

Horse Doctor Once Saved Paderewski From Wrecked Career

New Stories About Noted Player, Mrs. Jack Gardner, Carnegie and Others, Told by Pianist's Secretary, Now in Hub

The power of a Paderewski handshake broke a friend's hand!

Who says so?

The man who knows the wonderful pianist better than does any other person in the world.

He is Hugo Gorlitz, secretary, manager and friend of the pianist for years, who has just settled in Boston after a sojourn in Europe.

BY R. L. HUMPHREY

The usually quietly genial face of Hugo Gorlitz and temporarily a far-away look.

"There is a change in Boston which fills me with a sense of surprise," he said. "And yet it shouldn't."

"It's the passing of Mrs. Jack Gardner. Of course, she had reached a good age, and yet—"

"Well, we take people and affairs for granted for years, and when time brings due changes we forget how long it has been."

"Mrs. Jack was a vivid figure in my own and Paderewski's experiences in Boston—for directly opposite reasons."

"I freely admit she had a permanent grudge against me. But she worshipped Paderewski. That is why I call her a vivid figure in our experiences. For she immediately calls up in my mind lively visions of Paderewski's taking to flight from her, and my keeping watch to see her first and help him get away."

Byron-Swinburn Face

"It all started during Paderewski's first tour of America, which I managed."

Paderewski was just past 30, but personally and artistically the most spectacular figure in the musical world. He hadn't begun studies to become a concert pianist until he was about 25. By an amazing concentration of effort in the short time since, he had made himself a pianist of the first rank, who had revolutionized piano playing by his extraordinary development of the effects possible from the pedals. The great New York critic, Huneker, wrote a 'lead story' in which he declared that Paderewski's playing depended on his feet.

"The personal appearance of the pianist was as striking as his career."

"As Mrs. Gardner first saw him, he looked a combination of Lord Byron and Swinburne—with Byron's nose and Swinburne's face. The effect was heightened by his wearing a Swinburne tie."

"But in advance of these details there flashed on one the great mop of blond hair. To give you an exact description of the color, I can only say it was a mixture of the color of the hair of the jaegers."

"His eyes were steel blue, and you with a soft and pleasant smile that carried the impression of a

great personality that the effect was electrical.

"His figure was slim, but well developed. In fact, he possessed a muscular development which the casual observer would hardly suspect. However, one hearty handshake would convince on that point. Here's the result of one such."

Mr. Gorlitz raised the palm of his right hand and did not need to indicate a prominent V-shaped scar at the base of the third finger.

"The finger broke through the flesh from a warm, friendly handclasp of his," he said.

A Secret About the Hair

"But Mrs. Jack Gardner, like hundreds of thousands of other women, probably passed by other details about Paderewski to lose their heads over his beautiful hair and his Byron-Swinburn face—especially the hair."

"I base that statement on my long experience as the man's secretary-manager. The mail was constantly cluttered with feminine requests for a lock of Paderewski's hair. Such matters were not the kind to bother Paderewski about. So I took action myself—and this is the first the man will have heard about it."

"If a request seemed especially to warrant fulfillment—as I judged on points of promoting valuable interest in my artist—I would send a lock of hair."

"But it was from a supply of hair which I had dyed to match Paderewski's faithfully. I wouldn't stoop to using the trimmings cut off by the barber—and besides, they weren't such as to constitute generous locks. Think how many hearts were made happy by those souvenirs cut off from, no one knows whom!"

Mrs. Jack's Bad Break

"It was the most obvious thing in the world that he would have an irresistible appeal for such a zealous 'lion-hunter' as Mrs. Gardner."

"The first time we heard of her was at the Tavern Club. Arthur Nikisch, world-famous Boston Symphony conductor of those days, came up as a messenger from Mrs. Jack, to inquire for how much Paderewski would play at her home."

"At that time we didn't know her at all; instead of too much, I asked \$500, and she returned word of her acceptance. She wanted him to play for an audience of just herself, but Paderewski insisted on the presence of his friends, the Adawowski brothers, Clayton Johns and myself, and she finally agreed."

"After one of the selections Mrs. Jack seemed to have been carried far away—too far to be left in her conversation. I don't know whether the lapse was due to the spell of Paderewski's playing or of his yellow hair."

"How wonderful!" she cried. "Was one of Henschel's recent compositions?"

"Trace of appalled surprise showed

20 CAVENDISH SQUARE W

Dear dear Mr. Paderewski
Write me one line to
show he can't forget
me

God bless you keep
you your most sincere
the very new friend
Margot Asquith

Don't forget to write

Fac-simile of beginning and end of letter of ardent admiration from Margot Asquith, wife of former British premier, to Paderewski.

And from Mrs. Jack's expression, I could make no mistake about her being my bitter enemy from that moment. Later on it was my fate to renew that feeling on different occasions.

Paderewski in Flight

"Mrs. Jack took Paderewski on a carriage drive through the Fenway, which was then a rather untamed, woodsy region, not, as at present, pretty thick with buildings, including her palace. Not content with that, she wanted encores."

"She would come around in her carriage all ready to have the pianist hop in and roll along through the Fenway. And I would be taking all sorts of precautions to make sure that I knew immediately of her arrival, and would whisk Paderewski away out the safest door."

"After finding her efforts blocked, she discovered that I was the responsible individual. Consequently, when she gave a party in New York and invited Paderewski, she specified that I should be left out. But Paderewski said that he would come only if the invitation included me. Mrs. Jack gave in. Better the presence of her bright-haired idol than success in venting her spite."

Paderewski Treated by Horse Doctor

"By the way, one of the ushers at that first Boston concert was a young chap who has since become a leading physical therapist. And that brings me to Paderewski's

test. His muscles were powerful, but without the ugly bulges of the weight-lifter."

"His fondness for swimming and hill-climbing gave him the foundation and helped keep him generally fit. The remarkably well-developed muscles of his shoulders, and from there down to his fingers, was due to the extraordinarily long hours of strenuous piano practice he put upon himself—sometimes 16 to 18 hours in a day. He considered this necessary because of his comparatively late beginning as a concert artist."

"But naturally nature couldn't stand such excesses forever. When we were planning his second tour, he suddenly became besieged with severe attacks of muscular lameness and nerve inflammation. A trusted friend gave him a strange piece of advice which impressed him."

"And so Paderewski placed himself under treatment at the hands of a Paris horse doctor."

"I beg pardon?" exclaimed the Sunday Post man.

"A Paris horse doctor," Mr. Gorlitz repeated. "The man was a genius in the study of muscles. It so happened that he had become much in demand for his system of limbering up the muscles of race-horses. But he was equally skilled in the treatment of human muscles."

Manager Learned System

"Without the services of that horse doctor, I believe Paderewski's piano-playing would have fallen into a dangerous situation. In all probability his practice schedule would have been upset, his concert powers affected, enforced idleness brought on, and his second tour postponed. But besides being saved from all this, he made a very lasting gain."

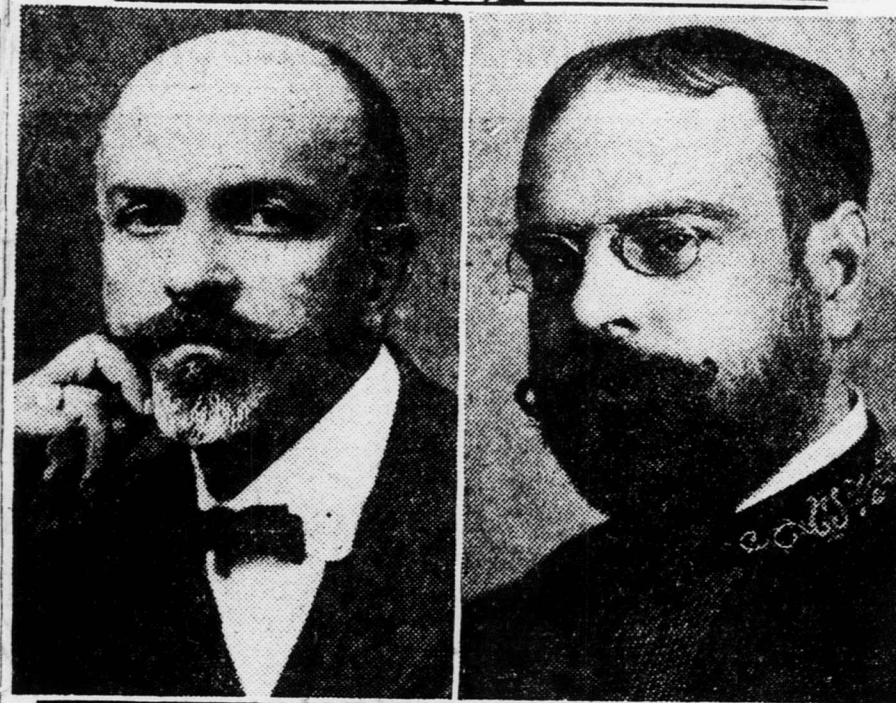
"He wanted to have the benefits of that particular system of treatment while he was on tour, and he could not take the horse doctor along. So I studied the system, and by it was able time and again to rest Paderewski's muscles and to soothe his nerves—especially those at the neck, which often became inflamed. The treatments were a sort of primitive osteopathy."

"And so I say that admirers of Paderewski's playing owe something to that Paris horse doctor. For through the recuperative effects of his system, the pianist was able to give of his very best to concert audiences, no matter how arduous his tours."

Prime Minister Soothed by Pianist

"Paderewski in turn used to be called upon to soothe the nerves of another great man. That was Arthur Balfour, when he was premier of England. Although not a musician himself, he is a passionately devoted and very discerning listener. Often he was a welcome and enthralled visitor at Paderewski's beautiful Swiss home on Lake Geneva."

"There were occasions when he weighed down with governmental worries, Balfour would implore Paderewski to come and play for him."



(At Left) Hugo Sherwin-Gorlitz, Boston impresario and vocal teacher who was Paderewski's secretary-manager for seven years. With glasses and hat on he has been mistaken for John Philip Sousa, at right, famous bandleader who wields the baton in Boston this afternoon and evening.

ment to make a bas-relief of King Edward, to be used in the design of a postage stamp. As I say, he worked on that in Switzerland. I posed for the absent King Edward!

His Studies

"Paderewski was far from wasting his time in this company. In his den, where no one dared disturb him, he always put in regular hours in piano practice and various studies."

"At one time he devoted a great deal of time to the study of medicine, and his studies in languages and literature and in history were never-ending. I believe that he knows the history of the nations better than the natives themselves, outside of their professors."

"He learned English in a single season, first reading a great deal, then studying people's conversation. But that did not satisfy his mind. When he had more leisure he hired an excellent tutor and went deeply into the subject of the language and literature. He had a special aptitude for languages, and was never content with a superficial acquaintance with one."

Played Billiards With Police Captain

"Not even, as a rule, during what may have seemed mere recreation, did Paderewski waste time. For he took conversation as an opportunity to exchange views and add to his store of information, used swimming and hill-climbing to keep himself physically fit, played billiards and cards to give his mind a rest from music, and at the same time stimulate mental alertness. He also had great faith in billiard-playing as a soother of over-wrought nerves."

that he shared the enthusiasm of his teacher.

become spectators, and served champagne.

"Can you picture Paderewski in the midst of that scene?"

"He enjoyed himself hugely—but he thought it best to let the captain win."

Outplayed a Card Wizard

"Another strange picture of Paderewski in 'play-time' flashes across my mind. We were headed for America on the old steamer City of Paris, when Paderewski discovered that one of the passengers was one of the most expert card players of the States—Harry Rosenfeld, known as the 'man who broke the bank at Monte Carlo.'"

"Paderewski took that as an excellent opportunity to test his own powers—of which he was pretty proud—as a card player. He challenged Rosenfeld to play piquet for a wager of \$500, and was taken up."

"Well, they played nip and tuck, with scarce a letup for the entire voyage of six days. Paderewski put his whole soul into beating that acknowledged card wizard."

"And he did. And you would have thought the victory was one of the greatest triumphs of his career. Well, the pianist did handle his cards extremely well. But he had a narrow squeak. In fact, I must confess that the victory might have just slipped past him if he hadn't graciously supplied his opponent with plenty of champagne. In terms of piquet and truth, he won by a couple of 'quarts.'"

Carnegie as Rival Pianist

"Can you imagine Andrew Carnegie, the steel king, competing with Paderewski as a pianist? That is, perhaps, the most fantastic experience that ever befell Paderewski in this country, and it hasn't been published before."

"Carnegie invited us to dinner at his mansion on 51st street. After the meal we were led to the drawing-room. Carnegie moved over to the piano, then sat down at it himself."

