band, Mr. Flynn secured the permission of the Boys' band to appear and to be led by Mr. Sousa himself. He had other plans, but they did not materialize.

This is a signal honor for the members of the local organization and the boys are highly elated. Because they will be directed by the leader of the greatest band in the world and himself the author of the selection they will play, the youthful players are practicing as never before. They realize this is an opportunity not only to "show off in Company," as members of the Sousa band do, but they will be under the watchful eye of the skillful author himself.

Tickets are now on sale at Gardner's Temple of Music for both matinee and evening performances, and by the look of the advance sale, both will receive record patronage. Tickets are selling very rapidly and many demands from outside towns and cities are being constantly received.

LAWRENCE DAILY EAGLE—
SEPTEMBER 18, 1926.

SOUSA HONORED

To the People of Lawrence:
Saturday of this week brings to Lawrence John Philip Sousa. For nearly half a century this great musician has stirred the hearts of the American people. Sousa's Band is an American institution, and every American citizen is proud of it.

In peace and in war, John Philip Sousa and his marches have been an urge to highest devotion to Native Land.

It seems but fit and proper that Lawrence should show its love esteem for this great bandmaster by attending the concert.

(Signed) Walter T. Rochefort,
Mayor.

BOSTON EVENING TRANSCRIPT, SEPTEMBER 18, 1926 CONCERT-CALENDAR

TOMORROW afternoon at 3.30 and tomorrow evening at 8.15 in Symphony Hall: John Philip Sousa and His Band, returning for their annual visit, with a program of march tunes and symphonic pieces. Hadley, Boccalari, Strauss, Sullivan, Chadwick, Paderewski, Kreisler, Dett and Sousa himself are the composers represented.

Sunday afternoon, Oct. 3, in Symphony Hall: Beniamino Gigli, tenor of the Metropolitan Opera Company, in a recital of operatic pieces. Arias from "Elixir d'Amore," "Werther," "Siegfried," "Martha," "Rigoletto," "Pagliacci," "L'Africaine," and "Carmen" will find a place on his program.

Friday afternoon, Oct. 8, and Saturday evening, Oct. 9, in Symphony Hall: the first pair of regular concerts of the Boston Symphony Orchestra, now in its forty-sixth season, with Mr. Koussevitzky conducting.

Sunday afternoon, Oct. 10, in Symphony Hall: the Elman String Quartet, for their first concert in Boston. Mischa Elman himself, Edwin Bachmann, Wil-

BOSTON SUNDAY GLOBE— SEPTEMBER 19, 1926 SOUSA JUSTIFIES POPULARITY OF JAZZ

"Music Cannot Be Immoral
Except by Association"

John Philip Sousa, veteran band leader, sat in his suite at the Hotel Somerset yesterday and discussed music and morals. Within a month and a half of his 72d birthday, this benign little man, with a rotundity of figure and placidity of demeanor that contrasts with his martial compositions, dealt soft blows at those who see anything immoral in music, no matter how jazzy it may be.

"I do not think it is possible to make music immoral except by an association of words or of things seen," he declared. He denied that there is anything immoral about modern music. He summed up his attitude by quoting the aphorism, "Evil to him that sees evil." He concluded that morals are almost entirely a matter of "usage, of custom, of precedent."

"Music," he said, "can bring up memories, and it all depends upon what those memories reflect. If a man tries to kiss a girl on a moonlight walk and the orchestra at the nearby hotel is playing a certain piece, every time he hears that piece he will think of that kiss, whether it was successful or not."

He talked about the hymn, "Safe in the Arms of Jesus." He said he can treat that hymn musically in such a manner that everybody will want to dance.

He said that if he jazzed that hymn before a Sunday School teacher, the teacher would consider him wholly sacrilegious. And this would be, said Mr. Sousa, solely because the Sunday school teacher had been brought up to feel that that particular hymn was a thing of the church and nothing else.

Mr. Sousa concludes that the jazz of modern America is not at all evil in itself, that it is a representation of the thoughts and impulses of people in this country at the present time and that it will give rise to a permanent expression of its own.

Mr. Sousa does not believe in prohibition. He thinks that it is an attempt to legislate morals, and he adds that he drank all his life in moderation until prohibition. He declared, "There is far more drinking now in the country than there was before prohibition."

"Not that there is anything between whisky and music," he added, "though it must be admitted that many of the great compositions were doubtless composed while the composer was under the partial influence of liquor."

Mr. Sousa, whose band gives a concert tomorrow afternoon at Symphony Hall, is wholly optimistic about American music. He is confident it will develop a genre of its own.

THE BOSTON GLOBE—

SEPTEMBER 20, 1926

SOUSA AND HIS BAND AGAIN HEARD HERE

Marjorie Moody Applauded
in Soprano Solos

Sousa and his band made their annual Boston appearance yesterday afternoon in Symphony Hall, to the obvious satisfaction to the usual large audience. Marjorie Moody, well known local soprano now touring with Sousa, was cordially applauded for her singing of a vocal arrangement of Johann Strauss' "Blue Danube," to which she was compelled to add three extra pieces. The concert was repeated in Symphony Hall last evening, with the same program.

Sousa's new "Sesquicentennial March," written for the Philadelphia exposition, has the vigor and fine craftsmanship of his best work. It stood the inevitable comparison with his "Stars and Stripes Forever" and "Semper Fidelis," played as encores after it. An amusing medley fantasy, "The Wets and the Dries," was also new to Sousa's Boston admirers. A saxophone corps played with great gusto a burlesque of Paderewski's "Menuet," and added some vaudeville stunts which pleased the audience not a little.

American music, in which Sousa has lately expressed much faith, was represented on yesterday's program by arrangements of Henry Hadley's "Herod" overture and of G. W. Chadwick's "Tam O' Shanter," written for orchestra, and of the lively "Juba Dance" from R. N. Dett's suite for piano, "In the Bottoms." Mr. Dett's piece is one of the best yet written by an American negro.

Yet one felt that the best American music heard yesterday was Sousa's "El Capitan," "Semper Fidelis," and "Stars and Stripes Forever." These marches have stood the test of time and of great popular favor without coming to sound feeble or futile. They belong to the woefully small number of really first rate bits of light music composed in the past half century.

That Sousa has no hostility to jazz was again shown by the performance of "Valencia," and of a piece called "Why Do You Roll Them Eyes?" as encores yesterday afternoon. The latter number is too much like the negro "spiritual" called "Steal Away" to be a brilliant specimen of present-day popular music, and one wonders what the much-played "Valencia" will sound like in five years.

John Dolan's cornet solos again proved that much-maligned instrument capable of producing very musical sounds. Howard Goulden displayed astonishing agility on the xylophone. It is a pity somebody doesn't write a few show pieces for xylophone, so that it may not be necessary to play on it things such as Kreisler's "Liebesfreud" and Chopin's "Minute Valse," written for utterly dissimilar instruments.

Of the virtuosity of Sousa's band and the musicianship of its conductor there is no need to speak at length.

Their great reputation with the American public is deserved, nor have the years diminished either fame or skill. P. R.

BOSTON SUNDAY POST, SEPTEMBER 19, 1926 SOUSA'S BAND

A programme of more than usual interest and variety of appeal will be given by Lieutenant-Commander John Philip Sousa and his famous band at Symphony Hall this afternoon and evening. Always an ardent patriot, Mr. Sousa has on this occasion put together a list of pieces in which the American composer receives his full share of recognition.

For more serious examples of our native talent, the programme contains Henry Hadley's Overture, "Herod," written for Richard Mansfield's production of Stephen Phillips' tragedy of that title, and George W. Chadwick's Symphonic Ballad, "Tam O' Shanter," played here at the concerts of the Boston Symphony Orchestra under Dr. Muck. Mr. Sousa himself is represented by his new march, "The Sesqui-Centennial," by a Humoresque entitled "The Wets and the Dries," and by his "Mars and Venus." Finally, Nathaniel Dett's capital "Juba" brings the programme to a climax.

A Sousa concert would not be complete without an array of soloists, and on Sunday Miss Marjorie Moody will sing an arrangement of Strauss' "The Beautiful Blue Danube"; John Dolan will provide a cornet solo, "Sounds from the Riviera," and Howard Goulden will render upon the mellifluous xylophone the "Liebesfreud" of Kreisler.

Sousa

SOUSA "CONDUTS"

Wields Conversational Baton Over Score of Many Subjects, in Pajamas, With Pianissimo on Jazz

In the list of public characters reporters are called upon to "interview" and ferret out opinions, pertinent and otherwise, on everything under the sun, perhaps none is more welcome than John Philip Sousa, "march king" still in an age of jazz. Renewing acquaintance with Sousa carries no trepidation for the reporter no matter in what city or town the ordered interview takes place. He is certain of a welcome, certain of copy. In addition, in those sidelights of such a visitation, he is certain of innumerable conversational asides in geniality which mark the man but defy typing because no mechanical process has mastered accent or twinkle of the eyes.

At ten this morning Sousa, who conducts in Symphony Hall tomorrow afternoon and evening, lay abed and "visited" not too solemnly on divers topics: critics, his four novels, the English, "the best listeners in the world," and jazz. He was in pajamas because he arrived at the Hotel Somerset late last night by motor from Haverhill. He talked, not solely because his remarks would be reproduced for public consumption, but because he is everlastingly interested in everybody and everything—and in the course of his long life all over the world has led, not trailed, in stating opinions. Such personality is vivid, considering the subject of the interview evidently had been reading Sumner's "Folkways" before the rap at 522 and in the adjoining room the tub was filling and somewhere a waiter was on his way to take the order for breakfast. "You'll have breakfast with me, won't you?"

America Is a Band Country

Propped against his pillows, Sousa wore the eyeglasses which are now as much a part of the man as was his trim military beard in years past. It is inconceivable that he wears them whole asleep, but one gets that impression somehow. He would look undressed without them.

Preliminaries in conversation on the Lawrence concert this afternoon and the New England engagement and the thirtieth appearance in Boston, led Sousa from the by-paths to the road he was going to follow for the next fifteen minutes. "America is a band country—but it's got to be an awfully good band to hold them."

A band, he holds, is a peculiar institution in this country; started from the old village choir. There was someone in the choir who liked the pomp and glory of assembled musicians, learned the cornet, or trombone, or clarinet and with others from the choir formed the nucleus of a band.

"Art follows commerce," said Sousa. "I don't know whether you've thought of that. The moment people become commercially important they want to pay something to Art. Through the years the original love for a band became more intense and as a man would fill his house with beautiful furniture, or build a more beautiful home, he wanted his hands to be just as good. Here Sousa disagreed with the recent assertion that America is on the verge of a renaissance in art, forecast by a New York philosopher, on the ground that commercial supremacy, as in Italy in the Middle Ages, will not mean here a swing from commerce to art, because men who are essentially money-makers can never get enough, no matter how great spenders they are when they get it."

Jazz Numbers Have a Short Life

Money, of course, led to jazz and the school of music which plays no part in the Sousa compositions. Thoughtless young men and young women find jazz rhythm essential to the dance of today. Jazz numbers have an intensely gay and short life. Jazz-makers—"not composers"—have heard and talked baby talk on the piano, played that instrument and by playing all the time developed a rhythm even for Rachmaninoff's Prelude of Saint Saens "At Thy Sweet Voice," or "Aida." As the jazz-writer's first consideration is a market for his goods he stops short at jazzing up "Abide with Me" or equally familiar melodies because he realizes that the religious strain in the American people would countenance no such temerity no matter what has been done in the field of speeding up classical music.

Jazz will last just as long as people want to dance to it. Then it will make a hurried exit. "Perhaps something more rhythmic will take its place." There's no looking ahead for styles in music. Time was when no program in this cycle of dance music was complete without the waltz; then came the square dances between the round dances; then the racquet, "and no man was happy unless he danced it once a day"; then the varsovienne; the redowa; the schottische; then the two-step, of which Sousa was the originator. "I went to a ball in Springfield and a man asked me if I knew what the program was at a ball held there a couple of days before . . . There were twenty-two dances. They played 'The Washington Post' twenty-two times . . . It became so popular in Europe that in Germany composers called the dance itself the Washington Post."

The one-step and the fox-trot paved the way for jazz, which does not require a man or woman to be a dancer to dance. "All you've got to do if you arches are flat is to walk or slide around the floor on your flat feet and get away with it." Today presents the paradox of the poorest ballroom dancing and the best stage dancing in a generation. While the stage is

at its peak, men and women who never expected to dance do so now. "If it makes them happy why shouldn't they?" It is hard, though, on the man who has poetry of motion photographed on his mind, to see an old fellow with feet like Cincinnati hams on the floor with a miss of sixteen or seventeen whose patience should win her the wings of an angel. Anyway it means a saving in real estate because hotel proprietors can put one hundred dancers today on a space required for four people dancing the measures of other days. The motion of eels, gliding in an out. No, the future of the dance cannot be forecast any more than one would have forecast ten or fifteen years ago that women and girls would have so shortened their skirts as to reveal graceful, silk-encased legs . . . and now legs are not a novelty any more.

The man had laid out toothpaste and toothbrush and announced that the bath was ready. Sousa demanded the whereabouts of the long-summoned waiter and added that if he had died on the way he knew an undertaker he could recommend. "O, Lord, how the world loves a melody."

THE BOSTON HERALD.

SEPTEMBER 20, 1926

SOUSA AND HIS BAND AT SYMPHONY HALL

"The Wets and Drys" Leads Program in Interest

Sousa and his band came to Symphony hall yesterday for afternoon and evening concerts, in the course of their 34th annual tour of America. The popular Marjory Moody, soprano, and John Dolan, cornet, are with the band as usual, and Howard Goulden does a xylophone solo. With his customary generosity, Mr. Sousa spared neither himself nor his musicians in giving his audience what they wanted. Nearly a score of encores were given, including the favorite old marches of his composition, which seem necessary to complete a Sousa entertainment.

His new and much discussed medley composition, "The Wets and the Drys," easily led the program in interest. Many ardent "drys," it seems, have objected to its humorous treatment of the sacred amendment, and feel that it is too sympathetic in its melodious reminiscences. It may have been because of these objections that Mr. Sousa caused to be placed in the program leaflet a curious description of the piece, concluding: "I know something better than that," said the Dry, "let's get a drink out of the Old Oaken Bucket." They march off to the well, singing The Soldiers' Chorus. "What a kick!" exclaim the Wet and the Dry in unison, as they quaff deep from the well. "We Won't Go Home Until Morning," and they stay at the well until dawn, finally parting to the tune of Auld Lang Syne as they think of the good old days before prohibition when people drank water.

The strains of "How Dry I Am" constitute the predominating theme of the first part, and "Have a Little Drink," "Tea for Two" and "Down Where the Wurtzburger Flows" are also represented. It is an amusing number, amusingly played, and the concluding strains of "Auld Lang Syne" are given with deep and tearful feeling which find sympathetic response from the audience.

Another interesting Sousa composition, "Mars and Venus," contains a striking imitation of a column of tanks advancing down a cobblestone road, as a part of its story of modern battle and tender emotion. The saxophone group was well received in its "Saxerewski," a Paderewski number adapted for their instruments, and in their assortment of musical pranks. Miss Moody sang Strauss's "Blue Danube" and gave several other favorites in answer to the audience's insistent demand.

But the marches, and especially the old ones—those were apparently what the people paid their money for. They were given "El Capitan," "Stars and Stripes Forever," "Semper Fidelis" and all the rest of them, to the obvious gratification of many parents who had brought their children to hear them.

H. F. M.

BOSTON EVENING AMERICAN

SEPTEMBER 18, 1926

Sousa Out to Glorify the Saxophone in Concert

John Philip Sousa, bandmaster extraordinary, is out to make the saxophone respectable. In spite of its musical black sheep reputation—acquired by its participation in the first crude jazz music—Sousa believes that a saxophone, like a man, may be down but never out, and in his concert in Symphony Hall tomorrow afternoon, will demonstrate, through his soloist, Harold B. Stephens, the remarkable choir qualities of this instrument as opposed to the bizarre antics of the clown band. As Sousa says, he is "merely moving the saxophones down towards the audience so that it may see what a fine family of instruments they can be—when they keep good company."

BOSTON POST, MONDAY, SEPTEMBER 20, 1926

SOUSA AND HIS BAND RESPOND

Colorful and Varied Pieces Played in Fine Spirit

BY WARREN STOREY SMITH

That annual pre-season musical event, the visit of Sousa and his band, was productive at Symphony Hall yesterday afternoon and evening, of two characteristic concerts—characteristic alike in the widely-ranging programme, the excellent performance and the size and spirit of the audiences.

GIVES WHAT PUBLIC WANTS

Admittedly, a Sousa concert hardly counts as "highbrow" entertainment. Yet though it is bound to offer not a little of the musically specious, it by no means runs wholly to claptrap or even to lighter musical fare. At heart the March King is surely a serious musician. By more than one token he is a good musician. And if his audiences demand and plainly relish a certain amount of froth and foolery, he gives them better things besides.

Within the past few years the names of Richard Strauss and Goldmark and other representative composers have

figured upon Mr. Sousa's programmes, and yesterday he was disposed to honor two of his fellow Americans: George W. Chadwick and Henry Hadley. As the first number on the programme stood Mr. Hadley's Overture to Stephen Phillips' "Herod," composed for Richard Mansfield's production of that poetic tragedy.

Rich Woodwinds

Inevitably the more robust portions of this well-made, if not too original music, sounded over-blattant in their band instrumentation, but the lyric passages came off by no means badly. There was tasteful conducting by Mr. Sousa, expressive playing by his musicians and more than one instance of rich and colorful scoring for the woodwind instruments.

Of another fibre is the racy and vivid "Tam O' Shanter" of Chadwick, that with other works of this, the most eminent living American composer, deserves to be restored to the Symphony Concerts, where it has not been heard since the days of Dr. Muck. Of course, as in the Hadley Overture, one missed the contrast between strings and wind as well as the actual string-tone itself, but the music, nevertheless, kept its characteristic quality.

Of Lighter Vein

For the rest the programme ran to lighter music—good and otherwise. For the former there was Johann Strauss's captivating waltz, "Morning Journals," and that same composer's "On the Beautiful Blue Danube," in a vocal arrangement, with the estimable Miss Marjorie Moody as the singer. There were also the ever welcome marches of Mr. Sousa, including the new and effective "The Sesqui-Centennial," composed for the Philadelphia exposition.

And the two concerts, which needless to say, offered the usual array of instrumental solos broadly humorous confections of Mr. Sousa and others and popular ballads, closed with the pulse-stirring "Juba" of Nathaniel Dett, one of the ablest of our composers of African descent.

—SEPTEMBER 19, 1926

Sousa and His Band

Today at Symphony Hall

Sousa and his band will give their annual Boston concerts at Symphony Hall this afternoon and this evening. The noted bandmaster has set a program including Henry Hadley's overture, "Herod," written for Richard Mansfield's production of Stephen Phillips' tragedy, and George W. Chadwick's "Tam-o'-Shanter." Miss Marjorie Moody will sing a vocal arrangement of Johann Strauss' "Beautiful Blue Danube." Sousa's new "Fancy," called "The Wets and the Drys," will be played for the first time in Boston.

Those who wish to hear the familiar marches which first made Sousa famous need not wonder at their omission from the announced program. Unless Sousa unexpectedly departs from his long-established custom, many of the old favorite marches will be given as encores.

The program for both concerts, afternoon and evening, follows: Overture, "Herod" (Hadley); cornet solo, "Sounds From the Riviera" (Boccalini); suite, "The Three S's," (a) "Morning Journals" (Strauss), (b) "The Lost Chord" (Sullivan), (c) "Mars and Venus" (Sousa); vocal solo, "On the Beautiful Blue Danube" (Strauss); symphonic ballade, "Tam-o'-Shanter" (Chadwick); a fancy, "The Wets and the Drys" (new) (Sousa); saxophone corps, "Saxerewski" (Paderewski-Hicks); march, "The Sesqui-Centennial" (new) (Sousa); xylophone solo, "Liebesfreud" (Kreisler); African dance, "Juba" (R. N. Dett).

BOSTON EVENING AMERICAN

MONDAY, SEPTEMBER 20, 1926

SOUSA OPENS MUSIC SEASON

By MOSES SMITH

The musical season in Boston opened with a metaphorical bang in the form of a pair of concerts by John Philip Sousa and his band at Symphony Hall. Large audiences were on hand to greet the veteran bandmaster who is now making his "third of a century" tour of America.

Sousa is such an established institution that he might very readily settle into routine programme. But he always has some novelty for his multitude of listeners, and he always makes up a program of varied appeal. His program listed two new numbers, "The Sesqui-Centennial" march, and "The Wets and the Drys." Both are recent compositions. The first is a typical Sousa march, while the second is a fantasy working in a number of popular tunes with titles suggestive of the eternal debate on prohibition.

The band played a number of other pieces, including several of Sousa's marches. The latter were vociferously applauded, and encore added to encore made the concert a long one.

Miss Marjorie Moody sang a vocal solo, Strauss' "On the Beautiful Blue Danube," in a voice notable for the lovely tones in the upper register. She, too, had to add several extra numbers. John Dolan played a cornet solo, Boccalini's "Sounds from the Riviera."

DETROIT FREE PRESS,

SEPTEMBER 12, 1926.

Sousa's March Honors Detroit

"Pride of the Wolverines" is the title of a new march composed during the past summer by John Philip Sousa and dedicated to the city of Detroit.

It will have its first performances when Sousa brings his famous band to Orchestra hall for afternoon and evening concerts, Sunday October 10. The march was composed in response to a formal invitation by Mayor Smith made to the noted composer on his visit to Detroit last winter. The mayor appeared on the platform at Orchestra hall during the evening concert and told Sousa that he was sure Detroit would feel very proud if it ever achieved the honor of inspiring one of the Sousa marches, as other American cities and institutions have.

"I have really been thinking about just such a march for some time," Sousa replied, "in fact ever since I brought the Great Lakes Training Station band over here during the war and received such a wonderful reception. And the growth of your remarkable city as I behold it on my succeeding visits has deeply impressed me too. Perhaps during the coming summer my intentions will take definite musical form."

"Pride of the Wolverines" is the result, a title which will rank with other marches by Sousa which are played around the world fully as much as the waltzes of Strauss, "Washington Post," "High School Cadets," "Sabres and Spurs," "Field Artillery" are just a few of the popular Sousa marches, not to mention "Semper Fidelis" and "The Stars and Stripes Forever" which appear on practically every Sousa program.

BOSTON SUNDAY GLOBE—

—SEPTEMBER 19, 1926

During her tour through this section of the country as soprano soloist with Sousa and his band, Miss Marjorie Moody will be given a home-coming reception by the people of Melrose, her residence for many years. Memorial Hall in that city will be the place, and Monday afternoon, Sept. 27, the date. As a part of the ceremonies of the occasion Miss Moody will, of course, sing to her fellow townsmen. Her Boston appearance is to be made in Symphony Hall this afternoon and evening.

SEPTEMBER 20, 1926

On College Fences === Sousa

SOUSA AS OF OLD.

The Master of the Thumping March on
His Autumnal Call—Vim and Vengeance
—The Classics Unconvincingly and Jazz
Lacking Savor

CUSTOM—even noisy custom—cannot stale the pleasure of Sousa's concerts. There is a public that prefers symphonic and operatic music. There is a larger public that will have nothing less disquieting than hot jazz. But John Philip Sousa can still fill Symphony Hall to a comfortable repletion twice each season. His visit has become an annual occasion; a sort of gorgeous confab of brasses, preluding the entrance of a winter's toll of pianists and fiddlers and soprano. There is nothing too novel about his programs. They abound in familiar marches, with a smattering of orchestral fragments for rhythmic relief. But Sousa's perennial return is a time for renewing old acquaintances rather than making new ones. His audience would be satisfied with nothing more.

It was significant that the first real frenzy of applause yesterday afternoon was aroused at the opening bars of "The Stars and Stripes Forever." There had been mild enthusiasm before. There had been generous handclapping at Sousa's entrance, after a waltz by Strauss, after that irretrievable chord of Sir Arthur Sullivan's and the conductor's own "Mars and Venus." There had been polite attention through the rather dreary lengths of Mr. Chadwick's ballad of "Tam o' Shanter." And, of course, Miss Marjorie Moody, tossing about in the sweetish cadences of "The Beautiful Blue Danube," had to be recalled a near half-dozen times. But "The Stars and Stripes Forever" rocked the house. Rocked it quite literally. The balconies could be felt to tremble. The chandeliers far overhead responded. One could even fancy that Sophocles, wrapped in his mantle in his niche above the gallery, rather frowned on all the clangor. But the listeners would not be silenced until they had been given the "U. S. Artillery March" with its thundering refrain of the caissons and "Semper Fidelis" with its blitting trumpet tune. Even the "Gridiron March" and the "Wolverines" could not hold up beside these memorable standbys. Still less the uninspired "Sesqui" march or the facetious fancy called "The Wets and the Drys."

A hearer who became a trifle weary of fortissimi and tutti passages before yesterday's program had done could nevertheless accede to this verdict of the crowd. However neatly Mr. Sousa may have re-scored parts originally written for strings, however delicately he may have schooled his men to play them, the result of the transference to woodwinds and brasses would thicken and confuse the music. And at the other extreme—in the contemporary limbo of jazz—Sousa's hand is hardly less happy. Doubtless he eschews "hot" jazz of a purpose. But even "sweet" jazz—as the current patter of Tin Pan Alley differentiates it—is beyond the compass of his players. It needed but a single sample, Charlig's "Why D' Ye Roll Those Eyes," to prove that yesterday's company could muster nothing of—say—Whiteman's fine felicities in rippling, split beats and shifting colors.

No, Sousa's genius is still for the tempo di marcia. He can still build a climax in four-four as no other bandmaster in America. He can still turn a captivating trio to perfection. Better moments like these than a dozen tone-poems out of their natural setting, than a hundred assorted divertissements on solo instruments. When John Philip Sousa sends his trombones and cornets down stage to blare their ascendant figures full in face, he is a brave listener indeed who does not tap his feet. D. W. B.

BOSTON TRAVELER.

SEPTEMBER 20, 1926

SOUSA CAPTIVATES CAPACITY AUDIENCE

Famous Director, Band and Soloists at Symphony

A capacity audience greeted Sousa and his band yesterday afternoon at Symphony hall. The admirers of Sousa are a veritable institution. His is a virtuosic band, and they know him and he knows them.

For his serious and more fibrous matter he chose Hadley's overture to Stephen Phillips's tragedy, "Herod." His tonal contrasts were at times a trifle overdrawn, but the very variety made it most compelling. Chadwick's symphonic ballad, "Tam O'Shanter," after the Robert Burns poem, has gone unheard here since Dr. Muck's day. Tam's wanderings in the storm and the revels in the church are exquisitely descriptive music. Sousa and his band outdid themselves in this.

"The Wets and the Drys" is a humorous thing, free in form, embracing certain recent popular and jazz themes. It was most cordially received. Sousa also gave his newest march, "The Sesqui-Centennial." The latter is typically Sousa and makes a merry din.

Miss Moody renewed pleasant memories by singing "On the Beautiful Blue Danube" of Strauss. John Dolan, cornetist, rendered with fine musical feeling "Sounds from the Riviera" of Boccolari.

The saxophone octet played the "Saxerewiski" of Paderewski-Hicks, a jazz treatment of the famous minuet. Goulson on the xylophone distinguished himself with Kreisler's "Liebesfreud."

BANGOR DAILY COMMERCIAL.
SEPTEMBER, 21, 1926.Sousa Was Guest
Of the City Club
On Monday Night

John Philip Sousa was entertained by the City club, meeting Monday at the Penobscot Exchange.

To make it possible for Mr. Sousa to attend the weekly gathering, it was held in the early part of the evening, instead of at noon-time, as ordinarily.

There was a good attendance, with President John Kelley in the chair. At the close of the dinner he introduced Mr. Sousa, who was able to speak but a few minutes, due to the fact that his time was limited because of the engagement at the Auditorium.

Moncton.

THE DAILY TIMES

Tuesday, September 21, 1926

SOUSA'S BAND AT
BRAE RINK TODAY

The renowned Sousa and his famous band will be at the Brae Rink this afternoon and evening. The matinee programme will begin at three o'clock and the evening performance at 8.15. There will be an entire change of program afternoon and evening. There has been a large advance sale of seats and the indications are that the attendance at both performances will be very large. Sousa's visit to Moncton, marking as it does the famous musician's farewell tour, will be the big musical event of the season.

MONDAY, SEPTEMBER 20, 1926.

SOUSA'S BAND TO PLAY AT THE
OPERA HOUSE THIS AFTERNOON

Lieut. Commander John Philip Sousa with his youngest grandchild, Jane Priscilla Abert, daughter of Mr. Sousa's daughter, the former Helen Sousa. From a photograph made recently at Fort Washington, Long Island.

This afternoon promptly at 2.30 o'clock at the City Opera house will be held the concert by Lieut. Com. John Philip Sousa and his band. But few cities in Maine are privileged this year to hear this great musical organization so that Waterville citizens can feel complimented that Sousa chose this city as one of the places where he would give a concert. The band is coming to Waterville through the efforts of the George N. Bourque Post, American Legion. A fine program has been arranged for the event and it is said that Lieut. Com. Sousa is always

very generous with his encores.

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 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 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 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 had added this season his new humorous, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current synecopated tunes.

BANGOR DAILY NEWS,

SEPTEMBER 20, 1926.

CITY CLUB WILL

DINE JOHN PHILIP
SOUSA HERE TONIGHT

Lieut. Commander John Philip Sousa will be the guest at dinner at the City Club this evening at the Penobscot Exchange. Some days ago this civic organization tendered to the celebrated March King, an invitation to dine with them on the occasion of his visit to Bangor, and he graciously accepted. Mr. Sousa and his 100 piece band will arrive in Bangor late this afternoon, coming here from Waterville, where they will give a matinee concert in the afternoon.

THE BOSTON GLOBE.
SEPTEMBER 20, 1926

MELROSE

The Women's League of the Melrose Highlands Congregational Church will hold an informal social in the church vestry tomorrow afternoon at 2:30 o'clock. As guests will be members of the Woman's Union of the First Congregational Church and the Young Women's Auxiliary of the Melrose Highlands Congregational Church.

Melrose High football team, which opened its season by losing to Everett Saturday afternoon, will play its first home game at the new athletic field next Saturday afternoon with Weymouth High.

The Ladies' Union of the Hillcrest Church will open its Fall season next Wednesday evening with a supper at 6 o'clock.

Melrose friends of Miss Marjorie Moody of this city are planning to give her a welcome home reception when she sings in Memorial Hall next Monday afternoon with Sousa's Band, of which she is soprano soloist. Elmer Wilson of this city will play organ selections as part of the program.

Moncton.

THE DAILY TIMES

Tuesday, September 21, 1926

SOUSA TO BE THE
SPEAKER AT LUNCH
IN Y.M.C.A. TODAY

An informal luncheon will be held today at noon in the Y.M.C.A. gymnasium at which the Y's Men's Club, the Rotary Club and the Gyro Club will be present. The luncheon is being given in honor of Lieut. Commander John Philip Sousa, world-famous band leader, who will be the speaker of the day. President S. L. Holder, of the Y's Men's Club, will be the chairman.

Sousa's Band Hugely Enjoyed At New Haven

Review Describes Features of Program to Be Given at Auditorium Tonight

"Sousa's band hugely enjoyed here," is the caption over the review of the Sousa concert given in New Haven last Thursday evening as published in the New Haven Journal-Courier the following morning.

"With all the old familiar verve and snap that has made it one of the outstanding musical organizations of the country, Sousa's band kept hundreds of hearts in a rhythmic, military swing yesterday afternoon and evening, in the two concerts given in Woosley hall under the auspices of the Yale School of Music. It is such fun hearing a Sousa concert. One may softly tap time with his foot, or inwardly hum along with the stirring strains—formality cast aside and joyousness in the heart. Sousa, young of heart, serenely leads his military band through a maze of composition ranging from overtures, symphonies and marches, to the lighter forms of dance music.

Miss Marjorie Moody, a youthful lyric soprano, was the only vocalist with the company, her blithesome interpretation of Strauss' "On the Beautiful Danube," being well received. As encores she sang "There's a Merry Brown Thrush," Sousa; "Italian Street Song," Victor Herbert; and "Comin' Through the Rye."

The big new march by Sousa, "The Sesqui-Centennial," written for and dedicated to the present celebration now on in Philadelphia, showed that the master of the march is still at his peak in writing a rollicking march tune. But when the standard and beloved "Stars and Stripes" followed by "Semper Fidelis" were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's "Liebesfreud," Dreda's "Souvenir" and a modern jazz number called "Lots of Pep," this last with orchestral accompaniment. With the characteristic dance movements of an African dance, "Juba," by R. N. Dett ringing in their ears, the last composition rendered, the audience filed from the hall, intent upon one thing—the discussion of Sousa and his wonderful music force which has thrilled thousands of people for over 34 years.

Mr. Sousa and his band of nearly 100 musicians will arrive in Bangor late this afternoon by special train from Waterville and the concert this evening at the auditorium will begin at 8.15 sharp. At 6.30, Mr. Sousa will honor the Bangor City

Club by attending a dinner of the club at the Penobscot Exchange.

The box office at the Steinert Music store will remain open until 6 o'clock when the sale will be transferred to the auditorium.

There has been a big sale and a large and representative audience will greet the famous bandsman and his musicians tonight.

Halifax.

MORNING CHRONICLE.

SEPTEMBER 22,

SOUSA WILL SPEAK
AT COMMERCIAL CLUB

Lieut. Commander John Phillip Sousa, but better known as the leader of the famous Sousa Band, which is to play in Halifax this evening, will be the speaker before the Commercial Club, Halifax, at noon today. The Commercial Club Bulletin for this week, which was issued yesterday, in view of the week's luncheon having been put a day ahead in order to have commander Sousa address the members, refers to the world noted musician as "one of the best-loved Americans."

BANGOR DAILY NEWS, TUESDAY, SEPTEMBER 21, 1926.

SOUSA PRESENTS FINEST PROGRAM

Excels Previous Efforts at
Auditorium Last Night—Old
Favorites Were Best.

John Phillip Sousa and his world famous band made their appearance in The Auditorium Monday night and a packed House attested to the age long popularity that has been growing steadily here as the years pass by. The concert was a characteristic Sousa program played as only this aggregation of skilled musicians can play under the magic influence of the famous director's baton. The large audience showed its pleasure and satisfaction by numerous recalls and the encore numbers formed no inconsiderable part of the concert.

Marjorie Moody, a soprano of great charm, won her audience completely with a vocal arrangement of Johann Strauss's Blue Danube, to which she was compelled to add three extra numbers.

New Sousa numbers were featured on the program, the great march king being as prolific as ever in the production of new and musical gems. His outstanding feature among the new marches is undoubtedly The Sesqui-Centennial March, dedicated to the Philadelphia Exposition, which has the vigor and fine craftsmanship of his best work. It stood up well under the inevitable comparison with The Stars and Stripes Forever and Semper Fidelis, played as encores after it.

Another new Sousa number is an amusing medley fantasia, The Wets and the Drys, also receiving warm commendation. A musical novelty which was much enjoyed was a burlesque of Paderewski's Minuet played by a corps of saxophones with great gusto to which was added some vaudeville stunts in real variety show style.

That Sousa has great faith in American music, was shown by the number of examples which appeared on the program. American composers were represented on the program by arrangements of Henry Hadley's Herod's overture, and of G. W. Chadwick's Tam O'Shanter, written for orchestra, and of the animated Juba Dance from R. N. Dett's suite for the piano. In the Bottoms. Mr. Dett's piece is one of the best yet written by an American negro.

And yet with this brilliant examples of the best from American composers on the program one yet felt that the best American music heard at this concert was Sousa's El Capitan, Semper Fidelis, and Stars and Stripes Forever. These marches have stood the test of time. They are strong, virile tunes that still stir the soul, and retain the great popular favor without coming to sound feeble or futile. They belong to a very small collection of really first rate bits of light music composed in the past half century.

Once again as in the past few years jazz was represented on the program by several examples among which were Valencia and Why Do You Roll Them Eyes, which were played as encores. The latter number is much like the negro spiritual and not a brilliant specimen of present-day popular music, and one wonders what the much played Valencia will be in five years from now.

John Dolan showed he is still the outstanding cornet virtuoso as was evident in his solo work. Howard Goulden showed himself an artist on the xylophone, and while there are no show pieces written for that instrument, he did very exceptional work with such things as Kreisler's Liebesfreud and Chopin's Minute Valse, written for utterly dissimilar instruments.

The virtuosity of Sousa's Band and the musicianship of its conductor remain supreme. The great rep-

Halifax.

THE EVENING MAIL

WEDNESDAY, SEPTEMBER 22

Sousa's Band Plays in Halifax This After- noon and Evening

Get Your Tickets Early.

Tickets on Sale at:

Phinney's Ltd., Barrington St.
Box Office, Orpheus Theatre.
Kingston St.

utation with the American public is deserved nor have the years diminished either fame or skill.

A concert that lasted over two and a half hours passed quickly beneath the charm of the finest and most diversified program that he has ever given in this city. There was something on the program for everyone and the numbers were all musical in the extreme.

The Gridiron Club played as an encore to the opening overture was well received by the audience. There is a real song motif in the number and the range and sweep of it is most impressive. It is a real Sousa March and worthy of its composer.

Miss Moody added two song numbers to her programmed number, singing There's a Merry Brown Thrush and Italian Street Song, in which she was as charming and ingratiating as in the former number. She was given an enthusiastic reception.

John Dolan played for an encore, Just a Cottage Small. His programmed number was Sounds from the Riviera. He is the same peerless exponent of the cornet as in other years. His supremacy on the cornet is certain and unmistakable.

The suite, The Three S's, contained a waltz by Strauss, The Lost Chord of Sullivan and Mars and Venus, another of those enchanting marches by Sousa. For an encore, Valencia.

The Symphonic poem, Le Voyvode, also pleased the audience. The encore number was a Sousa march, The Pride of the Wolverines.

The second half of the program opened with a fantasia, The Wets and the Drys, a new Sousa number with music from Have a Little Us, We Won't Go Home 'Til Morning, We won't Go Home 'Til Morning. Then came the saxophone numbers and the encores were: Whoop 'em Up Blues, The Ole Swimming Hole, Simfunny in Deutsch, Sweet Adeline, Tia Juana.

Two old Sousa favorites were played as encores to the Sesqui-Centennial March, namely, The Stars and Stripes Forever and Semper Fidelis.

Howard Goulden included Souvenir and Lots of Pep for his encore numbers. The final number was Dance African by Dett and then Director Sousa left the dais and the concert was over.