"There he fussed around a little, and in a moment the room was filled with the unmistakable sounds of a mechanical piano! And in those days such pianos were no such electric instruments as today, and the music they made was mechanical beyond the shadow of a doubt."

"Paderewski exchanged a startled glance with me. Carnegie was blissfully pumping his feet up and down on a Beethoven sonata—in fact, with the aid of the 'expression' devices, it sounded as if he was walking all over it."

"After the last machine-made stroke, Carnegie rejoined us—and he and we two got talking about something or other, and it wasn't anything concerning that it feels like for one of the world's greatest pianists to be entertained with a Beethoven sonata played on a machine piano by a multi-millionaire."

"I'm still dazed as to what Carnegie's idea was. Maybe he thought it would be a treat for Paderewski to be an idle member of an audience, instead of having to work for an audience. Or was it a little object lesson intended to show the triumph of the machine age—represented by Carnegie, over art—represented by Paderewski?"

"As we got outside the steel king's castle, Paderewski, with a humorous quirk in his voice, said:

"Well—I wonder if I'm expected to play it that way at my next concert?"

Throws De Pachmann Into Frenzy

"He had an after-dinner experience in New Orleans that was far more colorful. He was the guest of the president of the Louisville & Nashville railroad. When dinner was over, entertainment was provided in the dancing of half a dozen Creole girls. Paderewski went to the piano and accompanied them—playing Tarara Boom-de-ay."

"While I'm on the subject of dinners, I mustn't forget the de Pachmann episode."

"It happened that Rosenthal—who was heard in Boston last winter after many years—Bachhaus, and de Pachmann had just sat down to eat in the same hotel dining room. Someone gave the information that Paderewski was also in the house, in an upstairs dining room."

"Immediately de Pachmann spat out a mouthful of soup, threw down the spoon and hurled plate and all across the room."

"There's poison in my soup, and Paderewski paid for it!" he screamed, and rushed out with the dining-room in an uproar."

Enduring Hatred for Berlin

"Did you know that Paderewski crossed a nation's capital off his visiting list?"

"When he made his first appearance in Berlin after his first American tour, he played with the Berlin Philharmonic Society under the direction of Dr. Buelow. His success was instantaneous, and stopped the concert until Buelow agreed to break a hard and fast rule and gave way to the soloists."

"Paderewski, in compliance with calls from the audience, played his 'Menuet.' Buelow was unmistakably furious. He planted himself in front of the piano and kept sneezing and blowing his nose as long as Paderewski was playing. This naturally started an antagonistic feeling, but the crowning point of the pianist's displeasure came outside the building."

"After we left the Philharmonic Hall I called a cab, and when Paderewski had entered, the driver asked, 'Where to?'"

"A man behind me shouted:

"To the barber."

"This man was Neuman, the theatrical producer."

"Paderewski there and then vowed never to play again in the German capital, and also that some day he would get even with Berlinites. He kept both vows. He never played again in Berlin, although he was offered fabulous sums, and as to how he got even, his part in Polish history during and after the World War tells that."

Mr. Sherwin-Gorlitz, after years of concert managing, has taken up his residence in Boston to go back to his old love, vocal teaching, in combination with a certain amount of concert management. And here is something to be whispered. He prides himself on being the best amateur chef in Boston. Outside of business hours, chafing in his own kitchen is to him what billiards is to Paderewski, who, he says, can vouch for his kitchen prowess."

Further previously unpublished anecdotes concerning Paderewski's first Russian tour, Glasowof, Arensky and the Russian Lady Godiva, will appear in the next Boston Sunday Post.

LIST PRICES OF DODGE BROTHERS SPECIAL TYPE CARS REDUCED

Economies effected in the purchase of special equipment on Dodge Brothers special type cars, due to substantially increased volume, make it possible for Dodge Brothers to reduce the list prices on these types, effective September 15.

Prices of all standard types remain unchanged.

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Open Evenings

...Paderewski's eye, then vanished... his self-control. "His slim body was so well-proportioned and strongly muscled that I'm sure he would have won on points over Sandow himself in a perfect-man contest." "I like you, Mr. Paderewski, because you are great, like my husband." "Arthur Balfour and I would walk miles with peas in our shoes, to hear you play." "But a word of praise which Paderewski has treasured beyond many others, all his life, came from no spectacular social or political personage." "This was after his first concert in New York, which was in the old Madison Square Garden concert hall." "The first man in America to hail Paderewski as greater than his predecessors was a fellow named Lohman. He was the man whose duty was to lift up the piano cover." "Paderewski valued that praise because Lohman had also raised the piano covers for Rubinstein, Buelow and others—and had listened most carefully, and knew what he was talking about when he gave his honest opinion of the relative merits of the great pianists he had heard."

His Strategy With Critics

"Despite Lohman's really esteemed opinion, Paderewski's playing met with a deal of fault-finding in the New York papers. Paderewski left to me the reading of the criticisms. His view was that, after all, he was the one best able to pass on the quality of his playing—whereas, if he read reviews which misunderstood him, they would irritate him and keep him from giving his whole mind to his work. So I told him the substance of the disappointing comments."

"His masterly mentality asserted itself at once."

"The reason these critics do not accept me," he said, "is because they are under the grip of Herr Buelow's style. Since they cannot hear the Buelow influence in my playing they do not try to hear what I do give them."

"But I'm going to conquer them in spite of them all."

"And that's what he did. He put in some intensive practice in which he totally altered his coloring of Beethoven's 'Emperor' concerto. His next reviews showed that he had indeed conquered the critics."

"What he had done had been to alter his playing far enough to approach the bias of the critics—but with a telling admixture of his own individuality. Once accepted on that compromise he next played entirely as he wished and swept opposition before him."

Pianist's Court of Intellectuals

"There in Paderewski as a young man you see the forces of mentality and diplomacy which were at work in the pianist long years before he was elected Premier of Poland. That he, a piano player, should become a statesman was incredible to the general public. But we who really know him have known for years that he had such capabilities."

"I believe that the strongest force in Paderewski's musical genius has been his great mind and his insatiable hunger for keeping it in a constant state of development."

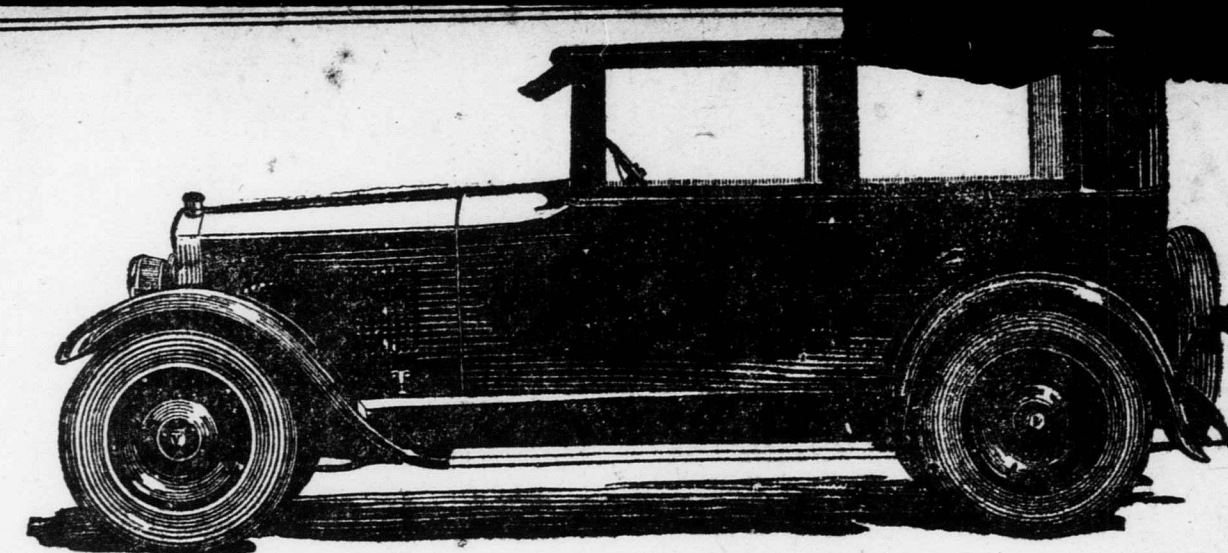
"For example. After his first tour of America, he said to me:

"I must spend a season under the blue sky of Italy to enlarge my views."

"He did that. He immersed himself in the study of Italy's wonderful treasures of painting, sculpture, architecture and literature. This experience was the spur which caused him to keep himself surrounded with a sort of court of intellectuals in his beautiful Swiss home on Lake Geneva, within sight of Mont Blanc. There he welcomed artists, authors, statesmen and scholars."

"In that number he especially enjoyed the company of Henry Sienkiewicz, the great Polish historian and novelist, who wrote 'Quo Vadis'; the Austrian sculptor, Emil Fuchs, who made a bust of Paderewski; and Arthur Balfour, premier of England."

"While the sculptor was executing that, by the way, he worked also on a commission from the British govern-



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MOTORISTS SHOULD STUDY ROAD MAP BEFORE STARTING TRIP

How to Avoid Congested Area

This Is the Season of Year When Beach Travel Grows Less and Country Travel Increases

BY J. C. KERRISON

This is the season of the year when the beach and shore travel is growing less each week, and the travel into the country is fast increasing. Labor Day may be considered the turning point, and from that time until the weather gets too cold for pleasure driving, the country routes are the ones that are congested and overcrowded with Sunday and holiday travel.

For this reason it would appear very appropriate to point out to the motorists certain congested points, and to call to their attention certain construction projects which they may avoid if they will study a road map before they start their trip.

On the Boston to Springfield road, Route No. 5, there are now three small projects under way, located as follows:

1—At Marlboro, on the hill east of the city, the State is building about one-third of a mile of cement concrete surface, joining the old State highway and carrying same about one-third of a mile farther into the city. This project is being built one-half at a time, and travel is being handled by traffic officers over one-half of the road, consequently there is liable to be considerable delay on days of heavy travel, and motorists are advised to avoid this point on Sundays and holidays. A good alternate route, over good roads is through Wellesley, Framingham and Southborough, and thence into Worcester.

2—At the East Brookfield and Brookfield line, there is a project about one mile in length being built of cement concrete. This section is being constructed one-half width at a time, and travel is being handled by traffic officers, the same as at Marlboro. There is no good detour and delays on Sundays and holidays are liable to be quite annoying. Motorists are advised to avoid this point as much as possible on days of heavy travel, and those who would like to take an alternate route between Worcester and Springfield, are advised to turn south at Worcester over Route No. 12 through Auburn. They will encounter a detour in the town of Auburn, about two miles long. At the Auburn-Oxford line they should turn right, leaving Route No. 12 and follow the State road through into Charlton and Southbridge and Sturbridge, and then proceed through Brimfield, where a new section of State road has just been opened to travel. East of Palmer they will hit onto Route No. 5 again and can proceed towards Springfield.