THE HALIFAX HERALD

WEDNESDAY, SEPTEMBER 22

SOUSA AND HIS BAND ARE HERE

World Famous Musician Will
Have Busy Day in
Halifax

Lieut. Commander John Phillip Sousa and his world famous band arrived in the city early this morning from Moncton in their special train. The party numbering about 100 are scheduled to depart about 9.45 a. m. The famous Sousa will have a busy day, especially for a man who has passed the three score and ten mark. He will photograph a number of his records during the morning at Phinney's studio, address the Commercial Club at noon, give a performance at the Arena in the afternoon and another at the same place in the evening. From here he will proceed to Saint John and from there to Portland. He is making only three stops in the Maritime Provinces.

A. M. MacDonald, manager of the Orpheus Theatre, in speaking of Sousa's tour remarked that their train expenses alone, from Bangor back to Portland, via Moncton, Halifax and Saint John would be \$8,400.

EVENING TIMES-STAR, SAINT JOHN, N. B.

SEPTEMBER 23, 1926

Sousa To Be Guest Of Two Local Clubs

John Phillip Sousa, America's foremost bandmaster, prolific composer, writer and lecturer, who has traveled the world with his famous band and received honors from governments and potentates, is to be the guest of the Canadian Clubs and Y's Men's Club in the Georgian ballroom of the Admiral Beatty Hotel this evening at 6.30. The supper occasion will be marked by welcoming addresses and reply.

President W. Grant Smith, of the Canadian Club, will preside and it is expected fully 100 will sup with Mr. Sousa. The party will rise at 7.15.

March King Again Heard In Auditorium

Brilliant Concert is Ap-
plauded by a Very Large
Gathering

Sousa's yearly concert seems to have taken its place with the Festival as a local institution. Last night, when the march king led his great band in its opening number, the Auditorium was two-thirds filled—an audience eagerly enthusiastic, quickly responsive.

At heart, as some critic has written, Sousa is a serious musician. Presumably, were this serious purpose always reflected in his music, his band would not have its present great popular appeal. So last night, as in most of his concerts on the road, presumably, lighter and frothier numbers were markedly in evidence. Always, however, there was a background of substantial musicianship. Few, surely, will object if a widely ranging program offers a bit of whimsical embroidery. Could there have been anything more delicious than burlesque of Paderewski's Minute by eight saxophones? There were those who thought this the feature of the program. Anyway, there were five encores. Clowning, yes—but the most delicate and subtle of all clowning!

There is no need, perhaps, of reporting in detail the long program—made longer by the audience's happy insistence. Here, as always, was an organization brilliant, colorful, superbly balanced, rich in woodwinds—the band equivalent of a grand symphony. Features? Well, Sousa's new march, "The Sesqui-Centennial," has an almost rollicking charm, and the audience found "The Stars and Stripes Forever" still smashingly effective. Time has no effect on it—nor upon the composer's vigor and resourcefulness. Tschalkowsky's posthumous work, "Le Voyvode," inspired presumably the evening's most artistic quarter-hour—but not, perhaps, its most popular.

Miss Marjorie Moody, surprisingly youthful, has a lyric soprano of clear beauty. She has, also, much personal charm. The audience revelled in her. As an encore to her solo, "The Blue Danube," she sang "There's a Merry Brown Thrush for You," one of the Sousa compositions, and, as a second encore, Victor Herbert's "Italian Street Song." There is no exaggeration in terming Howard Goulden a master of the saxophone. The playing of John Dolan, cornetist and veteran of many tours, is always pleasantly received here.

The program:
Overture, "Herod".....Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
Cornet solo, "Sounds from the Riviera".....Boccalari
John Dolan

Suite, "The Three S's"
(a) "Morning Journals".....Strauss
(b) "The Lost Chord".....Sullivan
(c) "Mars and Venus".....Sousa
Vocal solo, "On the Beautiful Blue Danube".....Strauss
Miss Marjorie Moody
Symphonic Poem, "Le Voyvode"
.....Tschalkowsky
(a) Saxophone Corps, "Saxerewski".....Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin.
Schlantz nad Monroe
(b) March, "The Sesqui-Centennial" (new).....Sousa
Xylophone solo, "Liebesfreud".....Kreisler
Howard Goulden
Dance African, "Juba".....R. N. Dett

SOUSA'S BAND ARRIVES HERE FOR CONCERTS

Leader is Present at Luncheon Today—Programme Tonight.

More than one hundred were present at the combined luncheon of the Rotary, Gyro and Y's Men's clubs held at the Y. M. C. A. at noon today. The speaker for the occasion was Lieut. Commander John Philip Sousa, leader of what is probably the most renowned band in the world. Mr. Sousa in addition to being a musician, today proved himself to be a humorist of no little ability. This afternoon and evening his band is playing in the Brae Rink.

On rising, he expressed his pleasure on being in Canada and stated that he took second place to no man in his admiration of the British Empire. He then recounted many after dinner stories that were amusing from start to finish and were made more so by the quiet droll manner in which they were told. Amusing incidents occurring in all parts of the globe were recounted by the speaker.

S. L. Holder, president of the Y's Men's club, who acted as chairman, introduced the speaker and expressed the pleasure of all present at having so distinguished a visitor present. At the conclusion of Mr. Sousa's remarks he took occasion to thank him on behalf of the combined clubs.

Before calling on Mr. Sousa the chairman called on A. H. Grainger, president of the Rotary Club, who expressed the thanks of the Rotarians at being invited to be present.

G. R. Spencer, president of the Gyro Club, was then called on and expressed the appreciation of his club at being invited to be present. He complimented the hosts on the excellent menu. During the luncheon songs were sung by those present with Professor A. A. Woodhouse acting as accompanist.

Lt. Commander John Philip Sousa, organizer and leader of the famous band, was met at the C. N. R. station and officially welcomed to the city by His Worship Mayor Ambrose Wheeler and Alderman John Humphrey, representing the City Council, and L. P. Stratton, representing the Knights of Pythias, under whose auspices the band was brought to the city.

HALIFAX

THE EVENING MAIL

TUESDAY, SEPTEMBER 21

SOUSA'S GREAT BAND TO BE HEARD HERE IN TWO CONCERTS

(New Haven News)

WITH all the old familiar verve and snap that has made it one of the outstanding musical organizations of the country, Sousa's band kept hundreds of hearts in a rhythmic military swing yesterday afternoon and evening, in the two concerts given in Woolsey hall under the auspices of the Yale School of Music. It is such fun hearing a Sousa concert. One may softly tap time with his foot, or inwardly hum along with the stirring strains—formality cast aside and joyousness in the heart. Sousa, young of heart, serenely leads his military band through a maze of compositions ranging from overtures, symphonies and marches, to the lighter forms of dance music. The concert began with the overture "Herod," written by Hadley for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod." As an encore, "On the Gridiron," a popular Sousa medley, was given. John Dolan, in a cornet solo, "Sounds from the Riviera," by Boccalari, pleased his audience so well that "A Cottage Small" was given at their instant demand. A suite, "Morning Journals," Strauss; "The Lost Chord," Sullivan and "Mars and Venus," by Sousa, was next played, the Sousa compositions being remarkable for a unique drum feature. "The Vagabond's Song" was the encore. Miss Marjorie Moody, a youthful, lyric soprano, was the only vocalist with the company, her blithesome interpretation of Strauss' "On the Beautiful Blue Danube," being well received. As encores she sang, "There's a Merry Brown Thrush," Sousa; "Italian Street Song," Victor Herbert, and "Comin' Through the Rye." As a brilliant end to the first half of the program, Tschalkowsky's symphony poem "Le Voyvode" was masterfully rendered by the band. "The Pride of the Wolverines" was the encore.

The big new march by Sousa, "The Sesqui-Centennial," written for and dedicated to the present celebration now on in Philadelphia, showed that the master of the march is still at his peak in writing a rollicking march tune. But when the standard and beloved "Stars and Stripes" followed by "Semper Fidelis" were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's "Liebesfreud," Drdla's "Souvenir" and a modern jazz number called "Lots of Pep." With the characteristic dance movements of an African dance, "Juba," by R. N. Dett, ringing in their ears, the last composition rendered, the audience filed from the hall, intent upon one thing—the discussion of Sousa and his wonderful music force which has thrilled thousands of people for over 34 years.

Sousa's band is to give two concerts at the Halifax Arena tomorrow, afternoon and evening.

SOUSA MEETS FRIENDS OF OLD DAYS IN CITY

Recalls Visit Here and Speaks of Saint John Progress

John Philip Sousa who arrived in his special train with his band this morning spent most of the forenoon at the Admiral Beatty meeting old friends and officials. Among those who called were Mrs. H. Fielding Rankine and daughter on behalf of their uncle, the late Stanley Lawton, who had been a member of Mr. Sousa's band for some years. Mr. Sousa called at the home of Mr. Rankine to meet the older folks, who were unable to get out.

Lieutenant Commander Sousa was in great spirits today and promised the best efforts of his band during their short stay in the city. In speaking of his previous visits he said it was 26 years ago that he made his first visit to Saint John and naturally the band had undergone many changes in its personnel during that time, though some of the veterans remained. Mr. Sousa said that in Halifax and Moncton the auditoriums were filled for the concerts.

DISCUSSES BANDS

Discussing bands in a jocularly comparative way Mr. Sousa said that the great British household bands of the army were wonderfully fine and contained many master musicians but they look upon him as an outlaw in some respects. The liberties his band took with rhythm, tempo and the more popular qualities of late day works amounted to the next thing to a scandal with the staid British bandmaster and the bandmasters of Europe generally. However, he had played five engagements in London City and his band's best friends and cronies were the British bandsmen, of whom Mr. Sousa is very fond. The British bandsman is always a thoroughly trained musician and inherently artistic.

In company with Manager Golding of the theatre and Bruce Holder of the Imperial orchestra, Mr. Sousa, Miss Moody and Miss Bambrick motored about the city during the forenoon and saw the points of interest, which they especially requested to do. Mr. Sousa displayed a retentive memory in checking up familiar places and said he found the Loyalist City had made permanent strides forward, particularly in its basic, civic utilities such as streets, buildings, traction service, ornamental flowers, etc. He also found Saint John cropping up in the news of the world quite frequently and he took some satisfaction from the thought that he helped place it on his itinerary over a quarter of a century ago.

BANGOR DAILY NEWS, SEPTEMBER 20, 1926. SOUSA'S BIG BAND THRILLS NEW HAVEN

Sousa and his band were "hugely enjoyed" in New Haven, according to the Journal Courier of Friday, Sept. 16, whose critic goes on to say:

With all the old familiar verve and snap that has made it one of the outstanding musical organizations of the country, Sousa's Band kept hundreds of hearts in a rhythmic military swing yesterday afternoon and evening, in the two concerts given in Woolsey hall under the auspices of the Yale School of Music. It is such fun hearing a Sousa concert. One may softly tap time with his foot, or inwardly hum along with the stirring strains—formality cast aside and joyousness in the heart. Sousa, young of heart, serenely leads his military band through a maze of compositions ranging from overtures, symphonies, and marches, to the lighter forms of dance music. The concert began with the overture Herod, written by Hadley for Richard Mansfield's production of Stephen Phillip's tragedy, Herod. As an encore, On the Gridiron, a popular Sousa medley, was given. John Dolan, in a cornet solo, Sounds from the Riviera, by Boccalari, pleased his audience so well that A Cottage Small was given at their instant demand. A suite, Morning Journals, Strauss; The Lost Chord, Sullivan, and Mars and Venus, by Sousa, was next played, the Sousa composition being remarkable for a unique drum feature. The Vagabond's Song was the encore. Miss Marjorie Moody, a youthful, lyric soprano was the only vocalist with the company, her blithesome interpretation of Strauss's On the Beautiful Blue Danube, being well received. As encore she sang There's a Merry Brown Thrush, Sousa; Italian Street Song, Victor Herbert, and Comin' Through the Rye. As a brilliant end to the first half of the program, Tschalkowsky's symphony poem, Le Voyvode, was masterfully rendered by the band. The Pride of the Wolverines was the encore.

The big new march by Sousa, The Sesqui-Centennial, written for and dedicated to the present celebration now on in Philadelphia, showed that the master of the march is still at his peak in writing a rollicking march tune. But when the standard and beloved Stars and Stripes followed by Semper Fidelis were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's Liebesfreud, and a modern jazz number called Lots of Pep, this last with orchestral accompaniment. With the characteristic dance movements of an African dance, Juba, by R. N. Dett, ringing in their ears, the last composition rendered, the audience filed from the hall, intent upon one thing—the discussion of Sousa and his wonderful music force which has thrilled thousands of people for over 34 years.

MONCTON

THE DAILY TIMES SOUSA'S TALK ENJOYED BY ROTARY, GYRO AND Y'S MEN

Wednesday, Sept. 22, 1926

More than one hundred were present at the combined luncheon of the Rotary, Gyro and Y's Men's Clubs held at the Y.M.C.A. at noon yesterday. The speaker for the occasion was Lieut. Commander John Philip Sousa, leader of Sousa's world renowned band. Mr. Sousa, on being called upon by the chairman, expressed his pleasure on being in Canada and stated that he took second place to no man in his admiration for the British Empire. He then recounted many humorous after dinner stories.

Mr. S. L. Holder, president of the Y's Men's Club, who acted as chairman, introduced the speaker and expressed the pleasure of all present at having so distinguished a visitor present. At the conclusion of Mr. Sousa's remarks he took occasion to thank him on behalf of the combined clubs.

Before calling on Mr. Sousa the chairman called on A. H. Grainger, president of the Rotary Club, who expressed the thanks of the Rotarians at being invited to be present.

Mr. G. R. Spencer, president of the Gyro Club, was then called on and expressed the appreciation of his club at being invited to be present. He complimented the hosts on the excellent menu.

During the luncheon songs were sung by those present with Professor A. A. Woodhouse acting as accompanist.

Lt. Commander John Philip Sousa, organizer and leader of the famous band, was met at the C.N.R. station and officially welcomed to the city by His Worship Mayor Ambrose Wheeler and Alderman John Humphrey, representing the City Council, and L. P. Stratton, representing the Knights of Pythias, under whose auspices the band was brought to the

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THOUSANDS WERE CHARMED BY VISIT OF MARCH KING

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in the Sunny Brae Rink
Yesterday Afternoon
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TREAT OF THE SEASON

Programs of Exceptional Merit
Presented at Both Con-
certs and Responses
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In spite of the cold and disagreeable weather, a large number of music lovers in Moncton turned out yesterday afternoon and last evening to hear Sousa and his band, which arrived in the city yesterday morning and rendered two concerts in the Sunny Brae rink. The first day of autumn turned out cold, with a mist descending over the city in the evening which no doubt had a tendency to cut down the attendance. But in spite of these drawbacks, a large number attended both the afternoon and the evening performances. Another drawback was the inability of the committee in charge to procure a hall in the city large enough to accommodate the large crowds expected. Those who did attend the two performances were not at all disappointed. Sousa's Band, under the personal direction of Lieutenant Commander John Philip Sousa, who has made such a name for himself throughout the world by his stirring compositions, and which have been heard in every home where a phonograph is a part of the family acquisitions, fully lived up to the reputation he has earned as the "March King."

The large band, under the direction of Lieut. Commander Sousa, appeared more as a gigantic organ, responding to the touch of the master musician as selection after selection was offered to the audience amid applause that outvalued any performance seen in the city for many, many years. Such pieces as "Yorkshire Lassies," "American," "Pan-American," "Song of the Flame," "Her Majesty the Queen," "The Gridiron Club," and many other musical compositions of the highest order were rendered, and by the thunderous applause that greeted each number, were greatly appreciated by the many present. "Tam O'Shanter," taken from the poem of Bobbie Burns and set to music in a symphonic ballad, was perhaps one of the greatest hits of the afternoon performance. From the time that Tam got planted unco right in one of the pubs of Ayrshire, until he had run the gamut of adventures with the witches that haunted "Auld Alloway Kirk," culminating in the losing of the tail of his grey mare Meg, the whole tale is vividly portrayed to the audience in music. Those who had read the poem of Burns could readily follow the many trials and troubles of "Tam O'Shanter."

The saxophone corps was also something new, and their renditions of modern music appealed to the audience.

The instrumental music was also supported by such talented soloists as Miss Marjorie Moody, soprano, who rendered in magnificent voice such selections as "Crossing the Bar" and other musical gems. Mr. John Dolan in his cornet solos, "Cleopatra," and other selections, showed exceptional ability.

Mr. Howard Goulden with his xylophone solos "Parade of the Wooden Soldiers," "Liebesfreud," and forced to respond to many encores, was one of the hits of the performance, and his masterly touch on this instrument certainly appealed to those present, and it would seem as though they would never get enough. Time after time he was recalled to the stage, as the thunderous applause filled the large auditorium.

Evening Performance

At the evening performance the overture "Herod" was rendered as the opening number, and band selections, including "The Three R's," "Morning Journals," "The Lost Chord," "Mars and Venus," followed by a vocal solo by Miss Marjorie Moody, whose sweet voice in the vocal solo, "On the Beautiful Blue Danube," followed by an encore, was greeted by a roar of applause as the music lovers of the city clamored for more. Miss Moody was presented with a lovely bouquet of flowers as a mark of appreciation from her many admirers.

The saxophone corps also made a decided hit at the evening performance and this aggregation, composed of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe, not only showed that they were one of the outstanding parts of the program, but showed they were musicians of the highest order and rank among the best who have ever visited Moncton.

"The Wets and the Drys" was one of the most enjoyable pieces of the evening, and was arranged as follows:—

A Fancy, "The Wets and the Drys" (new)—Sousa.

"Have a Little Drink," says the Wet to his friend, the Dry, who has been singing "How Dry I Am." "I Don't Care if I Do," says the Dry, "How About Tea for Two?" So they go off to a tea dansant where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk "Down Where the Wirteburger Flows." "I Know Something Bettering over the city in the evening which than That," says the Dry. "Let's get no doubt had a tendency to cut down a drink out of 'The Old Oaken Bucket' attendance. But in spite of these et." They march off to the well, slugging drawbacks, a large number attended "The Soldier's Chorus." "What a both the afternoon and the evening Kick," exclaim Wet and Dry in un-performances. Another drawback son, as they quaff deep from the well, was the inability of the committee in "We Won't Go Home Till Morning," charge to procure a hall in the city and they stay at the well till dawn, large enough to accommodate the finally parting to the tune of "Auld Lang Syne," as they think of the good old days before prohibition when peo-ple drank water.

Other pieces from which encores were selected and which are well known to many Monctonians both over the radio and phonograph are listed as follows:

Humoresques—"Oh, How I've Waited for You," "Follow the Swallow," "The Pride of the Wolverines" (new), "The Gridiron Club March" (new), "The Sesqui-Centennial Exposition March" (new), "The Black Horse Troop," "The National Game," "Charlatan, Diplomat, Directorate, El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream" (new), "Nobles of the Mystic Shrine, High School Cadets, Washington Post, Semper Fidelis, U. S. Field Artillery, Saber and Spurs, Comrades of the Legion, Boy Scouts, Buffets and Bayonets, The Thunderer, Liberty Loan March.

Not often is the opportunity given to the people of this city to hear such a superb musical organization as that which visited the city of Moncton yesterday, in the visit of Sousa's Band, and a return engagement in the near future is eagerly looked forward to by lovers of real music in this place.

The Knights of Pythias, through whose efforts the citizens of Moncton were once more afforded the opportunity of hearing the renowned Sousa's Band, are to be congratulated on the success achieved.

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SEPTEMBER 22, 1926.

Lieutenant Commander John Philip Sousa holds a place in the musical life of the continent which appears to be unique. He has built up a marvellous musical organization which stands almost alone in public estimation, and in doing so he has done more, perhaps, to popularize classical musical than any one other man, while at the same time giving a new dignity and importance to the music which always has appealed to the citizen who has not had the privilege of a musical education. The Knights of Pythias are to be congratulated on their enterprise in bringing his great organization to Moncton and the music loving people of the city are duly grateful to this public-spirited order.

SOUSA, SUPREME BANDMASTER OF CENTURY, MARKS SECOND VISIT TO CITY WITH SUPERB CONCERTS

Classical Music Combined with Ultra-Modern in Jazz in
Programmes of High Merit — Famous Swing to His
March Compositions Apparent in His Latest Pro-
duction, "The Sesqui-Centennial."

Brasses and reeds, drums and cymbals were blended into one harmonious whole under the inimitable leadership of Lt. Commander John Philip Sousa last night to provide a Moncton audience of nearly two thousand people with a programme of music that rarely, if ever, has been equalled in this city. Selections that embraced the classical and the best, together with the most modern in jazz and nonsense, were combined in such a way as to give color and beauty and humor. It did not seem possible that anyone could have left the concert at its close without a feeling of satisfaction. Even the jazz, and Commander Sousa said that he picked out that which had the most melody, and the greatest rhythm and was the most popular, seemed to have acquired a strange, new dignity, if the word is not too incongruous to apply to that much maligned class of music. The Knights of Pythias, under whose auspices the organization appeared in this city for the second time in twenty-six years, deserve the greatest credit for their efforts, a real community undertaking, and one which undoubtedly will be of benefit.

It was not only the band as a whole, however, that was worthy of mention, for the artists who gave solo selections were applauded repeatedly and deservedly. The first to appear was John Dolan, whose cornet number, "Sounds from the Riviera," provided ample scope for the display of consummate skill and talent. He gave at their best throbbing, golden notes which, in richness and appeal, perhaps, are equalled only by those of a violin in the hands of a master or of the human voice. Miss Marjorie Moody, soprano, rivalled Mr. Dolan in this way. Her sweet and yet powerful voice filled the auditorium in the solo, "On the Beautiful Danube." Hers is a voice of wonderful range and of a tonal quality that is all too rarely heard. She also sang, "There's a Merry Brown Thrush," altogether different in its light, lilting melody from the preceding song, and Howard Goulden played the xylophone, showing to full advantage the scope of that instrument with his "Liebesfreud," and the more familiar "Souvenir," together with jazz selection, "Lots of Pep," the latter really requiring it in execution alone.

The saxophone, in these days subject of much jesting, more criticism and still more cruel slander was given a new place in the hands of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

The first number, "Saxarouski," was written, perhaps in a sardonic humor, by the famous composer Paderewski, in collaboration with Hicks, but it revealed what could be done, not more so however, than did the playing of old-time selections that have been known everywhere men have gathered for years. Fun-making was not lacking either, in the "Simplunny in Deutsch," the composer of which was seemingly too modest to attach his name, "The Ole Swimm'n' Hole," and "Tia Juana." The audience appreciated it all and showed it.

As for the band itself, it would be difficult to say in which number it displayed the most artistry or it was most appreciated. In all, however, it did reveal the remarkable control which Mr. Sousa has over his musicians. The smallest gesture was sufficient to add an entirely different color to the numbers—something traditional with Commander Sousa himself and so different from the mannerisms of the highly eccentric and supposedly temperamental conductors of musical lore.

The concert was opened with the overture, "Herod," written for Richard Mansfield's production of the tragedy of the same name. Beauty and tragedy were pictured in the minor notes yet there was a restraint that hinted at the tremendous power and emotion that lay beneath. It was quickly followed by one of the marches that has helped to make Commander Sousa famous, "The Gridiron Club," naturally entirely different, and bringing out a preponderance of brasses in a swinging, lively manner. The reputation for verve and "pep" was well maintained in the new "Sesqui-centennial March" and "The Canadian Patrol," a medley of many well-known Canadian regimental marches and national songs, which drew great applause from the audience.

"The Three S's" was the heading of one group of selections, the composers being Strauss, Sullivan and Sousa. "The Lost Chord" was probably the most familiar of the three numbers and while most of the audience undoubtedly knew it well, it was given a new standing, almost of grandeur, moving as it did from utmost simplicity to a finale of majesty and power only to end with its always un-

The other numbers cannot better be described than to tell the story as it was told on the printed programme, for every detail was painted in and the audience was borne from phase to phase with a continuity of impression that alone was a splendid tribute to Commander Sousa and the band. The first was a tale of tragedy, a symphonic poem, while the second was just what it purported to be, "A Fancy"—a "tragedy" of an entirely different sort.

The symphonic poem, "Le Voyvode," by Tchaikowsky, "is a posthumous work, and is found upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Filled with rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him."

A Fancy, "The Wets and the Drys," a new Sousa composition, runs, "HAVE A LITTLE DRINK," says the Wet to his friend the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry, "How about 'TEA FOR TWO'?" So they go off to a tea dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk "DOWN WHERE THE WIRTEBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink of 'THE OLD OAKEN BUCKET.' They march off to the well, singing 'THE SOLDIER'S CHORUS.' "What a kick!" exclaim Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TILL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before prohibition when people drank water."

The Afternoon

In the afternoon such pieces as "Yorkshire Lassies," "American," "Pan-American," "Song of the Flame," "Her Majesty the Queen," "The Gridiron Club," and many other musical compositions of the highest order were given and were greatly appreciated. "Tam O'Shanter," taken from the poem of Bobbie Burns and set to music in a symphonic ballad, proved to be most popular of the afternoon performance. From the time that Tam got planted "unco right" in one of the pubs of Ayrshire, until he had run the gamut of adventures with the witches that haunted "Auld Alloway Kirk," culminating in the losing of the tail of his grey mare Meg; the whole tale is vividly portrayed to the audience in music.

The instrumental music was supported by such talented soloists as Miss Marjorie Moody, soprano, who rendered in magnificent voice "Crossing the Bar," John Dolan in his cornet solos, "Cleopatra," and other selections, showed exceptional ability.

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Commander Sousa was introduced at the evening concert by His Worship Mayor Wheeler, who gave a few words of welcome.

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Jazz was exemplified in "Valencia," heard time and time again, whistled, and played by orchestras, but there was a new swing to it, a new harmonization that revealed the merit that really was the foundation of its wide popularity. There were other jazz numbers, too, and they were given unexpected merit by the band, revealing perhaps what is really a modern trend in music and what in the hands of masters such as Commander Sousa may become a distinctively American contribution to the world of art.

The other numbers cannot better be described than to tell the story as it was told on the printed programme, for every detail was painted in and the audience was borne from phase to phase with a continuity of impression that alone was a splendid tribute to Commander Sousa and the band. The first was a tale of tragedy, a symphonic poem, while the second was just what it purported to be, "A Fancy"—a "tragedy" of an entirely different sort.

The symphonic poem, "Le Voyvode," by Tchaikowsky, "is a posthumous work, and is found upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead— Fate had aimed the servant's bullet at him."

A Fancy, "The Wets and the Drys," a new Sousa composition, runs, "HAVE A LITTLE DRINK," says the Wet to his friend the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a tea dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk "DOWN WHERE THE WIRTEBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaim Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TILL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE," as they think of the "good old days" before Prohibition when people drank water."

The Afternoon
In the afternoon such pieces as "Yorkshire Lassies," "American," "Pan-American," "Song of the Flame," "Her Majesty the Queen," "The Gridiron Club," and many other musical compositions of the highest order were given and were greatly appreciated. "Tam O'Shanter," taken from the poem of Bobbie Burns and set to music in a symphonic ballad, proved to be most popular of the afternoon performance. From the time that Tam got planted "unco right" in one of the pubs of Ayrshire, until he had run the gamut of adventures with the witches that haunted "Auld Alloway Kirk," culminating in the losing of the tail of his grey mare Meg; the whole tale is vividly portrayed to the audience in music.

The instrumental music was supported by such talented soloists as Miss Marjorie Moody, soprano, who rendered in magnificent voice "Crossing the Bar," John Dolan in his cornet solos, "Cleopatra," and other selections, showed exceptional ability.

Howard Goulden with his xylophone solos "Parade of the Wooden Soldiers," "Liebesfreund," was forced to respond to many encores.

Commander Sousa was introduced at the evening concert by His Worship Mayor Wheeler, who gave a few words of welcome.

SOUSA TELLS TWO THINGS JAZZ NEEDS

Is Non-Committal Regarding
His Own Likes or Dis-
likes, However.

Commander Sousa was smilingly non-committal in a discussion of jazz in an interview following the concert in the Brae Rink last night. When it was pointed out that he included some of it in his programme and he was asked whether it was because he liked it or because the public wanted it, he smiled broadly and said, "The public seems to want it," not expressing his own likes or dislikes.

"There is however, something attractive about it, and some of these jazz-makers have considerable concession."

"The trouble is they go to hear one of these ultra modern things, hear a chord they like, go home, hunt it up on their pianos and then fasten a melody of sorts around it. It's absurd to start with, for one of these great symphonic orchestras spends months preparing for one of those symphonies, gives it once and then it is never heard of again. It depends entirely on color."

Two Things

"Color has no place in jazz. Just two things are needed, a strong rhythm and a strong melody. It's simple enough but the trouble is in finding both, and combining them. Once in a while it is done, in Valencia, for instance."

When it was suggested that by his interpretation of jazz a new dignity was given it, Commander Sousa smiled again, and said "Yes, we always try to be as dignified as possible even if it does sound impossible. You know I take these modern songs and fix up their harmonization, which is often wretched, polish it up a little in other ways and then give it. It seems to take."

Commander Sousa left after the concert for Halifax where his band will make its appearance tonight and then return to Saint John tomorrow. After playing there the organization is planning a tour through the New England states which will last some weeks.

THE HALIFAX HERALD THURSDAY, SEPTEMBER 23 SOUSA DELIGHTED COMMERCIAL CLUB

World Famous Musician Humor-
ously Related Many
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L. T. COMMANDER JOHN PHILIP SOUSA, world famous musician, furnished an half hour of rare entertainment at the weekly luncheon of the Commercial Club yesterday when he related amusing incidents encountered in world tours.

He humorously remarked, "Gentlemen you are slipping," he then related how in an English Hotel he had been impressed by the way an English gentleman ate his eggs, neatly decapitating them as they reposed in two egg cups, sitting there like the king and the queen. Mr. Sousa made the acquaintance of the Englishman and in turn had him as a guest in the United States. When the two sat down to breakfast in the United States the Englishman, much to Sousa's disappointment, slashed the tops off the eggs and dumped them into a tumbler. "Gentlemen," said the speaker, "you are slipping."

The residents of Johannesburg, he stated, are the healthiest people in the world. On examination he found that as an antidote to the poisonous cup of tea they always take two glasses of whiskey.

Mr. Sousa recalled an experience in St. Petersburg. He attended a dinner there and although only knowing two words in the Russian tongue responded to a request for an address, at the club of nobility. He related how he spoke on various subjects and concluded with the recitation of one of his own poems. The next day glowing accounts appeared in the St. Petersburg press of the brilliant dissertation of the progress of music as delivered before the club nobles by Lt. Commander John Philip Sousa.

Mr. Sousa was heartily received yesterday and happily introduced by President Robb who was the chairman of the day.

SOUSA PLAYS AT ARENA TO LARGE CROWD

"America's March King"
Thrills Nova Scotians
With Splendid
Programs

(By GILBERT DRAPER)

JUST as one associates Paderewski with a piano, Kreisler with a violin or Casals with a cello, so does one think of Sousa in connection with a band, and a concert under the direction of this veteran conductor and composer (now in his seventy-first year) is an event of importance to those interested in music the world over.

Yesterday, John Philip Sousa, to give him his full name, and his internationally famous organization appeared here at the Arena, and the immense crowds that packed the building for the afternoon and evening concerts were thrilled by the finest band music they are likely to hear until they again attend a performance by the same musicians.

Sousa's enviable reputation caused Nova Scotia to expect something out of the ordinary. In this they were not disappointed. Under his inconspicuously handled baton, and assisted by several brilliant soloists, the band played superbly, rendering every number in a manner that made it easy to understand why this grey-haired leader is so universally popular. There were dance tunes, march tunes and operatic tunes, in all of which the listener was affected by an irresistible rhythm that stirred the emotions and urged some sort of response. One was roused by the martial airs and cheered by the joyous strains, old hearts and young alike responding to the magic of the music.

ACCOMPANYING Sousa on this his thirty-fourth annual tour, is Miss Marjorie Moody, a young soprano whose beautifully clear voice reached every corner of the Arena. Bell-like in its purity, it is at the same time warm and sympathetic, and at both concerts the singer was enthusiastically applauded. Her program numbers were "Crossing the Bar," one of Sousa's latest compositions, and Strauss' ever-popular "Blue Danube." In addition to which she was compelled to give several encores.

Other soloists were John Dolan, a veritable wizard on the cornet, and Howard Goulden, the band's drummer, whose xylophone playing was something to write home about. Mr. Dolan's numbers included a composition entitled "Cleopatra," by Demare, in which he caused his instrument to emit a cyclone of notes that must have required very advanced technique, and a number called "Sounds from the Riviera," by Baccalari.

Of Mr. Goulden's xylophone solos, Nevins' "Mighty Lak a Rose" was a masterpiece. He played this with four hammers, which enabled him to get some remarkably fine harmony. His rendering of Jessel's popular "Parade of the Wooden Soldiers" and Kreisler's "Libesfreud" was also well received.

OUTSTANDING among the band numbers were several of Sousa's rousing marches, notably the famous "Stars and Stripes Forever," which has been described as the greatest popular march ever written. As played yesterday under the composer's personal direction, it was most impressive, and left little doubt in the minds of those who heard it that Sousa is well entitled to the sobriquet "March King." Other Sousa marches were "Washington Post," "The Gridiron Club" and "The Sesqui-Centennial."

More serious pieces and equally well played were Percy Grainger's "Country Gardens," Tschalkowsky's symphonic poem "Le Voyvode," Hadley's "Herod" overture, and Arthur Wood's collection of dances entitled "Yorkshire Lassies." And mention must be made of Sousa's jolly fantasy, "The Wets and the Drys," a medley of "liquid" airs that delighted everybody.

But this review would not be complete without some words of praise for the band's saxophone corps, made up of eight musicians who are on a par with the best saxophone players in the country and whose efforts at yesterday's concerts aroused their hearers to a high pitch of enthusiasm. The notes they got from their instruments were mellow and musical and quite foreign to the hideous sounds saxophones usually produce.

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HAVING followed a musical career for the last sixty years, Sousa, like all great directors, is a master of orchestration, so it is not improbable that the splendid interpretations given many of the things played yesterday were due in no small measure to his labors in this respect.

However, while he is unquestionably a master in the arts of transposition and composition, it is as a conductor that he is best known. In this role he is the essence of restraint. There are no spectacular gestures—no weird contortions. It is interesting to watch his dignified figure, soldier-like in its uprightness, standing quietly in the midst of the ninety-odd uniformed men comprising the band, his right arm indicating the tempo with unfailing dexterity while his eyes follow the score on the stand before him. And these conservative methods achieve results that could hardly be bettered, for his musicians are so well trained that they seem to anticipate his every wish. The slightest movement of his head or arms, for example, almost invariably brought instantaneous response from the instruments to which he signalled. In fact, more impressive team-work, if that term may be applied in this instance, would be difficult to imagine, though we have in Halifax a young orchestral leader whose efforts along these lines place him not far below Sousa's plane in the matter of commanding unity.

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SOMETHING ABOUT SOUSA

John Philip Sousa, who mixed with citizens during his stay in Saint John and made a facetious speech before the Canadian Club, is 73 years of age and rated in the commercial agencies as being worth over \$1,000,000. He has his residence at Manhasset, N. Y., and is a man of decided domestic tastes, concentrating his social life upon his home, married children and grandchildren. He is an ardent horseman, although he suffered an injury to his right arm in being thrown from his horse a few years ago that has robbed him of something of his well known grace in conducting, forcing him to confine baton movements to a limited scope. Mr. Sousa's income is large and continuous, due not only to concert engagements, but to royalties on his compositions and the reproduction of such on mechanical musical devices. It is said that on his famous march, "The Stars and Stripes Forever," alone, his income has already reached over \$800,000.

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SOUSA CONCERT AT THE IMPERIAL IS GREAT TREAT

Band, Eminent Leader, and
Soloists Win Large
Audiences

Outstanding in the musical events of years in Saint John was the engagement of Sousa's Band at the Imperial Theatre yesterday. From all viewpoints it was decidedly successful. The musical programs were of the expected high order in selection and presentation and sufficiently varied to please the likings of all. The audience was most responsive and its heartiness must have caused keen delight to the performers. The eminent composer and leader showed this by the readiness of response to the insistent encores of every number presented.

LARGE ASSEMBLAGE

It was a great audience that assembled in the evening, filling the lower floor and occupying nearly all the balcony seats. From the first raising of the baton to the concluding number they were swayed by the masterly interpretation of the selections presented, now in tense silence, again stirring in their places as the master lifted the band up through stirring crescendos to tremendous forte. This was most noticeable in the wonderful playing of "The Lost Chord," in which the solo work of John Dolan was very fine. Interpretative numbers, tragic or humorous were given artistic treatment. And then, in response to several of the encores, the March King carried his great band into one or other of the stirring marches of his own composition that have made him famous. The dash and swing of these made a revelation for the vast assemblage. The band encore numbers included "The Gridiron Club March," "Stars and Stripes Forever," "Washington Post," "The Canadian Patrol," "Cricket and Bumblebee."

SOLOS VERY FINE

In addition to the band selections there were greatly enjoyed also numbers. First to be heard was John Dolan, cornet soloist. He showed wonderful mastery of the instrument in the difficult, "Sounds From The Riviera," which, as well, was a notable exposition of musical memorizing. His encore, "In a Cottage Small," with band accompaniment, was most delightful.

Miss Marjorie Moody, talented young soprano singer, charmed all in Strauss' "Blue Danube." Her voice is of excellent quality and her art unquestioned. So much did she please the audience that she responded to five encores. These included dainty singing of "Comin' Thro' the Rye" and "Annie Laurie."

Another delightful solo feature was the xylophone playing of Howard Goulden. He, too, was recalled again and again and, as did the others, responded generously.

In lighter mood came eight saxophone players to the front of the stage. They were there quite a while and could have stayed much longer, so much did they please every one. They did all kinds of musical tricks with these very adaptable instruments and injected a fun element that had the house in laughter. In all, the Sousa Band engagement in Saint John was one that will long be remembered and the Imperial Theatre came in for warm congratulations on affording lovers of music such a treat. In the audience last night were the members of the City Cornet Band and the Calais Band, all in uniform in tribute to the March King. The program follows:

MATINEE PROGRAM.

Dances—"Yorkshire Lasses" (new)
Collected by Arthur Wood
Cornet solo—"Cleopatra" Demare
John Dolan.
Suite—"All American"—
(a) "Pan-American" Herbert
(b) "Song of the Flame" Gershwin
(c) "Her Majesty, the Queen"
Sousa
Vocal solo—"Crossing the Bar"
(new) Sousa
Miss Marjorie Moody.
Symphonic ballad—"Tam o Shan-
ter" Chadwick
Divertissement—"Espagnole"
Demersmann
Saxophone corps—
(a) "Hello, Aloha! How Are
You?" Baer
(b) "March" "The Gridiron
Club" (new) Sousa
Messrs. Heney, Kincaid, Sullivan,
Spalti, Madden, Conklin, Schlan-
z and Monroe.
Solo—"Parade of the
Wooden Soldiers" Jessel
Howard Goulden.
Dance tune—"Country Gardens".....
Grainger

NIGHT PROGRAM.

Overture—"Herod" Hadley
Written for Richard Mansfield's
production of Stephen Phillips'
tragedy, "Herod".
Cornet solo—"Sounds from the
Riviera".....

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MARCH KING TELLS AMUSING STORIES

Gathering Enjoys Unusual
After-Dinner Talk at
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ANOTHER side of that inter-
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poser in the Admiral Beatty Hotel
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Lieut. Commander Sousa's reputation
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many experiences in foreign lands with
his famous band.

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Probably one of his most amusing
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to London. "At the hotel where I was
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"the elevator was not running. You
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not even doing that. Anyway, I was
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the most expensive part of the hotel,
and to keep in trim I kept running up
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"One day, I noticed a charwoman,
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ASKS FOR PASS.

"When I ask my manager for a pass
for someone, that someone is hated by
my manager for the rest of their lives
although I can assure you there are
few he can hate. Anyway, I got the
pass and met the old lady. I said,
'How would you like to take in the
show?' She replied, 'Sure, Mike.' Now
'Mike' is a good name but it sounds
better, I think, to say 'Sousa and His
Band' instead of 'Mike and His Band.'
I was peeved but I overlooked that.
I said, 'Well, how would Thursday
night do?' She looked up at me after
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He told of the "decadence" of the
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none of the guests save one understood
him and this guest was the American
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A RUSSIAN BANQUET.

At this Russian banquet, he recited
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his auditors automatically following the
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plauding him and then waking up in
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It was somewhat different from the
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Walter H. Golding, manager of the
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Outstanding in the musical events of years in Saint John was the engagement of Sousa's Band at the Imperial Theatre yesterday. From all viewpoints it was decidedly successful. The musical programs were of the expected high order in selection and presentation and sufficiently varied to please the likings of all. The audience was most responsive and its heartiness must have caused keen delight to the performers. The eminent composer and leader showed this by the readiness of response to the insistent encores of every number presented.

LARGE ASSEMBLAGE

It was a great audience that assembled in the evening, filling the lower floor and occupying nearly all the balcony seats. From the first raising of the baton to the concluding number they were swayed by the masterly interpretation of the selections presented, now in tense silence, again stirring in their places as the master lifted the band up through stirring crescendos to tremendous forte. This was most noticeable in the wonderful playing of "The Lost Chord," in which the solo work of John Dolan was very fine. Interpretative numbers, tragic or humorous were given artistic treatment. And then, in response to several of the encores, the March King carried his great band into one or other of the stirring marches of his own composition that have made him famous. The dash and swing of these made a revelation for the vast assemblage. The band encore numbers included "The Gridiron Club March," "Stars and Stripes Forever," "Washington Post," "The Canadian Patrol," "Cricket and Bumblebee."

SOLOS VERY FINE

In addition to the band selections there were greatly enjoyed also numbers. First to be heard was John Dolan, cornet soloist. He showed wonderful mastery of the instrument in the difficult, "Sounds From The Riviera," which, as well, was a notable exposition of musical memorizing. His encore, "In a Cottage Small," with band accompaniment, was most delightful.

Miss Marjorie Moody, talented young soprano singer, charmed all in Strauss' "Blue Danube." Her voice is of excellent quality and her art unquestioned. So much did she please the audience that she responded to five encores. These included dainty singing of "Comin' Thro' the Rye" and "Annie Laurie."

Another delightful solo feature was the xylophone playing of Howard Goulden. He, too, was recalled again and again and, as did the others, responded generously.

In lighter mood came eight saxophone players to the front of the stage. They were there quite a while and could have stayed much longer, so much did they please every one. They did all kinds of musical tricks with these very adaptable instruments and injected a fun element that had the house in laughter. In all, the Sousa Band engagement in Saint John was one that will long be remembered and the Imperial Theatre came in for warm congratulations on affording lovers of music such a treat. In the audience last night were the members of the City Cornet Band and the Calais Band, all in uniform in tribute to the March King. The program follows:

MATINEE PROGRAM.

Dances—"Yorkshire Lasses" (new)
Collected by Arthur Wood
Cornet solo—"Cleopatra"Demare
John Dolan.
Suite—"All American"—
(a) "Pan-American"Herbert
(b) "Song of the Flame"Gershwin
(c) "Her Majesty, the Queen"Sousa
Vocal solo—"Crossing the Bar"
(new)Sousa
Miss Marjorie Moody.
Symphonic ballade—"I'm 'o Shan-
ter"Chadwick
Divertissement—"Espagnole"
Demersmann
Saxophone corps—
(a) "Hello, Aloha! How Are
You?"Baer
(b) "March: 'The Gridiron
Club' (new)Sousa
Messrs. Heney, Kincaid, Sullivan,
Spalti, Madden, Conklin, Schlantz
and Monroe.
Solo—"Parade of the
Wooden Soldiers"Jessel
Howard Goulden.
Dance tune—"Country Gardens"
Grainger

NIGHT PROGRAM.

Overture—"Herod"Hadley
Written for Richard Mansfield's
production of Stephen Phillips'
tragedy, "Herod".
Cornet solo—"Sounds from the
Riviera"Boccalari
John Dolan.
Suite—"The Three S's"—
(a) "Morning Journals"Strauss
(b) "The Lost Chord"Sullivan
(c) "Mars and Venus"Sousa
Vocal solo—"On the Beautiful Blue
Danube"Strauss
Miss Marjorie Moody.
Symphonic poem—"Le Voyvode"
Tschaikowsky
A fancy—"The Wets and the
Drys" (new)Sousa
Saxophone corps—
(a) "Saxerewski"
Paderewski-Hicks
(b) March: "The Sesqui-Cen-
tennial" (new)Sousa
Messrs. Heney, Kincaid, Sullivan,
Spalti, Madden, Conklin, Schlantz
and Monroe.
Xylophone solo—"Liebesfreud"
Kreisler
Howard Goulden.
Dance African—"Juba"R. N. Dott

Distinguished Visitor Ad- dresses the Canadian and Y's Men's Clubs

MARCH KING TELLS AMUSING STORIES

Gathering Enjoys Unusual After-Dinner Talk at Luncheon in "Beatty"

ANOTHER side of that inter-nationally known genius, John Philip Sousa, March King supreme, was revealed to members of the local Canadian Club and the Y's Men's Club at a banquet in honor of the distinguished musical composer in the Admiral Beatty Hotel last evening.

Lieut. Commander Sousa's reputation preceding him here was that of probably the greatest march composer the world has known but those present last evening carried away an even more delightful impression of Sousa, the gifted humorist, with a fund of sparkling anecdotes that constantly caused spontaneous laughter as he carried his auditors to the farthest corners of the earth in fancy, relating to them his many experiences in foreign lands with his famous band.

AMUSING STORY.

Probably one of his most amusing stories was in connection with his visit to London. "At the hotel where I was stopping," the lieut. commander said, "the elevator was not running. You could not call it a lift because it was not even doing that. Anyway, I was up on the seventh floor, naturally in the most expensive part of the hotel, and to keep in trim I kept running up and down these stairs every day."

"One day, I noticed a charwoman, scrubbing those steps as though her life depended on it and my heart went out in sympathy for her. A musician's heart goes out in sympathy for most everything. I went to my manager and asked him for a pass to Thursday night's concert."

ASKS FOR PASS.

"When I ask my manager for a pass for someone, that someone is hated by my manager for the rest of their lives although I can assure you there are few he can hate. Anyway, I got the pass and met the old lady. I said, 'How would you like to take in the show?' She replied, 'Sure, Mike.' Now 'Mike' is a good name but it sounds better, I think, to say 'Sousa and His Band' instead of 'Mike and His Band.' I was peeved but I overlooked that. I said, 'Well, how would Thursday night do?' She looked up at me after carefully wiping her hands, and said, 'Say, Mike, is that the only night you have off?'"

He told of the "decadence" of the British Empire because gentlemen of England no longer ate their eggs in the approved artistic style and read the sport pages, instead of Punch; he recounted an experience he had in Johannesburg where as an antidote for 5 o'clock tea, they take two sips of whiskey and soda to one of tea ("the healthiest place in the world," he added) and he wound up by describing a banquet in his honor in Russia where none of the guests save one understood him and this guest was the American consul-general.

A RUSSIAN BANQUET.

At this Russian banquet, he recited "The Typical Tune of Zanzibar" with his auditors automatically following the lead of the American consul in applauding him and then waking up in the morning and being told the papers praised highly his discourse of the night before "On the Development of Music in America." Interspersed throughout his talk were rare touches of humor that elicited much laughter.

It was somewhat different from the usual run of after-dinner speeches and his hearers enjoyed it immensely.

Walter H. Golding, manager of the Imperial Theatre, in introducing Mr. Sousa, said he really needed no introduction. All that would be necessary would be to secure a writ of habeas corpus and produce the body. They heard of Sousa many times and now he was with them in substance.

W. Grant Smith, president of the Canadian Club, presided and seated at the head table in addition to the guest of honor and Mr. Golding were Russell Holt, president of the Y's Men's Club, and D. Gordon Willet, secretary.

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FRIDAY, SEPTEMBER 24, 1926

SOUSA CONCERTS THRILL THOUSANDS; SOLOS ENTHUSE ALL

Thunderous Applause Greet
Renditions; Miss Moody
an Immediate Favorite

(By J. M. R.)

Ever since the announcement was made some weeks ago by the Imperial Theatre management that Lieut.-Commander John Philip Sousa and his world famous band would appear there for two performances, there has been much pleasurable anticipation on the part of the music-loving public not only in this city but throughout the province.

This was amply evidenced yesterday when the commodious auditorium was filled to the doors both afternoon and evening by audiences that expressed their delight and approval in enthusiastic applause after each and every selection rendered by this superlative organization and its three competent solo artists.

It is now about 30 years since Sousa and his band first played in Saint John. The writer well remembers how thrilled audiences were that time. Although the personnel has, of course, been greatly changed, it still retains its magnificent manner of production, under the baton of its celebrated conductor, John Philip Sousa, upon whom the onus to a very great extent falls.

THREE SOLOISTS

At yesterday's concert the band had the assistance of three soloists, Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone. Each of these is an artist of a high order and they gave unalloyed delight by their fine interpretations. Encores, to which they gracefully responded, were demanded after each number.

Special mention must be made of the selections rendered on that once decried but now popular instrument, the saxophone, by eight of the bandmen. This octet, composed of Messrs. Heney, Kincaid, Sullivan, Spall, Madden, Conklin, Schlanz and Monroe, surely aroused plenty of enthusiasm, and went over big, to speak in the vernacular. In plain English, they brought down the house.

Howard Goulden, in xylophone solos, also added to the enjoyment of the programs. This instrument is one that is seldom heard, and assuredly no player has ever appeared here who handled it with such dexterity and produced such delightful results. John Dolan, cornet soloist, disclosed a tone of beautiful quality and established himself as a real artist in his execution of some difficult double-stopping.

Miss Moody found high favor with her audience, who would not be content with less than four encores. This dainty young artist has an unusually well trained soprano, with clear enunciation and a coloratura quality of great charm. Her crescendo passages were delightfully smooth and her entire work most pleasing.

DESERVES THANKS

Lieut.-Commander Sousa deserves the thanks of the musical public for not alone providing the best in band music, but also for enlarging his programs with the artistry of these various performers. It is a long time since Saint John audiences have had so rare a musical treat. But, after all, the band's the thing, and splendid it rose to the occasion. It is not too much to say that rarely, if indeed ever, has such playing been heard here as was furnished at these two concerts by this incomparable aggregation of 75 trained musicians. Some feared that the volume of sound from so big a body would be tremendous in a closed house. But not at all. Commander Sousa took care of that, and no tonal beauty was spoiled by too much fortissimo, while the softer passages were given with charming nuance. That none of the best known marches of the "March King" were on the program was a source of wonder and regret, but this explained itself when several of them were played as encores, with a verve and swing that only their composer can call forth. The evening program follows:

CALAIS BAND HERE.

The Calais band, numbering 28 members, arrived in the city yesterday and registered at the Royal. Charles Spencer is the leader of the visiting bandmen who have come to the city to be present at the concert given by the famous Sousa band.

SAINT JOHN GLOBE,

SEPTEMBER 24, 1926.

TRIUMPH SCORED AT THE IMPERIAL

By Commander John Philip
Sousa and His Wonderful
Band.

Commander John Philip Sousa and his great band scored a triumph at the Imperial Theatre on Thursday evening before an audience that filled the local amusement house to the doors. The concert, it is safe to say, exceeded expectations of many, for there was a feeling that seventy-five musicians playing in a theatre would perhaps provide an overwhelming volume of music. Instead of this happening the audience was given an exquisite programme by an organization rivaling the great orchestras in the beauty and subdued richness of its tone production. The brass instruments of the Sousa organization are well balanced by a large body of wood wind instruments, an expert lady harpist and a corps of eight saxophone players further added to the softness, melody and harmonious interpretation of the programme.

In the band the work of the trap players was outstanding and in one of the selections their efforts drew most enthusiastic applause from all parts of the house. As for Sousa himself, his conducting was a thing of fine poise and grace, and he wielded his baton in a subdued manner that was very effective and not the least ostentatious. The great director and composer was most generous in responding to encore calls and he kept his organization on tip toe from start to finish of the lengthy two hour programme, interspersed by the briefest of intermissions between parts one and two.

The programme given was tuneful and catching and the well known march numbers of Sousa's own composition were rendered with the characteristic liveliness and brilliant qualities for which his music is noted. Not a great music, perhaps, but highly melodious, and with a lively rhythm, faultlessly played, that made one appreciate that he was listening to something of comparatively simple texture, rendered with a beauty and co-ordination of playing that marked the work of expert and experienced players.

In John Dolan, Sousa's band has one of the world's recognized great cornet players, if not the best, and this artist's solo numbers were an unusual treat. With the organization was also a soprano of merit, Miss Marjorie Moody, whose voice, although lacking somewhat in warmth and color, is one of remarkable range and flexibility. Her high notes had a thrilling quality and she sang with earnestness, giving her best to the Saint John audience and was most gracious and generous in her response to encore appeals.

Other features were popular and humorous selections by a fine saxophone octette and xylophone selections by Howard Goulden. Morning Journals, by Strauss, and The Lost Chord, by Sullivan, were two of the band numbers which best showed the capabilities of the organization as regards beauty and power of interpretation. The Canadian Patrol brought forth great applause and Sousa's latest march, written for the Sesqui-Centennial Exposition, was well received.

The Washington Post, The Stars and Stripes Forever, and other great marching airs were played with great success, and exemplified Sousa's saying that, "there is no music without melody." It, indeed, was a well satisfied audience which left the Imperial after the notable concert, the animated appearance of everyone, and the complimentary comments heard on all sides testifying to this. Sousa's band, last night, scored a real hit.

The musical organization left at midnight for Portland, Me., and before taking his leave of Manager W. H. Golding, Commander Sousa said, that the Saint John audience had proved most appreciative and was a pleasant one to play to. And they got all the programme, I think, he said.

The house acoustics were excellent, and none of the notes were lost. The ladies, who necessarily have to appear in evening gowns, suffered none of the inconveniences experienced elsewhere, where closed rinks had been opened for the Sousa engagement.

At the Thursday afternoon concert the theatre was also filled to capacity, and the Sousa engagement has eclipsed all previous records, as regards attendance, at high class engagements at the Imperial.

A pleasing feature of last night's concert was the attendance of the City Cornet and Calais bands, who occupied seats in a body on the main floor of the theatre.

Inimitable Sousa Marches Thrill A Large Audience At City Hall

World Famous Band Is Heard In Program Ranging From Classical To Popular—Soprano Soloist Gives Pleasing Numbers

By Anna Carey Bock

John Philip Sousa, the most famous band conductor in the world today, with his equally famous musical organization attracted an unusually large and appreciative audience at his concert in City Hall last night. Lieut. Commander Sousa and his hundred bandmen, gave a program ranging from the classical to the popular, with many novelties which brought forth laughter as well as applause.

Mr. Sousa as a conductor has a style all his own; instead of merely beating time, when the rhythm of the composition is quite apparent and easy to follow, he merely sways his right arm, as if he were marching to the accompaniment of his band.

Starting the program with Hadley's Overture "Herod," a classical style of composition calling for great efficiency in every section of the band, brilliant from beginning to end, enthusiasm was aroused in the audience at the outset. Two encores were given in response to the insistent applause.

John Dolan, the first cornetist, gave a cornet solo, "Sounds from the Riviera," by Boccalari, playing the melody, with the entire band accompanying. Mr. Dolan is an accomplished artist on his instrument, has wonderful breath control, and plays the most difficult passages with ease and accuracy. The solo cadenza was a marvel of technical skill, and beauty of interpretation. As an encore, "A Cottage Small by a Waterfall," was given with simplicity and sentiment.

The Suite, by the orchestra, which followed Mr. Dolan's solos, consisted of three contrasting compositions. Strauss' "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus." The first of the group was graceful, with the elegance characteristic of Strauss' famous waltzes, with rhythmic swing and lovely pianissimo effects. "The Lost Chord," played by Mr. Dolan, with the entire band taking up the melody after its introduction, building up to a fortissimo, and then ending unexpectedly very softly, was given a most novel and pleasing interpretation. Mr. Sousa's own composition "Mars and Venus," proved to be the best of the three, with a rhythmic swing and military fervor which aroused the greatest enthusiasm. Brasses bringing out the melody, and the rest of the band accompanying, the most impressive and descriptive part was the crescendo and diminuendo on the drums, which was little short of marvellous. As an encore, "Valencia," was rendered with cymbals, cymbals, and the entire band, with realistic Spanish fire and rhythm.

Soprano Soloist Pleases

Miss Marjorie Moody, the coloratura soprano, the principal soloist of the evening, made her debut in Strauss' "The Beautiful Blue Danube," and established herself at once in the affections of the audience by her beautiful clear voice, which she used with surety, ease and skill. Her work was characterized by a perfection of enunciation, as well as technical and interpretative efficiency. The singer, an attractive brunette, was obliged to give five encores, "A

Merry Brown Trush," in which she imitated the bird calls perfectly. Herbert's "Italian Street Song," a fascinating, happy composition which has fire, and rhythm, as well as difficult vocalization which the artist surmounted with the greatest ease. "Comin' Thru' the Rye," and "Annie Laurie," were the final encores which brought her closer to her audience by the simple ardor and sentiment with which the singer interpreted these songs which are always favorites, and a real test of greatness.

Tchaikowsky's Symphonic Poem, "Le Voyvode," the story of an unfaithful wife, was rendered by the band, under the able leadership of Mr. Sousa, who gave the composition a wonderful reading, and brought the story clearly to the minds of his audience.

Sousa's Prohibition March

The latter part of the program was devoted to humorous selections "A Fancy," "The Wets and the Drys," by Sousa, which showed that the conductor-composer had a good sense of humor, in addition to his other gifts. The Saxophone Corps, consisting of eight versatile young men playing instruments varying in size, gave a program of novelties, ranging from classical to jazz, with comedy songs and impersonations which drew a great deal of laughter and applause from the audience. Mr. Sousa's new "Sesqui-Centennial March," proved to be one of his greatest compositions. "Stars and Stripes Forever," was given a wonderful interpretation, with the entire corps of cornets playing the melody with fire and vigor. Countless encores, Mr. Sousa's own compositions, were played after these numbers.

Another soloist, Howard Goulden, rendered a Xylophone Solo, Kreisler's "Liebesfreud," Drdla's "Souvenir," and encores with a perfection, which showed him to be one of the foremost performers on this instrument before the public today.

Dett's "Danse African Juba," was the concluding number, to a wonderful program which was full of interest to the entire audience, from the very beginning to the end, and which called forth more applause and appreciation of the genius and artistry of Lieut. Commander Sousa and his bandmen, who play together with sympathetic skill, than any other group of artists ever heard in Portland.

Bandmaster Kurt Freier of the Fifth Infantry and Mrs. Freier met John Philip Sousa at the Union Station when the King of Marches arrived last night. In the party greeted by the Freiers was Miss Marjorie Moody, soprano with Sousa, and his harpist. The group was entertained at dinner by the famous bandmaster at the Congress Square Hotel preceding the concert and the Freiers occupied special seats at City Hall for the concert. Bandmaster and Mrs. Freier will leave today for Washington, D. C.

WORCESTER SUNDAY TELEGRAM, SEPTEMBER 26.

SOUSA'S BAND

Once more Worcester has had the opportunity to salute the famous old bandmaster, Lieut. Comdr. John Philip Sousa. For more than five hours yesterday, at matinee and evening concerts, he stood on his dais "playing" his band as an organist plays his instrument, thrilling the audience down to its toes.

Everything that can be said of his concerts has been said thousands of times. Suffice it to say, "It was Sousa."

At the matinee yesterday, the audience was small—the applause was heavy. But enthusiasm reached its height when as an encore to his "Gridiron Club" the band swung into the "Stars and Stripes Forever." The audience clapped. It stamped. And if it had been larger, some of it would have doubtless whistled. And all this before two measures had been played.

The program was arranged to suit everybody. He opened with "Yorkshire Lassies" (Wood) and those of the audience who were English, smiled as they recognized it, and some of them tapped in time with the clatter of clogs on village cobblestones. From the opening bar until the last note died away, the audience sat and listened. It didn't talk. As numbers after numbers rolled forth, marches, dances, solos, in a sequence that showed the conductor knew what his audience wanted, the

audience recognized old friends: Herbert's "Pan American," Gershwin's "Song of the Flame," his own, "Her Majesty the Queen."

The symphonic ballade, "Tam O'Shanter" (Chadwick) was just that, a symphonic ballade, suggested by the lines of the poem by Robert Burns.

Miss Marjorie Moody, vocal soloist, presented a new "Crossing the Bar," written by Sousa. As an encore, she gave Herbert's "Italian Street Song," and closed it with the melody, the band taking the entire accompaniment.

John Dolan, cornetist, ran up and down the scale in a truly marvellous manner, and Howard Goulden, xylophone soloist, caused the entire audience to crane its neck to see how he did it. His encore, "Mighty Lak a Rose," was beautiful.

The saxophone corps showed its ability in its first number, and then supplied fun through three encores. They furnished the laughs.

To demonstrate that his band could play all manner of music, Sousa used as an encore the famous "Valencia." It was good, but to those accustomed to hearing it with all the jazzy embellishment, it seemed a little staid.

The bass drummer impressed. The only greyhead among 50 comparatively younger men stood out a martial figure. And how he did "whang" that bass drum, when the conductor turned to him, with a short, jabbing gesture.

Sousa And His 100 Bandsmen To Play At City Hall Tonight

Will Be Greeted By Large Audience—Miss
Marjorie Moody, Favorite Soprano, To Sing.
New Numbers Of Interest

Sousa and his 100 bandsmen will arrive in town tonight at 6:55 in due fettle for this evening's concert at City Hall after a successful series of concerts in the maritime provinces. They traveled by special car as they have been throughout the tour.

A typical Sousa audience, large and superlatively enthusiastic, will greet them tonight, for Sousa's popularity is of the never-waning variety, and each year finds his admirers eager to hear the new Sousa numbers, to applaud the fine soloists, and to enjoy the never-failing popularity of a Sousa program.

An announcement of the numbers that Sousa is scheduled to play never means even an approximation of the program, for more than half of a Sousa concert is invariably made up of encores, and these always include Semper Fidelis, Stars and Stripes Forever and other of the marches which have made the great bandmaster world famous.

However, if there were not a single encore played this evening's program would be noteworthy, and would prove to lovers of orchestral as well as band music that a band of the calibre of Sousa's directed with the genius that animates his baton is able to give impressive rendition of selection not usually supposed to be adapted to band performance.

This evening's program will open with the overture Herod by Hadley, which was written for Richard Mansfield's production of Stephen Phillips' tragedy, Herod. It is a dramatic number lending itself to impressive instrumental effects.

A cornet solo by John Dolan, the noted cornetist who has been for a number of years one of Sousa's right hand men will be next in order. This is Sounds From the Riviera by Boccalari. Mr. Dolan is one of the finest cornetists in the country, probably in the world, and will be received with much enthusiasm.

The suite which will follow will be entitled The Three S's, and will include Morning Journals by Strauss,

The Lost Chord by Sullivan, and Mars and Venus by Sousa.

Miss Marjorie Moody, the favorite soprano, who has been with Lieutenant Commander Sousa for a number of years will give the melodic and lovely Strauss Waltz, On the Beautiful Blue Danube, as a solo.

The dramatic symphony poem of Tchaikowsky's Le Voyvode will be the most ambitious number on the evening program and the most fully orchestral in its type, and its playing will be a revelation in band accomplishment.

Sousa's new farce, The Wets and the Drys, will be awaited with eager interest. This will be a humorous colloquy between an advocate and an opponent of prohibition, and will feature such numbers as How Dry I Am—with variations, Tea for Two, Down Where the Wurtzburger Flows, The Old Oaken Bucket, the Soldiers Chorus, We Won't Go Home Until Morning, and Auld Lang Syne.

Sousa makes interesting use of

the saxophone in all his concerts, and tonight's will be no exception. The famous Sousa saxophone corps will render Saxerewski by Paderewski-Hicks.

Then will come Sousa's new and stirring Sesqui-Centennial March, and the closing number will be a xylophone solo, Liebesfreund, by Kreisler, played by Howard Goulden, and the Juba number from the Dance African suite of R. N. Dett, Negro composer, in playing which Sousa will acknowledge the growing interest in Negro compositions.

From present indications a crowded hall will greet Sousa when he picks up the conductor's baton.

"Sousa Is Coming" Will Be Happy Thought Of Portlanders Today

Famous Master and His
Bandsmen To Appear
At City Hall Tonight

"Sousa is coming," will be the happy thought in the minds of many Portland people this morning for the public attitude towards visits of the world-famous bandmaster and his equally famous band has changed very little since the days when Sousa's annual visit vied in popularity and interest with the annual visitation of Barnum & Bailey's circus.

Not that there is the slightest comparison between the artistry of performance of Sousa and his 100 musicians and even the finest circus that was ever staged, but that these two events are almost the only ones that

have a never-failing appeal to young and old.

There is something about Sousa so distinctively American, he represents so thoroughly in his own life and in his attitudes the best of American tradition that he occupies a unique position in the hearts of the people of the United States.

Every child knows the famous Sousa marches a mass from his cradle, and from early boyhood and girlhood Sousa's is always a name to conjure with.

Sousa has been visiting Portland annually for many years, and in all that period of time he has never



Lieut. Commander John Philip Sousa, most famous bandmaster in the world, will visit Portland tonight with his 100 musicians.

failed to draw a full house, no matter how large was the hall assigned to him and his bandsmen.

Band music has a great appeal to the average person and when it is band music par excellence, such as Sousa and his musicians always deliver, then there is exceptionally good reason for a maximum attendance.

Sousa and his bandsmen come to Portland from the Maritime Provinces, where they have given three concerts this week to record houses.

They will offer a program replete with Sousa novelties and embracing compositions which a band less talented and a bandmaster who was less surely a genius would hesitate to attempt.

Opening with the stirring overture, Herod, of Hadley it will include such numbers as Tchaikowsky's symphony poem, Le Voyvode; a newly compiled suite, The Three S's, including Morning Journals by Strauss, The Lost Chord by Sullivan, and Mars and Venus by Sousa; a humorous medley, The Wets and the Drys in the form of a musical dialogue between an advocate of prohibition and an opponent of the Volstead act, which features among other compositions How Dry I Am, Tea for Two, Down Where the Wurtzburger Flows, The Old Oaken Bucket, The Soldiers Chorus, We Won't Go Home Until Morning, and Auld Lang Syne, and Sousa's new Sesqui-Centennial march, besides cornet, xylophone and vocal solos and a stirring number by Sousa's saxophone corps.

PORTLAND EVENING EXPRESS

SATURDAY, SEPTEMBER 25, 1926

Sousa Scores Another Hit At City Hall

Father Of Martial Airs
Proves His Band
Equals Best

John Philip Sousa, father of the modern military march and favorite American band conductor, scored his annual triumph last night in the City Hall auditorium when he and the members of his band presented an interesting program to a large and enthusiastic audience.

Known the world over as a composer of the first rank in the field of martial music, the one time leader of the United States Marine Corps Band demonstrated that his organization is the peer of such world famous bands as the Grenadier Guards Band, the Coldstream Guards Band, the Grade Republique of France and the Royal Band of Italy.

Opening his program with the overture Herod by Hadley, Lieutenant Commander Sousa worked his audience by easy stages from mild appreciation of classical and popular music to boisterous approval of his stirring marches. Among the illustrious composers on the list were Strauss, Sullivan, Tchaikowsky, Paderewski, Kreisler and Sousa.

The most ambitious number attempted by the veteran leader was Tchaikowsky's symphonic poem all the fire, pathos and mystery of the Slav soul. Sousa performed the difficult piece with credit and to the satisfaction of the audience.

As to the audience itself, it was impatient for the march numbers to be reached. The leader included humor on his program and this helped to restrain the listeners until the time had come for the excitement of "The Stars and Stripes Forever."

The soloists introduced by Sousa contributed much to the variety and felicity of the program. Those who appeared last night were Miss Marjorie Moody, the well known coloratura soprano, John Dolan, who played his cornet to the queen's taste, and Howard Goulden, whose dexterity with his xylophone won admiration.

The saxophone corps, an octet of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe, pleased the audience immeasurably. After playing a jazz arrangement of Paderewski's Minuet, they returned with four encores, each time rewarded with delighted applause for the blues and other bits of dance music.

"Valencia," the sprightly dance that has all Paris keeping time, proved as great a success as had been heard that Sousa intended to include it on his program. Rendered with verve and audacity, it set the toes of the audience to tingling and drew such a demonstration that Sousa had to add another encore.

Sousa's concert last night furnished a pyrotechnical display replete with frills from start to finish and the audience enjoyed every minute of it. Perhaps the veteran's heart has hardened a little to public adulation in the thirty-four seasons that he has toured the country with his band, but if it has there was nothing to show it last night. Time and again he responded with encores and he apparently enjoyed pleasing Portland as much as Portland was pleased.

THE WORCESTER EVENING POST,

SEPTEMBER 27, 1926

SOUSA'S CONCERTS THRILL AUDIENCES

Veteran Band Leader Gives
New and Old Selections

Once again music lovers of this section had an opportunity to pay deserved tribute to Lieut. Com. John Philip Sousa, who led his band and group of soloists in two delightful concerts here in Mechanics Hall Saturday afternoon and evening. The matinee audience left much to be desired in numbers, but in the evening nearly three-fourths of the seating capacity of the hall was taken.

The veteran band leader treated his audiences not only to new selections, but to many of the older favorites. The program, a generous one, was augmented by very many encores, and the concerts were treats not soon to be forgotten by those who had the chance to attend.

As to the work of the musicians, and the direction, no more need be said than that it was by Sousa and His Band. Love, tragedy, stirring marches and other themes were interpreted in the numbers.

Miss Moody Encored

Miss Marjorie Moody, soprano, responded generously to the demand of her hearers for encores. Accompanied by the band she gave a pleasing interpretation of "On the Beautiful Danube," Strauss, "There's a Merry Brown Thrush," "Italian Song," by Herbert, and "Comin' Through the Rye," were her other numbers.

John Dolan, cornet soloist, gave a finished demonstration of his mastery of that instrument in "Sounds from the Riviera," Boccalari, and "Just a Cottage Small," Hanley. Howard Goulden, on the xylophone, pleased the audience so well that he was obliged to give two encores.

The saxophone corps, Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe with the vocal contribution part of the time by Mr. Heney, and the amusing actions of the whole group, gave the hearers an opportunity to laugh. Although not down on the program as a soloist, the gray haired bass drummer attracted the attention of those present. He was of true military bearing, and his response to Sousa's direction in the marches was perfect.

WORCESTER DAILY TELEGRAM,

SEPTEMBER 25, 1926.

Sousa's Band

This is Sousa day in Worcester. The famous "march king," writer of 180 marches, and composer of operas, humoresques and arranger of tuneful suites, comes to Mechanics hall today to give two concerts, matinee and night. He brings his famous band of 100 pieces, and with them come several soloists, including Marjorie Moody, soprano, John Dolan, cornetist and Howard Goulden, xylophonist. The programs offered at these concerts are well arranged, opening with classical selections by the famed composers, and the first part of the program is made up of this type of music. It is the second section of the program that the ingenuity and cleverness of Sousa is demonstrated. It is here that his new humoresques are given, the outstanding one being "The Wets and the Drys," a cleverly arranged play on the songs of the olden days, when the wets had their day and the drys are giving theirs. Sousa also plays his new marches, "Sesqui-Centennial" and "The Gridiron Club." His battery of saxophones play the new "Saxerewski," in which the famous "minuet" and other compositions of Paderewski are jazzed. It is the encores that help make a Sousa program something to remember, for it is here that he revives the old marches, "Stars and Stripes," "El Capitan" and "Semper Fidelis," as examples, and sometimes he plays for an encore "Valencia," one of the most tuneful of the new compositions.

Tickets for both concerts are on sale at Steinert's.

WORCESTER EVENING GAZETTE, SATURDAY, SEPTEMBER 25, 1926.

SOUSA CONCERT

This afternoon Sousa's famous band is giving a concert in Mechanics hall, and another is to be given at 8:15 tonight. Sousa plays his new marches, "The Gridiron Club" and "Sesqui-Centennial," and he also plays a new humoresque that marks up well with his others of recent years. The new one is "The Wets and the Drys." He brings several famed soloists, including Marjorie Moody, soprano; Howard Goulden, xylophonist, and John Golden, cornetist. His saxophone corps, eight of them, play "Saxerewski," during which some of Paderewski's compositions are given the jazz touch. With a program of nine numbers to satisfy there are as many numbers in the encore part of the program.

Music Notes

THE WOONSOCKET CALL,
SEPTEMBER 27, 1926

SOUSA, BEST EVER, SCORES BIG HIT

Famous March King and His Band Gets Rousing Welcome at Concert in Park Theatre

Lieut. Commander John Philip Sousa, with his world-famous band, made his annual appearance in Woonsocket yesterday afternoon, under the auspices of Laroe's Music Store, at the Park Theatre, before an audience which was smaller in numbers than those which have previously heard this widely known musical organization here, but which lacked no enthusiasm. Sousa has been here for several years now, under the auspices of the Laroes, and there were some who probably stayed away yesterday assuming that there would be much of the sameness that settles over an organization which appears before the same audiences year after year. Sousa yesterday, however, was different from past years. Many who have heard him here in recent years, and prior to that, elsewhere, were of the impression that he and his band are better this year than at any time during the long career of the "march king."

Whether it was because of the nature of the program, because of a larger band or what, it was difficult to tell. Nevertheless, the band was at its best, the best ever, without a shadow of a doubt. In past years, Sousa, always generous with encores, has usually played for such numbers mostly his own march compositions, but yesterday these were few, the band playing some popular pieces by other composers. "The Vagabond King," "A Cottage Small by a Waterfall" and other such numbers, played as encores were well received.

As encore after encore was given and but one or two of the famous Sousa marches were heard, there were those who feared that the "march king's" most popular march, always played in past years, was not to be heard. But, along towards the last of the splendid program, the band broke into the martial strains of "The Stars and Stripes Forever" and the theatre rang with applause, as it always does, as soon as this great march piece was recognized.

Sousa's soloists, now well known to Woonsocket audiences, also seemed to appeal more than ever yesterday. Miss Marjorie Moody, soprano, was obliged to favor with two encores, while John Dolan, the ever popular cornetist, showed that he is still a great musician. Howard Goulden at the xylophone gave several snappy and pleasing numbers and shared, with the others, in the generous amount of applause that greeted the entire program.

The saxophone corps, something new this year, added much to the program, and was forced to favor with encore after encore.

In some city, not long ago, there was much ado about nothing when some long cloaked reformers sought to prevent Sousa from playing his latest "fancy," "The Wets and the Drys." Woonsocket, however, made no objections to the playing of such a tuneful mixture as was presented in this number and the applause that followed its rendition showed that it was highly popular with this audience at least.

Perhaps one of the outstanding features of the entire program was the work of the trap drummers in Sousa's "Mars and Venus." Seldom, if ever, is such an exhibition of clever work with drums heard as that which was so well executed in this composition of the band's leader.

Those who did not attend yesterday's concert at the Park missed a rare musical treat. They missed hearing Sousa at his best. Never has his organization been in better form. Never has the march king chosen a program better balanced than this year's. Many have heard this famous bandmaster in the past 34 years, but few have heard his organization at its best unless they have heard him this year.

Sousa and His Band to Open Local

Music Season with Concert This Evening.—Chopin Club to Have Musicales at New Studio To-day. Federation Plans.

To-day marks the opening of the 1926-27 music season in Providence, and announcement of early plans of local organizations and managers indicate that the season is not to be lacking in musical attractions of the first order. Events to-day include the concert by Sousa and his band this evening at the Rhode Island Auditorium and a musicale to open the new studio of the Chopin Club this afternoon.

This year, as in seasons past, Sousa's organization includes several well-known soloists. Those featured in the programme are Miss Marjorie Moody, soprano, and John Dolan, cornetist. Others include Miss Winifred Bambrick, harpist, and Howard Goulden, xylophonist.

Mr. Sousa has arranged a varied programme for this evening. Because of the present interest of American music lovers in American negro music, the conductor will offer the "Juba Dance" from the suite, "In the Bottoms," by R. Nathaniel Dett, an American negro composer. This will be the first presentation of this work by a band in Providence. The "Juba Dance" is considered the most characteristic number in the suite, "Valencia." Mistinguette's principal song at the Moulin Rouge, Paris, is announced as one of the encore numbers. The original Spanish arrangement has been especially adapted by Sousa for his large band. The programme in full is as follows:

Part I—Overture, "Herod," Hadley, written for Richard Mansfield's production of Stephen Phillips's tragedy, "Herod," cornet solo, "Sounds from the Riviera," Boccalari, by John Dolan; suite, "The Three S's," (a. "Morning Journals," Strauss; b. "The Lost Chord," Sullivan; c. "Mars and Venus," Sousa); vocal solo, "On the Beautiful Blue Danube," Strauss, Miss Moody; symphonic poem, "Le Voyvode," Tschalkowsky.

Part II—"The Wets and Drys," Sousa; saxophone octet, "Saxerewski," Paderewski-Hicks, Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe; march, "The Sesqui-Centennial," Sousa; xylophone solo, "Liebesfreud," Kreisler, by Howard Goulden; "African dance," "Juba," R. N. Dett.

A trio comprising Virginia Boyd Anderson, Grace Guernsey Reynolds and Helen Tyler Grant will play during the reception and tea which will mark the formal opening of the new Chopin Club Studio, 319 Strand building, this afternoon from 4 to 6 o'clock. The studio committee includes Mrs. Gertrude Joseffy Chase, chairman; Mrs. Edith G. Waxberg, Mrs. Geneva Jeffers Chapman and Miss Margaret A. Gardner.