3—A third project on Route No. 5 is at Wilbraham, east of Springfield, one-half mile long, where you will turn sharp left at the Wilbraham road, and follow the road through into Brimfield and Greenfield. Here you will

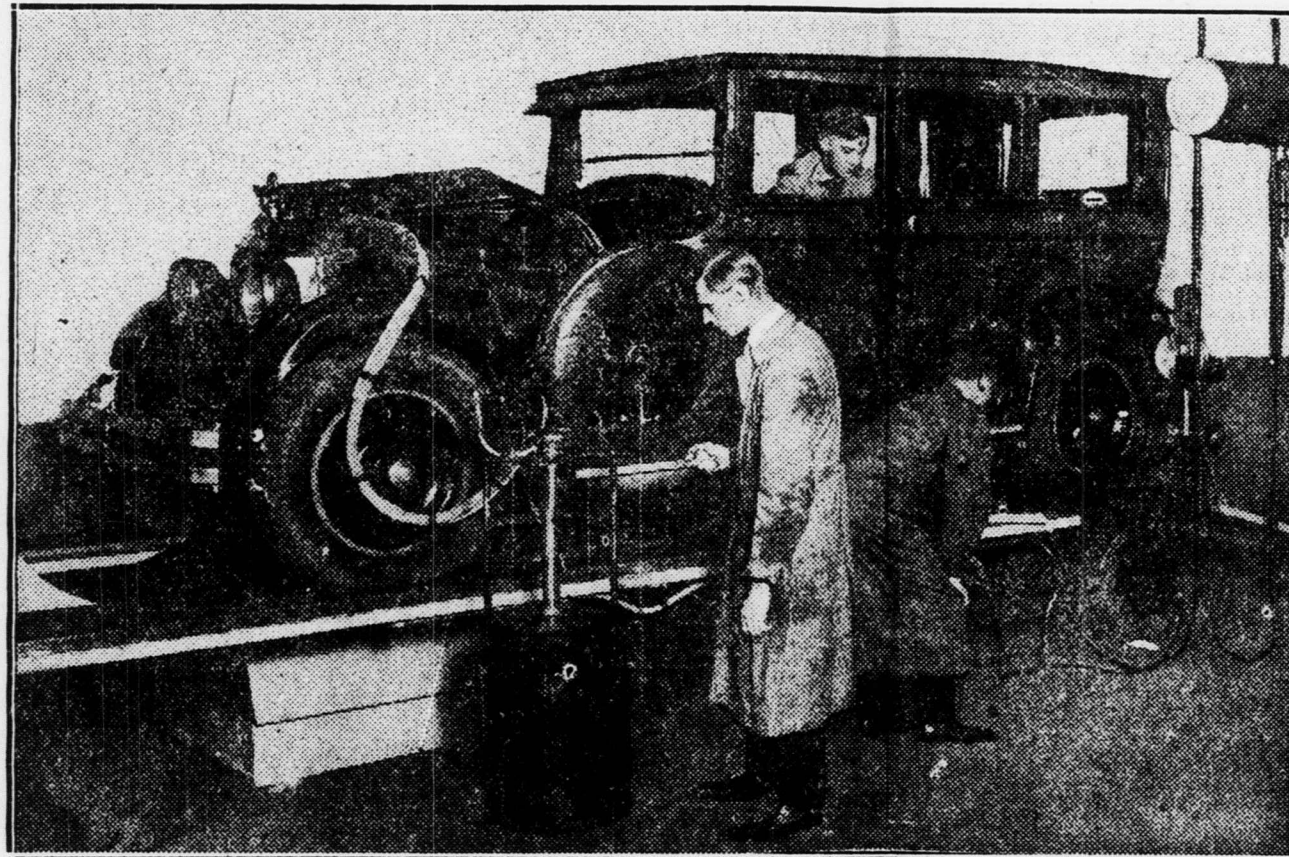
to the west of Mount Tom, which will be posted with arrows. This detour will bring them onto Route No. 10 at Easthampton, which is a State highway and which joins Route No. 2 at Northampton square.

Travel from Northampton to Holyoke is advised to follow Route No. 10 south to Eastampton, and from there follow posted detour back to Route No. 2 in Holyoke. The detour through Eastampton is only about two miles longer than the route under construction, and is today a much better road. As an alternate route for travel going north, from Springfield to Greenfield and the mountains, it is suggested that motorists leave Route No. 2 south of Holyoke, and follow Main street with its double car tracks, through Holyoke, turning right with the car tracks onto Canal street, and then over the Hadley Falls Bridge into Hadley Falls.

After crossing the Connecticut River bridge, follow single car track straight ahead, mostly over State roads, for a distance of three miles to South Hadley Centre, the home of Mount Holyoke College. At South Hadley Centre turn right with car track and follow same towards Amherst for a distance of about five miles, where you pass through the Amherst Notch, by a large stone-crushing plant. About 15 miles above Holyoke you will strike Amherst and pass by Amherst College. At this point keep straight ahead with car tracks and about one mile beyond you will pass the Amherst Agricultural College on the west side of the road. This is the Massachusetts State Agricultural College.

At North Amherst, two and one-half miles beyond Amherst square, take the left fork in the road, following white guard rail along State road and leaving street railway tracks for about one-half mile. Picking up the street railway tracks again, follow same for about four miles, to Sunderland square, where the street railway tracks end, and where you will turn sharp left at the Sunderland road, and follow the road through into Brimfield and Greenfield. Here you will

Wasson Motor Check Ends All Doubt



View of Wasson motor check with Paige Sedan mounted on it. This testing laboratory is now on display at the salesrooms of the Paige Detroit Co. of New England, 532 Commonwealth avenue. If you are planning to buy a new or used car you are advised to see the motor check in operation.

One of the things that has puzzled motor car owners perhaps more than any other one item since the day the first automobile was built, has been the diagnosis of car ills. Every car, like any other piece of machinery, sooner or later loses power, develops knocks and skips, produces troublesome noises and doesn't go right. Then the owner begins to fumble about the machinery in a more or less intelligent manner; he may hit on the seat of the trouble in his haphazard examination and he may not. If he does not the next step is to take the car to the service station, where the tester or "trouble-shooter," with more experience and more skill than the average owner, makes his examination. If he is a good man he will probably be able to locate the trouble after a time; if he is not the trouble will continue, to the disgust of the owner.

One great difficulty that even the experienced tester and mechanic has to contend with is that in the shop it has been impossible exactly to reproduce road conditions, while on the road the opportunity for careful observation is poor. And in shop and on road the tester has only his own observations to guide him; he has no exact means of registering the apparent action of the car.

It is, therefore, of interest to every car owner to know that a machine has been developed which, in the hands of a trained operator, will reproduce road

data in the course of a few minutes' test, from which it is possible to diagnose immediately practically every kind of motor car trouble and locate its seat. This machine is called the Wasson Motor Check, and the first to be shown in Boston are being exhibited at the Paige Detroit Company of New England, headquarters at 532 Commonwealth avenue.

The Paige Company has two of the motor checks, one in the window of its salesroom for convenient examination and the other in operation upon the floor above.

The Wasson Motor Check performs for a car very much the same service that a skilled physician does for the human being, when he makes a thorough physical examination. The check consists of a strong stand upon which the car is run by a ramp. The rear wheels of the car rest upon two revolving wheels of the check, and attached to the check wheels is apparatus so that almost exactly the normal conditions of varying speed and load produced in road operation can be reproduced. Also, attached to the check wheels are devices which register the power developed by the engine at varying speeds, the flow of fuel, the back pressure in the muffler and various other important features that have to do with proper performance. Other tests the compression in cylinders is noted and the dilution of the oil in the crankcase. The car is shown on various gauges, and

with his car and what is needed as a remedy.

The car goes into the service station for that work and then when the necessary operations have been completed, the car is given another test on the check, which shows whether the work has been done properly. It is the intention of F. E. Skeetop, head of the Paige-Detroit Company of New England, to use the check both for examining customers' cars and for examining used cars that are taken in trade for new Paige and Jewett cars.

HUDSON-ESSEX FALL SHOWING

All Associate Dealers Engage in Campaign

With the latest Hudson and Essex models on display, the Henley-Kimball Company will be open Monday morning a special fall exhibition of closed cars, which will continue all this week.

In connection with the show the Henley-Kimball Company organization and associate dealers here will conduct all this week a special demonstration week, featuring both Hudson and Essex cars, but emphasizing particularly the Essex. Mr. Kimball declared:

"In the past few weeks or months nearly every important maker of cars has brought out styles which have changed in some respects from all previous types. The time is, therefore, ripe for the man who is considering a purchase to see and review the offerings which have been placed before him."

"I have always said that the second half of 1924 would be a better business period than the first, and this show is proof of my confidence of the statement. Fall weather is here, and all that is needed for better prosperity everywhere is a bit of enterprise and a show of confidence by our business leaders."

"Hudson-Exsex this year is the leading line of six-cylinder cars nationally, and so it naturally takes the first step in this promotion of business activity. We feel sure this will commend itself to all motorists and business men."

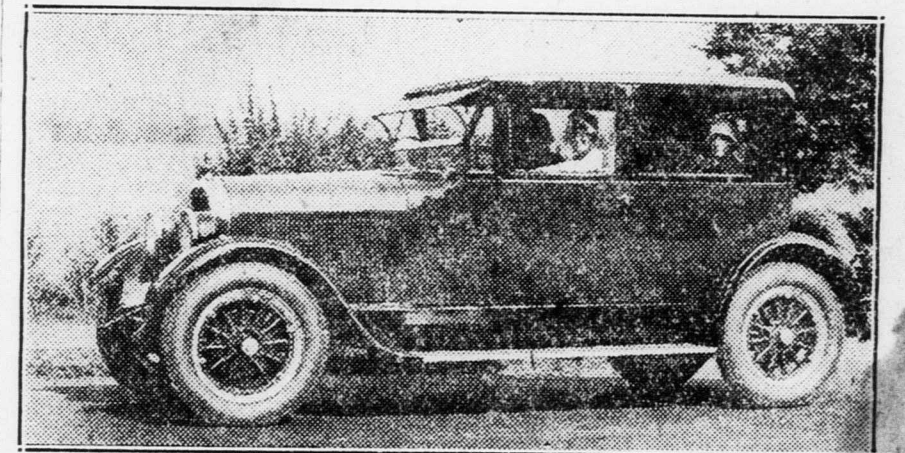
"We invite all motorists to call in and see our latest cars to test the quality, pep and reliability of their performance—to check up on the advances which the industry has made."

INCREASE IN LIFE EXPECTATION RATE

In two generations the average duration of life has been increased from 40 years to 58 years.

The death rate for 1921 was the lowest ever known in the United States and the expectation of life was the highest.

New Peerless 6 Coupe



Beautiful new creation by Peerless shown for the first time in Boston by the Peerless Motor Company, 660 Beacon street.

Studebaker Salesrooms Visited by Big Crowds

The big news of the past week in the automobile world is Studebaker's announcement of new models. The reception accorded these new cars, not only in Boston but throughout the entire country, has been gratifying to the officials of the Studebaker Corporation.

A creation originated by Studebaker which it is believed will supersede the present day open car is the new Duplex Phaeton body type. It is an open car which can be magically converted in five seconds into a closed car.

The phaeton type body, which is used on the three different chassis, is upholstered in the finest Spanish leather. The interior finish of all closed cars is Chase's mohair, in colors which harmonize with the exterior finish. On each of the three chassis Studebaker provides a Berline type of body—a five-passenger on the Standard and Special Six and a seven-passenger on the Big Six.

All of the open and enclosed bodies are made by the Studebaker Corporation in its gigantic new body plant. These modern plants, with the very latest machinery, are responsible for

the savings effected in manufacture. Mr. Donovan, president of the Donovan Motor Car Company, states that during the past week over 500 people have visited their salesrooms and that he has not received a single criticism on the new cars, and that while everyone is enthusiastic on the appearance of the car, the real enthusiasm comes when they sit behind the wheel and feel the car perform under actual road conditions.

FED MUSICAL DOG TO THE FISH

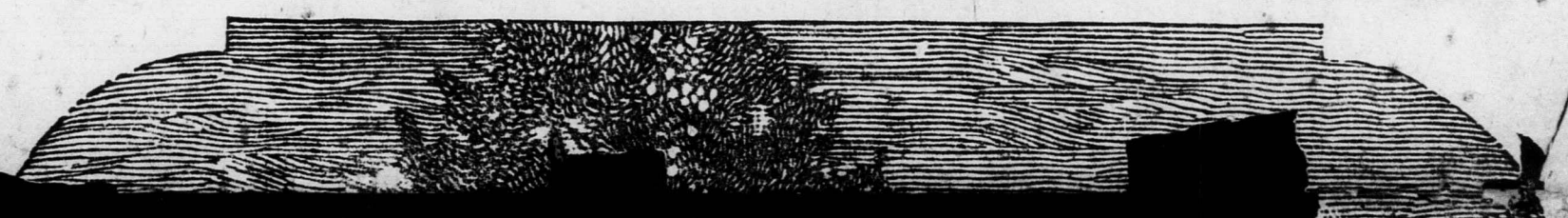
BERLIN (by the American Press Association).—Count Franz Esterhazy got into serious trouble recently when the supervisor of his Czechoslovakian estates caught a wandering dog and cut him up and fed him to the fish in the count's artificial lake.

This dog, named Bodri, was an ordinary looking dog, but, according to Herr Finck, his owner, he was the most remarkable dog in Europe. Bodri had appeared in all the great European music halls as vocalist, trumpeter and drummer. He is said to have been worth 200,000,000 crowns and the sole means of support for his master.

Proved JEWETT

PAIGE BUILT SIX

"ONE BILLION MILES BEYOND EXPERIMENT"



and it is here that the travel can therefore there should not be road by way at this latter point. printed, route No. 2, from Hartford, much through Springfield and Northampton to Vermont and New Hampshire. There is a large State highway in the city of Holyoke, north shire, as city proper. Here there is project four and one-quarter miles of of the under construction, which is to above built one-half width at a time. road that must pass through will be handled by traffic officers, but motorists and tourists are advised to avoid this construction as much as possible, as the truck travel is heavy and the delays will be long and annoying.