In the receiving line this afternoon will be Mrs. John Lownes, president of the Chopin Club; Mrs. George W. H. Ritchie, honorary president of the Chopin Club; Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs; and Mrs. Walter A. Peck, Mrs. Lucy Marsh Gordon and Mrs. Gertrude Joseffy Chase, vice presidents of the Chopin Club.

Mrs. Gilbert C. Carpenter and Mrs. Emma Winslow Childs will preside at the tea table, assisted by Mrs. Mary Fisher, Miss Lillian Simister, Mrs. William Muncy and Mrs. Geneva Jeffers Chapman. The ushers are the members of the hospitality committee, Mrs. Lila H. Singen, Mrs. Edgar Duffee, Mrs. Florence B. Cashman, Mrs. Howard E. Gladding and Mrs. Helen Grant Thompson.

Federation to Give Concerts

Through the efforts of the Rhode Island Federation of Music Clubs, a series of concerts by well known artists is to be made available to music lovers in the State this season. The concerts will be open to all who wish to attend, and no charge will be made for admission. Frederic Dixon, one of America's leading pianists, is to be the artist at the first concert, which will be given at Sayles Hall, Brown University, on Thursday evening, Oct. 14. Mr. Dixon's concert is made possible through the courtesy of the house of McKeljohn.

Mr. Dixon has won the respect of local musicians in previous appearances in this city. His home is now in San Francisco and he is at present engaged in a concert tour of the Middle West. Additional interest is lent to Mr. Dixon's recitals by his practice of commenting upon his interpretations of the works played. Mr. Dixon studied with Joseffy and Blumfeldt Zeisler. His programme will include works by Greig, Rachmaninoff, Debussy, MacDowell and Albeniz.

Sousa Music at the Public Library

"No man that marches can ever feel anything but gratitude and homage for Sousa," write Hughes and Elson, the authors of "American Composers," a book at the Public Library, (37899.20), and they add that it is Sousa who revolutionized march music, crediting him with having founded a school, and saying that it is his glory to be the first to write in a style from which countless imitations have sprung.

Of the numbers to be played by Sousa and his band to-day the library contains the following: Kreisler's "Liebesfreud," for violin and piano, and also arranged for piano solo; Strauss's "On the Beautiful Blue Danube," arranged as piano solo, the Schulz-Evler

Announcements of church musical programmes or other events of general musical interest intended for publication in this department, should be addressed to Music Editor, The Sunday Journal, and should reach this office before Wednesday night.



John Philip Sousa
Band Leader Who Directs His Musicians in Concert Here To-night

ated to the Potentate and Nobles of Almas Temple, A. A. O. N. M. S., Washington, D. C., Washington being Sousa's birthplace.

Since Sousa's visit to Providence last year the music department has added two more of his marches, "The National Game" and "The Black Horse Troop," the former dedicated to Judge Kenesaw Mountain Landis, and the latter to Troop A, Cleveland. The music department contains the following marches by Sousa, all arranged for piano solo: "Belle of Chicago," "Black Horse Troop," "Bride Elect," "Charleston," "Congress Hall," "Directorate," "El Captain," "Hail to the Spirit of Liberty," "High School Cadets," "Keeping Step with the Union," "King Cotton," "Liberty Bell," "Man Behind the Guns," "Manhattan Beach," "Nobles of the Mystic Shrine," "Ricarde," "Revival," "Stars and Stripes Forever," "Washington Post," "We are Coming," "White Plume," "Yorktown's Centennial." In addition it has for orchestra, "Picadore," "High School Cadets" and "Stars and Stripes Forever." Other compositions by Sousa in the library are a comic opera, "The Bride Elect," and a collection of national patriotic and typical airs of all lands, compiled by him when bandmaster of the United States Marine Corps, and published in 1890.

The annual Worcester Music Festival, an event which annually attracts many Providence people, will take place Oct. 6 to 9. Albert Stoessel will again direct the chorus of 200 voices and the New York Symphony Orchestra of 53 musicians. Many prominent soloists will be heard.

Walter Williams will play the following numbers at his pre-service organ recital at St. Stephen's Church this morning at 10.40 o'clock: "Psalm-Prelude III," Op. 32, No. 3, Herbert Howells; Fugue from "Suite in D Minor," Op. 40, No. 2, Josef V. Woss, and "Stella Matutina" from "Cinq Invocations," Henri Daller.

Miss Ivy Fricker has been appointed organist at the Plainfield Street Baptist Church. Miss Fricker has been studying with Blanche Davis.

Mrs. Helen C. Place, local soprano, has returned from a Chautauqua tour as soloist with Neil Patterson's Scotch Highlanders of Springfield, Mass. Mrs. Place's singing received favorable comment from the reviewers.

Koussevitzky Returns

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned to Boston last Wednesday after spending the summer in Europe. He brought with him several new scores which promise to be of interest. The noted Russian conductor will assemble his orchestra for rehearsal next Saturday in preparation for the opening of the Boston season on Oct. 8, and the first of the five concerts in this city will be given on Tuesday evening, Oct. 26.

Koussevitzky, on being interviewed Thursday, expressed his enthusiasm over the campaign in this city last spring which resulted in securing the Albee Theatre for the local concerts this season after it had been announced that the orchestra would be forced to discontinue its Providence visits because no auditorium was available. The conductor said that he anticipates an eventful season and indicated that he will select for the local programmes, the greatest of the old master works and the most significant of the newer scores.

As a result of his quest for new music in Europe Koussevitzky brought back to this country manuscript scores of works by Respighi, Roussel and Tansman, which were written especially for the Boston Symphony, and which are to have their first performances in Boston.

Evangelina Larry has announced a violin recital by her pupil, Josephine Leonard, assisted by Grace Regester, pianist, on Friday evening at 8 o'clock at 17 Conrad building.

America is not indebted to any foreign country for modern choral singing, for, according to John R. King, president of the Chicago Mendelssohn Club, Boston, is the birthplace of the male chorus. Says Mr. King, "Massachusetts boasted an amateur singing society for years

FINE CONCERT BY SOUSA'S BAND

Large Audience at Auditorium
Delighted at Diversified
Selections Offered

With a program of diversified selections Sousa's Band, led by the veteran conductor, Lieut. Com. John Philip Sousa presented a concert which delighted the big audience which greeted the artists at the Rhode Island Auditorium last evening. The band, which is making its concert tour of New England, appeared under the direction of Messrs. Albert and Rudolph Steinert, with Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden on the xylophone as the soloists.

The opening number, "Herod," by Hadley, written for Richard Mansfield's production of Stephen Phillips's tragedy, "Herod," was enthusiastically received, and this was quickly followed by an encore "The Gridiron Club." The brilliant technique of the artist was manifested in the cornet selection of Mr. Dolan, "Sounds From the Riviera," Boccalari. Mr. Dolan's encore, "A Cottage Small," one of McCormack's favorites, struck a popular chord in the hearts of the big audience, which was not slow to voice appreciation.

Miss Moody's selections proved that she possesses a voice of excellent range and volume, and she received the same gracious reception which was tendered her a year ago. The rendering of "Second Regiment March" by Rhode Island's beloved composer "Wallie" Reeves, called forth tumultuous applause. "Le Voyvode," a symphonic poem, interpreted with its effective climax, and the author's own compositions, "The Wets and the Drys," "Mars and Venus," and the March "The Sesqui-Centennial," aroused the audience to instant response.

One of the program's brightest bits was the performance of the saxophone corps. In their offering, "Saxerewski," Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe proved themselves to be rare entertainers as well as artists of marked ability. The leader's vocal additions, especially "Down by the Old Swimming Hole," delighted the listeners. Howard Goulden in xylophone solos was equally well received.

The program follows:
Overture, "Herod," Hadley; cornet solo, "Sounds from the Riviera," Boccalari, John Dolan; suite, "The Three S's," "Morning Journals," Strauss, "The Lost Chord," Sullivan, "Mars and Venus," Sousa; vocal solo, "On the Beautiful Blue Danube," Strauss, Miss Marjorie Moody; symphonic poem, "Le Voyvode," Tschalkowsky; a fancy, "The Wets and the Drys," (new) Sousa; saxophone corps "Saxerewski," Paderewski-Hicks, Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe; march, "The Sesqui-Centennial," (new) Sousa; xylophone solo, "Liebesfreud," Kreisler, Howard Goulden; dance African, "Juba," R. N. Dett.

THE PROVIDENCE JOURNAL,
MONDAY, SEPTEMBER 27, 1926

SOUSA'S BAND

Sousa and his band, entertained a large crowd last evening at the Rhode Island Auditorium, sounding figuratively and literally the first gun of the musical season. The firing of the real gun came as a bit of interpolated realism in the programme's feature piece, Tschalkowsky's symphonic poem, "Le Voyvode."

The Sousa organization offers always music pleasing to the popular taste and plenty of it. Last evening was no exception to the rule. The many encores included favorite marches, among which was heard the Second Regiment March by D. W. Reeves. There also were new offerings to please the audience. One, "The Wets and the Drys," featured tunes reminiscent of pre-prohibition days. As a sop to the "drys" the composer includes "The Old Oaken Bucket." The other is "The Sesqui-Centennial" march. Both are from the pen of the prolific Sousa.

Tschalkowsky's tone poem, "Le Voyvode," was inspired by a poem of the Russian poet Pushkin. Its climax comes with the accidental shooting of a nobleman who is about to murder his wife and her lover. A servant ordered to take aim with his master becomes nervous and hits the wrong target. The pistol shot in the piece brought wild applause.

Another popular number was the Sousa suite, "The Three S's," based upon tunes by Strauss, Sullivan and Sousa. In order its movements are "Morning Journals," "The Lost Chord" and "Mars and Venus."

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, were the evening's soloists. Miss Moody sang her number, "On the Beautiful Blue Danube," with nice effect. Her voice, sounding rather small in the huge auditorium, nevertheless is pure and sweet and carries well. Her artistic work brought such applause that two encores were added. Messrs. Dolan and Goulden likewise made an excellent

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Famous March King and His Band Gets Rousing Welcome at Concert in Park Theatre

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Whether it was because of the nature of the program, because of

a larger band or what, it was difficult to tell. Nevertheless, the band was at its best, the best ever, without a shadow of a doubt. In past years, Sousa, always generous with encores, has usually played for such numbers mostly his own march compositions, but yesterday these were few, the band playing some popular pieces by other composers. "The Vagabond King," "A Cottage Small by a Waterfall" and other such numbers, played as encores were well received.

As encore after encore was given and but one or two of the famous Sousa marches were heard, there were those who feared that the "march king's" most popular march, always played in past years, was not to be heard. But, along towards the last of the splendid program, the band broke into the martial strains of "The Stars and Stripes Forever" and the theatre rang with applause, as it always does, as soon as this great march piece was recognized.

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Sousa and His Band to Open Local

Music Season with Concert This

Evening.—Chopin Club to Have

Musical at New Studio To-day.

Federation Plans.

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Federation to

Give Concerts

Through the efforts of the Rhode Island Federation of Music Clubs, a series of concerts by well known artists is to be made available to music lovers in the State this season. The concerts will be open to all who wish to attend, and no charge will be made for admission. Frederic Dixon, one of America's leading pianists, is to be the artist at the first concert, which will be given at Sayles Hall, Brown University, on Thursday evening, Oct. 14. Mr. Dixon's concert is made possible through the courtesy of the house of Melklejohn.

Mr. Dixon has won the respect of local musicians in previous appearances in this city. His home is now in San Francisco and he is at present engaged in a concert tour of the Middle West. Additional interest is lent to Mr. Dixon's recitals by his practice of commenting upon his interpretations of the works played. Mr. Dixon studied with Joseffy and Blumfeld Zelsler. His programme will include works by Greig, Rachmaninoff, Debussy, MacDowell and Albeniz.

Sousa Music at

the Public Library

"No man that marches can ever feel anything but gratitude and homage for Sousa," write Hughes and Elson, the authors of "American Composers," a book at the Public Library, (37500.20), and they add that it is Sousa who revolutionized march music, crediting him with having founded a school, and saying that it is his glory to be the first to write in a style from which countless imitations have sprung.

Of the numbers to be played by Sousa and his band to-day the library contains the following: Kreisler's "Liebesfreud," for violin and piano, and also arranged for piano solo; Strauss's "On the Beautiful Blue Danube," arranged as piano solo, the Schulz-Evler arrangement, and the same arranged for two pianos, and "Juba Dance," by Dett, for piano solo.

The titles of many of Sousa's marches recall happy episodes, and are associated with patriotic or historic events. "The Liberty Bell," for example, is a title as significant at this time of the Sesqui-Centennial as it was in 1892, the year the march was published, when this historic bell journeyed to the World's Fair at Chicago. "King Cotton" was written for the Cotton States and International Exposition at Atlanta in 1895. "The High School Cadets" was dedicated to the teachers and pupils of the high school, Washington, D. C. "The Nobles of the Mystic Shrine" was dedi-

Announcements of church musical programmes or other events of general musical interest intended for publication in this department, should be addressed to Music Editor, The Sunday Journal, and should reach this office before Wednesday night.



John Philip Sousa

Band Leader Who Directs His Musicians in Concert Here To-night

ated to the Potentate and Nobles of Almas Temple, A. A. O. N. M. S., Washington, D. C., Washington being Sousa's birthplace.

Since Sousa's visit to Providence last year the music department has added two more of his marches, "The National Game" and "The Black Horse Troop," the former dedicated to Judge Kenesaw Mountain Landis, and the latter to Troop A, Cleveland. The music department contains the following marches by Sousa, all arranged for piano solo: "Belle of Chicago," "Black Horse Troop," "Bride Elect," "Charleston," "Congress Hall," "Directorate," "El Capitan," "Hail to the Spirit of Liberty," "High School Cadets," "Keeping Step with the Union," "King Cotton," "Liberty Bell," "Man Behind the Guns," "Manhattan Beach," "Nobles of the Mystic Shrine," "Ricarde," "Revival," "Stars and Stripes Forever," "Washington Post," "We are Coming," "White Plume," "Yorktown's Centennial." In addition it has for orchestra "Picadore," "High School Cadets" and "Stars and Stripes Forever." Other compositions by Sousa in the library are a comic opera, "The Bride Elect," and a collection of national patriotic and typical airs of all lands, compiled by him when bandmaster of the United States Marine Corps, and published in 1890.

The annual Worcester Music Festival, an event which annually attracts many Providence people, will take place Oct. 6 to 9. Albert Stoessel will again direct the chorus of 200 voices and the New York Symphony Orchestra of 53 musicians. Many prominent soloists will be heard.

Walter Williams will play the following numbers at his pre-service organ recital at St. Stephen's Church this morning at 10.40 o'clock: "Psalm-Prelude III," Op. 32, No. 3, Herbert Howells; Fugue from "Suite in D Minor," Op. 40, No. 2, Josef V. Woss, and "Stella Matutina" from "Cinq Invocations," Henri Dallery.

Miss Ivy Fricker has been appointed organist at the Plainfield Street Baptist Church. Miss Fricker has been studying with Blanche Davis.

Mrs. Helen C. Place, local soprano, has returned from a Chautauqua tour as soloist with Neil Patterson's Scotch Highlanders of Springfield, Mass. Mrs. Place's singing received favorable comment from the reviewers.

Koussevitzky

Returns

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned to Boston last Wednesday after spending the summer in Europe. He brought with him several new scores which promise to be of interest. The noted Russian conductor will assemble his orchestra for rehearsal next Saturday in preparation for the opening of the Boston season on Oct. 8, and the first of the five concerts in this city will be given on Tuesday evening, Oct. 26.

Koussevitzky, on being interviewed Thursday, expressed his enthusiasm over the campaign in this city last spring which resulted in securing the Albee Theatre for the local concerts this season after it had been announced that the orchestra would be forced to discontinue its Providence visits because no auditorium was available. The conductor said that he anticipates an eventful season and indicated that he will select for the local programmes the greatest of the old master works and the most significant of the newer scores.

As a result of his quest for new music in Europe Koussevitzky brought back to this country manuscript scores of works by Respighi, Roussel and Tansman, which were written especially for the Boston Symphony, and which are to have their first performances in Boston.

Evangeline Larry has announced a violin recital by her pupil, Josephine Leonard, assisted by Grace Regester, pianist, on Friday evening at 8 o'clock at 17 Conrad building.

America is not indebted to any foreign country for modern choral singing, for, according to John R. King, president of the Chicago Mendelssohn Club, Boston, is the birthplace of the male chorus. Says Mr. King, "Massachusetts boasted an amateur singing society for years before the first choir of the kind came into existence in Germany in 1791, and there were only six choral societies in existence in the old world when the Handel and Hayden Society was organized in Boston in 1815."

A dispatch from Rome announces the engagement of Luisa Tetrazzini, the coloratura soprano, to Pietro Vernati, an amateur singer, Mme. Tetrazzini and Vernati are planning to tour America after their marriage, and the soprano, who is 60 years old, says that she will appear publicly. During her last concert tour here she was frequently indisposed and failed to appear on the stage on several occasions.

Large Audience at Auditorium Delighted at Diversified Selections Offered

With a program of diversified selections Sousa's Band, led by the veteran conductor, Lieut. Com. John Philip Sousa presented a concert which delighted the big audience which greeted the artists at the Rhode Island Auditorium last evening. The band, which is making its concert tour of New England, appeared under the direction of Messrs. Albert and Rudolph Steinert, with Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden on the xylophone as the soloists.

The opening number, "Herod," by Hadley, written for Richard Mansfield's production of Stephen Phillips's tragedy, "Herod," was enthusiastically received, and this was quickly followed by an encore "The Gridiron Club." The brilliant technique of the artist was manifested in the cornet selection of Mr. Dolan, "Sounds From the Riviera," Boccalari. Mr. Dolan's encore, "A Cottage Small," one of McCormack's favorites, struck a popular chord in the hearts of the big audience, which was not slow to voice appreciation.

Miss Moody's selections proved that she possesses a voice of excellent range and volume, and she received the same gracious reception which was tendered her a year ago. The rendering of "Second Regiment March" by Rhode Island's beloved composer "Wallie" Reeves, called forth tumultuous applause. "La Voyvode," a symphonic poem, interpreted with its effective climax, and the author's own compositions, "The Wets and the Drys," "Mars and Venus," and the March "The Sesqui-Centennial," aroused the audience to instant response.

One of the program's brightest bits was the performance of the saxophone corps. In their offering "Saxerewski," Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe proved themselves to be rare entertainers as well as artists of marked ability. The leader's vocal additions, especially "Down by the Old Swimming Hole," delighted the listeners. Howard Goulden in xylophone solos was equally well received.

The program follows:

Overture, "Herod," Hadley; cornet solo, "Sounds from the Riviera," Boccalari, John Dolan; suite, "The Three S's," "Morning Journals," Strauss, "The Lost Chord," Sullivan, "Mars and Venus," Sousa; vocal solo, "On the Beautiful Blue Danube," Strauss, Miss Marjorie Moody; symphonic poem, "Le Voyvode," Tschalkowsky; a fancy, "The Wets and the Drys," (new) Sousa; saxophone corps "Saxerewski," Paderewski-Hicks, Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe; march, "The Sesqui-Centennial," (new) Sousa; xylophone solo, "Liebesfreud," Kreisler, Howard Goulden; dance African, "Juba," R. N. Dett.

THE PROVIDENCE JOURNAL,
MONDAY, SEPTEMBER 27, 1926

SOUSA'S BAND

Sousa and his band entertained a large crowd last evening at the Rhode Island Auditorium, sounding figuratively and literally the first gun of the musical season. The firing of the real gun came as a bit of interpolated realism in the programme's feature piece, Tschalkowsky's symphonic poem, "Le Voyvode."

The Sousa organization offers always music pleasing to the popular taste and plenty of it. Last evening was no exception to the rule. The many encores included favorite marches, among which was heard the Second Regiment March by D. W. Reeves. There also were new offerings to please the audience. One, "The Wets and the Drys," featured tunes reminiscent of pre-prohibition days. As a sop to the "drys" the composer includes "The Old Oaken Bucket." The other is "The Sesqui-Centennial" march. Both are from the pen of the prolific Sousa.

Tschalkowsky's tone poem, "Le Voyvode," was inspired by a poem of the Russian poet Pushkin. Its climax comes with the accidental shooting of a nobleman who is about to murder his wife and her lover. A servant ordered to take aim with his master becomes nervous and hits the wrong target. The pistol shot in the piece brought wild applause.

Another popular number was the Sousa suite, "The Three S's," based upon tunes by Strauss, Sullivan and Sousa. In order its movements are "Morning Journals," "The Lost Chord" and "Mars and Venus."

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, were the evening's soloists. Miss Moody sang her number, "On the Beautiful Blue Danube," with nice effect. Her voice, sounding rather small in the huge auditorium, nevertheless is pure and sweet and carries well. Her artistic work brought such applause that two encores were added. Messrs. Dolan and Goulden likewise made an excellent

TRIBUNE, PROVIDENCE, R. I.

SEPTEMBER 26, 1926.

LIEUT. COMMANDER SOUSA



March King and His Famous Band at R. I. Auditorium This Evening

Musical Mention

Splendid soloists are always one of the attractions of Sousa's Band and at the concert this evening at the Rhode Island Auditorium, Lieut. Com. John Philip Sousa will feature Miss Marjorie Moody, soprano soloist, and John Dolan, cornetist. Other noted soloists, Miss Winifred Hambrick, harpist; Howard Goulden, xylophone, and others will contribute to the program.

Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America. All of which explains the great variety and many novelties introduced into his concert programs. Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, which eagerly awaits the new Sousa compositions, and there are the organizations, public and private, civic and military, which each year ask the March King that his new numbers may be written for them.

For nearly half a century, Americans have been thrilled in every fibre by the martial stir of the "March King's" inspiring music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifice for love or country. It is not surprising that the composer of this music of loyalty and fidelity should hold a place in the affections of the people which none other may pre-empt.

"Valencia," Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by Sousa as an encore number on his programs. Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad.

Because of the present interest of American music lovers in American Negro music, as evidenced by the popularity of the spirituals, and by successful tours of Roland Hayes, the Negro tenor, the work of R. Nathaniel Dett, an American Negro composer, will be represented in this evening's program.

The number which Sousa will offer will be the "Juba Dance" from the suite, "In the Bottoms." This will be the first presentation of this work by band or orchestra. The "Juba Dance" movement is the most characteristic number of the suite, as it portrays more the social life of the people.

The program for this evening's concert is as follows:

1. Overture, "Herod".....Hadley
2. Cornet solo, "Sounds From the Riviera".....Boccalari
Mr. John Dolan.
3. Suite, "The Three S's."
(a) "Morning Journals".....Strauss
(b) "The Lord Chord".....Sullivan
(c) "Mars and Venus".....Sousa
4. Vocal solo, "On the Beautiful Blue Danube".....Strauss
Miss Marjorie Moody.
5. Symphonic poem, "Le Voyvode".....Tchaikowsky
6. A fancy, "The Wets and the Drys" (new).....Sousa
7. (a) Saxophone corps, "Saxerewski".....Paderewski-Hicks
Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.
(b) March, "The Sesqui-Centennial" (new).....Sousa
(c) "Liebesfreud".....Sousa

EVENING BULLETIN, PROVIDENCE.

MONDAY, SEPTEMBER 27, 1926

SOUSA'S BAND OFFERS NOVELTY NUMBERS HERE

"Wets and Drys" Among Selections Played at Auditorium.

Sousa and his band entertained a large crowd last evening at the Rhode Island Auditorium, sounding figuratively and literally the first gun of the musical season. The firing of the real gun came as a bit of interpolated realism in the programme's feature piece, Tchaikowsky's symphonic poem, "Le Voyvode."

The Sousa organization offers always music pleasing to the popular taste and plenty of it. Last evening was no exception to the rule. The many encores included favorite marches, among which was heard the Second Regiment March by D. W. Reeves. There also were new

offerings to please the audience. One, "The Wets and the Drys," featured tunes reminiscent of pre-prohibition days. As a sop to the "Drys" the composer includes "The Old Oaken Bucket." The other is "The Sesqui-Centennial" march. Both are from the pen of the prolific Sousa.

Tchaikowsky's tone poem, "Le Voyvode," was inspired by a poem of the Russian poet Pushkin. Its climax comes with the accidental shooting of a nobleman who is about to murder his wife and her lover. A servant ordered to take aim with his master becomes nervous and hits the wrong target. The pistol shot in the piece brought wild applause.

Another popular number was the Sousa suite, "The Three S's," based

upon tunes by Strauss, Sullivan and Sousa. In order its movements are "Morning Journals," "The Lost Chord" and "Mars and Venus."

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, were the evening's soloists. Miss Moody sang her number, "On the Beautiful Blue Danube," with nice effect. Her voice, sounding rather small in the huge auditorium, nevertheless is pure and sweet and carries well. Her artistic work brought such applause that two encores were added. Messrs. Dolan and Goulden likewise made an excellent showing.

The printed programme ran as follows:

- Overture, "Herod".....Hadley
Cornet solo, "Sounds from the Riviera".....Boccalari
Mr. John Dolan
Suite, "The Three S's"
"Morning Journals".....Strauss
"The Lost Chord".....Sullivan
"Mars and Venus".....Sousa
Vocal solo, "On the Beautiful Blue Danube".....Strauss
Miss Marjorie Moody
Symphonic poem, "Le Voyvode".....Tchaikowsky
A fancy, "The Wets and Drys".....Sousa
Saxophone Corps, "Saxerewski".....Paderewski-Hicks
Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe
March, "The Sesqui-Centennial".....Sousa
Xylophone solo, "Liebesfreud".....Kreisl
Mr. Howard Goulden
Dance African, "Juba".....R. N. Dett
A. F. P.

MELROSE, MASS., FRIDAY,
OCTOBER 1, 1926

SOUSA'S BAND, MISS MOODY AND MR. WILSON SCORE

The concert by John Philip Sousa's Band in Memorial Hall last Monday afternoon attracted a large number of music lovers from Melrose and nearby communities. The affair was one of the outstanding musical events of the season, and the audience was greatly pleased with the delightful program.

Added local interest was occasioned by the fact that the soprano soloist with the band, Marjorie Moody, is a resident of this city, living at 72 Warwick road, Melrose Highlands. Her wonderful voice, clear and of beautiful tone, was never heard to better advantage than in her home city, and the applause that she received was altogether deserved. She was given a very enthusiastic reception on her initial appearance and was obliged to respond to encores to satisfy her hearers.

Elmer Wilson, another Melrose favorite, played "The Lost Chord" with the full band in a noteworthy manner and received an ovation. He also conducted the band on one selection and an encore.

:-: MUSIC :-:

Sousa and His Band

Before a large audience, which yet was far short of filling the enormous Rhode Island Auditorium, John Philip Sousa and his band presented last night a program which seemed admirably suited to a not too critical popular taste. Most of the numbers—the Strauss waltzes, the Lost Chord, Liebesfreud and so forth—were tried and true favorites, and though the program included several novelties it was the older pieces which brought the sincerest applause. This was especially true of the marches played as encores, Sousa's ever-melodious Stars and Stripes Forever, the stirring Semper Fidelis and, above all, Reeves' Second Regiment.

That Sousa knows his audience was proved by the enthusiastic reception of the saxophone octet. Their opening number, a sacrilegious jazzing of a Paderewski Minuet, was followed by numerous encores: the Whoop 'Em Up Blues, the Old Swimmin' Hole, the barber shop harmonies of Sweet Adeline, and a diverting imitation of a German band.

The much-discussed Wets and Drys medley was a rather disappointing fusion of hackneyed old favorites. The new Sesqui-Centennial March, in comparison with the earlier compositions of the conductor, lacked fire and originality, and depended more on rhythm than on melody.

The Auditorium proved somewhat unsatisfactory as a concert hall, the echoes being at times so distressing that the music was badly blurred. For the most part, Sousa tried to avoid crescendo effects, but when he did resort to them the racket was deafening.

The vocal solos of Miss Marjorie Moody, the cornet solos of Mr. John Dolan and the xylophone solos of Mr. Howard Goulden gave a pleasant variety to the program.—S. B.

THE MELROSE FREE PRESS; FRIDAY, SEPTEMBER 24, 1926 SOUSA HAS TRAVELED

A MILLION MILES

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

Sousa's travels began in Plainfield, New Jersey, in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states of the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than forty-three of our forty-eight States and five Canadian provinces. Yet it was not until he was in his thirty-third season that Sousa did the greatest traveling of his career. The record was a trip of about 3300 miles made in approximately six days and a half from Regina, Saskatchewan to Philadelphia, and remarkable because ten concerts were given along the way.

At present railway rates, Sousa's personal expenditures for carfare have amounted to about \$40,000. On that basis the transportation of the Sousa

Organization of 100 persons has cost about \$5,000,000. But Sousa's Band originally consisted of about fifty pieces and it traveled in the days of the two-cent fare, so Sousa actually has patronized the railway companies to the extent of about \$2,000,000. This computation of course takes no account of Pullman and luggage expenses.

THE MELROSE HOME SECTOR

THURSDAY, SEPTEMBER 23, 1926

Sousa and His Band To Play Here Monday

The famous John Philip Sousa and his renowned band will be in Melrose next Monday afternoon and will give a concert at 2.30 in Memorial Hall. The people of Melrose and neighboring cities will undoubtedly pack the capacity of his beautiful hall to hear this well-known musical organization.



JOHN DOLAN
Cornet Soloist with
Sousa and His Band

Miss Marjorie Moody, is the soprano soloist for the concert and Elmer Wilson will be the organist.

The program for the concert is as follows:

Overture, "Herod", Hadley. (Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")

Cornet Solo, "Sounds from the Riviera", Boccalari; Mr. John Dolan.

Suite, "The Three S's": a. "Morning Journals", Strauss; b. "The Lost Chord", organ and band, Sullivan; c. "Mars and Venus", Sousa.

Vocal Solo, "On the Beautiful Blue Danube", Strauss; Miss Marjorie Moody.

Symphony Poem, "Le Voyvode", Tchaikowsky.

(This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.)

INTERVAL

A Fancy, "The Wets and the Drys" (new), Sousa. "Have a little drink", says the Wet to his friend the Dry, who has been singing "How Dry I Am." "I don't care if I do," says the Dry. "How about 'Tea For Two'?" So they go off to a Tea Dansant where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "Down Where the Wurtzburger Flows," "I know something better than that," says the Dry. "Let's get a drink out of 'The Old Oaken Bucket'." They march off to the well, singing "The Soldiers' Chorus." "What a kick!" exclaim the Wet and the Dry in unison, as they quaff deep from the well. "We Won't Go 'Till Morning" and they stay at the well until dawn, finally parting to the tune of the "good old days" before Prohibition when people drank water.

a. Saxophone Corps, "Saxerewski, Paderewski-Hicks; Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe. b. March, "The Sesqui-Centennial" (New) Sousa.

Xylophone Solo, "Liebesfreud", Kreisler; Mr. Howard Goulden.

Dance African, "Juba", R. N. Dett.

THE MELROSE FREE PRESS,

FRIDAY, SEPTEMBER 24, 1926

SOUSA'S BAND AND MARJORIE MOODY HERE MONDAY 2:30

Monday, September 27 at 2.30 in the afternoon in Memorial Hall, Sousa and his band will be the attraction.

Lieut.-Commander John Philip Sousa is conductor, Marjorie Moody, soprano, Elmer Wilson organist.



The Program

1. Overture, "Herod" Hadley
(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")

2. Cornet Solo, "Sounds from the Riviera" Boccalari

Mr. John Dolan

3. Suite, "The Three S's"

a. "Morning Journals" Strauss

b. "The Lost Chord" (organ and band) Sullivan

c. "Mars and Venus" Sousa

4. Vocal Solo, "On the Beautiful Blue Danube" Strauss

Miss Marjorie Moody

5. Symphony Poem, "Le Voyvode" Tchaikowsky

Interval

6. A Fancy, "The Wets and the Drys" (New) Sousa

7. a. Saxophone Corps, "Saxerewski" Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe.

b. March, "The Sesqui-Centennial" (New) Sousa

8. Xylophone Solo, "Liebesfreud" Kreisler

Mr. Howard Goulden

9. Dance African, "Juba" R. N. Dett

THE LOWELL SUN

SEPTEMBER 27 1926

SOUSA'S BAND AT AUDITORIUM TONIGHT

Sousa, the March King, is coming. With the same band that has thrilled thousands in America for more than a third of a century, Marjorie Moody, the soprano, to give a touch of variety to the program, John Dolan and his marvelous cornet, all his old favorites are there. He will be at the Lowell Memorial Auditorium tonight, for one performance only, under Steinert's auspices. Until Steinert's closes, you can get tickets there. After that, at the Lowell Memorial Auditorium.

Sousa has a wonderful program this year. You have seen it in all the newspapers now, so that only the high spots need be mentioned, one of which is his humorous phantasy, "The Wets and the Drys." His program, for the rest of it, looks fairly classical, but he has one of his own numbers tucked away here and there, and it is a foregone conclusion that as the audience taps its hands a bit, some of his famous marches will be sandwiched in for encores. Who doesn't thrill to a Sousa march, played in the typical Sousa manner, the leader just swinging his arms, down by his side, almost in a nonchalant manner, as it were, but making every movement count.

Lowell is offered today, a chance to encourage high-grade concerts. Encouragement means more of them, and when it is a Steinert concert that is encouraged, it is an augury of more good things to come.

THE LOWELL SUN

SEPTEMBER 28 1926

SOUSA AND HIS BAND

Famous Organization Again Gives Pleasure to Appreciative Audience

The march tunes of John Philip Sousa that have come down through the years as an inspiration to all lovers of toe-tapping music echoed again from the walls of the Lowell Memorial Auditorium last night when the famous composer-conductor's band played a concert program before a rather small but enthusiastic audience.

Soloists included Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

This is the band's 34th annual tour of America and the acclaim that was Sousa's years ago still is his today in plentiful measure. The band seems to improve under his magical baton, if there is any room for improvement, and each year the organization attains new heights in rhythm and instrumentation.

The following program, plus many encores in which several of the more familiar marches stood out prominently, was played:

Overture, "Herod" Hadley
Cornet solo, "Sounds from the Riviera," Boccalari

Mr. John Dolan

Suite—"The Three S's"

(a) "Morning Journals" Strauss

(b) "The Lost Chord" Sullivan

(c) "Mars and Venus" Sousa

Vocal solo, "On the Beautiful Blue Danube" Strauss

Miss Marjorie Moody

Symphony Poem, "Le Voyvode," Tchaikowsky

A Fancy, "The Wets and the Drys," Sousa

Saxophone Corps

(a) "Saxerewski," Paderewski-Hicks

(b) "The Sesqui-Centennial," Sousa

Xylophone solo, "Liebesfreud," Kreisler

Mr. Howard Goulden

Dance African, "Juba," R. N. Dett

The audience evinced considerable interest in the new Sousa fancy, "The Wets and the Drys," bringing to the front again this eternal question. It introduced such tunes as "Have a Little Drink," "How Dry I Am," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "We Won't Go Home Until Morning" and "Auld Lang Syne." It was up-to-the-minute, humorous and in rather light vein.

The work of the several soloists left nothing to be desired and from end to end the program was enjoyable. Then there were the marches—"Stars and Stripes Forever," "The Pride of the Wolverines," and "The Gridiron Club" to name a few—that hit home and registered clean shots every time.

Sousa is the march king.

LOWELL EVENING LEADER.

SEPTEMBER 27, 1926

SOUSA'S BAND TO APPEAR AT AUDITORIUM

March King Will Give Novel Program Here This Evening.

Sousa and his famous band will appear at the Memorial Auditorium, tonight, under the auspices of M. Steinert & Son. Following is the program of march and popular music which will be presented.

Overture, Herod Hadley

(Written for Richard Mansfield's production on Stephen Phillips' tragedy "Herod.")

Cornet solo, Sounds from the Riviera Boccalari

John Dolan

Suite, The Three S's:—

a—Morning Journals Strauss

b—The Lost Chord Sullivan

c—Mars and Venus Sousa

Vocal solo, On the Beautiful Danube, Strauss

Miss Marjorie Moody.

Symphony poem, Le Voyvode, Tchaikowsky

INTERVAL

A Fancy, the Wets and the Drys, (New) Sousa

a—Saxophone Corps, Saxerewski, Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b—March, The Sesqui-Centennial, (new) Sousa

Xylophone solo, Liebesfreud, Kreisler

Howard Goulden

Dance, African Juba, R. N. Dett.

LOWELL COURIER-CITIZEN.

SEPTEMBER 28, 1926

SOUSA PERFORMANCE HAS USUAL FLAVOR

Rythm Rather Than Musical Referendum on Wets and Drys Supplies Chief Interest.

Despite Comdr. Sousa's musical referendum on "The Wets and the Drys" which, at that, will come as near to settling the prohibition question as the rest of the popular roll-calls, it was rhythm rather than rum that gave the characteristic flavor to the annual program by his band in the Memorial Auditorium last evening.

Concede that he transcribes as effectively as may be for a concert band such orchestral pieces as Henry Hadley's overture, "Herod," written for the Mansfield production



JOHN PHILIP SOUSA,

of the tragedy, Tchaikowsky's symphony poem, "Le Voyvode," brought to first performance after the composer's death, a Strauss waltz or Sullivan's "The Lost Chord" and that his band plays them with artistry and skill under his stimulating leadership, it is the marches that set the feet to tapping and the pulses to stirring as no other music of the sort has done in our day and generation.

So last evening there was interest to hear his new march "The Sesqui-Centennial," a spirited strain, contrasted with the trio which Sousa treats so deftly. Having no familiar patriotic theme as its basis, it would have gone as well under any other name; but the stride and the swing of it was there, though truth to tell, it did not bear comparison with the matchless "Stars and Stripes Forever," which followed it, and which remains Sousa's finest achievement, clinching his title as the march king. There were other marches on the program, "The Gridiron Club" and "The Pride of the Wolverines," each with a movement of its own, true to the Sousa type. It is no mystery why his audiences hear them gladly.

The posthumous work of Tchaikowsky, not the most interesting music in itself, nevertheless established the mood of the grim story which it illustrated, reaching its climax in the pistol shot and dying away on an ominous sustained tone. The Hadley overture brought out the instrumentation of the band in effective fashion as solo instruments took up the various themes. Both these compositions savored of incidental music to a drama rather than of musical inspiration.

"The Wets and the Drys" proved to be a merry medley of bibulous songs together with the clank of the Old Oaken Bucket. Positively nothing in it calculated to shock the partisans of either side, its appeal being, like some of the concoctions of the present day, mainly in the label on the bottle.

Miss Marjorie Moody, coming from a reception in her honor in neighboring Melrose, was in excellent voice, giving "The Blue Danube" with flexible skill and delightful tone, adding Sousa's song "There's a Merry Brown Thrush," a capital performance of "The Italian Street Song," that stand-by of the Masonic choir, and "Comin' Through the Rye" to her program, number by way of good measure. Not of late years has she sung so well here.

Mr. Dolan, expert cornetist had his opportunities for solo numbers. Mr. Goulden did wonders on the xylophone, notably in the Drdla "Souvenir" which he gave in four-part harmony. As for the double quartet of saxophones, they gave a concert in itself, with musical song and musical humor; serving nevertheless to show that the instrument

is painted and that a skilled player can make it capable of producing tone instead of torment.

Needless to say, from first to last the program, printed and supplementary, went with military precision and snap. Nobody goes to sleep when Sousa plays. The energetic gentleman who pastes the big drum is only one of the reasons.

THE MELROSE HOME SECTOR

THURSDAY, SEPTEMBER 23, 1926

Sousa and His Band To Play Here Monday

The famous John Philip Sousa and his renowned band will be in Melrose next Monday afternoon and will give a concert at 2:30 in Memorial Hall. The people of Melrose and neighboring cities will undoubtedly pack the capacity of his beautiful hall to hear this well-known musical organization.



JOHN DOLAN
Cornet Soloist with
Sousa and His Band

Miss Marjorie Moody, is the soprano soloist for the concert and Elmer Wilson will be the organist.

The program for the concert is as follows:

Overture, "Herod", Hadley. (Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod".)

Cornet Solo, "Sounds from the Riviera", Boccalari; Mr. John Dolan.

Suite, "The Three S's": a. "Morning Journals", Strauss; b. "The Lost Chord", organ and band, Sullivan; c. "Mars and Venus", Sousa.

Vocal Solo, "On the Beautiful Blue Danube", Strauss; Miss Marjorie Moody.

Symphony Poem, "Le Voyvode" Tchaikowsky.

(This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.)

INTERVAL

A Fancy, "The Wets and the Drys" (new). Sousa. "Have a little drink," says the Wet to his friend the Dry, who has been singing "How Dry I Am." "I don't care if I do," says the Dry. "How about 'Tea For Two'?" So they go off to a Tea Dansant where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "Down Where the Wurtzburger Flows." "I know something better than that," says the Dry. "Let's get a drink out of 'The Old Oaken Bucket'." They march off to the well, singing "The Soldiers' Chorus." "What a kick!" exclaim the Wet and the Dry in unison, as they quaff deep from the well. "We Won't Go 'Till Morning" and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before Prohibition when people drank water.

a. Saxophone Corps, "Saxerewski, Paderewski-Hicks; Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe. b. March, "The Sesqui-Centennial" (New) Sousa.

Xylophone Solo, "Liebesfreud", Kreisler; Mr. Howard Goulden.

Dance African, "Juba", R. N. Dett.

THE MELROSE FREE PRESS,

FRIDAY, SEPTEMBER 24, 1926

SOUSA'S BAND AND MARJORIE MOODY HERE MONDAY 2:30

Monday, September 27 at 2:30 in the afternoon in Memorial Hall, Sousa and his band will be the attraction.

Lieut.-Commander John Philip Sousa is conductor, Marjorie Moody, soprano, Elmer Wilson organist.



The Program

- Overture, "Herod" Hadley
(Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod".)
- Cornet Solo, "Sounds from the Riviera" Boccalari

Mr. John Dolan

- Suite, "The Three S's"
a. "Morning Journals" Strauss
b. "The Lost Chord" (organ and band) Sullivan
c. Mars and Venus" Sousa
- Vocal Solo, "On the Beautiful Blue Danube" Strauss

Miss Marjorie Moody

- Symphony Poem, "Le Voyvode" Tchaikowsky

Interval

- A Fancy, "The Wets and the Drys" (New) Sousa
- a. Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe.
b. March, "The Sesqui-Centennial" (New) Sousa
- Xylophone Solo, "Liebesfreud" Kreisler

Mr. Howard Goulden

- Dance African, "Juba" R. N. Dett

THE LOWELL SUN

SEPTEMBER 27 1926

SOUSA'S BAND AT AUDITORIUM TONIGHT

Sousa, the March King, is coming. With the same band that has thrilled thousands in America for more than a third of a century, Marjorie Moody, the soprano, to give a touch of variety to the program, John Dolan and his marvelous cornet, all his old favorites are there. He will be at the Lowell Memorial Auditorium tonight, for one performance only, under Steinert auspices. Until Steinert's closes, you can get tickets there. After that, at the Lowell Memorial Auditorium.

Sousa has a wonderful program this year. You have seen it in all the newspapers now, so that only the high spots need be mentioned, one of which is his humorous phantasy, "The Wets and the Drys." His program, for the rest of it, looks fairly classical, but he has one of his own numbers tucked away here and there, and it is a foregone conclusion that as the audience taps its hands a bit, some of his famous marches will be sandwiched in for encores. Who doesn't thrill to a Sousa march, played in the typical Sousa manner, the leader just swinging his arms, down by his side, almost in a nonchalant manner, as it were, but making every movement count.

Lowell is offered today, a chance to encourage high-grade concerts. Encouragement means more of them, and when it is a Steinert concert that is encouraged, it is an augury of more good things to come.

THE LOWELL SUN

SEPTEMBER 28 1926

SOUSA AND HIS BAND

Famous Organization Again Gives Pleasure to Appreciative Audience

The march tunes of John Philip Sousa that have come down through the years as an inspiration to all lovers of toe-tapping music echoed again from the walls of the Lowell Memorial Auditorium last night when the famous composer-conductor's band played a concert program before a rather small but enthusiastic audience.

Soloists included Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

This is the band's 34th annual tour of America and the acclaim that was Sousa's years ago still is his today in plentiful measure. The band seems to improve under his magical baton, if there is any room for improvement, and each year the organization attains new heights in rhythm and instrumentation.

The following program, plus many encores in which several of the more familiar marches stood out prominently, was played:

Overture, "Herod" Hadley
Cornet solo, "Sounds from the Riviera," Boccalari

Mr. John Dolan

Suite—"The Three S's"
(a) "Morning Journals"..... Strauss
(b) "The Lost Chord"..... Sullivan
(c) "Mars and Venus"..... Sousa

Vocal solo, "On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody

Symphony Poem, "Le Voyvode," Tchaikowsky

A Fancy, "The Wets and the Drys," Sousa

Saxophone Corps
(a) "Saxerewski," Paderewski-Hicks

(b) "The Sesqui-Centennial," Sousa

Xylophone solo, "Liebesfreud," Kreisler

Mr. Howard Goulden

Dance African, "Juba," R. N. Dett
The audience evinced considerable interest in the new Sousa fancy, "The Wets and the Drys," bringing to the front again this eternal question. It introduced such tunes as "Have a Little Drink," "How Dry I Am," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "We Won't Go Home Until Morning" and "Auld Lang Syne." It was up-to-the-minute, humorous and in rather light vein.

The work of the several soloists left nothing to be desired and from end to end the program was enjoyable. Then there were the marches—"Stars and Stripes Forever," "The Pride of the Wolverines," and "The Gridiron Club" to name a few—that hit home and registered clean shots every time.

Sousa is the march king.

LOWELL EVENING LEADER.

SEPTEMBER 27, 1926

SOUSA'S BAND TO APPEAR AT AUDITORIUM

March King Will Give Novel Program Here This Evening.

Sousa and his famous band will appear at the Memorial Auditorium, tonight, under the auspices of M. Steinert & Son. Following is the program of march and popular music which will be presented.

Overture, HerodHadley
(Written for Richard Mansfield's production on Stephen Phillip's tragedy "Herod".)

Cornet solo, Sounds from the RivieraBoccalari
John Dolan

Suite, The Three S's:—
a—Morning JournalsStrauss
b—The Lost ChordSullivan
c—Mars and VenusSousa
Vocal solo, On the Beautiful Danube, Strauss

Miss Marjorie Moody,
Symphony poem, Le Voyvode, Tchaikowsky

INTERVAL

A Fancy, the Wets and the Drys, (New)Sousa

a—Saxophone Corps, Saxerewski, Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b—March, The Sesqui-Centennial, (new)Sousa
Xylophone solo, Liebesfreud, Kreisler

Howard Goulden

Dance, African Juba.....R. N. Dett.

LOWELL COURIER-CITIZEN.

SEPTEMBER 28, 1926

SOUSA PERFORMANCE HAS USUAL FLAVOR

Rythm Rather Than Musical Referendum on Wets and Drys Supplies Chief Interest.

Despite Comdr. Sousa's musical referendum on "The Wets and the Drys" which, at that, will come as near to settling the prohibition question as the rest of the popular roll-calls, it was rhythm rather than rum that gave the characteristic flavor to the annual program by his band in the Memorial Auditorium last evening.

Concede that he transcribes as effectively as may be for a concert band such orchestral pieces as Henry Hadley's overture, "Herod," written for the Mansfield production



JOHN PHILIP SOUSA.

of the tragedy. Tchaikowsky's symphony poem, "Le Voyvode," brought to first performance after the composer's death, a Strauss waltz or Sullivan's "The Lost Chord" and that his band plays them with artistry and skill under his stimulating leadership, it is the marches that set the feet to tapping and the pulses to stirring as no other music of the sort has done in our day and generation.

So last evening there was interest to hear his new march "The Sesqui-Centennial," a spirited strain, contrasted with the trio which Sousa treats so deftly. Having no familiar patriotic theme as its basis, it would have gone as well under any other name; but the stride and the swing of it was there, though truth to tell, it did not bear comparison with the matchless "Stars and Stripes Forever," which followed it, and which remains Sousa's finest achievement, clinching his title as the march king. There were other marches on the program, "The Gridiron Club" and "The Pride of the Wolverines," each with a movement of its own, true to the Sousa type. It is no mystery why his audiences hear them gladly.

The posthumous work of Tchaikowsky, not the most interesting music in itself, nevertheless established the mood of the grim story which it illustrated, reaching its climax in the pistol shot and dying away on an ominous sustained tone. The Hadley overture brought out the instrumentation of the band in effective fashion as sole instruments took up the various themes. Both these compositions savored of incidental music to a drama rather than of musical inspiration.

"The Wets and the Drys" proved to be a merry medley of bibulous songs together with the clank of the Old Oaken Bucket. Positively nothing in it calculated to shock the partisans of either side, its appeal being, like some of the confections of the present day, mainly in the label on the bottle.

Miss Marjorie Moody, coming from a reception in her honor in neighboring Melrose, was in excellent voice, giving "The Blue Danube" with flexible skill and delightful tone, adding Sousa's song "There's a Merry Brown Thrush," a capital performance of "The Italian Street Song," that stand-by of the Masonic choir, and "Comin' Through the Rye" to her program number by way of good measure. Not of late years has she sung so well here.

Mr. Dolan, expert cornetist had his opportunities for solo numbers. Mr. Goulden did wonders on the xylophone, notably in the Drdla "Souvenir," which he gave in four-part harmony. As for the double quartet of saxophones, they gave a concert in itself, with musical song and musical humor; serving nevertheless to show that the instrument

so bad as it is painted and that skilled performance it is capable of producing tone instead of torment.

Needless to say, from first to last the program, printed and supplementary, went with military precision and snap. Nobody goes to sleep when Sousa plays. The energetic gentleman who pastes the big drum is only one of the reasons.

S. R. F.

LOWELL EVENING LEADER

CONCORD, NEW HAMPSHIRE,

SEPTEMBER 28, 1926

LOWELL COURIER-CITIZEN.

SEPTEMBER 27, 1926

MARCH KING COMES TO LOWELL TONIGHT

Renowned Sousa Will Offer Entertaining Program at Memorial Auditorium.

The following is the program which will be given by Sousa and his band at the Lowell Memorial Auditorium tonight when the great march king comes here under Steinert auspices. Tickets are still procurable at Steinert's at popular prices. This evening they will be at the Auditorium.

Overture, Herod.....Hadley
(Written for Richard Mansfield's production on Stephen Phillips' tragedy "Herod.")

Cornet solo, Sounds from the Riviera.....Boccalari
John Dolan

Suite, The Three S's:—

a—Morning Journals.....Strauss

b—The Lost Chord.....Sullivan

c—Mars and Venus.....Sousa

Vocal solo, On the Beautiful Danube, Strauss

Miss Marjorie Moody.

Symphony poem, Le Vouvode, Tchaikowsky

(This is a posthumous work and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman returning from the wars worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant and goes out in to the night, determined to wreak vengeance. In the garden he discovers his bride, together with her young lover. Choking with jealousy he commands his servant to aim at the bride while he aims at the lover, so that both would be killed instantly. The servant is terrified and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.)

INTERVAL

A Fancy, the Wets and the Drys, (New).....Sousa

("Have a little drink," says the Wet to his friend, the Dry, who has been singing "How Dry I Am." "I

don't care if I do," says the Dry. "How about "Tea for Two?" So off they go to a tea dansant where the orchestra is playing "How Dry I Am" as a Spanish Dance. Refreshed by the cup that cheers but that does no inebriate, the Wet and the Dry take a walk "Down where the Wurzburger flows." "I know something better than that," says the Dry. "Let's get a drink out of "The Old Oaken Bucket." They march off to the well, singing "The Soldier's Chorus." "What a Kick!" exclaims the Wet and the Dry in unison as they quaff deep from the well. "We Won't Go Home 'Till Morning," and they stay at the well till dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before prohibition when people drank water.

a—Saxophone Corps, Saxerewski, Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Munroe.

b—March, The Sesqui-Centennial, (new).....Sousa

Xylophone solo, Liebesfreud, Kreisler

Howard Goulden

Dance, African Juba....R. N. Dett.

SEPTEMBER 28, 1926

MARCHES TOOK THE FANCY OF THE AUDIENCE

Sousa and His Band Entertain at the Auditorium.

There can be no doubt that it is the swing and verve of the marches that gave the greatest pleasure to the majority of those people who were present at the Memorial Auditorium to hear the band of John Phillip Sousa under the direction of the 72-year-old lieutenant commander. This in no way takes away from the praise deserved for the rendition of such pieces as the overture, "Herod," Henry Hadley, or Tschalkowsky's "Le Voyvode" and other such orchestral numbers which were included in last evening's program.

"The Wets and the Drys," the novelty arranged by the veteran leader, drew hearty appreciation, but it is doubtful if it can be considered quite up to the standard set by some of the other novelty arrangements which have been heard in this city on previous visits of the band.

The new Sousa march, "The Sesqui-Centennial," set the feet tapping as the spirited strains with the natural stride and swing of a Sousa march, were played. However, the success of the new composition was dimmed by the playing of the famous "Stars and Stripes Forever," which immediately followed it.

Miss Marjorie Moody was delightful in her several vocal numbers and the saxophone double quartet was forced to give no less than a half-dozen encores. The real outstanding solo work of the evening was that of John Dolan, cornetist. Mr. Goulden was also given ample opportunity for solos on the xylophone.

It was an excellent program which was decidedly enjoyable to all.

CONCORD EVENING TELEGRAM,

SEPTEMBER 28, 1926

Sousa Directs High School Orchestra At Kiwanis Club Lunch

Lieut.-Com. John Phillip Sousa, not only the most noted band leader in the world, but an equally famous after dinner speaker, was the guest this noon at a combined meeting of the Kiwanis and Rotary clubs, served by the ladies of the Universalist church in the spacious dining room of the church, 200 of both clubs and invited guests being present.

Robert J. Merrill, president of the Kiwanians, and Robert J. Graves, president of the Rotarians, presided and the program was in charge of Joseph M. Lucier of the Kiwanis club and Carl A. Hall of the Rotary club.

Following the dinner, the Concord high school orchestra, who were the guests of the clubs, took positions on the stage, and, with Bandmaster Sousa wielding the baton, rendered most acceptably the "State Line" March, with "The Oarsman" as an encore. There were 18 members of the school organization, including two young ladies, one playing cornet and the second a saxophone and much credit is their due for the excellence in rendition of the two marches.

"America" was sung by the audience, and Bandmaster Sousa was introduced by Robert J. Merrill, Kiwanis president. The speaker was in a humorous vein, and complained at the manner of his introduction, saying that the band was given nine-tenths of the introduction with one-tenth devoted to himself, who was used to being presented as the "greatest man in the universe, dead or alive." He also told of how he won the great war by the simple process of shaving off his beard, and ended by reciting the humorous poem, "The Typical Tune of Zanzibar."

President Graves told what he knows about music, and President Merrill related the combined efforts of the clubs had torn down our jail and built a new schoolhouse. The speaking program was made brief, as Commander was forced to leave for the Auditorium, where a concert by his band was scheduled for 2 o'clock. Many of our readers will recall, while listening to this afternoon's concert, that Bandmaster Sousa's first appearance in this city was in 1892, when the concert was given in the old opera house on the site of the present Patriot building.

The meeting was brought to a close with three cheers and a tiger for the guest of the afternoon and the singing of the Doxology.

SOUSA LEADS HIGH SCHOOL BAND PLAYERS

Noted Director Conducts Boys and Girls Through Two Numbers

HUMOROUS TALK IS GIVEN AT MEETING

Enjoys Considerable Solitude As World's Greatest Man

John Phillip Sousa, noted band leader, helped the Concord High School to a bit of expert playing this noon at the joint meeting of the Kiwanis and Rotary Clubs at White Memorial Universalist church.

Although he declared that the band did the work and he did the listening, he conducted the rather tremulous group of boys and girls while they played two selections, and then kept the members of the two clubs in an uproar for more than half an hour while he gave a humorous discourse on his travels with his band.

He was welcomed by Dr. Robert Graves, president of the Rotary Club, and introduced by Robert J. Merrill, president of the Kiwanis Club. Mr. Merrill, spoke of the work of the High School Band and of the concert given this afternoon in the Auditorium for the benefit of the band. He introduced the speaker and guest as one of the most distinguished citizens of America and then turned him over to the band.

Mr. Sousa began his talk by reproving Mr. Merrill for giving nine-tenths of his introduction to the band and only one-tenth of himself. He said that he guessed Mr. Merrill hadn't got any advance orders from Mr. Sousa's publicity man, for he should be introduced as the "greatest man in the universe," a name in which he said he enjoyed considerable solitude. He instructed the members of the two clubs to notify all their brother clubs over the country on the matter of correct introduction.

He told a story of a stay in England. The lift in the hotel wasn't working so that he had to walk up and down the seven or eight flights of stairs to his room. He always noticed that a poor scrub woman was hard at work on her knees scrubbing the steps.

Rejected

Taking pity on the poor soul he asked his manager for a pass for the Thursday night concert, an act that always caused his manager to hate the recipient of the favor. He offered it to the woman the next morning saying, "How would you like to go to the concert Thursday night?" Her reply was the scornful question, "Is that your only night off?"

He told stories of experiences in Russia and Africa and while in the Navy. He told of a group of Englishmen who were taking tea one afternoon in a home in Johannesburg, South Africa.

They declared that American playwrights were not as good as English and that plays successful in this country would not be successful in London. They invited Mr. Sousa to settle the controversy. He was to tell a story of sectionalism, on which they declared American plays are based and they would show that they could see the humor of the situation. He told of the Virginian who went to Washington at the invitation of his Senator to attend a banquet. On his return home the reception committee at the train to meet him asked him if there were any notables at the banquet. He declared that there was a very very elegant man from Virginia, a very elegant man from Louisiana, a great man from Kentucky, a man from New York, a fellow from Chicago and a damned Yankee from Bangor, Me.

Saw Point After All

The English were silent at the end of the recital but called him hours later to say that they had been laughing an hour at the joke, the point being that there were no gentlemen in America at all.

He brought the greatest applause perhaps, when he allowed that it is a tough proposition to give a \$500 address for a 50 cent luncheon.

At his afternoon concert he played his famous "Stars and Stripes Forever," a Symphonic Poem, "Le Voyvode," by Tschalkowsky, and a fancy, "The Wets and the Drys," by himself that contained parts of many well known songs. There were cornet solo, saxophone quartets and many special numbers. The program was liberally sprinkled with encores, many of them being the work of Mr. Sousa. The packed house was very enthusiastic.

Plays Here



JOHN PHILIP SOUSA

Noted Band Leader Addresses Kiwanis-Rotary Clubs

CONCORD DAILY MONITOR

AND N. H. PATRIOT,
SEPTEMBER 29, 1926

NEW AND OLD ON SOUSA PROGRAM

'Stars and Stripes Forever' Has Strong Hold On Local Audience

The Concord High School Band will benefit largely from the concert given yesterday afternoon in the Auditorium by John Phillip Sousa and his band under the auspices of the local Kiwanis and Rotary Clubs. The house was packed and a more responsive audience could not have been asked for. They showed their appreciation of everything from the more serious music to the xylophone solo and the numerous numbers by the Saxophone Corps.

They appreciated most the "Stars and Stripes Forever," for which Lt.-Com. Sousa is famous and showed their appreciation by prolonged applause. The solos by Miss Marjorie Moody, soprano, accompanying the band, were also found very pleasing and she gave two encores, "There's a Merry Brown Thrush" and "Italian Street Songs," beside the number on the program, "On the Beautiful Blue Danube."

The band was very generous with its encores, at least one accompanying every number on the program. Some of the more popular ones were "Just a Cottage Small," "Valencia," and the "Whop 'Em Up Blues," by the saxophone corps. The Sesqui-Centennial march, a new composition by Sousa, proved to be very popular with the audience as were most of the straight band numbers, "Herod," "The Lost Chord," "Morning Journals," "Mars and Venus," "Le Voyvode," "The Wets and the Drys," and "Juba," "The Pride of the Wolverine," and "The Gridiron Club March."

Sousa is like an old friend to Concord audiences and many people who have heard his, many times attended the concert. There were also an exceptionally large number of children in the audience. The well-known airs, the numbers for which the man is famous and the appearance of the man himself called for ovations. When the band swung into "The Stars and Stripes Forever," a spontaneous outburst of applause drowned out the music for a few seconds and the final number brought the director and composer prolonged applause showing the appreciation of the audience for the afternoon's entertainment.

CONCORD DAILY MONITOR

AND N. H. PATRIOT,

SEPTEMBER 29, 1926

RETURNS ON BAND CONCERT

Lucier Says Final Figures Not Yet Available

Returns from the concert by Sousa's Band in the Auditorium yesterday afternoon are coming in slowly, according to Joseph M. Lucier, who had a prominent part in bringing the band here under the joint auspices of the Kiwanis and Rotary clubs of the city for the benefit of the Concord High School band.

Mr. Lucier said this morning that it was doubtful if the complete returns of the benefit concert would be given out before Monday at which time he is to make his report to the regular meeting of the Kiwanis club.

WEDNESDAY, SEPTEMBER 28, 1926

Famous Bandmaster Thrills Large Audience In Auditorium

Sousa's Incomparable Musical Organization Heard by Hundreds of Concord Music Lovers During Two-Hour Concert for High School Benefit

Famous Bandmaster Thrills Big Audience



Lieut. Com. John Philip Sousa with his youngest grandchild, Jane Priscilla Albert, daughter of Mr. Sousa's daughter, the former Helen Sousa

John Philip Sousa, the incomparable bandmaster, conducted his famous musical organization through a two-hour program at the Auditorium yesterday afternoon—a program in which were combined gems from the great composers, late popular selections and compositions by the great leader himself. The concert was for the benefit of the high school orchestra.

One hundred bandmen and soloists joined in the majestic harmony. Crescendoes thundered; sound faded into merest pulsation; silver tones from many horns rent the air in a riot of harmonies; drums boomed; cymbals clashed; through it all the wand of Sousa rose and fell upon the swell of the sea of sound—and that sea obeyed.

The program opened superbly with Hadley's overture "Herod," written for Richard Mansfield's production of Stephen Phillips' tragedy under that title.

To praise the performance would be to paint the lily or gild the rose. It was as nearly perfection as this great composer and bandmaster, with his trained musicians could render it. New compositions by Sousa were especially well received. They were "The Wets and the Drys," "The Pride of the Wolverines," "The Grid-Iron Club March," and "Sesqui-centennial Exposition March."

Soloists Please Audience

Miss Marjorie Moody, soprano soloist, gave a delightful rendition of Strauss' "On the Beautiful Blue Danube," and as encores Lucy Larcom's "There's a Merry Brown Thrush," set to music by Sousa, and an Italian street song.

Howard Goulden, xylophone soloist, demonstrated that an artist can produce difficult passages from classical selections on this instrument, and his interpretation of Kreisler's "Liebesfreud," with "Souvenir as an encore, were enjoyed quite as thoroughly as "Lots of Pep," which was jazzy enough to suit the most modern jazz fan.

The cornet soloist, John Dolan, who produced tones as clear and sweet as a silver bell, played Baccalari's "Sounds From the Riviera," with "Just a Cottage Small" as an encore.

The saxophone corps, comprising eight members of the band, made one of the big hits of the program and were generous with encores. They played "Woop 'em Up Blues," "Hello Aloma," and an accompaniment to "The Old Swimmin' Hole," sung by one of the group. Their "Simpfunny in Deutch" was side splitting.

Among the encores by the ensemble was Sousa's famous march "Stars and Stripes Forever."

This is Sousa's 34th annual tour with his organization, and many of the members have been with him for many years.

The Program

Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillips' Tragedy, "Herod."

Cornet solo, "Sounds from the Riviera" Baccalari

Mr. John Dolan

Suite, "The Three S's"

(a) "Morning Journals" Strauss

(b) "The Lost Chord" Sullivan

(c) "Mars and Venus" Sousa

Vocal Solo—

"On the Beautiful Danube" Strauss

Miss Marjorie Moody

Symphonic Poem, "Le Voyvode" Tschalkowsky

INTERVAL

A Fancy, "The Wets and the Drys".

(new) Sousa

"Have a Little Drink," says the Wet to his friend, the Dry, who has been singing "How Dry I Am." "I don't care if I do," says the Dry. "How about 'Tea For Two'?" So they go off to a Tea Dansant where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "Down Where the Wurtzburger Flows." "I know something better than that," says the Dry. "Let's get a drink out of 'The Old Oaken Bucket.' They march off to the well, singing 'The Soldiers' Chorus.' "What a kick!" exclaimed the Wet and Dry in unison, as they quaff deep from the well. "We Won't Go Home 'Til Morning," and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before Prohibition when people drank water.

Saxophone Corps—

(a) "Saxerewski" Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spall, Madden, Conklin, Schlantz and Monroe

(b) March, "The Sesqui-Centennial" (new) Sousa

Xylophone Solo—

"Liebesfreud" Kreisler

Mr. Howard Goulden

Dance, African, "Juba" R. N. Dett

Patrons of Concert

The patrons of the concert were Dr. and Mrs. Henry M. Amaden, Mr. and Mrs. Horton L. Chandler, Mr. and Mrs.

THE LEADER, MANCHESTER, N. H.

SEPTEMBER 28, 1926

SOUSA CONCERT SOLOIST WELL KNOWN IN CONCORD

CONCORD, Sept. 28.—With John Philip Sousa and his band, which will give a matinee concert at the Auditorium today will be Miss Marjorie Moody of Lynn, Mass., a soprano soloist. Miss Moody is known here not only through previous appearances with Sousa, but because of singing engagements from time to time at Concord churches. She has many friends in this city.

The Sousa concert, which was arranged by the Concord Kiwanis club, will be for the benefit of the Concord High School band. All proceeds will be turned over to H. Maitland Barnes, instructor in music for Concord schools and director of the band.

Ernest S. Chase, Mr. and Mrs. Louis G. K. Clarnet, Mr. and Mrs. George W. Conway, Mr. and Mrs. John M. Corliss, Mr. and Mrs. William E. Dexter, Mr. and Mrs. Clarence A. DuBois, Mr. and Mrs. W. L. Fickett, Mr. and Mrs. Robert D. Fletcher, Mr. and Mrs. Harry G. Forrest, Mr. and Mrs. Ralph H. George, Mr. and Mrs. Harold Gibson, Mr. and Mrs. I. Eugene Keeler, Mr. and Mrs. Joseph M. Lucier, Mr. and Mrs. Walter M. May, Mr. and Mrs. Robert J. Merrill, Dr. and Mrs. Carleton R. Metcalf, Mr. and Mrs. George Mozley, Mr. and Mrs. Earl Newton, Mr. and Mrs. Daniel J. Rice, Mr. and Mrs. Daniel J. Shea, Rev. and Mrs. Harry F. Shook, Mr. and Mrs. J. Fred Simpson, Mr. and Mrs. Charles A. Trask, Dr. and Mrs. William A. Young, Mr. and Mrs. John E. Frost, Mr. and Mrs. Everett Mahoney, Rev. and Mrs. Ralph Minker, Mr. and Mrs. Elwin Page, Major and Mrs. Robert C. Murchie, Mr. and Mrs. Frederick I. Blackwood, Mr. and Mrs. Charles F. Cook, Gov. and Mrs. John G. Winant, Mr. and Mrs. Charles M. Friend, Mr. and Mrs. Carlos H. Foster, Mr. and Mrs. E. W. Porter, Mr. and Mrs. Eugene Pearl, Mrs. Abbie A. Bourlet, Hon. and Mrs. Benjamin W. Couch.

Mr. and Mrs. Rufus H. Baker, Mr. and Mrs. William A. Foster, Mr. and Mrs. J. E. Ingersoll, Mr. and Mrs. H. W. McFarland, Mr. and Mrs. H. C. Pearson, Judge and Mrs. James W. Remick, Mr. and Mrs. William L. Stevens, Mr. and Mrs. J. A. Swenson, Mr. and Mrs. Charles F. Adams, Mr. and Mrs. Mervin E. Banks, Major and Mrs. Harold H. Blake, Hon. Henry E. Chamberlin, Mr. and Mrs. F. A. Colton, Miss Gertrude Dickerman, Mr. and Mrs. Ira Leon Evans, Hon. and Mrs. George E. Farrand, Mr. and Mrs. Fred L. Johnson, Mr. and Mrs. H. G. Kilkeny, Mr. and Mrs. Frank McSwiney, Major Charles C. Moore, Mr. and Mrs. Leander Parkhurst, Dr. and Mrs. F. Russell, Mr. and Mrs. William E. Sleeper, Mr. and Mrs. Arthur J. Smith, Mr. and Mrs. Benjamin C. White, Mayor Fred N. Marden, The Canterbury Shakers, Dr. and Mrs. James W. Jameson, Dr. and Mrs. A. L. MacMillan, Mr. and Mrs. George A. Foster, Mr. and Mrs. Samuel Dunsford, Dr. and Mrs. Robert J. Graves, Mr. and Mrs. Harry G. Emmons, Mr. and Mrs. George H. Rolfe, Mr. and Mrs. William T. Bell, Mr. and Mrs. Levin J. Chase, Mr. and Mrs. Allen Hollis, Mr. and Mrs. Edward S. Willis, Mr. and Mrs. Harold A. Andrews, Mr. and Mrs. John W. Bourlet.

Harry H. Palmer, Ernest P. Roberts, David J. Adams, Mrs. Irvin E. Lull, Miss Esther Cheney, Miss Edna Bean, Alice W. Clark, Porter E. Dexter, Richard E. Dexter, Nathalie Christman, Miss Mary Niles, Mark E. Gordon, Harry F. Lake, Herbert W. Rainle, Thomas J. Marshall, Dr. John M. Murray, Miss Lillian Quimby, Edward C. Niles, Carl E. Nason, Frank L. Gerrish, Ernest P. Conlon, H. Styles Bridges, Ernest S. Brooks, George Random, I. Fred Wood, Mrs. Lyons, Gen. H. H. Dudley, H. L. Alexander, Ross C. Banks, Mrs. E. G. Hall, Bertha A. Clark, Gardner G. Emmons, Louis J. Rundlett, H. Maitland Barnes, Miss Elizabeth Averill, Miss Carrie E. Baker, Bennett Batchelder, Miss Ruth Day, Herbert W. Odlin, Fred N. Ladd, Albert S. Trask, Miss Trask, Hon. Clarence E. Carr, Miss Phyllis Carpenter.

High School Band

Eben Hutton, Raymond Stitts, Carl Smith, George Wilcox, Fredrick Marcotte, Frank Knox, Robert Baker, David Webster, Donald Homans, Richard Hammond, Henry Dearborn, Gerald Hall, Ann Shaw, William Stockman, William Saltmarsh, Carl Evans, John Roberts, George Cates, Allen Chase, Stanley Ekstrom.

THE UNION, MANCHESTER, N. H.

SEPTEMBER 28, 1926

SOUSA'S CONCERT TO DRAW THROG

World-Famous Bandmaster Presenting Program Here This Evening

Lt. Com. John Philip Sousa, the incomparable Sousa, recognized the world over as the greatest of all band leaders, will be here this evening with his equally famous band of 100 talented musicians to present a concert program at the Practical Arts auditorium.

The musicians are being greeted at every point of this, their annual tour, with capacity houses and the indications are that the same result will be met in this city where Sousa's band is a pronounced favorite.

The public, always assured of an entertaining program, is quick to respond to Sousa and with this season's concert claimed to be the best of his numerous visitations to Manchester, he is certain of an enthusiastic welcome.

Splendid soloists are always one of the attractions of the band. Miss Marjorie Moody, soprano, John Dolan, cornet, and Howard Goulden, xylophone, are being featured this year. The first two have been with the Sousa organization for several seasons and have learned the Sousa secret of appearing before great numbers of people in all sections of the country and know the value of catering to local tastes. Mr. Goulden has recently returned from London where he exhibited his skill as the most prolific trap drummer in the world.

SOUSA PRESENTS VARIED PROGRAM

Famous Leader and Band
Thrills Audience at Arts
High School

As hale and chipper as ever, Lieutenant Commander John Philip Sousa, beloved "March King", presented his world famous band of 100 musicians and soloists in the strongest and most varied program of his many visits to Manchester last night at the Practical Arts High school auditorium and incidentally added another triumph to his long list of successes.

Novelty and innovation, always the controlling motives in his programs, is this year's feature also with new numbers, both of his own composition and by others, being introduced to the joy of the auditors. Notable among the novelties offered at the auditorium was his latest fancy, "The Wets and the Dries," which he terms "A memory of the good old days before prohibition when everybody drank water."

This humoresque is based upon Sousa's conception of the recent hearings held in Washington on the dry law and the arrangement comprises all the songs about rivers and lakes and all the classic drinking songs. The repertoire includes "Have a Little Drink," "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket" and "Auld Lang Syne."

Probably the most interesting numbers in the concert, however, was the suite, "The Three S's," consisting of "Morning Journals" by Strauss, "The Lost Chord" by Sullivan and "Mars and Venus" by Sousa himself. The differentiation is pronounced and in the last number the rolling of the drums excited the admiration of all. It was a choice number and was exceedingly well interpreted.

Miss Moody, Favorite.

Great interest was manifested in the solo performance of Miss Marjorie Moody, a distinct favorite here. She has a pure, strong and rich soprano voice supported by a charming personality and proof of her popularity needs no further emphasis than the fact that she was recalled for three encores and then the audience was reluctant to let her go.

In a sentimental mood she won her greatest honors in Sousa's setting of "There's a Merry Brown Thrush." Miss Moody also sang Strauss' "Beautiful Blue Danube," "The Italian Street Song" and "Coming Through the Rye."

It is practically impossible to do justice to the band in a review. Too much praise can not be accorded to the ensemble, whose long hours of training and patient efforts under the brilliant leadership of the famous conductor, Sousa, was reflected in their perfect harmonizing throughout the entire program.

More than one person in the house evidently ran the question over in their minds, "who shall ever take the place of Sousa?" He is the one musician before the American people who is always certain of a welcome, regardless of the place or the season of the year. Despite his 72 years and a bad accident suffered five years ago, the king of bandmasters still stands erect and imposing before his men and with comparatively few movements, a slight gesture or a nod, he controls their actions. There is a complete understanding between him and his players that few others have been able to attain.

More Than Generous.

He was more than generous and his famous marches, "Stars and Stripes Forever" and "Semper Fidelis," still hold their popularity. The first named was written by him 20 years ago and its rhythm thrills the spectators with the blare of trumpets and trombones something to marvel at. "Valencia," the dance hit of the season, also was played but it is difficult to think what will become of this number in five years as compared to the compositions of Sousa, which have won for him the title of America's greatest music author.

Cornet solos by John Dolan, "Sounds from the Riviera" and "Just a Cottage Small" were brilliantly done. He is a master of his instrument and none merit more favorable mention than he. Howard Goulden, sensational trap drummer, who has just returned after a European triumph, excelled at the xylophone and he was compelled to offer three encores in his solo, "Leibesfreud." They were "Souvenir," "Lots of Pep" and Jessell's "March of the Wooden Soldiers."

Additional diversity in the program was present by a saxophone octette which entertained with several specialties. They won their share of plaudits, and deservedly so. This corps turned themselves loose on "Saxerewski," a jazz adaptation of Paderewski's music, "Whoop 'Em Up Blues," "The Old Swimming Hole" and "Simpfunny in Deutsche."

The members of the troupe, who introduce pleasant novelties with their playing are Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

New Marches Popular.

Sousa's three new marches "Sesqui-Centennial," the official exposition march, "Gridiron Club," dedicated to the famous Washington newspaper organization, and "Pride of the Wolverines," dedicated to the city of Detroit, are subjects of additional favorable comment. "The March King" always satisfies with a new march or two but this season he wrote three and they compare most favorably with his previous compositions.

In a more serious vein the band did an artistic performance on Tschalkowsky's symphonic poem "Le Voyvode." This piece is seldom attempted by musical organization because of its scoring but Sousa's ensemble made light of it.

For a finale to the finest program he has ever presented here, Sousa offered "Juba Dance," the work of an American negro composer. It is a descriptive number of the social life of the African negro and was selected by Sousa because he believes that R. N. Dett, the author, will achieve a place as one of the foremost composers of his race.

Among the encores given were "Gridiron Club," "Just a Cottage Small," "Valencia," "Why Do You Roll Those Eyes," "Hello Aloha, How Are You," "Stars and Stripes Forever," "Semper Fidelis," "Pride of the Wolverines" and "March of the Wooden Soldiers."

Popular Hits and Classics In Sousa's Program Tonight



A pleasant camera study of the great march king, Philip Sousa, in mufti, holding his little grandchild.

What is perhaps the most popular musical event of the year takes place tonight at the Practical Arts High school auditorium with Lieut. Com. John Philip Sousa, most beloved of American conductor-composers, and his world renowned band appearing in what has been termed by the critics as the greatest of all Sousa concert programs.

Never before has the famous bandmaster arranged so many novelties for the public and the 1926 program ranges from jazz to symphonic music and from vaudeville to grand opera. From the opening number, to be started promptly at 8:15 o'clock, until the grand finale the program is crowded with action.

Real Reason for Jazz.

"This is an age of speed, roar and racket and the musician of today must write for the people who live in it—and here is the basic reason for jazz," says Sousa in commenting on this feature of his program. "The rhythm attracts and by its constant repetition holds attention."

"Valencia," the dance hit of the season, and other popular numbers will be played as encores. Needless to mention the music lovers will be anxious to hear Sousa's interpretation of these compositions.