Automobile travel for Northampton on Route No. 2 is advised to take detour to the left at the corner of Northampton street and Dight street and go up over a new piece of road

HENSHAW MOTOR COMPANY HOLDS ITS ANNUAL OUTING

Two Hundred and Fifty Members Join in Fun
and Frolic at Ferncroft

BY GRACE GILLEN

MIDDLETON, Sept. 20.—More than 250 members of the Henshaw Motor Company's organization of Boston came to Ferncroft today for the annual outing. They arrived here in 60 Dodge Brothers cars, after parading through Boston from the salesrooms on Commonwealth avenue, down through Arlington, Beacon, Tremont and Sudbury streets, over the bridge to Charlestown, then along the Newburyport turnpike.

There was no overlooking who they were, for headed by two motorcycle policemen, the men and women in the cars waved flags, blew horns, and showed their happiness as they wended their way to this resort. Getting an early start, they arrived here before 10, and in a very few minutes the day's programme was underway.

All the sports were carried out as in a regular tournament. Competitors had to put in their entries some days ago, and no post entries were received. More than 80 had entered and been assigned numbers. There were 15 events, not including the baseball game between the sales and service departments, so they were divided into two sections, for morning and afternoon.

cross the Connecticut River and the town of South Deerfield, and South Deerfield square, turn right onto Routes No. 2 and No. 10, which may be followed through Greenfield to the mountains. Travel going south from Greenfield and Deerfield should take the same route, in the reverse direction, in order to avoid the Holyoke construction and detour. A sketch is attached herewith showing ways to avoid this Holyoke project.

Still another construction project is on Route No. 10 at Southampton, running north from the Westfield line for about two and one-half miles. This work is being done one-half at a time, as there is no good detour, and travel is being handled by traffic officers. Motorists are advised to avoid this point on days of heavy travel, as there will be delays.

Probable dates of completion for the above projects are: Marlboro, Nov. 15, 1924. Brookfield-E. Brookfield, Oct. 15, 1924. Wilbraham, Oct. 4, 1924. Holyoke, July 18, 1925. Southampton, Dec. 1, 1924.

conditions in the shop and at the same time will give a quantity of accurate

MOTOR VEHICLE CONFERENCE MEETS IN HUB THIS WEEK

Registrars, Commissioners and Assistants Gather for First Meeting in Massachusetts

By J. C. KERRISON

Motor vehicle registrars, highways commissioners and their subordinates comprising the Motor Vehicle Conference will come to Boston this week for their annual Fall meeting. They are to spend two days at the Ocean House, Swampscott.

It is the first time that the conference has ever been held in Massachusetts. According to the plans being arranged they will reach Boston Friday morning, and after a sail around the harbor as the guests of Mayor Curley will be driven to Swampscott for their stay.

Frank A. Goodwin, our Motor Vehicle Registrar, who is a member of the conference, will have general charge of the reception. He will be assisted by Arthur Devine, his headlight expert, and Charles Gilley, in charge of the registration division, because they know most of the men coming here.

One of the most important meetings in connection with the conference, although not officially a part of it, will be the meeting with the recess committee of Senators and Representatives appointed by this year's legislature to study motor laws.

This meeting is to be the final one of the two days' gathering and it was at the suggestion of Mr. Goodwin that it was brought about. At that meeting, which is to be held on Saturday evening, following a dinner at which Governor Cox and Lieutenant-Governor Fuller may attend, together with the Public Works Department Commissioners Williams, Synan and Lyman, and representatives of motor bodies, a full and frank discussion will take place covering all phases of motor legislation.

On Wednesday the Governor's Council will be asked to approve the expenditure of a small sum to entertain the guests. The money is available out of the \$10,000 allotted to the recess committee if from no other fund. Because of the knowledge our officials will gain at first hand at home instead of having to visit the other States it will be a good investment.

After listening to committee reports on Friday, there will be an executive meeting that evening at which a lot of matters pertaining to the automobile problems on the highways will be discussed. Saturday there is to be a ride to the north shore, returning for lunch.

Another conference will be held before dinner. The latter event will be a feature one, but there are not going to be any lengthy speeches. When it finishes, the work of the conference ends, but then will begin the discussions for the benefit of the recess committee, based upon what had been gathered at State House hearings since the Legislature closed.

As the visitors have been handling the motor laws in about 14 States in the East, the information that our men will get from it will be inestimable. And because representatives of the motor organizations will be present, the problems will be approached from all angles—that of the dealer, owner, legislator and registrar.

President J. H. MacAlman and Secretary Chester I. Campbell of the Boston Automobile Dealers' Association, and Secretary H. Day Baker of the Motor Truck Club and officials of the Boston Motor Club are extending their services to the visitors. The motor cars for the trips along the north shore will be supplied by members of the dealers' association.

MOTOR CARS GERMAN NEED

Need for more motor transportation in Germany was indicated by motor manufacturers and dealers in that country, at a dinner given in Berlin to Alfred Reeves, general manager of the National Automobile Chamber of Commerce, according to reports received here. It was pointed out that Germany has but one motor vehicle to every 400 persons as compared with the ratio of one to seven in the United States of America.

There are 69 motor vehicle manufacturers and 1900 dealers in Germany. At present, cars can be imported only under permit except in the occupied territory, which is open. The German manufacturers' organization is called the Reichsverband der Automobilindustrie, and the dealers' association carries the name of Deutscher-Automobil-Handler-Verband. The German automobile show will open Sept. 26.

Reeves is visiting manufacturers, dealers and bankers in the various European countries. He will return from Europe early in September.

ROAD WORK ON COAST

Southern California during the first six months of 1924 has contracted for more than \$5,000,000 of road work, one-third of which has been State funds, and the remaining two-thirds provided by the counties. This money will be applied on the construction and improvement of more than 350 miles of highway. There were 46 different projects undertaken.

In addition to this road work, there were 13 bridges placed under construction, totalling nearly 1200 feet in length and involving expenditures of more than \$124,000.

These figures are estimated from records of the engineering department of the Automobile Club of Southern California, which organization has always been a strong proponent of good roads, and which keeps tabs of the highway construction throughout this section.

California now has more than 15,000 miles of surfaced roads. This State is called upon not only to provide adequate highways for its 1,200,000 motor vehicles, but it must also be prepared to take care of an ever increasing number of visiting motorists.



New Autumn Green and Orange Beauty Now with Balloon Tire Comfort

JEWETT'S staunch chassis, its husky big six motor—have proved all 'round dependability, "rightness" of design. Jewett owners know no need of radical change for finer performance, greater comfort, freedom from care, lasting goodness! All these are *proved!*

New Colors

Now—Jewett has added smart new colors—Autumn Green bodies striped in orange. And balloon tires give the last touch needed to Jewett's comfort.

What does Jewett's big power mean to you? It means ability to perform! To climb hills easily in high; pass others; get away first in traffic; pull slowly in high when the going is bad. Some try to get this power by speeding up a small motor. But how long would you expect

a small boy to last at a man's job? Jewett's 50 h.p. Paige-built motor is *big!* It gets its big power from *size*. So it does its work without straining. That's why it lasts long!

Jewett Six is sturdy in every part—2805 lbs. of huskiness. That's 200 to 400 lbs. more than "light sixes." Jewett's frame is 6 inches deep. All-steel universal joints. Heavy duty axles.

Try a Ride in Jewett

We suggest that you drop in and see the Jewett in its brand-new dress. The women folk will love its smart appearance. Take them for a ride. You drive, of course. *You'll* get a big thrill from Jewett's sparkling performance, its ability, its remarkably easy handling. And you'll all appreciate Jewett's easy riding.

Paige-Detroit Company of New England, 532 Commonwealth Avenue

Ayer, Mass.—K. M. MacLennan
Brockton, Mass.—Joseph Thompson
Dorchester—J. J. Keilty
Fitchburg—Hastings' Flint Corp.
Haverhill, Mass.—John O. Ellison
Hyannis, Mass.—Pilgrim Motors, Inc.
Jamaica Plain—Jamaica Motor Sales Company
Lawrence, Mass.—Perry Motor Car Co.
Leominster, Mass.—Paige-Jewett Motor Company
Lowell, Mass.—Paige Motor Car Company
Lowell, Mass.—Paige-Jewett Co.
Lynn, Mass.—C. F. Green & Sons, Inc.

Malden, Mass.—F. D. Gatcomb Motor Sales Company
Melrose, Mass.—Field Motor Sales Co.
Marshfield, Mass.—Charles C. Langille
Medford, Mass.—Cradock Garage
Milford, Mass.—J. F. Perkins
Norwood, Mass.—Norwood Auto Station
New Bedford, Mass.—Furnan's Auto Co.
North Cambridge, Mass.—Reed Bros.
Quincy, Mass.—Quincy Paige Company
Quincy, Mass.—Nash's Garage
Reading, Mass.—Reading Garage
Somerville, Mass.—Beacon Garage

Salem, Mass.—Melvin Motor Co., Inc.
Taunton, Mass.—John Sharkey
Turners Falls, Mass.—Shea Brothers
Waltham, Mass.—Leroy E. Bazley
Woburn, Mass.—Pigott Motor Sales
Wellesley—Washington Motor Car Co.
Worcester, Mass.—Hayden Motor Car Company
Watertown, Mass.—Morse Motor Sales
Manchester, N. H.—Paige-Jewett Auto Company
Nashua, N. H.—Peter F. Prew Co.
Providence, R. I.—W. A. Mulry Co.

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SEP 14 1924

GEORGE CAREY



Xylophone Player With Sousa's Band at Auditorium Saturday Afternoon and Evening

SOUSA HAS FINE NEW COMPOSITIONS

"Ancient and Honorable Artillery March," Dedicated to Boston Military Company on Program — Here Saturday

A march, a suite, a humoresque, a fox trot and a jazz fantasy, perhaps the first fantasy of syncopation ever written, will be Lieut.-Comdr John Philip Sousa's own contribution to the programs for his concerts in the Auditorium this Saturday. "The March King," who is now making his 32d annual tour and who will celebrate his 70th birthday in November, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the number is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation and "Auld Lang Syne," the old, old song of the Ancient and Honorable Artillerymen will sing through the tune.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary," from the musical comedy "Poppy." It will be remembered that the Sousa humoresque

SOUSA PROMISES USUAL NOVELTIES FOR PROGRAM TO BE GIVEN AT EASTMAN

A march, a suite, a humoresque, a fox trot and a jazz fantasy—perhaps the first fantasy of syncopation ever written—are Lieutenant Commander John Philip Sousa's own contributions to the program for his 32d annual tour at the head of the band which bears his name. The March King, who will celebrate his 70th birthday on the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 contains more that is novel and unusual than ever before, it is said. Sousa and his band will give afternoon and evening concerts at the Eastman Theater on Thursday, October 2.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638 and active in England a century earlier. Here for the first time Sousa has incorporated into a march a strain not of his own creation. "Auld Lang Syne," the old, old song of the Ancient and Honorable Artillerymen, sings through the march tune.

"Looking Upward" is the new suite. Its three movements are "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is

last season was based upon the popular song "Mr. Gallagher—Mr. Shean," and the previous season on "Look for the Silver Lining" from "Sally."

The new expressions of the Sousa musical genius are included in the programs this season. There is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspired and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, "Music of the Minute," in which Sousa will present his musical comment upon the modern syncopation.

The Sousa novelties will not result in a lesser place for the classical music which always has been a part of his programs. The Strauss "Don Juan" tone-poem will be presented for the first time by a band, from a special arrangement made in order to give the most musically expression to this composition. The "Tannhauser" overture will be another of the "heavy" numbers.

MADV. BREWSTER. LITTON

Sousa's New Programmes.

John Philip Sousa, who will appear here with his band at the E. F. Albee Theatre the night of Sept. 28, is now on his 32d consecutive season as conductor of his famous organization, and during the present tour will celebrate his 70th birthday. He was born in Washington, D. C., Nov. 6, 1854, and there began his musical education. One of his first engagements was as first violin in Offenbach's orchestra.

His programmes this year will be of the typical Sousa kind—a musical classic or two, popular pieces and the so-called "semi-classics" by the ensemble, interspersed with vocal and instrumental solos. As usual, there will be some new Sousa compositions including the annual "Humoresque" on the musical modes of the day. This year jazz is his theme, and the piece has been titled "Music of the Minute." There will be also a new Sousa march, a fox trot, said to be the first he has written, and a suite. Strauss's tone-poem "Don Juan," is the chief "classical" representative.

A novelty on the programmes for this year is "Melody in A-major," by Gen. Charles G. Dawes, arranged for band. Sousa decided to include this composition not only because he considers it of musical worth, but as a way of "impressing the American people that a man whose chief fame has been as a financier and business man also may have real musical ability."

"I think one of the finest ways to advance music in this country is to impress upon the public that music should not belong only to the class whom we constantly call musicians, but to all the people," he says. "If the Dawes composition had been much less worthy than it actually is, I believe I would have added it to my programme for this reason alone."

So far as the bandmaster has been able to ascertain, Gen. Dawes is the first Vice Presidential candidate to achieve recognition as a composer.

Mr. Sousa's soloists this year are for the most part favorites of past seasons. They are Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, pianist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. The band itself numbers around 100 players.

said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. In the annual humoresque, which is coming to divide popular attention with the march and the suite, the principal theme is "What Do You Do On Sunday, Mary," from the musical comedy, "Poppy." It will be remembered that the Sousa humoresque last season was based on the popular song "Mr. Gallagher—Mr. Shean," and in the previous season on "Look for the Silver Lining," from "Sally."

Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspired and written for a dancing granddaughter. The other Sousa novelty is what is perhaps the first jazz fantasy, "Music of the Minute," in which Sousa presents his musical comment on the modern syncopation.

The Sousa novelties have not resulted in a lesser place for the classical music which has always been a part of his programs. The Strauss "Don Juan" tone-poem is presented for the first time by a band, from a special arrangement made to give the most musically expression to this great composition. The "Tannhauser" overture is another of the "heavy" numbers offered Sousa audiences.

Music of the Minute, New Sousa Feature

Famous Bandmaster Presents First Jazz Music in Programs for Thirty-Second Annual Tour—At Bangor Auditorium, Sept. 24.



LIEUT. COM. JOHN PHILIP SOUSA From the Famous Bandmaster's Latest Portrait, Painted by Paul Stahr.

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Philip Sousa during his thirty-second annual tour at the head of his great band of one hundred musicians and soloists.

Sousa has provided a setting for his first offering of syncopated music to be entitled Music of the Minute in which the strains of about a dozen widely syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its deluxe presentation that he has consented to use Try to Keep Your Feet Still as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal

theme in What Do You Do On Sunday, Mary?, from Poppy as it did last year in Mr. Gallagher-Mr. Shean from the Follies, and the previous season in Look for the Silver Lining, from Sally.

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled Peaches and Cream, and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, Ancient and Honorable Artillery Company, dedicated to the oldest military company in America—the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII.

Sousa's decision to include syncopated music this season came as a result of the many requests which he received last season for a representation in his program of the new, modern music, translated into the Sousa language.

Sousa and His Band At Woolsey Hall For Two Concerts

The fact that he never has preached to his audiences is regarded by Lieut. Com. John Philip Sousa as one of the chief reasons for the great success of his famous band for the past 31 seasons, and the fact that Sousa is now on his 32d annual tour at the head of his great organization of 100 musicians and soloists is the best proof of the enormous popularity which he enjoys with the American people. He will be seen here at Woolsey hall next Thursday.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music," says the march king. "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it cannot continue in business. I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenue from its concerts."

"I have never put a number in my programs unless I felt that it would be enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences but which would be 'good for them' in the same sense that pink pills are 'good' for pale people. When I placed a 'Parsifal' selection in my program even before 'Parsifal' had been presented in New York at the Metropolitan Opera house, I was told that I was shooting over the heads of a great public such as we must reach. But I wasn't and Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical fare. This past season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a performance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they were glad for an opportunity to hear a much discussed number of the modernistic school. This season I am going to include the 'Don Juan' tone-poem by Strauss, because I think it will be a thoroughly enjoyed piece of classical music."

"Because enjoyment is always my chief aim, my programs are going to range this year from the 'Don Juan' selection to 30 minutes of modern syncopated music. I have taken a dozen of more modern popular tunes, of the so-called jazz variety and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'"

Painted by Paul Stahr, Sept 13/24



Latest Portrait of Bandmaster Sousa.

SEP 14 1924

SOUSA COMPOSES HIS ANNUAL MARCH

A tour by Lt.-Comdr. John Philip Sousa and his famous band would not be complete without a new march, and for his 32d annual season at the head of the organization which bears his name, Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America. The march will be publicly presented to the Ancient and Honorable Artillery Company at the annual Boston Sousa concerts in Symphony hall, Sunday afternoon and evening, Sept. 21.

Although chartered in 1638, the Ancient and Honorable Artillery Company is without an official march, notwithstanding many efforts that have been made to secure one for it. Last year, Sousa wrote "Nobles of the Mystic Shrine" for all the Shrine organizations in America, and when he visited Boston last year, he promised Gov. Cox of Massachusetts that before another year he would provide the "Ancients," as they are locally known, with their long-sought quickstep.

The Ancient and Honorable Artillery Company of Massachusetts has always been a peculiarly colorful bit of old world pageantry in the prosaic new world. Chartered in 1638 by order of Gov. Winthrop, its first members were, in the main, colonists who had been members of the Ancient and Honorable Artillery Company in London before coming to America.

In the new march, Sousa for the first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients," and it will sing through the new Sousa march.

Rockland N.H.

Sept 14/24 Herald

Boston Mass Herald

Early Romance Spurred John Philip Sousa to Success



Ask John Philip Sousa what is the secret of his success and his reply takes you back for an all-too-brief moment to the Main street of your home town, to some shady country lane, to the days when the cares of the world were being shouldered by others more wise and wealthy in the knowledge of mankind.

Seated on the spacious veranda of the Huntingdon Valley Country club several weeks ago, gazing out onto the long stretches of greenward, Sousa, the bandmaster, changed his role to Sousa, the man, and told the story which he declares in his own words had more to do in "making him" than anything else that has happened during his long, useful life.

"It was just after I had written my first march, 'The Review,' he began, while he puffed incessantly on a cigar. 'My first attempt at some musical composition had been published and apparently was making quite a hit, especially in Washington.'

"Many of these friends of the other sex had complimented me on my efforts and one particular young woman, whom I had admired from a distance for at least two years, was loud in her praise of the composition. Her sincerity brought little thumps to my heart, for I must frankly confess that in my youthful heart I worshiped her silently. Her praise meant much to me and it gave me the chance I had sought for many months. I asked her to go to a certain ball with me and she consented.

"If I remember correctly, the ball was the following night and I could hardly wait for the hour to arrive when I could ring the bell of the house where this young woman lived. All day long I tried to rehearse what I would say to her, so that she would know of my inner feelings. Rehearsals were frequent, but as the hour grew nearer my knees seemed to shake.

"Well, to make a long story short, I called at the young woman's home, found her ready, and we departed immediately for the ball. On the way, driving in a brougham through the cold night air, I attempted to tell her of my feelings. Each time I got just so far, and she would laugh or change the subject. When we reached the ball I had managed to make known to her, probably through inference, rather than bare words, just how I felt.

"When the dance programs were handed to us I promptly asked her what dances I might have with her. Out of the corner of my eye I saw a group of her friends headed our way, undoubtedly for the purpose of

monopolizing my partner's dance program.

"I danced the first number with her, following the grand march, and I can still remember how proud I felt as I swung her through the steps of that dance. I was scheduled to have the fifth dance, and so I walked out into the night when her partner for the next number took her from me. There was a moon that night and I still remember how I walked up and down the street in front of the auditorium, impatiently waiting for the next time I would have an opportunity of placing my arm around the waist of the woman I loved. Finally it came.

"I entered the ballroom just as the orchestra started to play a heart-tugging waltz. I saw my fair partner at the other end of the room, talking to her partner of the last dance. Before I had taken three steps in her direction she had given the other man her hand and they had begun dancing. I stopped and turned, retracing my steps to the street. I was distracted; I felt as if I wanted to wander far away and be alone with my thoughts. Up and down the pavement I walked, trying to think of what I would say to her when the time came for the intermission and supper together. An hour passed and the gay sound of voices rather than music inside the building told me that it was time for me to get my partner for the intermission. When I entered I found her again in the company of the man who had filled my place during that one dance.

"I believe I have the pleasure of the intermission with you," I said as I bowed as gracefully as I knew how and smiled upon the young lady.

"I am sorry, John, but I have decided to remain in the company of Mr. So-and-So," she replied.

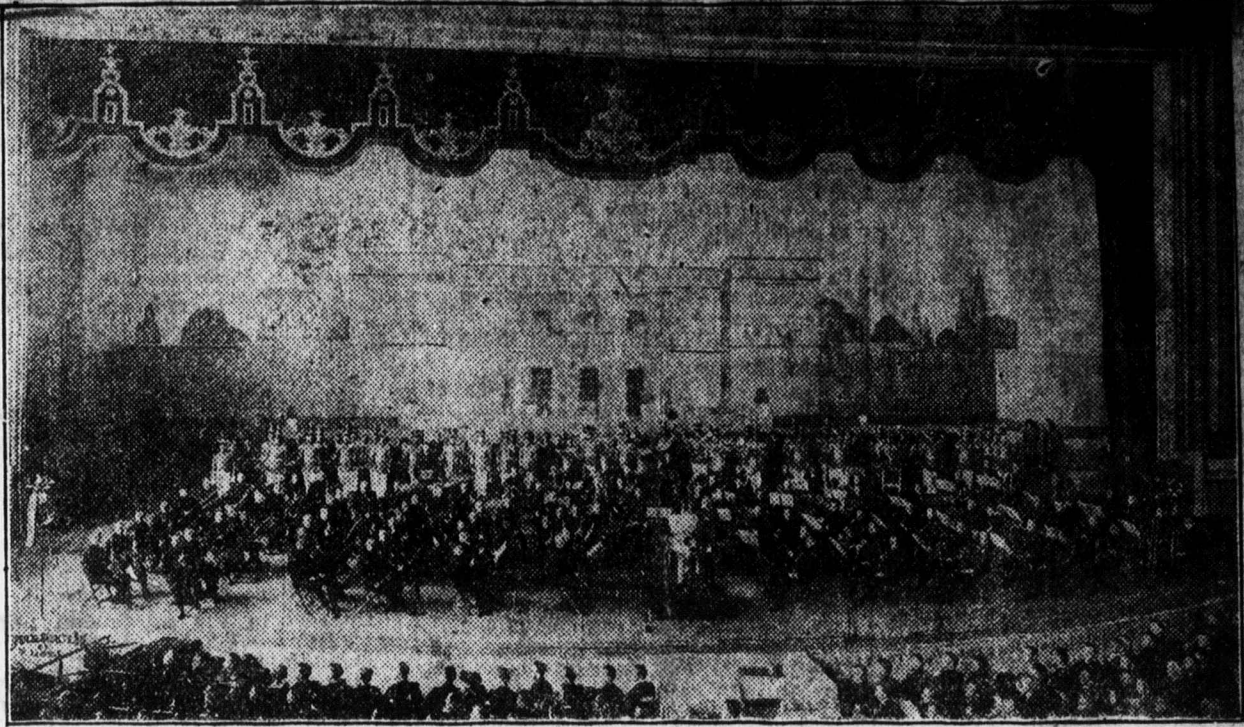
"To me the bottom seemed to drop out of everything. First I had the feeling of being forsaken, then there was a spirit within me, a spirit of challenge that conquered the broken heart that I thought at the time I possessed.

"I'm going to show her that she can't throw me aside. Some day she will be sorry she said what she did," was the thought that entered my youthful mind.

It was that challenge of the woman he loved, but who, apparently, only laughed at his boyish musings, that started John Philip Sousa on the road to success. He wanted to show her that she, after all, was the "foolish" one; that she would be sorry for what she had said.

More than half a century had passed since that eventful night, and as Sousa told the story, gazing out toward a sun that was slowly sinking under a distant hill, he stared into space, as if living again the days of his youth.

Sousa and His Band at Hippodrome



DR. STOKOWSKI'S TRIBUTE TO SOUSA

Hails Famous Bandmaster as "Genius Whose Music Is Symbol of Red-Bloodedness of Humanity"—First Impression at New York Hippodrome

That Lieut. Com. John Philip Sousa is "a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general" was the tribute paid the famous bandmaster by Dr. Leopold Stokowski, in Philadelphia in May, before an audience of 8,000 people gathered to hear Sousa's cantata, "The Last Crusade," sung by a choir of 154 voices with organ and orchestra as the great feature of that city's Music Week.

Continuing his tribute, Dr. Stokowski told of his first visit to America, when he walked about the streets of New York in the summer enjoying the sunshine and his new surroundings, but at a loss to know what to do. Quite by chance, he passed the New York Hippodrome where Sousa was giving a concert, and there before an audience of 6,000 people, Stokowski, who was to become his friend and confidante, saw "the March King" for the first time.