In any Sousa program the chief interest centers in the new marches, and this season there are three: "Sesqui-Centennial," the official march of the Philadelphia exposition; "Gridiron Club," dedicated to the famous Washington newspaper organization, and "Pride of the Wolverines," dedicated to the city of Detroit.

Because of the insistent demand, virtually all of the encores this season will be the most popular of the marches, including of course "Stars and Stripes Forever," "Semper Fidelis," "Manhattan Beach," "El Capitán" and "United States Field Artillery"—the most brilliant examples of the type of composition which made Sousa the beloved "march king."

Comedy, Too.

However, it is in the comedy section of his program that Sousa has displayed his greatest versatility. Already the entire country has heard of his funny "The Wets and the Dries," a musical version of the prohibition question based on the recent hearings before the Congressional committee in Washington. There is still another humoresque based upon "Oh, How I've Waited for You," a musical comedy hit, as well as his own syncope, "Jazz America."

And if this were not jazz enough he turns the saxophone corps loose upon a variety program, whose chief number "Saxerewski," adapts the music of Paderewski to jazz time. In a dancing mood are Dett's African "Juba Dance," Grainger's "Country Gardens" and the newly collected "Yorkshire Lassies," by Arthur Woods. Then there are specialties by the clarinet section.

More Serious Numbers.

In a more serious vein are Tschalkowsky's posthumous symphonic poem, "Le Voyvode," which because of its scoring is seldom attempted; the symphonic ballad "Tom O'Shanter," by Chadwick; the overture "Herod," by Hadley, which was composed for Richard Mansfield's production of the tragedy by Stephen Phillips and the divertissement "Esperanza," by Demersmann.

Probably the most interesting number in the Sousa repertoire are the two suites, "The Three S's" and "All American." The first consists of "Morning Journals" by Sullivan and "Mars and Venus" by Sousa. The second includes Herbert's "Pan-American," Gerahwin's "Song of the Flame," and his own "Her Majesty the Queen," an impression, written at the time of his world tour, of the late Queen Alexandra.

In a sentimental mood which comparatively few Sousa fans ever have heard are two songs for Marjorie Moody, brilliant soprano soloist. They are his settings of Tennyson's "Crossing the Bar," and Lucy Larcom's "The Brown Thrush." Miss Moody also will sing the Strauss, "Beautiful Blue Danube."

In addition to Miss Moody, the soloists are John Dolan, cornet, and Howard Goulden, xylophone. Mr. Dolan's principal numbers are "Sounds from the Riviera," by Boccalari, and Demare's "Cleopatra." He is well known here and never fails to receive generous applause due to his exceptional trumpeting.

Mr. Goulden has as his programmed numbers "Leibesfreud," by Kreisler, and the perennially popular "March of the Wooden Soldiers," by Jessell. He is the brilliant trap drummer, who has just returned from London, where he electrified the Europeans with his masterful playing.

SOUSA'S PROGRAM THRILLS AUDIENCE

Famous Bandmaster Favors
Music Lovers with Varied
Entertainment

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Jazz Doomed When Dancers Find Something New They Like Better, Sousa Warns

March King Says Music Brought Short Skirts—Will Be 72 In November, But Is Still Too Young to Play Golf

"Jazz is the development of the dance and will live just as long as the dancers want it," said Lt. Com. John Philip Sousa, whose concert program thrilled hundreds last night at the Practical Arts High school auditorium, in a brief interview before departing with his brilliant musical organization for Taunton, Mass., the next stop on his 34th annual tour. He likened jazz to the curl in a girl's hair, "good while it is in but almost certain to run out." The beloved "March King" predicted that the dancer's fancy will turn to something else in due time, which again will revolutionize music composition.

Always Changes.

"When one reaches my age," continued Sousa, "one can look with calm on such popular outbursts as we have in jazz at present and have had in the past in other forms of dancing.

with its changes, has followed in cycles, with the waltz being introduced first.

"Then followed the lancers, the valse, the redowa, raket, the two step or 'Washington Post,' ragtime and the present day jazz. The worst fault of jazz, I believe, is its frequent lack of originality in attempting to popularize beautiful classical selections. Earlier forms of popular music were more original."

It might be interesting to note that Mr. Sousa was responsible for the introduction of the two step with his composition of the "Washington Post" march. Even today in Europe the dance is called the Washington Post.

Lieutenant Commander Sousa recently started the country by declaring that he still considered himself (Continued on Page Thirteen)

12 years old on November 6 and admitted today that he thought he would be ready to attempt the ancient and honorable game 10 years from now and in preparation for the event he is now looking over the golf equipment in the store window.

At the same time he expects to take up chess, smoking and sea drinking. As a youth in his teens he was graduated from silk shirts to blue flannels, and he does not recall that he ever smoked a cigarette. He was engaged in puffing away at a cigar while answering the questions of The Union and Leader representative and apparently is in the best of health, although he has not fully recovered from an injury suffered five years ago when thrown from a horse.

Likes His Cigars.

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 but has been forced to forego his favorite sport of trans-shooting because of his injury. One year in two he goes on a long hunting trip in South Carolina and his team will be coming home in November this year to permit him to take the journey.

Sousa inquired for ex-Mayor Eugene E. Reed, with whom he has shot over the traps often and whose abilities he respects. He recalled the time when he and the former mayor fought up and back at a New York athletic club for premier honors, only to have the local man nose him out at the finish.

"When my arm improves," told Mayor Reed I will be ready to resume the battle," said the famous bandmaster.

About five years ago, as Sousa describes it, "a horse attempted to kill me, but killed himself instead." His arm was badly hurt, but he resumed his tour after a five weeks' layoff, but it is still necessary to favor the injury.

Public Wants Action.

"Make it snappy," is the watchword of the American jazz public," said the "March King" in returning to his favorite subject. "Each season I find that the people demand more action and more novelty, but particularly more action. More numbers and shorter numbers, is their slogan."

"The musician should remember that the people who attend his entertainments are the ones who dance to jazz music, attend the movies, get their news from the headlines, go out a much and get back to their offices in 15 minutes and drive 60 miles an hour in an automobile enroute to a place where they expect to loaf all day," added the great composer-conductor.

"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, and 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."

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

Introduces Novelties.

Sousa's program this year is distinguished by the usual number of novelties, not the least of which are his own arrangements of jazz tunes. His three new marches, "Sesquicentennial," the official march of the exposition, "Gridiron Club," dedicated to the Washington newspaper organization of which he is a member, and "Pride of the Wolverines," composed at the invitation of the city of Detroit, captivated his audience last night.

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public, but Sousa says "the last one."

"At home," declares the king of bandmasters, "I always have had the habit of inflicting each new composition on the family and each first performance always brings the chorus, 'the best thing you have ever written,' but I know it is a chorus of derision, because before I play the number, I always announce that it is the best thing I ever have done."

Seriously, at the moment of writing, each march has seemed to me to be the best thing I have composed, and I would not be fair with myself or with the public that has been enormously kind to me, if I did not declare to myself that I was writing something better than anything I ever had written before. Of course, with a well known old gray dawn of a morning after the night before, I realize that the graph of my work as a composer has not been a steadily mounting, unbroken line.

Wants to Keep Pace.

"But I have tried to make each composition better than its predecessor and if I have a philosophy, I believe it is expressed in the conviction that even with a considerable career behind me I must keep up the pace."

"Because I have seen so many conductors come and go, I realize perhaps more keenly than any other person in the world, that the Sousa marches and the Sousa band this year and each year to come must be better than ever before."

Those who attended last night's concert can testify that this philosophy is carried out by the world renowned conductor, for the program this season is unquestionably the best he has ever presented.

Sousa's compositions are not restricted to marches. He has published 128 marches, the composer of 31 operas, incidental music, etc.

SOUSA'S PROGRAM IS ANTICIPATED

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March King



John Philip Sousa

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SOUSA AND BAND PRESENT CONCERT

Visit Here During 34th Annual Tour of Great Composer Pleases Large Audience at Capitol Theater.

Lieut. John Philip Sousa was greeted by an enthusiastic and large audience at the Capitol theater, last evening, and presented a concert which merited the generous applause which was granted. The veteran composer and leader as usual had an excellently balanced organization of 70 and his program was sufficiently varied to maintain great interest and please individual tastes. Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xyphonist, were the soloists. Another feature was an octette of saxophone players. The visit of the great musician was in his 34th annual tour of America and his New England itinerary is in charge of Albert and Rudolph Steinert.

Great interest was shown in Sousa's newest march, "The Sesquicentennial" in honor of the celebration at Philadelphia, but, as usual, "Stars and Stripes Forever" aroused the greatest enthusiasm of the evening.

The overture was "Herod" by Hadley and the following number, "Gridiron Club," one of Sousa's own compositions delighted. Mr. Dolan's opening solo was Rocciani's "Sounds from the Riviera" and as an encore he played "Just a Cottage Small," Hanly.

The band returned with "Morning Journals," "The Lost Chord" and Mars and Venus, the latter providing an excellent climax for the suite, "Valencia," Pardella, was given as encore and was most sweetly rendered.

Miss Marjorie Moody, in excellent voice, sang, "Blue Danube" and encoered with "There's Many a Brown Thrush" and "Italian Street Song."

A symphony poem, "Le Voyvode" was developed dramatically to a pleasing degree and "The Pride of the Wolverines," featuring trombones, was a fitting and exciting encore.

"The Wets and the Drys," a fanciful medley and "Why Do You Roll Those Eyes" were by the band, following the interval. The saxophone corps rendered "Saxerewski," "Whoop 'Em Up," "Old Swamin' Hole" and "Simpfunny Chorus."

The "Sesqui" march was the climax of the program, but failed to arouse great spirit although being well received. "Stars and Stripes" and "Semper Fidelis" followed.

Howard Goulden presented a xylophone solo, "Liebesfreund," Kreisl, and the program was concluded with African dance number, "Juba," Dett.

March King Says Music Brought Short Skirts — Will Be 72 In November, But Is Still Too Young to Play Golf

"Jazz is the development of the dance and will live just as long as the dancers want it," said Lt. Com. John Philip Sousa, whose concert program thrilled hundreds last night at the Practical Arts High school auditorium, in a brief interview before departing with his brilliant musical organization for Taunton, Mass. He likened jazz to the curl in a girl's hair, "good while it is in but almost certain to run out." The beloved "March King" predicted that the dancer's fancy will turn to something else in due time, which again will revolutionize music composition.

Always Changes.
"When one reaches my age," continued Sousa, "one can look with calm on such popular outbursts as we have in jazz at present and have seen in the past in other forms. Dancing."

Too young to play golf, he is 72 years old on November 6 and admitted today that he thought he would be ready to attempt the ancient and honorable game by years from now and in preparation for the event he is now looking over the golf equipment in the store window.

At the same time he expects to take up cigars smoking and ten drinking. As a youth in his teens he was graduated from an silk cigar to cigar Havana, and he does not recall that he ever smoked a cigar. He was engaged in puffing away at a cigar while answering the questions of The Union and Leader representative and apparently is in the best of health, although he has not fully recovered from an injury suffered five years ago when thrown from a horse.

Likes His Cigars.

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 but has been forced to forego his favorite sport of trap shooting because of his injury. One year in two he goes on a long hunting trip in South Carolina and his tour will be concluded early in November this year to permit him to take the journey.

Sousa inquired for ex-Mayor Eugene E. Reed, with whom he has often over the years often and whose abilities he respects. He recalled the time when he and the former mayor fought up and back at a New York athletic club for premier honors, only to have the local man nose him out at the finish.

"When my arm improves, tell Mayor Reed I will be ready to resume the battle," said the famous bandmaster.

About five years ago, as Sousa describes it, "a horse attempted to kill me, but killed himself instead." His arm was badly hurt, but he resumed his tour after a five weeks' layoff, but it is still necessary to favor the injury.

Public Wants Action.

"Make it snappy," the watchword of the American public, said Sousa, "the 'March King' is returning to his favorite subject. Each season I find that the people demand more action and more novelty, but particularly more action. More numbers and shorter numbers, is their slogan."

"The musician should remember that the people who attend his entertainments are the ones who desire to relax, to attend the movies, and 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 a place where they expect to loaf all day."

"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, and 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."

"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 to defy it."

Introduces Novelties.

Sousa's program this year is distinguished by the usual number of novelties, not the least of which are his own arrangements of jazz tunes. His three new marches, "Sesquicentennial," the official march of the exposition, "Garrison Chorus" dedicated to the Washington newspaper organization of which he is a member, and "Pride of the Wolverines," composed at the invitation of the city of Detroit, captivated his audience last night.

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public, but Sousa says "the last one."

"At home," declares the king of bandmasters, "I always have had the habit of inflicting each new composition on the family and each first performance always brings the chorus, 'The best thing you have ever written,' but I know it is a chorus of devotion, because before I play the number, I always announce that it is the best thing I ever have done."

"Seriously, at the moment of writing, each march has seemed to me to be the best thing I have composed, and I would not be fair with myself or with the public that has been enormously kind to me. If I did not declare to myself that I was writing something better than anything I ever had written before, of course, in the well known cold gray dawn of the morning after the night before, I realize that the graph of my work as a composer has not been a steadily mounting, unbroken line."

Wants to Keep Pace.

"But I have tried to make each composition better than its predecessor and if I have a philosophy, I believe it is expressed in the conviction that even with a considerable career behind me I must keep up the pace."

"Because I have seen so many conductors come and go, I realize perhaps more keenly than any other person in the world, that the Sousa marches and the Sousa band this year and each year to come must be better than ever before."

Those who attended last night's concert can testify that this philosophy is carried out by the world renowned conductor, for the program this season is unquestionably the best he has ever presented.

Sousa's compositions are not restricted to marches. He has published 128 marches, is the composer of 513 operas, including "El Capitán," and has to his credit 29 suites, 35 songs, organ and choir, "The Last Crusade," performed in Philadelphia two years ago. He has written three novels and an autobiography, entitled "Keeping Time." In addition he has transcribed at least 5,000 compositions.

Music Brought Short Skirts.

In the opinion of Lieutenant Commander Sousa music is the primary cause of the short skirt epidemic, because music particularly jazz and its forerunners set the American girls to dancing. "This developed their leg muscles and in due course fashion decreed the short skirt," explained Sousa. He maintains a profound interest in ambitious youngsters with musical inclinations and last night made it possible for the bands of the Manchester and West Side High schools to hear the concert. Some of the youths assisted as ushers while others were provided with seats.

A copy of "Old New Hampshire," Dr. John P. Holmes, author, and Maurice Hoffman, composer, was presented to the famous bandmaster and this composition may be played next year when the band visits here.

with its changes, has followed in cycles, with the waltz being introduced first.

"Then followed the lancers, the vesuvian, redowa, raket, the two step or 'Washington Post,' ragtime and the present day jazz. The worst fault of jazz, I believe, is its frequent lack of originality in attempting to popularize beautiful classical selections. Earlier forms of popular music were more original."

It might be interesting to note that Mr. Sousa was responsible for the introduction of the two step with his composition of the "Washington Post" march. Even today in Europe the dance is called the Washington Post.

Lieutenant Commander Sousa recently startled the country by declaring that he still considered himself (Continued on Page Thirteen)

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FALL RIVER HERALD NEWS, WEDNESDAY, SEPTEMBER 29, 1926.

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LEOMINSTER, MASS., FRIDAY, OCTOBER 1, 1926.

SOUSA CAPTIVATES AUDIENCE IN THE MUNICIPAL BUILDING

**World Famous Band Gives
Inspiring Concert Yesterday
Afternoon in Auditorium
of City Hall.**

John Philip Sousa's celebrated band and accompanying artists came to Leominster yesterday in full force, to the number of about 100, and gave a concert in the Municipal Building yesterday afternoon to the enthusiasm of the hundreds who availed themselves of this rare opportunity to hear the "March King" of America, who is now on his 34th annual tour. It was a typical Sousa concert, which captivated the audience from the start, and thrilled and inspired all to the end. For two hours this famous company of artists, recognized as about the most accomplished in the world, held their audience in rapture as they presented their concert, constituting the same numbers that have charmed audiences from New York to San Francisco, and from London to Petersburg and back again.

It was a rare treat for the music-lovers of Leominster, and appreciation is expressed on every hand that the management included this city on the itinerary of Sousa and his band. The company was here but a few hours, but they were busy ones for the venerable bandmaster. Received in fine style when he arrived at the station on his special train at noon, and presented the official key to the city,



JOHN PHILIP SOUSA

which he graciously accepted with appreciative words, then escorted to the rooms of the Rotary Club of Leominster, there to be the special guest and speaker of the occasion, delivering one of his inimitable after-dinner speeches which abounded with wholesome humor, and colored by his rich and varied experience, then to repair to the Municipal Building for his two-hour concert, immediately after which he left for Athol for the evening's concert. John Philip Sousa put in his time busily while a guest of the City of Leominster.

Sousa knows the type of music that thrills a popular audience. He affirms that jazz has its place, if people know what jazz is, and he believes in keeping the lines clear. He finds that the American people want the best in music, and are eager to hear the martial music that sets their blood tingling, and he never fails to rouse an audience to the highest pitch when his band gets under way with his celebrated marches. This was demonstrated yesterday in the Municipal Building. More than once the audience broke out in vigorous applause as the band began playing a Sousa march which struck the popular fancy.

The band plays in perfect time, with not a discordant note ever to be detected. Every part is in perfect accord with every other part, showing the results of long and skillful training, and the indubitable traits of accomplished artists. The program yes-

terday was well-balanced, showing how classical music may be popular in the hands of a true musician without fear of the charge of being sacrilegious. There was just enough comedy further to enliven the program, while the vocal selections by Miss Marjorie Moody, whose soprano voice has a wide range, with accuracy of execution, and the xylophone numbers by Howard Goulden, who is almost without a peer, supplemented to a pleasing degree the choice selections rendered by the band alone.

That Sousa loves sentiment goes without saying. That he knows the American people love it is an equally obvious fact. And that his every program reflects this emotion to a thrilling degree is very evident. This is what has constantly added to the fame of Sousa and enhanced the greatness of this fascinating personality which has become such an integral part of the musical life of America.

It is rather difficult to say which part of yesterday's program was the best. Probably this is a matter of taste, and tastes differ. Certainly none evoked more spontaneous applause than "The Stars and Stripes Forever." Mr. Sousa remarked before the concert in response to a question as to whether this number would be played, replied, "O yes; a concert by my band is incomplete unless that number is played. Every audience is looking for it at some time during the program."

And the audience yesterday was no exception. The band had concluded the second part of the seventh number on the program, "The Sesqui-Centennial" march recently written by Sousa, and called for another number. The bandmaster stepped back upon his dais, picked up his baton, and as one, that great musical organization struck the opening chord of "The Stars and Stripes Forever." The house came down with a crash, and thunderous and deafening applause greeted the initial strains of that imperial march. The audience was fully satisfied, and if that had been the only number on the program, probably the audience would have been satisfied.

"El Capitan," another tremendous favorite, was the encore for the fifth and last number of the first half of the program. The third number, bearing the caption of "Suite, The Three S's" was a gem, the triad referred to being "Morning Journals," by Strauss;

FITCHBURG SENTINEL.

OCTOBER 1, 1926

SOUSA AND BAND WIN APPLAUSE

LEOMINSTER, Oct. 1—Sousa and his world-famous band delighted a small audience yesterday afternoon in the auditorium of the city hall. From the classic overture, "Herod," to the "raggedest ragtime," he led his famous group of musicians, demonstrating that if it is music, Sousa can play it and play it well. The crowd applauded after each selection, for the encores were always his famous marches, played as only his band can play them.

"The Gridiron Club," "El Capitan" and "Stars and Stripes Forever" were some of the favorites played yesterday. The feature artists of his 100-piece band are Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone. These three charmed the audience with their presentations. Miss Moody's vocal selections were greatly appreciated, her exquisite voice and charming personality making her an instant favorite with the assemblage. Mr. Dolan, whose skill with the cornet is well known, was also well received, as was Mr. Goulden.

Lieut. Comdr. John Philip Sousa, with his apparent lack of gesture, directs his huge band with a slight movement of his baton.

Probably no number received such an ovation as did "The Lost Chord." Played as only a band under Sousa's direction could play, the classic rolled out with fervor and intensity. As the number drew to a close the baton of the leader directed them to greater volume until the auditorium was a chamber not filled with individuals, but sounds, echoing and reverberating until it seemed that at last the "lost chord" had again been struck. "Mars and Venus," the next selection, was also impressive, the drums swelling from a whisper to a rolling roar that seemed to shake the windows of the hall, then gradually dying again to a whisper.

Sousa's Band Concert

The concert given by Sousa's band in the Municipal Building here yesterday was an event of much interest to Leominster. The city was honored in having as its guests yesterday for a few hours Com. John Philip Sousa and his celebrated organization of 100 artists. And they sustained the excellent reputation accorded to them long ago, and enjoyed for so many years.

The advance agents stated that Leominster was booked on the list of cities scheduled to have this band on this trip largely because of the interest in music exhibited in this city. With an active musical club, several bands, orchestras and vocalists of note, Leominster has done herself proud, and the services of her musicians have been in demand from far and near. This compliment to Leominster's interest in music in itself is to be appreciated.

The concert was well-balanced. Its selections of both classical and popular music were well rendered and enthusiastically received. The band is not surpassed, and its accompanying artists were at their best, presenting a program of greatest merit.

After a visit with Mr. Sousa one can easily explain why he is so much admired wherever he goes, can easily

see why he is such a fascinating personality, and why his coming to any community is an event. He is more than a personality. He is an institution, a law unto himself, unique, inimitable, irresistible.

In private conversation he is as interesting as he is before his majestic band. He is an unruffled, unperturbed individual, equal to every occasion, possessing an unsurpassed sense of humor, which fairly scintillates when he gets under way and is disposed to indulge in some of the infinite experiences taken at random from his remarkable career.

Thus it is that he keeps young in spirit, and there is no abatement of his native powers as a composer and bandmaster. His sun has not yet passed its meridian, if, indeed, it has reached its zenith in his great work as a composer and band leader.

He was a teacher at 15, and a conductor at 17, playing one of the first violins of Jacques Offenbach's orchestra when the latter was in this country. One follows his almost dazzling career with tremendous human interest. His reception in many countries has been flattering. The medals he has received and the material honors conferred upon him bespeak the esteem in which he is held.

It is a pleasure to watch him conduct his band. The ease with which he performs that ceremony stands in pleasant contrast to the painful and laborious gyrations indulged in by so many leaders. Every member of the band has been drilled. That is evident. He must first show prime qualifications to be enlisted a member of that famous organization. And every selection reveals the work of the artists; shows that they have been carefully trained individually and collectively.

Without doubt military music has greatly stimulated under the inspiring leadership of Sousa. Many an ambitious student has received his tutelage under Sousa, and probably more than one "town band" has been organized under the inspiration received from Sousa. The talking machine records naturally have been enriched by Sousa's compositions. The radio has enhanced its glories by using Sousa's productions directly or indirectly.

"The Stars and Stripes Forever," unquestionably, by common consent, is the best band march ever written. The name it bears stirs the emotions. The martial rhythm is in keeping with the sentiment of the name. It is synonymous with Sousa's name. This was apparent in yesterday's concert, and Leominster never had an event of greater merit than the concert of yesterday afternoon.

The community's gratitude is due the management for bringing to the city this event, and the visit of Mr. Sousa, peerless march king and bandmaster, will be remembered by those who were fortunate enough to share the privilege of his concert.

SOUSA GUEST OF ROTARY CLUB

**Bandmaster Made Honorary
Member—60th Time He
Has Such Honor.**

John Philip Sousa was the guest of the Rotary Club of Leominster yesterday, and, by unanimous vote of the club, was made an honorary member of the club, for which honor the distinguished musician expressed his thanks, and remarked that this was the 60th Rotary Club to confer this honor upon him. There is but one other honorary member of the Rotary Club of Leominster, Mayor Bernard W. Doyle.

Mr. Sousa accepted the invitation extended to him a few weeks ago to visit the Rotary Club here and be its guest and speaker on the occasion of his visit to the city when his band, on its 34th annual tour, was to give a concert in the Municipal Building. Mr. Sousa kindly accepted the invitation through his manager, and word was conveyed to the club to that extent. A number of Rotarians were at the New Haven station when the special train, bearing the party of about 100 musicians, arrived in this city from Fall River, where they gave a concert the evening before.

The president of the City Council, Louis A. Jalbert, representing the city and Mayor Doyle, who was forced to be away, though he had anticipated being present to perform the function, presented the key to the city to Mr. Sousa. It was a large gilded key, with words of welcome inscribed thereon. Besides the Rotarians present some city officials and others were gathered for the brief ceremony at the station. Councillor Jalbert addressed Lieut. Com. Sousa with well-chosen words, extending to him the freedom of the city, avowing that all regarded the coming of the bandmaster as an honor to the city, and further expressed the hope that Mr. Sousa's stay would be a pleasant one. Mr. Sousa in reply expressed his thanks and appreciation of the ceremony and the welcome extended him.

The vice president of the Rotary Club, Mark L. O'Toole, presided at the meeting yesterday. Mrs. Madeline H. Sargent acted as pianist for the singing of songs by the Rotary Club. One of the numbers called for was "McNamara's Band," led by Secretary Sidney E. Bell, the entire club entering into the singing with a vim. Mr. Sousa followed the lines closely and remarked upon completion of the song that he would recommend to his manager that Secretary Bell be placed on the waiting list for Sousa's band.

Mr. Sousa was introduced by Vice President O'Toole as a man who had endeared himself to the American public because of his genius in producing music that was acceptable to such a large number, the distinguished guest's marches being played, whistled and used everywhere.

Mr. Sousa then commented humorously on the introduction, telling how he had been introduced in various ways as a great man. He said he agreed with such introductions, but thought they should be even stronger, that they should state that he was not only the greatest man in America, but the greatest in the world, in fact the greatest man in the universe, living or dead. He paid his respects to the divine blessing offered a few moments before, and said he at once judged from the brevity of it that a good meal would follow; if long, he had noticed that the meal would not be so good.

Then the speaker launched into rambling reminiscences of his career, and for 30 minutes related various laughable experiences which he had met with in all parts of the world. One anecdote followed another, and the gathering was highly entertained to the end, finding that their guest, among other achievements, was a noteworthy after-dinner speaker.

Several visiting Rotarians were present, and others than Rotarians. The attendance of Rotarians was 72 percent of the club's membership.

OCTOBER 5, 1926

THE SOUSA CONCERT

A capacity crowd gathered at the Memorial Hall on Thursday evening for the wonderful concert by Sousa and his band of 75 men. It was a thrilling program as presented by the great "March King." Not only did he render a program with a number of his latest musical productions, but for encores he gave many of his old-time and forever popular marches, such as "The Stars and Stripes Forever," "El Captain," and many others. Sousa was most kindly in his encores. The train to which were attached his private cars was rather late getting in at the Athol station from Leominster. He was met by a delegation headed by President A. A. Laughton of the Rotary Club and presented with a "key to the city" and then the Band hurried to the hall where a full house greeted them. At Leominster Sousa played a matinee, was entertained by the Rotary Club and was also given the freedom of that city.

The concert here in Athol started about an hour late, which of course was unavoidable, but this lateness was more than made up by the wonderful numbers. A most pleasing feature occurred at intermission when Sousa led the local high school orchestra on the stage. The orchestra performed very creditably, and those who participated will long remember Thursday evening, Sept. 30, in their musical lives, as one seldom enjoyed by young people. The assisting artists with Mr. Sousa were Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone. They all rendered solos, assisted by the band, and received warm encores. It is said that any man who has the ability to play with Sousa is a soloist in himself.

The work of the drummer was superb, as were all the different parts rendered, such as the broadside of cornets and trombones, the splendid number by the saxophone corps, entitled "Saxerewski," and many other little musical features introduced during the evening.

The program opened with an overture "Herod," written for Richard Mansfield's production of "Herod." An entertaining list of numbers followed in quick succession, and amongst them were a Suite in three parts entitled "Morning Journals," "The Lost Chord," which was unusually beautiful, and "Mars and Venus," which showed up the wonderful power of this great band. The latter was by Sousa, in fact many of the selections of the program were produced by him, as well as other great composers. A beautiful number was a symphonic poem, entitled "Le Voyvode." The first number after the intermission was a new one written this year by Sousa entitled "The Wets and the Drys," and was very good in that it bought in a number of old-time airs very cleverly. Another new number was a march, "The Sesqui-Centennial." This was written by Mr. Sousa especially for the Philadelphia exposition. The closing number was Dance African, "Juba." The xylophone solo, "Liebesfreud" by Goulden, was unusually fine, as well as the two soprano numbers by Miss Moody.

The visit of Sousa and his band to Athol will long be remembered by all from this town and surrounding places who gathered in the beautiful Memorial Building Thursday evening.

WHITE RIVER JUNCTION, VERMONT,
THE LANDMARK,

OCTOBER 7, 1926.

Sousa's Band Fills Opera House

The music lovers of this vicinity received a rare treat Friday afternoon when Sousa's Band gave a very fine concert in the Gates Opera House, practically every available seat being taken. The band, which consisted of 85 pieces, was directed by John Philip Sousa himself, and rendered, in addition to several selections by well-known composers, ten numbers composed by Sousa himself, which were well received and brought down thunderous applause.

Sousa's Band came here from Leominster and Attleboro, Mass., where they had played Thursday, and were en route for Montpelier where they played Friday evening, going from there to Burlington and thence for a tour through the middle west.

LEOMINSTER DAILY ENTERPRISE

SEPTEMBER 29, 1926.

Sousa to Revive

"Zampa" Overture

Because he believes that the American musical taste periodically swings back to those things which people instinctively love, Lieut. Com. John Philip Sousa has revived the "Zampa" overture for the 34th annual tour of his famous band. Sousa believes that one of the periodic reversions of musical taste, almost as definitely predictable by the experienced musician as is the orbit of a comet by an astronomer, is at hand.

"The musician cannot escape the fact that our ears are Bourbons," says Sousa. "The ears, of all our members, are the last to perceive anything new and the first to tire of something old. We read for many hours, and if we do not suffer from eye-strain, our attention is unflagging. At all times our brain is receiving the message of the eyes. On the other hand, man's ability to retain attention with his ears is strictly limited. In the field of music it has been thoroughly demonstrated that it is the exceptional individual who can 'pay attention' as we say, for more than three hours. There are many thousands of people who are unable, with the best of intentions, to remain conscious of music for as much as an hour. The radio people have discovered that the 'attention value' of all but the most unusual radio features, such as a prize-fight or a football game, is limited to about fifteen minutes. After almost



JOHN PHILIP SOUSA

fifty years on the conductor's stand I consider fifteen minutes a liberal estimate.

"On the other hand, compositions in which the treatment is melodic rather than rhythmic have a way of returning to public favor at intervals. Probably it is their greater wealth of ideas, both from the musical standpoint and the images which they produce in the minds of the auditors which are responsible for the cycles. It is because I believe one of these swings has begun that the melodic old 'Zampa' which I have played many times is back in my program."

THE ATHOL AND WORCESTER WEST CHRONICLE

THURSDAY, SEPTEMBER 30, 1926

SOUSA AND HIS BAND TONIGHT
AT MEMORIAL HALL

Lieut. Commander John Philip Sousa and his Band will appear at Memorial Hall tonight at 8 o'clock. John Philip Sousa is said to be one of the finest musicians that America has ever produced. You will want to hear this organization play "The



Stars and Stripes Forever," that greatest march ever written. The principals of the organization are: Miss Marjorie Moody, Soprano; Miss Winifred Bambrick, Harp; John Dolan, Cornet; John W. Bell, Xylophone; R. E. Williams, Flute; Edw. Heney, Saxophone; Roy Schmidt, Clarinet; Noble P. Howard, Euphonium; J. P. Schueler, Trombone; C. J. Russell, Librarian.

THE ATHOL AND WORCESTER WEST CHRONICLE

THURSDAY, SEPTEMBER 30, 1926

MEMORIAL HALL NEARLY SOLD
OUT ON MONDAY

A large box office sale has been recorded thus far this week for the concert to be given here tonight at Memorial Hall by Lieut. Com. John Philip Sousa and organization of 100 bandmen and soloists. The famous bandmaster is scheduled to arrive here tonight at 7.39 and immediately upon his arrival at the station he will be presented with a key to the town by the Rotary club and the business interests.

The concert tonight will begin at 8 o'clock and the audience will have the opportunity to hear many of the marches composed by the famous Sousa. 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 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 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 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 has not 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.

MONTPELIER EVENING ARGUS,

OCTOBER 1, 1926

NEW SOUSA HUMORESQUE
IS "WAITING" NUMBER

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central Theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh Boy!," the old college classic, "Wait for the Wagon," and Vesta Tilley's sold song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the "Prisoner's Song."

Sousa plays at Montpelier City Hall Friday evening, October 1.

OCTOBER 2, 1926

SOUSA AND HIS BAND ENTERTAIN LARGE CROWD

A large crowd of music lovers of central Vermont gathered in city hall Friday evening to listen to the program presented by Sousa and his band augmented by soloists of rare ability. The band seems to have gratified the wishes of the people better than when it was here the last time.

The program opened with the overture "Herod" followed by encores after which John Dolan played a cornet solo, Sounds from the Riviera, and three selections with encores were played by the band.

Miss Marjorie Moody sang a group of numbers three of which were encores to her first selection "On the Beautiful Blue Danube". Her pleasing personality along with her excellent voice made her a favorite with the audience. The first portion of the program was brought to a close by the band playing a symphonic poem "Le Voyvode" which is a posthumous work and is founded upon the poem by the Russian poet Alexander Pushkin.

After the rest the band played a fancy, "The Wets and the Drys," written by Mr. Sousa into which he had woven several well known selections and when the band commenced an encore "The Stars and Stripes Forever," applause occurred in the audience indicating the popularity of that march.

The saxophone corps, with Mr. Henry leading, played "Saxerewski," bringing out the beauty of music of that instrument against which there is considerable prejudice. Other members of the corps were Messrs. Kincaid, Sullivan, Spalto, Madden, Conklin, Schlanz and Monroe. Mr. Sousa's new march dedicated to the Sesqui-Centennial and under that title met approval as did the xylophone selections played by Howard Goulden. The finale of the program was a dance, African, "Juba." Each of the soloists cheerfully responded to several encores and each selected numbers that are well known and favorites in the musical world.

The troupe left this morning by a special train for Burlington where they give a concert.

THURSDAY, SEPTEMBER 30, 1926.
SOUSA'S BAND.

Program for Sunday Afternoon Concert in Fort Plain Theatre.

Sousa's full band, with Sousa himself conducting, comes to Fort Plain next Sunday, Oct. 3, on his 36th annual American tour. The band of 85 pieces, will start its concert, in Smalley's Fort Plain theatre, promptly at 3 o'clock, Sunday afternoon.

Following is the program for Sunday afternoon:

1. Overture, "Herod" Hadley (Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod")
2. Cornet Solo, "Sounds From the Riviera" Boccacari John Dolan
3. Suite, "The Three S's" (a) "Morning Journals" Strauss (b) "The Lost Chord" Sullivan (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Danube" Strauss Miss Marjorie Moody
6. A Fancy, "The Wets and Drys" (new) Sousa
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks Messrs. Heney, Kincaid, Sullivan Spalto, Madden, Conklin, Schlanz and Monroe (b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebestreu" Kreisler
9. Dance African, "Juba" ... R. N. Dett

BUTLER, PA., THURSDAY,
SEPTEMBER 30, 1926

SOUSA HAS NOVELTIES
FOR THE NEW SEASON

Novelty and innovation always have been controlling motives in the programs of Lieut. Com. John Philip Sousa, who will give a matinee and night concert at the Senior High School, Butler, on Tuesday, October 5th. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan Opera House, Sousa has insisted that his programs always must contain many new numbers, both of his own writing and by others. This season is no exception.

Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club." For Miss Marjorie Moody for several years soprano soloist with the band, he has written a song, "The Thrush," which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1893.

Sousa also has made the arrangements for his humorous numbers, which include two humoresques, "Waiting," based upon "O How I've Waited for You" and "By the Way," and the Sousa musical debate, "The West and the Drys," as well as a musical burlesque, entitled "On Your Radio." In addition, he has made the transcriptions for the jazz numbers which will be presented both by the band and the octette of saxophone comedians.

MONDAY EVENING, OCTOBER 4, 1926

Sousa And His Band Play To Large Audiences Here

Lieut. Commander John Philip Sousa, the august, distinguished Sousa, and his incomparable band played to large audiences both at the matinee and evening concert at the University of Vermont gymnasium Saturday. The grand old man who holds a surprising grasp on youth appeared on the stage for the first time amidst tumultuous applause and at the close of a generous program, practically doubled in length by gracious encore numbers, retired from the stage while his audience continued to show marked enthusiasm. It was an avid audience to which he played and it was only as the listeners looked back did they realize with what insistence they called for one number after another.

Sousa does not bar jazz but it is always played with a nicety of manner imparts good humor and carefree good nature rather than a single uncouth touch. Sousa seems to enjoy vibrant vivacious music, as his own compositions imply, and an amused smile played on his face as if he too were following the pleasure felt so keenly by the audience. In the more strident numbers the play of the massed musical instruments is a marvel and the effect of a rush of music from the deep bass horns, and the reeds, the delightful clamor of percussion instruments, almost seem to solidify the air, until respiration is difficult but pleasant, and it is possible to reconcile the two.

A master musician is John Dolan, cornetist, who did solo work at the concert. Reliant intonation, and interpretation were outstanding in his numbers. Miss Marjorie Moody, soprano soloist, immediately won her audience with a charming personality which enhanced a remarkably fine voice. Miss Moody had no difficulty in singing while the giant band rendered accompaniment. The honors of the evening went to Howard Goulden, if the spontaneity of applause is sufficient criterion. Mr. Goulden, in the rear of the stage, had a busy time, and his versatility as a musician was clearly demonstrated. He already had many acquaintances when he appeared before the stage in a xylophone solo. It was indeed with skill that he handled the bell-like key-

board, and in the number "Souvenir" which he played unaccompanied, his exercise of double control of the instrument was a brilliant feature.

A bit of a novelty as well as quite a bit of humor was thrown into the program when place for the saxophone corps was arranged. The group played exceedingly well using the once mooted instrument, the saxophone, and deserved the large share of applause that came to the humorists.

One of the most interesting groups of programmed numbers was that entitled the Three S's, where in Strauss, Sullivan and Sousa compositions were rendered. The famous bandmaster gave of his own, other than in his directing, Saturday, for among his own numbers introduced were, "There's A Merry Brown Thrush," sung by Miss Moody, "The Sesqui-Centennial," and "Semper Fidelis" as well as the immortal "Stars and Stripes Forever." Burlington paid a fine tribute to Sousa when the last number was rendered, the entire audience standing tense to the last note.

BURLINGTON FREE PRESS
AND TIMES

MONDAY, OCTOBER 4, 1926.