"I marvelled," he said. "The music swept me off my feet. The rhythm of Sousa stirred me, for it is the most unique in the world. I tried to analyze my sensations. 'What is it?' I asked myself. I wished I knew the spirit of it. The music had such a wonderful regularity. Someone else might have such regularity, but he would not have such drive and push. My heart throbs to it today. I had other impressions. Next was that of Sousa's wonderful humor. I noted his winsome smile and delightful little tricks that everyone enjoyed. From that time on I always wanted to

meet him—that musician with a beard like that of a pirate.

"He has something different in his music from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. Sousa is such a man, and I say that such a man is a genius."

Incidentally, it was from an exchange of viewpoints with Dr. Stokowski on this occasion, that Sousa reached his final decision to add jazz music to his programs for this present tour, and as a result "Music of the Minute" a Sousa jazz fantasy will be one of his program numbers. Dr. Stokowski termed jazz a fresh influence in the body of modern music and held that it reflected the vitality and great freedom of America, and that it was typically American because it looked to the future, whereas European music is likely to look to the past.

MEET SOUSA'S SYNCOPATORS



MISS MARJORIE MOODY
Soprano, With Sousa's Band

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Commander John Philip Sousa, and his estimable 100 bandmen. Upwards of 50,000,000 of people have heard the Sousa concerts since 1892. This season, for approximately 30 minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. "Music

of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of 10 or 12 pieces, one instrument of a kind, but with ten or a dozen trombones, 30 clarinets, half a dozen trumpets, half a dozen Sousa-phones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter melodies, syncopation will have its first de luxe presentation.

MARCH KING IS COMING TO LYNN



LIEUT. COM. J. P. SOUSA.

SOUSA'S BAND HERE MONDAY FOR CONCERT

Lynn music-lovers are eagerly awaiting the concert to be given at the Waldorf theatre next Monday afternoon, by Sousa's band under the direction of Allen B. Newhall, manager of the Strand and Waldorf theatres.

Miss Marjorie Moody, prominent concert singer and former resident of Swampscott, will be the soloist. Her hundreds of Greater Lynn friends plan to give her a hearty welcome.

Lieut.-Commander John Philip Sousa will play as an encore during his concert a new march called "Vigor in Arduis," which includes the "Hymn to the Holy Name," written by His Eminence William Cardinal O'Connell. "Vigor in Arduis," (Faith in Strength) with motto in the cardinal's arms.



"Three Cheers for the Red, White and Blue"—Here's the composer of the great march, soon to appear in Boston. John Philip Sousa, America's "March King," pays a visit to his grandchildren. Left to right—John Philip, 3d, Nancy, Jane, Priscilla, Thomas Adams, and Eileen. Sousa composed the "Debutante" in honor of Eileen, and John Philip, 3d, intends to follow in granddad's footsteps. Priscilla means to be a heartbreaker and Tommy and Nancy are willing to break anything, to see what's inside! (C) Underwood & Underwood.

SOUSA'S BAND WILL PLAY LATEST MARCH NEXT TUESDAY

A tour by Lieut. Com. John Philip Sousa and his famous band would not be complete without a new march, and for his thirty-second annual season at the head of the organization which bears his name, Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America. The march will be publicly presented to the Ancient and Honorable Artillery Company at a great public ceremonial to be held in Boston on September 21st., during the 1924 tour of Sousa and his band, which comes to the Stamford Theatre Tuesday.

Although chartered in 1638, the Ancient and Honorable Artillery Company is without an official march, notwithstanding many efforts that have been made to secure an official march for it. Last year, Sousa wrote "Nobles of the Mystic Shrine" as an official march for all of the Shrine organizations in America, and when he visited Boston last year, he promised Governor Cox of Massachusetts that before another year he would provide the "Ancients" as they are locally known, with their long-sought quickstep.

The Ancient and Honorable Artillery Company of Massachusetts has always been a peculiarly colorful bit of old-world pageantry in the pro-

saic new world. Chartered in 1638 by order of Governor Winthrop, its first members were, in the main, colonists who had been members of the Ancient and Honorable Artillery Company in London before coming to America. That organization had been chartered by King Henry VIII. in 1537, so that the parent organization had existed for a full century before the organization was made in America. Since 1747, the Company has maintained its headquarters in historic Faneuil Hall.

In the new march, Sousa for the first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients" and it will sing through the new Sousa march.

"The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrangements which Sousa has prepared for the coming tour. Probably of greatest interest are the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward" and the annual humoresque, is founded on "What Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of the New York musical comedies of the past season.

ENORMOUS PHYSICAL LABOR AS SOUSA WAVES BATON

If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of seventy-two beats a minute for three minutes he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by forty or fifty, he will have a faint idea of the amount of physical effort which is exerted by Lieut. Com. John Philip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, and which is now on its thirty-second annual tour. If he will multiply this sum by 300 and the resulting figure by thirty-one he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of almost a third of a century—more if one wishes to count the time he was director of the United States Marine Band before the formation of his own organization.

And our experimenter, even if he is to imagine the exertion of seventy-two beats a minute for two hours and a half to three hours, twice a day for 300 performances a year over a period of thirty years, will have imagined only a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of 100 instrumentalists, is helping a soloist, and is watching his audience. And Sousa can watch an audience so well with his back to it, that he has been accused more than once of having eyes

in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones.

Sousa is perhaps the only conductor in the world who conducts his concerts from beginning to end. The majority of musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every conductor save Sousa has a chair placed at his music stand into which he drops for a few seconds of rest between numbers. Sousa does not leave his platform, except during the intermission, from the beginning of a concert to its end.

Perhaps one of the reasons for Sousa's success has been that Sousa's Band always is under his immediate direction. There is no person with the band with the title of assistant director. There is no person with whom he divides responsibility for the great organization once it is on the stage. Several years ago, it was pointed out that Sousa might increase his earning powers by organizing several bands, all bearing the Sousa name, and it was argued that a band of Sousa-trained musicians would be an organization of which even Sousa might be proud. But the famous bandmaster declined. For thirty-one years he has kept his faith with the American people and there has been no Sousa's Band without Sousa and no concert without the famous bandmaster conducting every number on the program. Sousa's Band will appear at the Stamford Theatre tomorrow night.

Sousa's Band

Novelty and variety are the two outstanding characteristics of the programs which Lieut. Comdr. John Philip Sousa will offer the Worcester music-loving public during his two concerts in Mechanics hall, Saturday, Sept. 27. The Strauss tone-poem "Don Juan" will be the classical feature of the program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera house, is certain that the public which he claims will welcome its high musicianly qualities. And he is certain, also, that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and honorable artillery company," dedicated to the Boston Ancient and honorable organization; the new Sousa humoresque, based on "What Do You Do on Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," an interpretation of modern jazz and syncopation.

Sousa's band this season consists of 100 musicians and soloists as it has in the past. The soloists include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

With the addition of 30 minutes of jazz to his programs, the slogan for the annual tour of Lieut.-Comdr. Sousa and his band has officially been made "Try to keep your feet still," but the unofficial slogan for this particular tour—his 32d, by the way—or for any other is "Sousa, himself in person."

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert, in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band.

SEP 14 1924

Sousa And His Band In Bridgeport This Week

Will Give Concert Wednesday Evening at Lyric Theatre
Under Auspices of Rudolph Steinert—Veteran
Bandmaster Has \$250,000 Music Library in Charge of
C. J. Russell, Able Stage Manager.



SOUSA'S LATEST PORTRAIT

From painting by Paul Stahr for presentation to U. S. Navy Department. Lieut. Com. John Philip Sousa began his career as director of the U. S. Marine Band and re-entered the service during the World War to direct the navy's musical activities at Great Lakes Naval Training Station where he organized and directed a band of 1,800 pieces.

Sousa's Band, with Lieut. Com. John Philip Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization but a continuing thing, which constantly is growing in popularity merely from its own momentum, and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

Sousa and his band are coming to Bridgeport Wednesday night for a concert at the Lyric theatre as the first of the season's series under the auspices of Rudolph Steinert.

One of the veterans of the Sousa organization who carries a great measure of responsibility for the day-by-day appearances of the band is C. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the past fourteen years, serving as librarian and stage manager. He came to the band after twelve years as assistant principal of a high school in Massachusetts, and that he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony orchestra, and at present, between the Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of Music.

Russell's Responsibility.

Mr. Russell is directly responsible for the presence of the band upon the concert platform at the scheduled time, and has direct supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. But his great and important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practical value of about \$250,000

and a collectors' value of considerably more because of the great numbers of manuscripts and rare arrangements which Sousa has accumulated during his forty years as a director either at the head of his own organization or of the United States Marine Band.

Not all of this music is carried on tour, of course, but enough music is carried to fill many trunks, and it is Mr. Russell's duty to see that upwards of 300 selections ranging from operatic and symphonic music to the latest jazz are immediately at hand. Since approximately 100 parts, not counting reserve parts, are carried for each selection, it will be seen that the Sousa music really assumes library proportions. In addition to the mere preservation of the music, it is Mr. Russell's duty to adapt the music of foreign publications for American rendition. The various European compositions offer peculiarities of instrumentation which must be adapted for Sousa's Band. The adaptation embodies that which is best in European orchestration, together with Mr. Sousa's own ideas. In addition, the great majority of foreign selections are written for orchestra, which means that parts must be written for the sousaphones and the other brass and reed instruments used with the band in place of stringed instruments.

Staging Of Concerts.

Not a small portion of Mr. Russell's work is of a theatrical nature, and involves the "staging" of concerts in which local organizations take part in the concert. For instance a year ago in Madison Square Garden, in New York, where Sousa appeared at his "homecoming" with a band of 250 pieces, it was necessary for Mr. Russell to find places in the program for the great Shrine Band of Mecca Temple, New York, which played with Sousa his Shrine march, "Nobles of the Mystic Shrine," as well as a Navy band and countless bluejackets and marines who took part in the concert out of compliment to the man who led the Navy's music during the World War.

SEP 16 1924



MARJORIE MOODY, SOLOIST WITH SOUSA'S BAND

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Phillip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester,

(Mass.) Music festival and at the great Maine Music Festival, at Portland, Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

MISS BAMBRICK, HARPIST, IS SMALLEST OF SOUSA'S MUSICIANS

It is doubtful if more than a few hundred people ever heard the famed harp "that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program

which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad. Sousa and his band will appear at the Stamford Theater tonight.

WITH SOUSA'S BAND



SOUSA'S BAND CONCERT IN HIGH SCHOOL TONIGHT

John Philip Sousa will appear with his band of a hundred pieces, in the Plainfield High School tonight, in a concert with a program of musical features which have been heard around the world, and with musical artists whose equal in talent have never been heard anywhere but in the largest cities of two hemispheres.

A concert was given this afternoon in the high school, for children. The program tonight will be entirely different from the one this afternoon.

Mr. Sousa was met by a delegation of Rotarians, under whose auspices the concert is being given upon his arrival from Philadelphia this noon and escorted to the Park Hotel which will be his headquarters while here. The committee announced that a few seats remained unsold this noon for the concert tonight.

SOUSA LEADS HIGH SCHOOL MUSIC TODAY

Special Matinee at
Stamford Theatre
This Afternoon at 4
O'clock

Clayton E. Hotchkiss, supervisor of music in the local schools and leader of the high school orchestra, will turn over his baton to John Phillip Sousa, noted band leader, for a short time to-morrow afternoon at the Stamford Theatre during the special matinee performance, which will be held at 4 o'clock.

Twenty-eight students have been practicing diligently with Mr. Hotchkiss in preparation for the unusual event of being lead by the man who is probably the best known band leader in the world. It is not known what numbers the orchestra will play under Lieutenant Commander Sousa's direction but it is sure that one of them will be "The Stars and Stripes Forever March," which is one of the great leader's best known compositions.

School children and teachers are especially asked to attend the afternoon concert, which is being held specifically for their benefit and for which a small admission will be charged.

Those who will play in the orchestra this afternoon are: Violins, Clara Radocy, Bessie Kessler, Anna Cohen, Cecelia Graf, Clara Dilloway, Nathan Caress, Stephen Pochna, Gilbert Saetre, Phillip Wolfson, Benjamin Weinerot, Homer Brown, Nathan Sackman, Arthur Tella; cornets, Michael Fryncko, Frank DiCamilla, William Teller, and Samuel Buccarelli; cellos, Jacob Thaler, Samuel Fine; bass, Frank LiVoisi; flute, Samuel Polittichio; clarionets, Manuel Waloff and John Giandito; trombone, Fred Rutz; drums, Fred Barretts, Nathan Suisman. David Houghton; pianist, Edith Rochlin.

SEP 16 1924

SOUSA TELLS ROTARIANS OF TRAVELING EXPERIENCES

Band Master Speaker at Today's
Luncheon—Songs by Johnen.

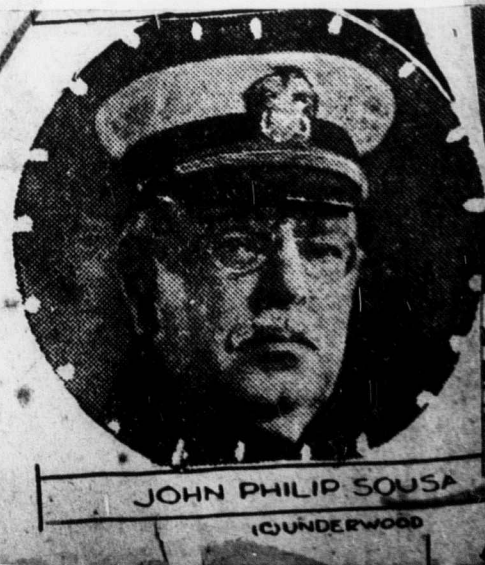
John Philip Sousa was the speaker at the largely attended meeting of the Rotary Club, this noon, at the Suburban Club. The noted bandmaster gave the Rotarians a brief description of his experiences in traveling with his band in various parts of the world and entertained with a number of humorous stories. His well known wit was particularly displayed in his relation of anecdotes during his visit to Russia some time ago.

Several guests were present at the meeting, one of them, Louis Johnen of the King's School faculty, rendering three vocal solos, much to the delight of the Rotarians.

The club will observe Constitution Week at the next meeting, and Harry C. Scofield will be the speaker.

Mr. Sousa is a cousin of T. P. Trinkhaus of this city, and it was through the latter's influence that his presence was secured by the club.

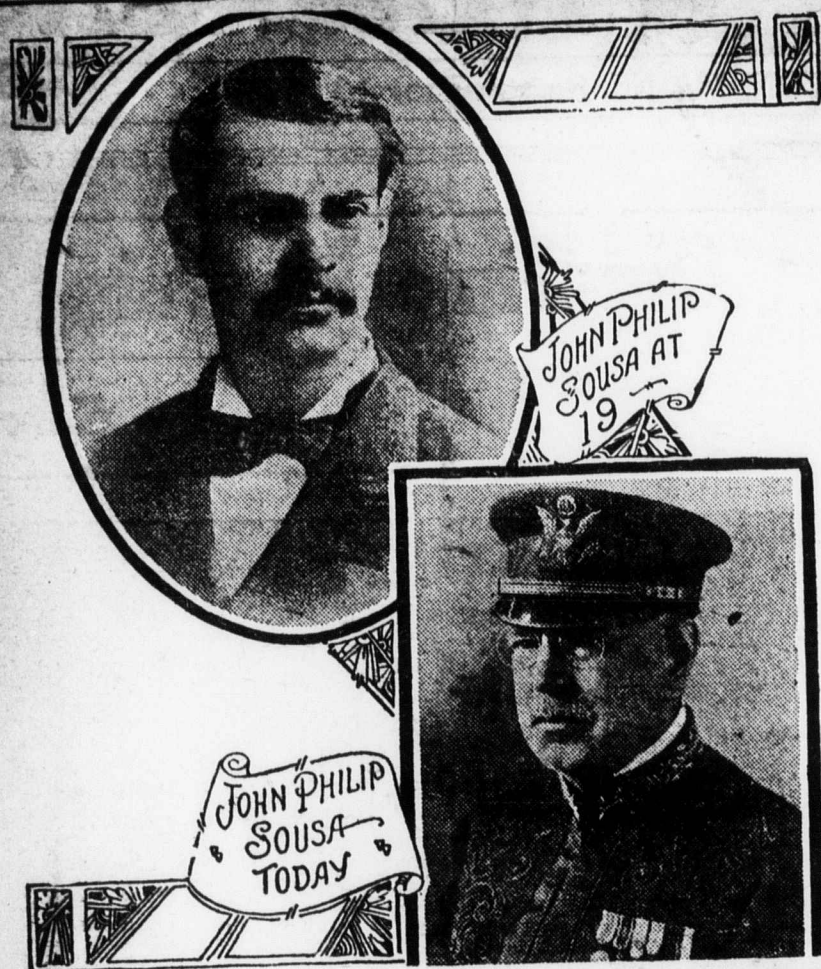
SEP 1924



JOHN PHILIP SOUSA

(COURTESY)

SOUSA AT SEVENTY.



A DAPPER, well-knit, elderly man, with sparse hair, well-tanned complexion, grey moustache, and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing and with keen, kindly eyes that see everything and twinkle continually, as tho' laughing with, not at the world, John Philip Sousa, for fifty years bandmaster, now in his seventieth year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hands, arms, body, head and feet, which used to stir his band into galvanic energy. In their place is a development of astounding reserve, but always conveying a vivid impression of absolute control. This reveals itself in the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the faintest of whispers is to realize something of this man's genius.

"The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, capacity for feeling, a musician's delicacy and refinement. A career of half-a-century in music, capped by success beyond his wildest dreams of youth—a success that has brought wealth and all that makes life worth living in its train,—has not made him proud, save for that legitimate pride which every man worth the name takes in successful achievement. Sousa is today one of the most democratic of men.

The life-story of this remarkable man is a romance of the world of music and song. At fifteen he was teaching music. Two years later he was conducting an orchestra. For twelve years he directed the United States Marine Band, the official band of America. For thirty years he has been the head and front, the dominating, directing spirit of Sousa's Band. He is one of the world's champion trap-shooters. He is an author with several highly successful novels to his credit. He is a composer of world-wide renown, writer of the most popular military marches we know today. He is a famous horseman, a veteran hunter, an omnivorous reader with one of the finest libraries on the Continent. And he is a kindly, openhearted, genial simple-souled American gentleman.

His versatility is the more astonishing in that his Band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write fifty letters, indulge in a long cross-country ride, give a demonstration of wonderful trap-shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His energy is seemingly inexhaustible. His mode of living, with punctuality and regularity for its keynote, has enabled him to preserve a naturally sound constitution, in an exceptional manner, and today, in his seventieth year, after an active life for half a century, he is as spry and as energetic, and as active as many a man of thirty-five.

Four tours thru Europe, and one around the world have made him a cosmopolitan figure. Sousa's Marches are played today in every civilized land. His income from royalties is enormous. And still the sales go on. So does his composing work. He is never inactive. He prepares every single program his band plays, and to this he gives the closest attention.

Sousa Leads Prisoners.
Philadelphia, Sept. 13.—John Philip Sousa gave a concert at the Eastern penitentiary where he led the prison musicians. The band played four numbers, two of them being compositions by Sousa. The famous band leader was insistent upon having just the right expression at every point and on two occasions stopped the band and had them do it over. A box of cigars and a cane made by the institution were presented to the bandmaster.

He is planning a new composition while he is walking or resting during intermission. His brain is restless every minute he is awake.

He is a clever raconteur, with an inexhaustible fund of funny stories, drawn from a wide experience of men and events. His knowledge is in many respects encyclopedic. He has read widely, and his memory is colossal. He remembers faces and voices after years of parting. He cites, with uncanny ease, names and dates of events that happened thirty-five years ago.

Many honors have been accorded him in many lands. He has appeared by command before Kings and Princes. Great men have sought his company, and world-famous hosts have made him the lion of the hour. Yet he is still the same unassuming, unobtrusive, quiet-mannered gentleman he was years ago. He remains unspoiled by all his success. He will listen patiently to the youthful musician with ambition and ideals. He will give kindly words of advice; he will extend a generous helping hand. No detail is too trivial, no personal-ity too insignificant, that demands his attention or seeks his counsel. The quiescence of courtesy,—the old-fashioned courtesy of the South,—he is an ideal host, thoughtful in everything, and one of those who can listen exceedingly well.

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. He is a national institution in the United States, and he is one of that nation's most valuable assets, for no man, thru thirty years of increasing efforts, has done more to provide the people with entertainment that leaves none but pleasant memories behind. He is a young man still at seventy and the whole world of music is all one in hoping that he will remain so for years to come. A year without Sousa, and his Band would be a blank year indeed for the millions who anticipate his annual visit with delight.

The ardent spirit of a fierce and indomitable patriotism that burns in his breast will keep him at the head of his band so long as he can wield his baton with effect. For Sousa is first and last a loyal American. That he is also to be numbered among Americans, who would be so rash as to deny?—S. Morgan Powell in Montreal Star.

SOUSA TO HEAR BOYS.

Famous Bandmaster Will Direct Danbury Boys' Band.

When John Philip Sousa, the famous march king, makes his appearance at the Empress theatre, Wednesday afternoon, it is doubtful if there are any who will be more interested in his presence than the youthful members of the Danbury school band.

Not only will the boys, who are at present engrossed in everything pertaining to a band, be interested in listening to one of the most famous bands in the United States, but expect to have the rare privilege of playing while the great leader himself wields the baton! For Lieutenant Sousa, whose kindness to young musicians is proverbial, will not only hear them play, but has consented to direct their efforts in one number.

Therefore, with this prospect in view, the members of the band, in full uniform and with instruments shining as brightly as young human effort can make them, will meet in the basement of Odd Fellows' building, West street, Wednesday afternoon, at 1:30 o'clock, and will proceed to the Empress theatre in a body.

SOUSA'S LATEST PORTRAIT



SOUSA'S BAND TO PLAY HERE OCT. 7

Famous Musical Organization Will Give a Concert in the Carmichael Auditorium.

Lieutenant John Philip Sousa and his famous band of more than 100 pieces are coming to Clarksburg.

Jack Marks, of Marks' Orpheum theater, West Main street, has booked the famous musical organization for a concert in Carmichael auditorium Tuesday night, October 7.

Sousa's band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public because Sousa has created programs

which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

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

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

SOUSA'S BAND FRIDAY

"Try to Keep Your Feet Still" has been adopted by Lieut. Com John Philip Sousa and his one hundred musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's Band, and the slogan will be featured Friday afternoon at the Lyceum matinee.

Audiences have been experiencing difficulty in making their feet be have 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 floor 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 had added "Peaches and Cream," a fox trot of his own composition, and the Sousa fantasia of syncopation, entitled "Music of the Minute" in which he will give Sousa interpretation of modern dance music which will be as Sousa esque in its arrangement as the Sousa marches, the Sousa humor-escapes, and the Sousa suites.

SOUSA'S BAND

John Philip Sousa will visit Pittsburgh with his organization, giving special anniversary concerts in celebration of the seventieth birthday of the March King, matinee and evening on October 4 in Syria Mosque. Sousa will have something new. He is introducing on this tour for the first time a special supplemental orchestra. One of the numbers will be "Peaches and Cream," a real Sousa fox trot. Sousa includes in his repertoire a composition by Charles G. Dawes.

SOUSA STARTS NEW CYCLE OF MARCHES

Lieut. Com John Philip Sousa, whose marches are known throughout the world, has started a new cycle of march music, and during his 32nd annual tour which brings him to Bangor Sept. 24, he will present for the first time Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery" dedicated to the Ancient and Honorable Artillery Company, of Boston, the oldest military organization in the United States, and based upon "Auld Lang Syne," its marching song, and "Power and Glory," inspired by "Onward Christian Soldiers" are the two new Sousa marches.

The suggestion that Sousa turn aside from his practice of providing original themes for his marches came when Governor Channing H. Cox, of Massachusetts, asked him to write a march for the famous artillery company, of which President Coolidge was recently made an honorary member. Governor Cox casually told Sousa that the marching song of the Ancient and Honorable was "Auld Lang Syne," and a few days later in a letter he again mentioned it. Sousa turned over the letter from Governor Cox, took a pencil from his pocket, and in a few minutes he had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then while the mood was upon him, he similarly made a series of notes in musical shorthand which were his idea of a Sousa marching arrangement of "Onward Christian Soldiers."

"I always have found a great inspiration in these old songs which lived and which have been sung for a great number of years," says Sousa. "Always I have felt that they would be supremely beautiful in settings which were suitable for the modern band or orchestra. I have not tried to improve upon them. I merely have tried to give them the melodic benefits of the instruments which have been developed since they were new. For instance the saxophone, with its beautiful tones, was unknown when Auld Lang Syne first was sung, and the marvellous brass instruments such as the tuba, the modern French horn and the modern trombone all have developed since Onward Christian Soldiers was written. We cannot improve the simple straight-forward melodies, but we can give them a more adequate full-throated expression, and this is what I have tried to do."

SOUSA HERE WEDNESDAY

Famous Bandmaster to Conduct Afternoon Concert.

Lieut.-Commander John Philip Sousa, the world's most famous band master, and his 100 musicians will pay a flying visit to Danbury on September 17, for a single concert only, in the Empress theatre.