HEAR SOUSA'S BAND

Many music lovers of this city journeyed to Burlington Saturday where they attended the concerts in the University gymnasium by John Philip Sousa and his famous band. The Free Press playograph attracted a number of local people who were interested in the first game of the World Series between the Cardinals and the Yankees, played at the Yankee stadium.

THE BURLINGTON FREE PRESS AND TIMES:

MONDAY, OCTOBER 4, 1926.

his charges have developed well under his instruction and the outlook appears promising for a good team.

AMUSEMENTS

Sousa and His Band

Sousa and his band entertained two large audiences at the University gymnasium on Saturday. The venerable conductor and composer belies his more than 70 years in appearance and performance. The same quiet mastery of his great band, the same simple, unaffected, but very effective conducting, and, most surprising, the same virility and pep in his readings which have made John Philip Sousa a band-master extraordinary were accompaniments of his appearance on Saturday. He gave of himself and his musicians without stint, responding again and again to the demands of his hearers. The audience was unusually enthusiastic and the air was vibrant with the Sousa fire and energy which quickens pulses and bids feet to tramp.

The band of one hundred musicians, each an artist on his instrument, has recovered something in perfect working order from former hearings when the war had rather disrupted its forces. Many younger men have been added but they have been blended into a perfect ensemble. Massed effects were wonderful and equally enjoyable were the quieter organlike harmonies or smaller groups where even so light an instrument as the harp could be heard in rippling overtones.

The soloists of the band are all worthy of praise. Miss Marjorie Moody, soprano, has a clear, flexible high voice, which grew upon her hearers in many encores. Unfortunately her voice was covered at times by the accompaniment of the band, but for the most part she soared easily above and yet in perfect atonality with the instruments. Her youth and spontaneity were assets in her favor.

John Dolan proved master of the cornet and was especially effective in high sustained tones. Howard Goulden displayed his versatility in the many instruments he handled with accuracy and skill, and was soloist on the xylophone. There his performance was unusual for brilliance and, as, in the Souvenir, which was played unaccompanied, an excellent control of double tones.

The saxophone corps demonstrated what a mellow tone a saxophone has and went far to redeem it from the ill-repute it has recently acquired by its abuse in dance orchestras. This group

was as popular as a college quartet, which it resembled in its humor and harmony, and the audience was loath to let it go.

Sousa is a musical missionary to Americans of all classes. He speaks an idiom which even the untrained can understand, and though his subject at times be wanting in excellence it is always handled in a masterful way which inevitably leads to greater musical appreciation. Sousa and his band are real Americans, and it is gratifying to find so much American music on the programs. The Hadley overture was a comprehensive thing and received a colorful rendition. There also appeared Victor Herbert and Nathaniel Dett, composers to be reckoned with. The band played many of Sousa's numbers and showed his compositions for the band to be second to none; besides there was a delightful "There's A Merry Brown Thrush" for Miss Moody. No Sousa followers could ever be satisfied without the "Stars and Stripes Forever," and when the band struck up on the stirring march, the entire audience graciously stood and remained standing throughout the performance of the greatest patriotic march ever written, a deserved tribute to the "March King".

The concert was under the local management of Arthur W. Dett, who promises a most interesting program of concerts for the season.

BURLINGTON DAILY NEWS,
EVENING, OCTOBER 1, 1926.

SOUSA REVIVES ZAMPA OVERTURE

Will Be Heard At University
Gym Where Famous Band
Plays Sat. Eve.

Because he believes that the American musical taste periodically swings back to those things which people instinctively love, Lieut. Com. John Philip Sousa, who plays here Saturday at University Gym, has revived the "Zampa" overture for the thirty-fourth annual tour of his famous band. Sousa believes that one of the periodic reversions of musical taste, almost as definitely predictable by the experienced musician as is the orbit of a comet by an astronomer, is at hand.

"The musician cannot escape the fact that our ears are Bourbons," says Sousa. "The ears of all our members are the last to perceive anything new and the first to tire of something old. We read for many hours, and if we do not suffer from eye-strain, our attention is unflagging. At all times our brain is receiving the messages of the eyes. On the other hand, man's ability to retain attention with his ears is strictly limited. In the field of music it

has been thoroughly demonstrated that it is the exceptional individual who can "pay attention" as we say, for more than three hours. There are many thousands of people who are unable, with the best of intentions, to remain conscious of music for as much as an hour. The radio people have discovered that the "attention value" of all but the most unusual radio features, such as a prize-fight or a football game, is limited to about fifteen minutes. After almost fifty years on the conductor's stand I consider fifteen minutes a liberal estimate.

"On the other hand, compositions in which the treatment is melodic rather than rhythmic, have a way of returning to public favor at intervals. Probably it is their greater wealth of ideas, both from the musical standpoint and the images which they produce in the minds of the auditors which are responsible for the cycles. It is because I believe one of these swings has begun that the melodic "Zampa" which I have played many times is back in my program."—Adv.

THE BURLINGTON FREE PRESS AND TIMES:
SATURDAY, OCTOBER 2, 1926.

SOUSA ACCLAIMED BY
MONTPELIER AUDIENCE

(Special to the Free Press)

MONTPELIER, Oct. 1.—A crowded audience hailed Sousa and His Band this evening at the city hall on his return to Vermont after an absence of four years. The hall rocked with applause and the famous conductor was recalled innumerable times. Sousa and his 100 men came into Montpelier in a special train and will leave tomorrow morning for Burlington.

BURLINGTON DAILY NEWS,
OCTOBER 2, 1926.

BURLINGTON FREE PRESS AND TIMES:
SATURDAY, OCTOBER 2, 1926.

Sousa as Humorist and Genius

The chief difference between a popular genius and a doleful philosophical peripatetic or walking encyclopedia is that the one lets his human interest and humanity radiate on people, while the latter submerges himself in his self-assumed dignity and buries himself in a shell.

You can all recall men and women, who acted as though they almost felt like apologizing for smiling. An instance of the genius who is not afraid to be even a humorist on occasion is to be found in John Philip Sousa, the great musical leader who comes to the University Gymnasium tonight with his splendid musical organization under the auspices of Arthur W. Dow.

While Sousa is touring the country, he is always on the lookout for queer things in the way of signboards, advertisements and epitaphs. In all human probability he will not leave Vermont empty-handed. Sousa is a great friend of the humorists or column conductors of various newspapers. Among these is the inimitable Jay E. House of the Philadelphia Ledger and New York Evening Post. In one of House's best "Columns" appeared this striking "Contrib" under the heading, "The Sign Editor Reports" from Sousa.

"Sir—We were touring Florida. At Palatka I saw a sign which read: 'Reliable Ladies Wear.' I have always known that. It is the unreliable ones who do not. Love to Adelaide."

When you see the sedate Sousa leading his great band, as we all do of course, you would not dream he could follow up that line of humor on the side as he does, and discover quips we all enjoy. All the time in the back of his head or wherever the phenologists locate the knob of music, there is undoubtedly running those gems of melody we all love to hum until we fairly ache to have somebody stop the bellows.

You have doubtless read the strictures of the British musical critics on American jazz, and their handsome references to the work of the great Sousa by comparison. Well Sousa has been at work on another patriotic air. It is called the "Sesqui-Centennial March," and is described by competent authorities who have enjoyed it as of high order.

The music of this patriotic composition, written in honor of the 150th anniversary of America's Independence, is divided into five episodes, and among other things it gives "tone pictures" of the Massachusetts patriots and other stirring events in the history of the American nation.

In addition to composing a rousing march Sousa portrays the dramatic scenes surrounding the authentic history of the writing of the Declaration of Independence. In other words the composer gives an impression of the different moods attending the whole development of a stirring event.

We do not know whether Sousa intends to include the "Sesqui-Centennial March" in his Burlington program, but if not, we hope he will produce it by special request, and here it is.

In this connection let us express our great satisfaction that, America is discovering it can produce its own musicians as well as its great musical works. Sousa is a native of the National capital and he has been at the head of his great band for thirty-four years. He has turned the tables on foreign countries by winning famous decorations at the hands of European rulers, among them that of Britain's Victorian Order.

We hope while Sousa is in Vermont, he will absorb some of the historic atmosphere of the Champlain Valley and give the world as his next great work tone pictures of the various struggles of the Green Mountain Boys in a splendid melody entitled "The Champlain March."

MAKE IT SNAPPY SOUSA'S SLOGAN

Famous Bandmaster Practices
What He Preaches—Concert Here Tonight



JOHN PHILIP SOUSA

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season is making his 34th annual tour with his famous band, which plays tonight at the University Gymnasium. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flyovers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

THE MORNING HERALD, MONDAY, OCTOBER 4, 1926.

Sousa Gives Finest Program In Years; Gets Warm Welcome

By Winfield S. Bowman

We were privileged last evening to hear one of the finest concerts ever given by a musical organization that for more than 30 years has been a standby on the concert stage of America. John Philip Sousa and his band were at the Glove Theatre and the medium sized audience that attended the concert attested freely to its appreciativeness of the music by a reception that was unusual in its warmth.

The theatre was barely three fourths filled, but the discrepancy in numbers of the audience was more than compensated for in the enthusiasm with which it received the many selections with which the band favored.

The program offered in this, the thirty-fourth tour of Sousa's band, is more than fairly comparable with many of those of previous years. The music generally was of a high type, with an intermixture of popular and standard numbers, found ready favor.

A feature of the concert which was of considerable appeal to local folk, was the appearance of the Gloversville High school band of 40 young musicians. The school band was directed by Lieutenant Commander Sousa in one of his own well known compositions, "The High School Cadet."

The appearance of the school band took place during the intermission. The young musicians proved themselves a credit to themselves, their school and their home city by their performance under the greatest bandmaster America has ever produced. They performed the number with precision and not a "burred" note was to be detected.

To Leland S. Graves, director of music in the Gloversville schools, under whose supervision the band has attained the stage of excellence so noticeable last evening, there belongs a large share of praise.

The conclusion of the selection by the high school band was the signal for an outburst of applause that must yet be ringing in the ears of its members. The people of Gloversville certainly registered their appreciation of their high school's musical organization.

Overture "Herod."

The opening number on the program of Sousa's band was one worthy of considerable mention. As the band executed the difficult overture "Herod," by Hadley, a hush fell upon the audience that was of such intensity that in the softer passages of the selection the proverbial pin dropped on the floor would have sounded like the fall of a plate glass window to the sidewalk.

Few bands have ever been heard in the performance of this number that have accomplished it with the effect presented to that audience last night. It served in prime fashion to prepare one for the treat that was to come.

With his accustomed generosity as to encores Sousa regaled his listeners with many of his best known marches, those that have earned for him the title "The March King." Several late popular selections were included in the list of encores.

The encore offered at the conclusion of the overture "Herod," was "The Gridiron Club," a comparatively new march number by Sousa. This march was composed in honor of the opening of the new Gridiron Club at Washington, D. C.

Cornet Solo.

The second number was a cornet solo by John Dolan, who has toured the country with Sousa's band for several seasons. Mr. Dolan's offering was "Sounds From the Riviera," by Boccahari. He responded to an encore call with "Just a Cottage Small," a popular selection.

The third number was perhaps one of the most noteworthy on the program. It was a suite of three selections bearing the title "The Three S's."

The opening number of the suite was "Morning Journals," by Strauss. Here was given music of a lighter type that appealed to the taste.

It was followed immediately by rendition of a number that is old, but will never grow old, "The Lost Chord." All the pathos with which this composition of Sullivan's is endowed, were brought out with masterful effect. As in the concluding passages, the band played with a gradually increasing crescendo of tremendous power, one could hardly sit there and not feel the grip of the music tightening about him.

As we sat there we felt ourself grow first hot and then cold and as the final sad notes sounded felt completely spent. Rare indeed are the instances when band music has that effect. A hurried glance about the audience disclosed the fact that we were not alone with our emotions. Here and there a handkerchief appeared and we can safely say that there was many an eye there which had dampened more than a little under the tremendous influence

were loath to release her. She possesses a voice that is unusually pleasing. It abounds in color and quality and a pleasing personality combined with her vocal capability made her an instant favorite.

As encores she gave "There's a Merry Brown Thrush," Sousa; Victor Herbert's "Italian Street Song," which, by the way, is a number extremely difficult of rendition; and "Comin' Through the Rye."

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Xylophone Solo.

We liked especially the xylophone solo by Howard Goulen. We have heard many performers upon the xylophone, but never one that could compare with Mr. Goulen. His efforts in "Liebesfreud" were excellent and were fully appreciated. As encores he gave that old favorite "Souvenir," and upon repeated calls for more offered a snappy popular number "Lots of Pep," and concluded with "Parade of the Wooden Soldiers," this with band accompaniment.

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As Mr. Sousa left his platform and the members of the band started to leave the stage the audience seemed unable to realize the concert was over. A thunder of continued applause failed, however, to prolong the already extended program.

All the comment we heard upon leaving, was upon the excellence of the program, which had evidently been selected with unusual care. We also heard considerable comment upon the size of the audience.

lar genius and a doleful philosophical parapetetic or walking encyclopedia is that the one lets his human interest and humanity radiate on people, while the latter submerges himself in his self-assumed dignity and buries himself in a shell.

You can all recall men and women, who acted as though they almost felt like apologizing for smiling. An instance of the genius who is not afraid to be even a humorist on occasion is to be found in John Philip Sousa, the great musical leader who comes to the University Gymnasium tonight with his splendid musical organization under the auspices of Arthur W. Dow.

While Sousa is touring the country, he is always on the lookout for queer things in the way of signboards, advertisements and epitaphs. In all human probability he will not leave Vermont empty-handed. Sousa is a great friend of the humorists or column conductors of various newspapers. Among these is the inimitable Jay E. House of the Philadelphia Ledger and New York Evening Post. In one of House's best "Colyums" appeared this striking "Contrib" under the heading, "The Sign Editor Reports" from Sousa.

"Sir—We were touring Florida. At Palatka I saw a sign which read: 'Reliable Ladies Wear.' I have always known that. It is the unreliable ones who do not. Love to Adelaide."

When you see the sedate Sousa leading his great band, as we all do of course, you would not dream he could follow up that line of humor on the side as he does, and discover quips we all enjoy. All the time in the back of his head or wherever the phrenologists locate the knob of music, there is undoubtedly running those gems of melody we all love to hum until we fairly ache to have somebody stop the bellows.

You have doubtless read the strictures of the British musical critics on American jazz, and their handsome references to the work of the great Sousa by comparison. Well Sousa has been at work on another patriotic air. It is called the "Sesqui-Centennial March," and is described by competent authorities who have enjoyed it as of high order.

The music of this patriotic composition, written in honor of the 150th anniversary of America's Independence, is divided into five episodes, and among other things it gives "tone pictures" of the Massachusetts patriots and other stirring events in the history of the American nation.

In addition to composing a rousing march Sousa portrays the dramatic scenes surrounding the authentic history of the writing of the Declaration of Independence. In other words the composer gives an impression of the different moods attending the whole development of a stirring event.

We do not know whether Sousa intends to include the "Sesqui-Centennial March" in his Burlington program, but if not, we hope he will produce it by special request, and here it is.

In this connection let us express our great satisfaction that America is discovering it can produce its own musicians as well as its great musical works. Sousa is a native of the National capital and he has been at the head of his great band for thirty-four years. He has turned the tables on foreign countries by winning famous decorations at the hands of European rulers, among them that of Britain's Victorian Order.

We hope while Sousa is in Vermont, he will absorb some of the historic atmosphere of the Champlain Valley and give the world as his next great work tone pictures of the various struggles of the Green Mountain Boys in a splendid melody entitled "The Champlain March."

Famous Bandmaster Practices What He Preaches—Con- cert Here Tonight



JOHN PHILIP SOUSA

"Make it Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season is making his 34th annual tour with his famous band, which plays tonight at the University Gymnasium. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flyovers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

We were privileged last evening to hear one of the finest concerts ever given by a musical organization that for more than 30 years has been a standby on the concert stage of America. John Philip Sousa and his band were at the Grove Theatre and the medium sized audience that attended the concert attested freely to its appreciativeness of the music by a reception that was unusual in its warmth.

The theatre was barely three fourths filled, but the discrepancy in numbers of the audience was more than compensated for in the enthusiasm with which it received the many selections with which the band favored.

The program offered in this, the thirty-fourth tour of Sousa's band, is more than fairly comparable with many of those of previous years. The music generally was of a high type, with an intermixture of popular and standard numbers, found ready favor.

A feature of the concert which was of considerable appeal to local folk, was the appearance of the Gloversville High school band of 40 young musicians. The school band was directed by Lieutenant Commander Sousa in one of his own well known compositions, "The High School Cadet."

The appearance of the school band took place during the intermission. The young musicians proved themselves a credit to themselves, their school and their home city by their performance under the greatest bandmaster America has ever produced. They performed the number with precision and not a "burred" note was to be detected.

To Leland S. Graves, director of music in the Gloversville schools, under whose supervision the band has attained the stage of excellence so noticeable last evening, there belongs a large share of praise.

The conclusion of the selection by the high school band was the signal for an outburst of applause that must yet be ringing in the ears of its members. The people of Gloversville certainly registered their appreciation of their high school's musical organization.

Overture "Herod."

The opening number on the program of Sousa's band was one worthy of considerable mention. As the band executed the difficult overture "Herod," by Hadley, a hush fell upon the audience that was of such intensity that in the softer passages of the selection the proverbial pin dropped on the floor would have sounded like the fall of a plate glass window to the sidewalk.

Few bands have ever been heard in the performance of this number that have accomplished it with the effect presented to that audience last night. It served in prime fashion to prepare one for the treat that was to come.

With his accustomed generosity as to encores Sousa regaled his listeners with many of his best known marches, those that have earned for him the title "The March King." Several late popular selections were included in the list of encores.

The encore offered at the conclusion of the overture "Herod," was "The Gridiron Club," a comparatively new march number by Sousa. This march was composed in honor of the opening of the new Gridiron Club at Washington, D. C.

Cornet Solo.

The second number was a cornet solo by John Dolan, who has toured the country with Sousa's band for several seasons. Mr. Dolan's offering was "Sounds From the Riviera," by Bocca-ri. He responded to an encore call with "Just a Cottage Small," a popular selection.

The third number was perhaps one of the most noteworthy on the program. It was a suite of three selections bearing the title "The Three S's."

The opening number of the suite was "Morning Journals," by Strauss. Here was given music of a lighter type that appealed to the taste.

It was followed immediately by rendition of a number that is old, but will never grow old, "The Lost Chord." All the pathos with which this composition of Sullivan's is endowed were brought out with masterful effect. As in the concluding passages, the band played with a gradually increasing crescendo of tremendous power, one could hardly sit there and not feel the grip of the music tightening about him.

As we sat there we felt ourself grow first hot and then cold and as the final sad notes sounded felt completely spent. Rare indeed are the instances when band music has that effect. A hurried glance about the audience disclosed the fact that we were not alone with our emotions. Here and there a handkerchief appeared and we can safely say that there was many an eye there which had dampened more than a little under the tremendous influence exerted by that selection.

The last number in the suite was "Mars and Venus," a composition by Sousa, that was of such a vein as to offset the atmosphere of awe that had been inspired by its predecessor. It was of a light martial vein and was well received.

As an encore the always popular "El Capitan" was given.

Soloist Pleases.

We considered we were offered a real treat in the next number. Miss Marporie Moody, coloratura soprano, sang for us "On the Beautiful Blue Danube," in which is incorporated the well known "B'ue Danube" waltz.

So well pleased was the audience with Miss Moody, that three encores were demanded and even then they

It abounds in color and quality and a pleasing personality combined with her vocal capability made her an instant favorite.

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"Le Voyode" is descriptive of an elderly nobleman returning from the wars, worn and tired. Disappointed at not finding, upon his return home, his young bride, he becomes enraged and decides upon vengeance. Armed with two guns he rushes to the garden and finds her with her young lover. He orders his servant to aim at the bride as he aims at her lover, that they may die simultaneously. The frightened servant fires at random and the old nobleman falls dead.

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Wets and Drys.

The first number after the intermission was "The Wets and the Drys," Sousa's new composition which has caused nation-wide comment. It contains a well arranged selection of old drinking songs combined with songs that have been sung by the drys for a century. These included "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Sailor's Chorus," "We Won't Go Home 'Til Morning," and concluding with "Auld Lang Syne."

The seventh number was the appearance of the Saxophone Corps, composed of Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Shlantz and Monroe. Their opening number was "Saxerewski" by Paderewski-Hicks. As encores they gave "Whoop 'Em Up B'ues," a popular number; "The Old Swimmin' Hole," a humorous composition; a "Simfunny in Deutsch," also humorous; "Hail, Hail the Gang's All Here," "Sweet Adeline," "Good Night Ladies," and "Hello, Aloha How Are You."

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Xylophone Solo.

We liked especially the xylophone solo by Howard Goulen. We have heard many performers upon the xylophone, but never one that could compare with Mr. Goulen. His efforts in "Liebesfreud" were excellent and were fully appreciated. As encores he gave that old favorite "Souvenir," and upon repeated calls for more offered a snappy popular number "Lots of Pep," and concluded with "Parade of the Wooden Soldiers," this with band accompaniment.

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As Mr. Sousa left his platform and the members of the band started to leave the stage the audience seemed unable to realize the concert was over. A thunder of continued applause failed, however, to prolong the already extended program.

All the comment we heard upon leaving, was upon the excellence of the program, which had evidently been selected with unusual care. We also heard considerable comment upon the size of the audience.

Sousa's Concert Furnishes Music Lovers a Rare Treat

Famous Orchestra Leader and One of Greatest March Composers of World Directs His Wonderful Band in Remarkably Fine Concert at Glove to Delight of Large Audience—Same Old Sousa, With Same Great Band—High School Band Plays and Is Praised With Smile.

BY KARL GERSTL.

America's March King, John Philip Sousa and his band, made their first appearance in Gloversville in some years, last night at the Glove theatre, and presented a musical program that testifies eloquently to Sousa's genius and that pleased an audience which filled the greater part of the theatre.

America's March King is still the reigning monarch in his own field. Witness his latest composition in this line, "The Sesqui-Centennial Exposition March." It was typically Sousa's. It had swing, fire, volume and a tune that forced the listeners to appreciation. It is a Sousa march of the first order.

Old March Still Greatest.

True, it isn't Sousa at his best, but then the Sousa who penned "The Stars and Stripes Forever," years ago, can't be expected to always compose marches that bear the stamp of genius. For "The Stars and Stripes Forever" is and probably will remain the March King's very crown. It was penned when Sousa was much younger, when the fire of youth and genius burned brightest and strongest and when Sousa "caught" not only his own genius at its greatest but the very spirit of his country and translated this exaltation into his immortal masterpiece.

Many lands and many composers have given us marches which can be compared favorably with "The Sesqui-Centennial Exposition March," but there are few marches anywhere which rank with "The Stars and Stripes Forever." It stands on par with the German "Hohenfriedberger" and "Germanentruere" marches; with Italy's inspired "Royal Italian" march; with the French "Marsellaise" and "Meuse et Sambre" marches, that is to say with the best in march music. For each of these were composed in a moment of genius and each of these has caught the very soul of its country. And because they have, they will go down in music with the ages, their fire and lustre undimmed and their supremacy unchallenged.

Herod as Overture.

Sousa began his concert last night with the overture "Herod," by Hadley, written for Stephen Phillips' tragedy of that name. It was a tone poem, difficult in execution, minor in key and brilliantly carried out. Such music is for the elect. It predicated a long and intimate love of music to appreciate its appeal and dissect it. It pleased the audience and as an encore, Sousa played for them "The Grid-iron Club," one of his sparkling, crashing marches which quickly caused the eyes of his audience to flash with the sparkle of enjoyment. It was a tune to appeal to the ear and it needed no close musical knowledge to impress.

The second number was a cornet solo by John Dolan, first cornetist of Sousa's Band, who played Boccalari's sparkling "Sounds from the Riviera," accompanied by the band. He carried through the difficult runs splendidly solo and then in contretemps with the reed instruments of the band. The applause for his effort was fine and so he gave his audience, as an encore, that hauntingly beautiful "Just A Cottage Small," which showed him again the master of his instrument, playing upon the hearts of his audience not with pyrotechnics, but with a lyric tone poem. And his audience appreciated to the full.

The third number was a suite, called "The Three S's," consisting of Strauss' "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus."

Waltz Number Appeals.

"Morning Journals" proved to be a Strauss concert waltz closely paralleling that composer's "Blue Danube." It's very waltz tune carried the named of the composer, just as a Sousa march can't be mistaken for anyone else's composition. It had the Viennese swing, the lilt so typical of the Danube capital's contributions to music.

There followed "The Lost Chord." It hardly needs review, for it is immortal. It's gently rising, almost groping search for the chord elusive, swelling ever more into volume and rising to grandeur, to culminate ultimately into the full-bodied, magnificent choral effect of the entire band at its conclusion. These make "The Lost Chord," Sullivan's masterpiece, a melody which once heard when such an organization as Sousa's plays it, can never be forgotten. Last night it brought down the house.

The third number of the group was Sousa's "Mars and Venus," a novelty concert march, in which the brass sections and drums of the orchestra carry through the martial parts and give way to the more seductive melodies of Venus, the reeds and clarinets, only to be drowned out by a remarkable drum effect, which starting so quietly at first that it can be discerned only with difficulty, rapidly swells into a volume of sound which drowns out all else and prepares the way for the

return of the martial melodies of the brass. In the end, the two are merged into one mighty tone composition.

Soprano Soloist a Hit.

As an encore Sousa played another of his famous marches, "El Capitan," rendered with the same spirit and fire, which characterizes all of his march offerings.

As the fourth number, Miss Marjorie Moody, coloratura soprano sang Strauss' "On the Beautiful Blue Danube," accompanied by the band. She possesses a splendid voice, strong and clear in the middle register, a trifle weak in the lower and sufficiently strong in the upper register to permit her being classed with the outstanding artists of the concert stage.

As encores, she sang, first, "There A Merry Brown Thrush," Victor Herbert's "Italian Street Song" and "Comin' Thru the Rye," all of which made their distinct appeal. Miss Moody did her best in the Herbert number, which she sang with a merry abandon to the lilt of the composition.

As the final number of the first half of the program, Sousa directed his band in "Le Voyode," a symphonic poem of Tshaikowsky, who, as usual, was breaking his heart in music over something or other. Suffice it to say that it was great music.

The encore, however, pleased the audience. It was Sousa's march, "Pride of the Wolverines," which brought the first half of the concert to a close on the smashing, crashing notes of one of Sousa's happiest march compositions.

G. H. S. Band Plays

During the intermission, the Gloversville High School band took the stage to play a selection under the baton of the master. It was Sousa's own "High School Cadets" and the youngsters did themselves proud. They went through the difficult march with sureness and a ready response to Sousa's directing wand and earned from him the smile of appreciation. And the audience gave them a big hand for their effort. They deserved it for they had been practising for weeks against the day when America's greatest march composer would lead them through the measures of one of his own compositions.

The second half of the Sousa program began with a fantasy called "The Wets and the Drys," one of Sousa's newest compositions. It combines in a tone composition the "wet" and "dry" songs of the day, beginning with "Have a Little Drink" and the playing by the reed instruments of snatches of "How Dry I Am," with the result that the entire band merges into the fascinating "Tea for Two" from "No, No, Nanette" and as the strains of it die out, behold there is again "How Dry I Am," set Spanish fashion, lilt, castanets and all and before the audience can get over the smile, the strains of a Robin Hood selection, merry and rollicking, replaces the quaint conceit, only to give way in turn to "Down Where the Wurtzburger Flows." There follows "The Old Oaken Bucket" with a splendid imitation of the creaking bucket rope and then comes "The Soldier's Chorus" which gives way to "We Won't Go Home Until Morning" and comes to an end with the beautiful strains of "Auld Lang Syne."

For encore, Sousa played a ragtime piece, the only bit of syncopation attempted up to that point, namely, "Why Do Ya Roll Those Eyes?" This proved that his organization can "jazz" it too, in the most approved style.

Novelties Appreciated

Next came a novelty offering by the Saxophone corps of the band, playing a series of novelty numbers. Among them were "Whoop 'Em Up Blues," "The Old Swimmin' Hole," "Simpfuny in Deutsch," "Hello Aloma, How Are You?" "Hail, Hail, the Gang's All Here," "Sweet Adaline," "Good-Bye Ladies" and "Merrily We Roll Along," all presented with pep and novelty effects which made a hit. The artists who participated in this part of the program were Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

The next was a march presentation, Sousa's latest, "The Sesqui-Centennial," then Sousa's greatest, "The Stars and Stripes Forever," which brought down the house.

When the applause and murmur of appreciative comment had died down with the last glorious strains of "The Stars and Stripes Forever," another artist, Howard Goulden, thrilled with a series of magnificent xylophone solos.

First he played Fritz Kreisler's beautiful "Liebesfreud" and for his first encore, "Souvenir," one of the prettiest of musical compositions. Both were played with an appreciation which marked him as perhaps the finest xylophone artist who ever appeared here. Certainly, he is one of the greatest in his field.

SATURDAY, OCTOBER 2, 1926

John Philip Sousa As He Will Be Seen in Action at Glove Tomorrow



As one of the foremost musical entertainments planned for Gloversville and Johnstown, this year, John Phillip Sousa will bring his world famous band to the Glove Theatre for a concert tomorrow, Sunday evening, with curtain at 8:30. The concert has been awaited by musically inclined persons for some weeks and there is every assurance that a well filled house will be on hand to welcome the great march king.

Music lovers and persons who read will also be interested to know that Sousa will play his now famous "The Wets and the Drys."

The fantasy starts out with the rendition of "Have a Little Drink," and swings into "How Dry I Am." Then there comes "Tea for Two," and the good old drinking song, "Down Where the Wurtzburger

Flows." Thus the battle between the moist and arid elements continues to rage, with other such numbers as "The Old Oaken Bucket," "We Won't Go Home 'Till Morning," and others well known as expressing the sentiments of each faction. This fantasy has been greeted with great enthusiasm wherever the great band master has presented it, and doubtless it will get a great local reception too.

Folks who love xylophone music will be glad to know that Howard Goulden is again with the Sousa organization this season, Mr. Goulden being in all probability the worlds most expert player of this melodious instrument.

In addition to the band selections, the program will contain vocal numbers, instrumental solos and duets and novelties of many kinds.

Gloversville.

THE MORNING HERALD,

SATURDAY, OCTOBER 2, 1926.

SOUSA'S BAND AT GLOVE THEATRE

John Philip Sousa, world-famed bandmaster who is to arrive in Gloversville for a concert at the Glove theatre on Sunday evening next, has consented by telegraph, the theatre management announced last night, to direct one of two numbers which are to be played by the Boys Band of the Gloversville high school, Mr. Sousa to lead the band from the theatre stage. The boys will be taken to the stage during a brief intermission from the regular programme and Sousa will put them through their paces for the edification of the capacity crowd which will be on hand at the theatre to greet them.

It had been originally intended for the Boys' Band to meet Mr. Sousa upon his arrival here, but because of the change in the time of Mr. Sousa's getting here, it was thought best to let the famous bandmaster have his initial look at the youthful musicians after they are ranged on the Glove theatre stage and ready for business. The band is working on several of their most attractive numbers for presentation at this time, and Mr. Sousa will be permitted to choose the one in which he wishes to direct the boys. The number will in all probability be Mr. Sousa's own composition, "The High School Cadets."

As plans now stand, Mr. Sousa and his party, which includes his wife, will arrive in Gloversville at 7:40 p. m. on Sunday, coming via Fonda. The company is traveling by special train which consists of two Pullmans, a diner and a regulation-size baggage car. The instruments used by this huge musical organization are said to be so large and so numerous that the baggage car is completely filled.

A special programme has been arranged by Mr. Sousa for his local engagement, the list including all the Sousa favorites which made him famous in years past, as well as a number of brand new compositions. Indications now are that the Glove will be filled to its capacity at the time the curtain goes up on this famous musical entertainment, the ticket prices having scaled so low that there is no reason why all music lovers should not be permitted to attend.

LEADER-REPUBLICAN, GLOVERSVILLE

AND JOHNSTOWN, N. Y.

G.H.S. Band Will Appear on Stage

Serenade for Sousa Eliminated, but Students Will Play Number Under His Direction Tomorrow Night.

A change in plans for the welcome to John Phillip Sousa, famous band master who brings his band to the Glove theatre, tomorrow evening for a concert, was announced today. The serenade to the famous leader at the electric waiting station has been eliminated and instead the Gloversville High school band will appear on the stage at the Glove and be directed in one number by Sousa.

Plans originally called for a serenade by the school musicians at the station and then a parade to the Sir William Johnson Country club where Sousa is to be the guest with Mayor Sisson at a dinner given by Meyer and Louis Schine and John A. May, also their wives. It was felt however, that owing to the Sunday night date, this would not be just fitting and so this part of the program was dropped.

The High school band, according to arrangements now made, will appear on the stage during the intermission and Sousa will direct the organization in the playing of "The High School Cadet," which the famous March King composed. The boys have been working on this number at special rehearsals this week and hope to be able to give a creditable rendition for the famous Sousa.

The curtain for the concert, tomorrow night will be at 8:30 and a large audience is indicated by the advance sale.

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Many lands and many composers have given us marches which can be compared favorably with "The Sesqui-Centennial Exposition March," but there are few marches anywhere which rank with "The Stars and Stripes Forever." It stands on par with the German "Hohenfriedberger" and "Germanentrene" marches; with Italy's inspired "Royal Italian" march; with the French "Marsellaise" and "Meuse et Sambre" marches, that is to say with the best in march music. For each of these were composed in a moment of genius and each of these has caught the very soul of its country. And because they have, they will go down in music with the ages, their fire and lustre undimmed and their supremacy unchallenged.

Herod as Overture.

Sousa began his concert last night with the overture "Herod," by Hadley, written for Stephen Phillip's tragedy of that name. It was a tone poem, difficult in execution, minor in key and brilliantly carried out. Such music is for the elect. It predicated a long and intimate love of music to appreciate its appeal and dissect it. It pleased the audience and as an encore, Sousa played for them "The Grid-iron Club," one of his sparkling, crashing marches which quickly caused the eyes of his audience to flash with the sparkle of enjoyment. It was a tune to appeal to the ear and it needed no close musical knowledge to impress.

The second number was a cornet solo by John Dolan, first cornetist of Sousa's Band, who played Boccalari's sparkling "Sounds from the Riviera," accompanied by the band. He carried through the difficult runs splendidly solo and then in contretemps with the reed instruments of the band. The applause for his effort was fine and so he gave his audience, as an encore, that hauntingly beautiful "Just A Cottage Small," which showed him again the master of his instrument, playing upon the hearts of his audience not with pyrotechnics, but with a lyric tone poem. And his audience appreciated to the full.

The third number was a suite, called "The Three S's," consisting of Strauss' "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus."

Waltz Number Appeals.

"Morning Journals" proved to be a Strauss concert waltz closely paralleling that composer's "Blue Danube." It's very waltz tune carried the named of the composer, just as a Sousa march can't be mistaken for anyone else's composition. It had the Viennese swing, the lilt so typical of the Danube capital's contributions to music.

There followed "The Lost Chord." It hardly needs review, for it is immortal. It's gently rising, almost groping search for the chord elusive, swelling ever more into volume and rising to grandeur, to culminate ultimately into the full-bodied, magnificent choral effect of the entire band at its conclusion. These make "The Lost Chord," Sullivan's masterpiece, a melody which once heard when such an organization as Sousa's plays it, can never be forgotten. Last night it brought down the house.

The third number of the group was Sousa's "Mars and Venus," a novelty concert march, in which the brass sections and drums of the orchestra carry through the martial parts and give way to the more seductive melodies of Venus, the reeds and clarinets, only to be drowned out by a remarkable drum effect, which starting so quietly at first that it can be discerned only with difficulty, rapidly swells into a volume of sound which drowns out all else and prepares the way for the

return of the martial melodies of the brass. In the end, the two are merged into one mighty tone composition.

Soprano Soloist a Hit.

As an encore Sousa played, another of his famous marches, "El Capitan," rendered with the same spirit and fire, which characterizes all of his march offerings.

As the fourth number, Miss Marjorie Moody, coloratura soprano sang Strauss' "On the Beautiful Blue Danube," accompanied by the band. She possesses a splendid voice, strong and clear in the middle register, a trifle weak in the lower and sufficiently strong in the upper register to permit her being classed with the outstanding artists of the concert stage.

As encores, she sang, first, "There A Merry Brown Thrush," Victor Herbert's "Italian Street Song" and "Comin' Thru the Rye," all of which made their distinct appeal. Miss Moody did her best in the Herbert number, which she sang with a merry abandon to the lilt of the composition.

As the final number of the first half of the program, Sousa directed his band in "Le Voyode," a symphonic poem of Tshaikowsky, who, as usual, was breaking his heart in music over something or other. Suffice it to say that it was great music.

The encore, however, pleased the audience. It was Sousa's march, "Pride of the Wolverines," which brought the first half of the concert to a close on the smashing, crashing notes of one of Sousa's happiest march compositions.

G. H. S. Band Plays

During the intermission, the Gloversville High School band took the stage to play a selection under the baton of the master. It was Sousa's own "High School Cadets" and the youngsters did themselves proud. They went through the difficult march with sureness and a ready response to Sousa's directing wand and earned from him the smile of appreciation. And the audience gave them a big hand for their effort. They deserved it for they had been practising for weeks against the day when America's greatest march composer would lead them through the measures of one of his own compositions.

The second half of the Sousa program began with a fantasy called "The Wets and the Drys," one of Sousa's newest compositions. It combines in a tone composition the "wet" and "dry" songs of the day, beginning with "Have a Little Drink" and the playing by the reed instruments of snatches of "How Dry I Am," with the result that the entire band merges into the fascinating "Tea for Two" from "No, No, Nanette" and as the strains of it die out, behold there is again "How Dry I Am," set in Spanish fashion, lilt, castanets and all and before the audience can get over the smile, the strains of a Robin Hood selection, merry and rollicking, replaces the quaint conceit, only to give way in turn to "Down Where the Wurtzburger Flows." There follows "The Old Oaken Bucket" with a splendid imitation of the creaking bucket rope and then comes "The Soldier's Chorus" which gives way to "We Won't Go Home Until Morning" and comes to an end with the beautiful strains of "Auld Lang Syne."

For encore, Sousa played a ragtime piece, the only bit of syncopation attempted up to that point, namely, "Why Do Ya Roll Those Eyes?" This proved that his organization can "jazz" it too, in the most approved style.

Novelties Appreciated

Next came a novelty offering by the Saxophone corps of the band, playing a series of novelty numbers. Among them were "Whoop 'Em Up Blues," "The Old Swimmin' Hole," "Simpfunny in Deutsch," "Hello Aloma, How Are You?" "Hail, Hail, the Gang's All Here," "Sweet Adaline," "Good-Bye Ladies" and "Merrily We Roll Along," all presented with pep and novelty effects which made a hit. The artists who participated in this part of the program were Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe.

The next was a march presentation, Sousa's latest, "The Sesqui-Centennial," then Sousa's greatest, "The Stars and Stripes Forever," which brought down the house. When the applause and murmur of appreciative comment had died down with the last glorious strains of "The Stars and Stripes Forever," another artist, Howard Goulden, thrilled with a series of magnificent xylophone solos.

First he played Fritz Kreisler's beautiful "Liebesfreud" and for his first encore, "Souvenir," one of the prettiest of musical compositions. Both were played with an appreciation which marked him as perhaps the finest xylophone artist who ever appeared here. Certainly, he is one of the greatest in his field. As a further encore he played a jazz number, "Lots of Pep" and when the applause wouldn't die down he played as a final number "The Parade of the Wooden Soldiers" from the "Chauve Souris."

Even while there was still scattering applause, Sousa called for the final number of the concert, the Dance African "Juba" by R. N. Dett, bringing to a close one of the best concerts here here in years.

Seen in Action at Glove Tomorrow



As one of the foremost musical entertainments planned for Gloversville and Johnstown, this year, John Phillip Sousa will bring his world famous band to the Glove Theatre for a concert tomorrow, Sunday evening, with curtain at 8:30. The concert has been awaited by musically inclined persons for some weeks and there is every assurance that a well filled house will be on hand to welcome the great march king.

Music lovers and persons who read will also be interested to know that Sousa will play his now famous "The Wets and the Drys."

The fantasy starts out with the rendition of "Have a Little Drink," and swings into "How Dry I Am." Then there comes "Tea for Two," and the good old drinking song, "Down Where the Wurtzburger

Flows." Thus the battle between the moist and arid elements continues to rage, with other such numbers as "The Old Oaken Bucket," "We Won't Go Home 'Till Morning," and others well known as expressing the sentiments of each faction. This fantasy has been greeted with great enthusiasm wherever the great band master has presented it, and doubtless it will get a great local reception too.

Folks who love xylophone music will be glad to know that Howard Goulden is again with the Sousa organization this season, Mr. Goulden being in all probability the worlds most expert player of this melodious instrument.

In addition to the band selections, the program will contain vocal numbers, instrumental solos and duets and novelties of many kinds.

Gloversville.

THE MORNING HERALD,
SATURDAY, OCTOBER, 2, 1926.

SOUSA'S BAND AT GLOVE THEATRE

John Phillip Sousa, world-famed bandmaster who is to arrive in Gloversville for a concert at the Glove theatre on Sunday evening next, has consented by telegraph, the theatre management announced last night, to direct one of two numbers which are to be played by the Boys Band of the Gloversville high school, Mr. Sousa to lead the band from the theatre stage. The boys will be taken to the stage during a brief intermission from the regular programme and Sousa will put them through their paces for the edification of the capacity crowd which will be on hand at the theatre to greet them.

It had been originally intended for the Boys' Band to meet Mr. Sousa upon his arrival here, but because of the change in the time of Mr. Sousa's getting here, it was thought best to let the famous bandmaster have his initial look at the youthful musicians after they are ranged on the Glove theatre stage and ready for business. The band is working on several of their most attractive numbers for presentation at this time, and Mr. Sousa will be permitted to choose the one in which he wishes to direct the boys. The number will in all probability be Mr. Sousa's own composition, "The High School Cadets."

As plans now stand, Mr. Sousa and his party, which includes his wife, will arrive in Gloversville at 7:40 p. m. on Sunday, coming via Fonda. The company is traveling by special train which consists of two Pullmans, a diner and a regulation-size baggage car. The instruments used by this huge musical organization are said to be so large and so numerous that the baggage car is completely filled.

A special programme has been arranged by Mr. Sousa for his local engagement, the list including all the Sousa favorites which made him famous in years past, as well as a number of brand new compositions. Indications now are that the Glove will be filled to its capacity at the time the curtain goes up on this famous musical entertainment, the ticket prices having scaled so low that there is no reason why all music lovers should not be permitted to attend.

LEADER-REPUBLICAN, GLOVERSVILLE

AND JOHNSTOWN, N. Y.

G.H.S. Band Will Appear on Stage

Serenade for Sousa Eliminated, but Students Will Play Number Under His Direction Tomorrow Night.

A change in plans for the welcome to John Phillip Sousa, famous band master who brings his band to the Glove theatre, tomorrow evening for a concert, was announced today. The serenade to the famous leader at the electric waiting station has been eliminated and instead the Gloversville High school band will appear on the stage at the Glove and be directed in one number by Sousa.

Plans originally called for a serenade by the school musicians at the station and then a parade to the Sir William Johnson Country club where Sousa is to be the guest with Mayor Sisson at a dinner given by Meyer and Louis Schine and John A. May, also their wives. It was felt however, that owing to the Sunday night date, this would not be just fitting and so this part of the program was dropped.

The High school band, according to arrangements now made, will appear on the stage during the intermission and Sousa will direct the organization in the playing of "The High School Cadet," which the famous March King composed. The boys have been working on this number at special rehearsals this week and hope to be able to give a creditable rendition for the famous Sousa.

The curtain for the concert, tomorrow night will be at 8:30 and a large audience is indicated by the advance sale.

THE ERIE DAILY TIMES,
OCTOBER 5, 1926.

Sousa and His Band of 68 Thrill Erie in Programs

By ALBERT H. DOWLING, Jr.

Lieutenant Sousa played a joke on the audience which gathered to hear him at the Academy High school Monday afternoon. There were beautifully printed souvenir programs, but Mr. Sousa decided to change things a bit—so instead of hearing the "Herod" overture of Henry Hadley, we listened to Haydn Wood's "English Dances" for an opening number, and in place of a Tchaikowski tone poem, we heard Chadwick's "Tam O'Shanter." But nobody cared.

In a Sousa program it does not matter so much what is played, but how it is played—and there certainly could be no fault found on the latter score. For two hours, the great bandmaster and his sixty-eight men kept the toes tapping and the heart beating just a bit faster. There is a thrill to a Sousa march that cannot be denied, and Monday afternoon's program was sprinkled generously with them, including "The Bridron Club" and, of course, "The Stars and Stripes Forever."

No one who sat through the concert yesterday afternoon will ever forget the thrilling finale to this last-named march where the fifes, cornets and trombones came to the front of the stage and fairly lifted the roof with this stirring tune.

As we said before, the printed program was not of much use, for Lieutenant Sousa wandered here and there and played what he felt like, but he detected "The Song of the Flame", his own "El Capitan", some very clever parodies on popu-

lar songs—and "Valencia."

There were a number of soloists including a xylophonist, who almost brought down the house, a splendid cornetist and Miss Marjorie Moody, soprano, who sang several numbers including the "Italian Street Song" from "Naughty Marietta" and "Comin' Thro the Rye."

A saxophone octet furnished one of the pleasantest diversions of the afternoon with some exceedingly clever ensemble work, to the especial delight of the "kiddies" who largely made up the afternoon audience.

Lieut. John Philip Sousa has a message to deliver all his own—and he is delivering it in no uncertain manner. He and his men represent the best that there is in band music.

A second program was given in the Academy auditorium Monday evening before an audience that responded as enthusiastically as did the one at the matinee performance.

ERIE DISPATCH-HERALD,
OCTOBER 5, 1926.

Lions Enjoy a Talk by Sousa

Lieut. Com. John Philip Sousa was the guest of and principal speaker at the regular Lions' club noonday luncheon yesterday, at the Hotel Lawrence, when the biggest turnout of the past year was present. It was the second visit of the famous bandmaster to the local civic organization, but there were many new members who had never been privileged to hear him before, and Sousa had many new stories to tell.

As a matter of fact his entire talk was based on stories, his own tales of his travels in Europe, Russia and Africa.

BUTLER COUNTY RECORD
OCTOBER 7, 1926

SOUSA PLEASES AUDIENCE

Sousa and his band of 100 pieces gave Butler some of the best music ever heard here at the concert Tuesday afternoon and evening in the senior high school auditorium. This was the first visit of Sousa to Butler. His fame, however, was well known and the music loving people of this city were not disappointed, receiving full value in a program that was complete in every detail. Only nine numbers were listed on the program. The numbers actually given were about 25, due to the encores that were demanded by the large audiences.

John Philip Sousa, aged 72, has always been justly famed for his grace in conducting his band. Despite his advancing years he is the same courteous leader as when he conducted the U. S. Marine band 40 years ago. As expected by the audience the "Stars and Stripes Forever" was one of the encores and in addition the new "Sesqui-Centennial March" was also given as part of the

program. The Saxophone corps responded to five encores. On account of the demands of the audience at the night concert for many additional numbers the program, originally planned for less than two hours, was extended to almost three hours. Sousa and his band came up to all that was expected.

THE BUTLER EAGLE—
OCTOBER 6, 1926

MARCH KING AND HIS BAND SCORE HIT ON FIRST BUTLER VISIT

Celebrated Conductor and Men
Enthusiastically Received at
Senior High School.

By FORAKER FERRELL.

Vocalists, including even the great Geraldine Farrar herself, and instrumentalists, artists on their respective instruments, have been heard at the Senior High school in the past, but it is doubtful if a greater galaxy of musicians ever appeared in the local auditorium at one time than those who were greeted by only a little more than half a house last night and who comprised one of the greatest concert bands of the present generation and their distinguished conductor, Lieutenant-Commander John Philip Sousa. It was the first visit of the band to Butler.

The concert was presented by May Beegle of Pittsburgh, sponsor for the annual winter artist concerts in that city.

So large was the band that part of the reed section was obliged to find places back of the wings, almost obscured from the audience. We counted 75 performers, including the three soloists, Miss Marjorie Moody, soprano; John Dolan, cornet virtuoso and Howard Goulden, xylophonist.

It was a night local concert goes will not soon forget, a night that reminded one of the concert by the Washington Marine band two years ago, although Sousa and his band seemed to excel even "The President's Own Band," which did not seem to display such

delicate and bewitching pianissimos and such mighty, majestic fortissimos as issued from the instruments of the organization that was Butler's guest for matinee and evening performances.

Miss Moody sang "On the Beautiful Blue Danube," by Strauss, the eminent German waltz king; "The Merry Brown Thrush," and the "Italian Street Song," by Herbert, all of which were warmly received. The singer displayed remarkably good intonation, a wide range, and a voice of exquisite quality.

Mr. Dolan, successor to the illustrious Herbert L. Clarke, who appeared as cornet soloist with Sousa and his band for 25 years, played as his first number "Sounds from the Riviera," by Boccalari, and for an encore responded with the much loved ballad "Just a Cottage Small."

His first number proved him to be a skillful technician, and master of a wide range, while his tone was all that could be desired. He seemed to have every note in the accustomed register of the instrument ever at his bid and call, but did not attempt to climb into the middle of an extra octave above the staff, as did the famous Clarke, who time and time again during a concert would perch himself on the second "G" above the staff with apparent confidence and utter abandon, as his listeners marveled at his consummate skill.

Mr. Goulden brought to the xylophone a high degree of musical sense, and showed some of the possibilities of the instrument, which one seldom hears played as it was played last night. He made his Butler debut as a soloist with "Liebesfreund," by the inimitable Fritz Kreisler and then he played Drdla's "Souvenir," which one is more accustomed to hearing interpreted by violinists. From these high pinnacles he descended to the plane of jazz and unreel "Lots of Pep," a combination of syncopation and counter melody.

Six piccolists playing in unison the difficult variations to the trio of Sousa's famous march, "The Stars and Stripes Forever," enormous basses essaying delicate passages such as are usually assigned to the strings, brasses and reeds holding a sustained tone for almost a minute without the slightest variance of pitch, these feats and many others were some of the highlights of the Sousa concert.

In the descriptive number "The Wets and Drys," even the giant basses expressed "how dry they were," and when the band plunged into "Auld Lang Syne," it proved it had been holding enough in reserve to raise the roof should they decide to do their utmost.

Sousa plays his marches in good lively tempo. And the concertgoers last night seemed to like the change. He directs with grace, and a close observer could see that for some reason, perhaps best known to himself, seems to put just a wee bit more spirit and fire into the conducting of his own compositions than those of his contemporaries.

The saxophone octette scored perhaps the biggest hit of the evening outside of the band in its entirety, and the concert left nothing to be desired. May Sousa live to conduct his band on many another tour, and may it be Butler's good fortune to be included in its itinerary again before another year rolls 'round.

NEW CASTLE NEWS,
OCTOBER 6, 1926.

Sousa And Band Arrive In City

Famous Band Gives Concerts
Here This Afternoon
And Evening

VARIED PROGRAMS
WILL BE PRESENTED

Lieutenant Commander John Phillip Sousa, director of the most famous band in the entire world arrived in New Castle this morning with 100 musicians who make up his wonderful organization. This afternoon a student concert is being presented in the Benjamin Franklin Junior High School auditorium and this evening New Castle men and women will be given the opportunity of hearing the band.

New Castle knows and loves Sousa's band. It will be remembered that the band was here two years ago, and the crowd which overflowed the Franklin auditorium is still remembered for its record breaking size.

Tonight's Program

The program for tonight's concert at 8:15 o'clock is a wonderfully well balanced one. One doesn't have to be a highbrow to enjoy it, and yet one can be as highbrow as he pleases and be well satisfied.

The program opens with the overture "Herod" by Hadley. John Dolan, cornet soloist of the band presents "Sounds From The Riviera" by Boccalari, and the band follows with a suite of three numbers, "Morning Journals" by Strauss, "The Lost Chord" by Sullivan, and "Mars and Venus" by Sousa.

Miss Marjorie Moody, soprano soloist follows with Strauss' "On The Beautiful Blue Danube" and the band is next heard in a symphonic poem "Le Voyvode" by Tchaikowsky. The next number is one of Sousa's newest, "The Wets And The Drys," and the saxophone corps follows with "Saxerewski" by Paderewski-Hicks. The saxophone corps is composed of Messrs. Henly, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe. Another new Sousa number will be heard next, "The Sesqui-Centennial" and Howard Goulden, xylophone soloist follows with "Liebesfreund" by Kreisler. The dance African, "Juba" by R. N. Dett is the last band number on the program.

Any Sousa concert here would be incomplete without "Stars and Stripes Forever" and it is probable that the crowd will demand this best known of all Sousa's numbers.

NEW CASTLE NEWS,
OCTOBER 7, 1926.

Noted Bandmaster Praises Orchestra At High School

Lieutenant - Commander John Phillip Sousa likes the New Castle high school orchestra. At least he said so, Wednesday evening during the intermission in his concert in the Benjamin Franklin Junior high school.

"It is a splendid group of young musicians," he said. "Not finished musicians as yet, of course, but they have the enthusiasm and the will to work, and I believe before the season is over will be a mighty fine organization."

Directs the Orchestra

A students' concert was held Wednesday afternoon in Franklin auditorium and one of the numbers was presented by the New Castle Senior high school orchestra, directed by Commander Sousa.

As a courtesy to him, the orchestra played "Black Man" from the Dwellers of the Western World, a suite written by Sousa. He was surprised that they would try such a difficult number, and pleased with the skill with which they performed.

OCTOBER 6, 1926.

Musical Program At Senior High

Senior Orchestra Plays One Of John
Phillip Sousa's Selec-
tions

The student body of the Senior High school was entertained in a very interesting manner at a chapel program put on by the musical department under the direction and supervision of Miss Isabelle Zehner on Tuesday.

Principal F. L. Orth led the devotional period and afterward made several announcements that had to do with various school activities and then the program was turned over to Miss Zehner.

The Senior orchestra played "Black Man" a selection that was composed by John Philip Sousa and under whose direction the orchestra will play today at the Ben Franklin auditorium.

The stage was made to represent a gypsy campfire scene around which the gypsies were gathered dressed in their gay and highly colored clothes. Various numbers were offered which were all appreciated very much by the students but probably the best liked number on the program was a reading by Harriet Truby.

She was assisted at the piano by Betty Steen and her selection made a great hit with the spectators and she was called back again to give another of a similar character. Louis Davenport sang "Gypsy Sweetheart" with the assistance of the chorus and this number brought to a fitting close one of the best musical programs that has been offered at the high school in a long time.

The program that was followed out is as follows:

March by orchestra.
Devotionals.
"Largo" Chorus.
"Black Man," senior orchestra.
"Gypsy Camp," chorus.
"Chopin Waltz," Betty Steen.
Pianologue 1. Old Sweetheart.
2. When we Haven't Said Our Prayers—Harriet Truby.
"I Know a Senorita," chorus.
"Gypsy Sweetheart," solo—Louis Davenport, assisted by chorus.

SOUSA CONCERT PROVES A TREAT; MAMIE SMITH IN REVUE, SATURDAY



MAMIE SMITH

One who was especially interested in the technical side of band music took the trouble to secure a complete list of instruments used by the Sousa organization in the concert at the Sandusky theater, Thursday evening, taking the number of each. Then he worked out some problems in tone and harmony.

To the average person in the large audience at the evening concert, however, numbers did not mean much. It was the ensemble effect that appealed to him. There are bands and bands, but none, it seems, can compare with the organization for which Lieut. Com. John Philip Sousa long ago became famous. This year his organization is up to the high Sousa standard. In all the numbers, from the impressive classic to the lightest bit of jazz, as an encore, the precision, the blending of tone qualities, the rhythm, all seemed perfect.

Sousa's own compositions were received with the most enthusiasm by the Sandusky audience, it seemed. These included "The Gridiron Club," given as an encore following the opening selection, Hadley's "Herold"; "Mars and Venus," "Pride of the Wolverines," "The Wets and the Drys," and the "Sesquicentennial March." "The Wets and the Drys" was a humorous composition that brought forth laughter.

Not only the brass instruments, but the saxophones and even the drums were heard to advantage. The "Saxophone Corps" was called back for four encores, and the xylophone solo, "Liebesfreund" by Kreisler, with Howard Goulden as the soloist, was so enthusiastically received that three encores were given.

An ambitious number, "La Voyvode" by Tschalkowsky, was excellently and realistically rendered, proving the possibilities of a band.

The entire concert was immensely pleasing.

Stirring Realism In Sousa Band Concert

By EDITH BRILLANT

Pianissimo on the kettle drums. A laughing saxophone. The Blue Danube. A charming vocalist. A fainting piccolo player. Tremendous volume of sound. A great deal of realism. Lieut.-Commander John Phillip Sousa's quiet baton.

That was the concert given Thursday evening by Sousa and His Band at the Sandusky Theater. Realism was the keynote of the entire program. The popular appeal was not shunned and neither was "real music".

There was a saxophone group of seven that played everything from a grandfather "sax" amusingly handled by a fat and funny Irishman who could talk German and did, to the jazziest little jazz player that any dance hall orchestra could produce. While the audience was having a good time listening to the seven real musicians, the players were having a lot of fun of their own behind the footlights. They spoke German to the audience, played them that familiar little air about losing a stocking in Lauderbach, and then treated them to "Sweet Adeline" and a little jazz. The Irish-German player stopped handling his big brass saxophone long enough to sing that famous little ditty about "The Ole Swimming Hole".

After the saxophonist almost wept over "Goodnight, Ladies" the program continued in its heavier vein. Howard Goulden did some triumphant work with "Liebesfreund" on the xylophone as a solo. His encore was Drdla's "Souvenir".

Sousa, the manager of the band or some mysterious person must have been wondrous wise Thursday evening for the band gave a typically Sandusky program. Miss Marjorie Moody sang "On the Beautiful Blue Danube". Miss Moody's voice was only one of the beautiful things about her. With an exquisitely high range Miss Moody did some really interesting thrush notes in "There's a Merry Brown Thrush" a Sousa composition. The castanet—adorned bit of Spanish melody in "Valencia" was appreciated.

Probably the most realistic thing that Sousa attempted Thursday evening was the symphonic poem "Le Voyvode" by Tschalkowsky. It's a story of a returning warrior who finds his young bride with the other man. There's some more war when the warrior picks up two guns and orders his servant to shoot the extra lover. But fate turns the weapons on the true husband and he is killed by his own guns. Yes, there were gun shots. But there was something more musically realistic than that. It was the manner in which the first cornetist played the act of picking up the two guns, the sweet tones of the warrior returning home, the furious phases of the warriors' jealous anger and the actually wailing notes with which the instruments let the warrior die.

Another bit of realism came in "Mars and Venus", a Sousa composition. Suddenly the music stopped. The quick ear detected some sort of a buzzing queer sound, it increased, increased more, became a noise, became a din. And the ears woke up to the realization that it was the drummer playing pianissimo on the kettle drums and gradually adding elbow grease until the pianissimo grew to multi-fortissimo. Then the good sized audience applauded.

And the fainting piccolo player?

It happened just as Sousa stepped down for the interval. They carried him off and he returned to his hotel to rest. He was one John Weston Bell, of Washington, D. C.

SOUSA'S BAND THRILLS CROWD

Junior High Auditorium Is
Crowded For Band Pro-
gram Last Night

There are certain things that stand out in our lives. Niagara Falls, the Grand Canyon, your first girl, the Jungfrau, New York harbor at night.

All of them are kept in the storeroom of memory, close to the window of imagination and we see them again and again. And to these high lights or high spots one can well add John Philip Sousa and his band. For hearing Sousa's band is something beyond just hearing a good band play, its seeing and hearing what has come to be an American institution.

Sousa and his band were here Wednesday night in the Benjamin Franklin Junior High school auditorium and you might know it was packed. So much so that it was necessary to open the gymnasium and use the floor as an addition to the seating space.

Now was there a person disappointed. To the regular program, Sousa added enough encores to make it doubly large and even then the delighted crowd asked for more.

John Philip Sousa has that rare quality, showmanship and adding showmanship to ability, means a faultless performance. Thursday night's concert was all of this and no matter what your musical taste, there was a number to satisfy it.

There were high spots in the concert of course. The sustained or the dramatic climax in the symphonic poem "Le Voyvode" the patriotic march with which "Stars and Stripes Forever" was played, or the remarkable work of the drummer in "Mars and Venus." Or perhaps

you liked the soloists John Dolan, Miss Marjorie Moody and Howard Goulden. All of them good but just a part of the program that was all enjoyment.

The one number that caught the popular fancy just a little more than the others was the Saxophone corps, in a group of numbers that made you forget the Six Brown Brothers.

The Sousa concert was the opening of the annual Educational Art concert course. A splendid opening and one that will be followed with attractions of equal merit.

OCTOBER 7, 1926

AT THE THEATER

SOUSA TONIGHT

Tonight is Sousa night in Sandusky. A rousing welcome should be given this grand old man and his wonderful organization of almost one hundred players. Perhaps never again will Sandusky have an opportunity to hear this band under the direction of Lt. Commander Sousa. In all the world there is no band like it—larger in number than any three bands on tour, and with more famous soloists. If every seat in the theater is not taken it will be unfortunate.

SOUSA PRAISES FARM BUREAUS

Cites Importance of Or-
ganization in Profes-
sions

The Farm Bureau and a sound organization of farmers was heartily endorsed by John Philip Sousa noted bandmaster, in an interview last night by Dr. Carl Watson, chairman of the membership campaign, and Reed M. Winegardner, state farm bureau sponsor. The interview was given after Mr. Sousa's afternoon concert at the Majestic Theatre. He was invited to play at a woman's farm bureau banquet in the evening, but an engagement at Lima kept him from accepting it.

"Wouldn't it be great if farmers would learn to organize themselves together like other trades and professions do," he said. "It seems to me that farmers are standing in their own light. We can't get very far in this world unless we learn to cooperate together," he continued.

"I hope that all the farmers in your community will join your Farm Bureau and I am certainly sorry that I will not be able to be present for a short time at your farm women's meeting this evening. I believe in organization and endorse your organization as a worthy community enterprise. I charge you folks with the responsibility of carrying this message to your women this evening."

FINDLAY MORNING
REPUBLICAN
OCTOBER 8, 1926-

SOUSA'S BAND TO PLAY HERE TODAY

Famous Musical Organiza-
tion Gives Matinee Con-
cert at Majestic

Sousa's famous band will appear at the Majestic theater for a matinee only this afternoon.

Among the numbers his band will play is the "Stars and Stripes Forever" which was written by him 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.

This is a piece particularly difficult for the cornet and trombone players and according to those who have heard Sousa's band play it declare that it takes Sousa's outfit to make real, genuine music out of the famous march. Many other numbers are on the program.

Miss Marjorie Moody, for several years soprano soloist with the band, will sing "The Thrush," one of Sousa's compositions.

Among the humorous numbers, the band will play are two humoresques, "Waiting" and "The Wets and the Drys." "On Your Radio" is a musical burlesque which the band will play.

In addition he has made the transcriptions for the jazz numbers which will be presented both by the band and the octette of saxophone comedians.

OCTOBER 9, 1926-

LARGE AUDIENCE HEARS SOUSA'S FAMOUS BAND

Noted Bandmaster and
Composer Plays Before
Appreciative Crowd

FINDLAY MORNING REPUBLICAN,

OCTOBER 9, 1926-

SOUSA'S BAND IN FINDLAY CONCERT

Matinee Performance at Ma-
jestic Well Received by
Large Audience.

FEATURES SCORE HIT

"Stars and Stripes" is Fav-
orite—Solos Win Much
Favor.

The incomparable John Philip Sousa, America's most beloved musician, and his band of 100 musicians and soloists played a matinee performance at the Majestic theatre yesterday on their 14th annual tour. They were greeted by a well-filled house, who gave the "March King" and his bandmen a hearty ovation. Interpolated in the program of Sousa's famous marches were novelties and features which make the Sousa programs unique and diverting.

In Perfect Accord.

Little effort is displayed by Mr. Sousa in directing his aggregation. His musicians are in perfect accord with him. Each wonderfully trained, they form an ensemble which is world-renowned.

The program opened with an overture, "Herold" by Hadley, of minor tones, which was followed by a Sousa composition, "The Grid Iron Club" which contained all of the vim and stirring qualities typical of the Sousa marches.

Two cornet solos, "Sounds from the Riviera" by Boccalari, and the popular "Just a Cottage Small", were artistically played by John Dolan.

This was followed by a suite, "The Three S's", "Morning Journals" by Strauss, "The Lost Chord" by Sullivan, and Sousa's "Mars and Venus". The band played a beautiful rendition of "The Lost Chord" with the flute, clarinet and cornet carrying the melody, and with harp accompaniment. It swelled to a marvelous climax, in which the entire band participated.

Vocal Solos Please.

A beautiful number on the program was a vocal solo of the most loved of waltzes, "On the Beautiful Blue Danube" by Strauss, sung by Miss Marjorie Moody, who possesses a soprano voice of rare beauty. She also sang a composition, "There's a Merry Brown Thrush", written by Mr. Sousa, which helped to demonstrate that he doesn't confine his compositions to martial form.

A fancy, "The Wets and Dries", termed by Mr. Sousa as some of his "tomfoolery", was humorous and well-received. It gave opportunity to introduce "How Dry I Am", "Tea for Two", "Down Where the Wurtzburger Flows", "The Old Oaken Bucket", "The Soldiers' Chorus", "We Won't Go Home Until Morning", and "Auld Lang Syne".

A saxophone corps, which threatened for a time to "stop the show", opened with "Saxerewski" by Padereewski-Hicks, and for encores, "Sweet Adeline", "Simpfunny in Deutsch", "Laughing Gas", "Whoop 'Em Up Blues", "The Old Swimming Hole", and others.

Plays Late Composition.

One of Sousa's latest compositions, "The Sesqui-Centennial March" was played by the band, and the rendition of Sousa's "The Stars and Stripes Forever" brought down the house.

Xylophone solos, "Liebesfreund" by Kreisler, "Souvenir" by Drdla, and "Lots of Pep" by Bein, played

by Howard Goulden, were enjoyed.

The popular "Valencia" was also played effectively by the band.

All school children who wanted to hear the famous bandmaster and his company, were excused, and the audience was largely numbered by youngsters whose little hearts were stirred by the martial strains of the majestic music.

A well filled house greeting the famous world known John Philip Sousa, and his band of 100 musicians and soloists who played a matinee performance at the Majestic Theatre yesterday on their 14th annual tour. The "March King" was given a hearty ovation by the crowd. Novelties and humorous features were interspersed throughout the program giving the program variety, which is typical of Sousa performances. The opening number on the program was "Herold" by Hadley, in which the entire band participated. This was followed by one of Sousa's compositions, "The Grid Iron Club" which was well received, as are all Sousa's marches.

John Dolan played "Sounds from the Riviera" by Boccalari on the cornet and for his encore, the popular number, "Just a Cottage Small." A suite "The Three S's" comprised of the "Morning Journals," by Strauss, "The Lost Chord," by Sullivan and Sousa's "Mars and Venus." These numbers were well received. As a variation, Miss Marjorie Moody, who possesses a beautiful soprano voice sang "On the Beautiful Blue Danube," by Strauss. For her second number she gave one of Mr. Sousa's compositions the "Merry Brown Thrush," which showed the versatility of the author.

A "fancy" "The Wets and the Dries" a humorous sketch was well received. It gave opportunity to introduce "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning," and "Auld Lang Syne."

A saxophone corps, which threatened for a time to "stop the show" opened with "Saxerewski" by Padereewski-Hicks and for encores "Sweet Adeline," "Simpfunny in Deutsch," "Laughing Gas," "Whoop 'Em Up Blues," "The Old Swimming Hole," and others.

The band then played one of Sousa's latest compositions "The Sesqui-Centennial March" and the ever popular "Stars and Stripes Forever," which was received with an excellent hand. Xylophone solos by Howard Goulden were especially enjoyed, as was the rendition of the popular "Valencia." A number of school children attended the matinee as all those who cared to attend were excused from classes.

and REPUBLICAN-GAZETTE

LIMA, OHIO, SATURDAY, OCTOBER 9, 1926

SOUSA AND BAND WIN LIMA'S HEART

Grand Old Bandmaster Sends Big Crowd Into Raptures Of Enthusiasm

Lt. Commander John Philip Sousa, the grand old bandmaster and composer of America, who is recognized to be without a peer in the entire world, quickly won his way into the hearts of Lima music lovers last night at Memorial hall with his celebrated band which appeared here under the auspices of the Faurot Opera House management.

Under his incomparable direction and to the delight of all, the Sousa band played some of the famous old Sousa classics and many of the modern snappy Sousa marches.

It was a wholly satisfied large crowd that left the hall after seeing this distinguished leader and hearing again his organization of 100 artists now making its thirty-fourth world tour in Sousa's band.

Again Sousa's still graceful figure swayed with the music of his band. Again each motion of his body and each sweep of his baton interpreted every vibration of his musical soul and found adequate expression in the masterful playing of his band.

Again storms of applause as of old

greeted the veteran and his organization of musicians. In fact, Sousa received an ovation from his Lima admirers that he cannot soon forget. The program was so varied it could not fail to please. Stirring marches intermingled with sparkling jazz and lilting negro melody caught the fancy of the audience which roared its approval, compelling many encores.

Encores included "Just a Cottage Small," "Lots of Pep," "Parade of the Wooden Soldiers," "The Pride of the Wolverines," "The Gridiron Club," "Symphony in Dutch," "Why Do Ya Roll Them Eyes?" "Cricket and Bumble," "The Stars and Stripes Forever," and a number of others.

Sousa's own "Stars and Stripes Forever" and his "The Gridiron Club March" perhaps were the most popular Sousa numbers played, judging from the enthusiastic applause accorded each.

The entire Sousa program

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OCTOBER 7, 1926-

SOUSA AUTHOR OF 104 MARCHES

One of Most Prolific of
American Composers

That Lieut. Com. John Philip 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 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 80 songs in the Sousa book, 1 Te Deum, 1 cantata, two hymns and 16 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 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.

Sousa's band will play one performance only, a matinee at the Majestic theatre, Friday afternoon, Oct. 8.

SOUSA TELLS OF VISIT TO LIMA 33 YEARS AGO

Had Some Friction But
Big Audience; Describes
Origin Of March

Lima's reception to Lieut. Com. John Phillip Sousa and his band last night at Memorial hall was much more cordial than that accorded the famous leader and composer on his first visit here 33 years ago. Sousa said so himself.

"I had warned my booking agent never to schedule a city where objections to Sunday concerts existed. Notwithstanding my cautioning, he included Lima on our tour," he said.

Held Concert

"When we arrived here, we found that the ministers of the city had held a meeting at which they condemned the Sunday concert. They said they didn't want any 'dago' and his band here.

"Nevertheless, we held the concert, with a large crowd present," he continued. He said that he didn't mind the objection to the concert, but he didn't like his title, since he was born in the shadow of the capital.

He told how he had composed the "Liberty Bell" March about that time. He had submitted it to the publishers, but had not given it a name. While attending the production of "America" at a Chicago theatre, he noticed that one of the "drops" was the shape of the Liberty Bell. The idea occurred that this was appropriate for his march. Radio fans of Lima learned the story of the famous march from the broadcasting station at Schenectady last night.

Praises Music

"Music is pure. I cannot see how any person can object to music on Sunday. It is always either inspiring or consoling in its effects," he continued.

"My parents were religious. My mother would not permit me to compose on Sunday. Of course I couldn't help thinking of the scores on Sunday, but for her sake, I wrote them out on Monday," he concluded.

SOUSA AND HIS BAND TO PLAY AT MEMORIAL HALL, OCTOBER 8

Famous Bandmaster And
Big Musical Body
Are Making
Tour

One of the principle features of the season in Lima musical circles will be the appearance of Lieut. Com. John Philip Sousa and his famous band, at the Memorial hall on Friday night, Oct. 8, under auspices of the management of the Faurot opera house.

Sousa has at all times insisted that his program must contain many new numbers, both of his own writing and by others, even from the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America.

Novelty and innovation always have been the controlling motives in the program of the master, and this season is no exception.

Sousa's band, as the famous organization is known to thousands of music lovers, was booked for its Lima concert some time ago, and will present many of its outstanding novelties here.



Above is a photo of Lieut. Com. John Philip Sousa, whose famous band comes to Memorial hall on Oct. 8. The band is on a 30,000-mile tour of America this season.

MUSIC CAUSED SHORT SKIRTS DECLARES SOUSA

Commander Coming To
Memorial Hall
October 8

That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who is bringing his famous band to Memorial Hall Friday night under the auspices of the Faurot Opera House management.

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.

Tango Brought Jazz

"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 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 of ballroom dancing there would have been no short skirts, and the ten 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. 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 sightly 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 DIRECTING HIS BAND



Here is an action picture of Sousa directing his famous band. The "March King" and his organization will play at Memorial Hall Friday night under the Faurot opera house management.

THE LIMA MORNING STAR and REPUBLICAN-GAZETTE

LIMA, OHIO, WEDNESDAY, OCTOBER 6, 1926

SOUSA AND HIS BAND PLAY HERE TONIGHT

Lima Is Waiting To Be Thrilled By America's Great
Musical Leader

All Lima is on its toes waiting for the opening number of Lieut. Com. John Philip Sousa's band of one hundred musicians tonight at Memorial hall.

In addition to the great bandmaster this musical aggregation includes a notable group of artists. Soloists as well as instrumentalists are numbered among the personnel. Miss Margaret Moody, soloist; Miss Winifred Bambrick, harpist; John Dolan, cornetist and John W. Bell, xylophonist are outstanding members. In addition there will be the "sousa-

phone" an instrument developed to take the place of the old bass and tuba. Thirty clarinets, five flutes, ten saxophones, eight trombones and ten trumpets will make the walls of the hall ring.

The program will be one of rare nature with its combination of tingling marches, jazz airs and soprano soloist and harpist. Dance music is one of the features with "Peaches and Cream", a foxtrot, written by Sousa, and "Co-eds of Michigan" a waltz, also a Sousa competition are one this program. In addition to his great marches Sousa has written about twenty dance tunes, many now tucked away in the scores of his various operas.

Among his marches will be the new compositions "The Black Horse Troop" and "The National Game", the latter having baseball for its theme and written at the suggestion of Judge Kenesaw Landis Mountain.

Because of the present interest in negro music and folklore Sousa is introducing many compositions from the negro composer, R. Nathaniel Dett. "Juba Dance" from the suite "In the Bottoms". The new Sousa humoresque anxiously awaited too. In all, Sousa has written one hundred four march compositions. It is this form that will be especially looked forward to. "Stars and Stripes Forever", "Liberty Loan March" "High School Cadets" and "Semper Fidelis", the march of the Devil Dogs, are among the old favorites with "The Black Horse Troop" and "The Sesqui Centennial March" numbered among the new compositions.

In speaking of this, his thirty-fourth tour of the world with Lima as one of the stop-overs, the band master says, "Every year with new marches seems to be more successful than the preceding one. I realize that the graph of my work as a composer has not been a steadily-mounting, unbroken line. But I have tried to make each composition better than its predecessors and if I have a philosophy, I believe it is expressed in the conviction that even with a considerable career behind me I must keep up the pace. Because I have seen so many conductors come and go, I realize, perhaps more keenly than any other person in the world, that the Sousa marches and the Sousa band this year and each year to come must be better than ever before."

KEEP YOUR FEET STILL: SLOGAN OF SOUSA BAND

Memorial Hall Resounds
With Varied Music To-
morrow Night

"Try to keep your feet still" has been adopted as this year's official slogan by Lieut. John Philip Sousa and his one hundred musicians and soloists who appear here tomorrow night at Memorial Hall.

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 "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 which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques, and the Sousa suites.

Splendid soloists are always one of the attractions of Sousa's Band. For his thirty-fourth annual tour, Lieut. Com. John Philip Sousa will feature Miss Marjorie Moody, soprano and Mr. John Dolan, cornetist. Both have been with the Sousa organization for several seasons and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America.

— TOLEDO BLADE —
OCTOBER 7, 1926 —

Sousa Matinee FOR SCHOOL CHILDREN Concert Saturday

The time is very short for the exchanging of the Blade coupon for a seat in the reserved section in the Coliseum to hear Sousa's matinee concert for children Saturday afternoon.

There are some good seats to be had by school children. The balcony will be filled with adults. A special price is offered children, the Blade coupon, plus 25 cents. It is an opportunity none should miss if an afternoon of music is wanted. The Gibsonburg Boy Scout band will make the trip to Toledo to attend the matinee.

Clip the coupon, add 25 cents, and exchange it for a seat in the reserved section. The box office is in Grinnell Bros. store, Adams and Huron streets.

SCHOOL CHILDREN ONLY

This coupon and 25 cents can be exchanged now for a reserved seat ticket to the John Philip Sousa matinee concert next Saturday afternoon, Oct. 9. All seats must be reserved.

The Toledo Blade.

and REPUBLICAN-GAZETTE

LIMA, OHIO, FRIDAY, OCTOBER 8, 1926

Sousa Here Today At Memorial Hall



Lieut. Com. John Philip Sousa who brings his band of one hundred musicians to Memorial hall tonight.