This is Sousa's thirty-second annual tour, and he will be seventy years old in November. His birthday will find him completing a record without parallel in the musical history of the United States, namely, thirty-eight years as the head of one musical organization.

For his seventieth birthday tour the great band master is promising a variety of new features. Chief among these is a jazz band of twenty-two men who will give a selection called "The Chinese Honeymoon." Needless to say, jazz is a novelty with a Sousa organization, but the great band master proves himself as much the master of this as of every other form of band music.

Besides the jazz band there will be, for outstanding novelties, a double quartet of saxophones, and a duet of xylophones.

No Sousa concert is complete without a variety of new Sousa compositions. Foremost among these will be Sousa's new march, "The Ancient and Honorable Artillery Company March."

The classical feature of the new Sousa program will be the Strauss tone poem, "Don Juan." Sousa has presented "Parsifal" to the American people before it had been heard at the Metropolitan Opera House, a very appropriately sponsors the poem in its adaptation to band instruments.

Besides this classical selection, both band and orchestral music, Sousa's musical menu includes a new suite, "Looking Upward," a new Sousa-humor-escape based on "What Do You Do Sunday, Mary?" which will introduce melodies from a dozen New York musical successes; the first fox trot Sousa has ever written entitled "Peaches and Cream," and "Music of the Minute," a distinctive Sousa interpretation of modern jazz and syncopation.

Sousa's band this season will consist of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchaud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

6 Bangor Me Sept 13/24

Sousa Gets Inspiration For Marches While Marching

Famous Bandmaster Says He Must Parade, Even If He Does It by Himself, to Get Ideas for Quicksteps—Couldn't Write a March Sitting Down, If Life Depended Upon It



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That Lieut. Com. John Philip Sousa actually gets the inspiration for a new march by marching was revealed recently by the famous bandmaster when he was discussing "Ancient and Honorable Artillery Company," the new Sousa march, which will be one of the features of his programs for the thirty-second annual tour which begins in Wilmington, Delaware, on June 21st and concludes in New York City on Nov. 18th. "The Ancient and Honorable Artillery Company March" was written for the famous Boston organization of that name in response to the appeal made by Governor Channing H. Cox, of Massachusetts, but it, like more than a hundred Sousa marches that have gone before, was literally written on the march.

"I do not think I ever have received the initial inspiration for a march except by marching," the famous bandmaster said recently. "Perhaps the inspiration came when I was at the head of a band, either during my days in charge of the United States Marine Band in Washington, or during the World War when I took charge of the musical activities at the Great Lakes Naval Training Station. Perhaps it came during a one-man march in which I was the entire body of marchers around my home on Long Island, or through a park or along a secluded road when I was on tour. But always the idea for a march came when I was on my feet, marching. With my life at stake, I do not believe I could sit in a chair and write a march."

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most facile which I must write most on the strength of inspiration. Any other form I can work out from a given theme exactly as an essayist. For instance, develops his work from certain basic ideas. In my suites I have generally found the initial inspiration in something I have seen or from something I have read. Most of the time all I have kept in a way of memorandum was a quotation or a note which would keep the incident from escaping my memory. Then in the quiet of my study or my hotel room, I would sit down and write my story, much as would a magazine or a newspaper writer. A case in point is my new suite, "Looking Upward." The first movement is entitled "By the Light of the Polar Star" and I had the idea as I was riding to a train in South Dakota, on a crisp, cold night. The second movement is entitled "Under the Southern Cross" and the inspiration came merely from seeing an advertisement concerning a steamship of that name. The final movement is "Mars and Venus" and the suggestion came casually, because I happened to observe those two heavenly bodies. In no case was any music written down for several months. Last season I presented a suite "At the King's Court" which represented things I once saw at Court during the reign of King Edward VII. That suite was literally a piece of reporting in terms of music.

"Arrangements, transcriptions, suites and even songs come to my mind naturally as I set myself to work on them. But I have to go out and march in order to write a new march."

Sousa's Bangor date this season is Sept. 24.

"Music Of The Minute" New Sousa Feature

Famous Bandmaster Presents First Jazz Music in Program At New Lyric Tomorrow

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Philip Sousa, who comes to the New Lyric tomorrow with his great band of 100 musicians and soloists, under the Steinert management.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With 100 musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its de luxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of

the song hits of the past New York season in his annual humoresque. The season the humoresque will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy" it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies," and the previous season in "Look for the Silver Lining" from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England, since 1537 under a charter from King Henry VIII.

Jack Hornstein, former Junior Holt

Bridgette G. James

Flashlights of Famous People

Face To Face WITH John Philip Sousa.

America's Famous Band
Leader and Composer.

Few people who revel in modern dancing know that the two-step evolved from John Philip Sousa's "Washington Post March." When the veteran conductor and musician led the band at the National Convention in Cleveland in 1924 he was given an ovation. Whenever the crashing trombones thunder and the syncopated drums rat-a-tap-tap and the tuba tolls deep bass, Sousa's music lives and tingles the toes.

John Philip Sousa was born in Washington, D. C., in 1854, and is proud that his first famous march bears the same name as his birthplace. He was the son of Antonio Sousa, who was attached to the Spanish Legation in Washington. After the Grand Review when the Union Army passed down Pennsylvania Avenue young Sousa at an early age was leading a band up Capitol hill. True, there was a collection of dented horns and abandoned bugles that had been discarded at the War Department as junk—but the boys in Sousa's first band were proud of their instruments. He was teaching music at the age of sixteen and was a conductor at seventeen. As the leader of the famous scarlet-coated Marine Band for twelve eventful years, he achieved an international reputation. Sousa's band since 1892 has toured in Europe and all parts of the world and has become an institution, for Sousa's music is recognized the world over as distinctly American music.

Sousa the band leader is a very methodical, dignified personage with mannerisms in directing that have been imitated by boys all over the country who aspire to be band leaders. In the old days he wore a full black beard and glasses. His face was then like a masque, but since removing the beard the musical temperament is revealed.

There is something individualistic and American in every refrain of a Sousa march.

"Yes, I do like to hear my own music now and then from a distance," he said, with his usual modesty, "but I cannot tell you how the marches are written. They seem to write themselves. If a certain movement comes to my mind, a little girl dancing around the room or on the sidewalk jumping rope it may give me the sug-

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Think of what it would mean if all the parties, processions and gala days were without band music. Foreigners call Americans the "brass band country," but despite the sneer, when Sousa was playing, even in their own countries where music is part of the daily life of the people the snappy and stirring refrain of Sousa's marches seemed to be another kind of music—American to the core.

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SOUSA AT THE PORTS. MOUTH THEATRE FOR TUESDAY MATINEE, SEPT 23

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal, received during the World War, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault, in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

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March King to Introduce Novelty
Jazz Number Here

IS AWAITED WITH INTEREST

Leading Popular Selections Will
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"Syncopation" has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan Opera House in New York, and now I am glad to present an essentially American music form in my programs."

"I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rhythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

The Sousa syncopation will be awaited with interest, because the Sousa organization will be the largest which ever has interpreted syncopated music. Most jazz bands or orchestras consist of 10 or 12 pieces. Sousa has about 100 musicians. The result will be a more balanced rendition, better tonal qualities, and a heightened impression of melody and rhythm.

In addition to his syncopation, Sousa this season for the first time will present a foxtrot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two-steps.

STAMFORD THEATRE.

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-second annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills. "I know a great deal about art, technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong." For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or over-critic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever." This year there will be different thrills an anew thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature of his concerts. Sousa and his band will appear at the Stamford Theatre tomorrow night.

CORRECTION



THE FOLLOWING PAGE (S)
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In addition to his syncopation, Sousa this season for the first time will present a foxtrot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two-steps.

STAMFORD THEATRE.

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-second annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his rendition of the works of others has been music of thrills. "I know a great deal about art, technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong." For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or oratorio music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever." This year there will be different thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature of his concerts. Sousa and his band will appear at the Stamford Theatre tomorrow night.

"Music Of The Minute"
New Sousa Feature

Famous Bandmaster Presents First
Jazz Music In Program At New
Lyric Tomorrow

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Philip Sousa, who comes to the New Lyric tomorrow with his great band of 100 musicians and soloists, under the Steinert management.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With 100 musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its de luxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of

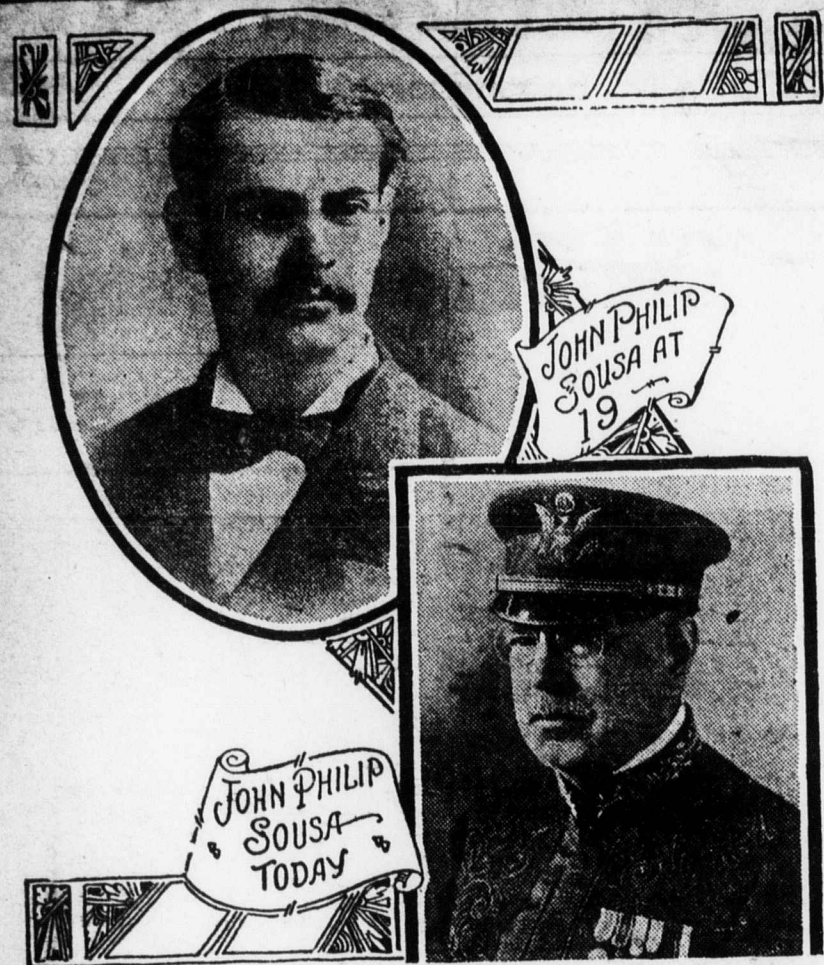
the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy" it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies," and the previous season in "Look for the Silver Lining," from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England, since 1537 under a charter from King Henry VIII.

Jack Barnstein, former Boston Light

Bridgport Co
Dunbar

SOUSA AT SEVENTY.



A DAPPER, well-knit, elderly man, with sparse hair, well-tanned complexion, grey moustache, and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing and with keen, kindly eyes that see everything and twinkle continually, as the laughing with, not at the world, John Philip Sousa, for fifty years bandmaster, now in his seventieth year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hands, arms, body, head and feet, which used to stir his band into galvanic energy. In their place is a development of astounding reserve, but always conveying a vivid impression of absolute control. This reveals itself in the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the faintest of whispers is to realize something of this man's genius.

"The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, capacity for feeling, a musician's delicacy and refinement. A career of half-a-century in music, capped by success beyond his wildest dreams of youth—a success that has brought wealth and all that makes life worth living in its train,—has not made him proud, save for that legitimate pride which every man worth the name takes in successful achievement. Sousa is today one of the most democratic of men.

The life-story of this remarkable man is a romance of the world of music and song. At fifteen he was teaching music. Two years later he was conducting an orchestra. For twelve years he directed the United States Marine Band,—the official band of America. For thirty years he has been the head and front, the dominating, directing spirit of Sousa's Band. He is one of the world's champion trap-shooters. He is an author with several highly successful novels to his credit. He is a composer of world-wide renown, writer of the most popular military marches we know today. He is a famous horseman, a veteran hunter, an omnivorous reader with one of the finest libraries on the Continent. And he is a kindly, openhearted, genial simple-souled American gentleman.

His versatility is the more astonishing in that his Band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write fifty letters, indulge in a long cross-country ride, give a demonstration of wonderful trap-shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His energy is seemingly inexhaustible. His mode of living, with punctuality and regularity for its keynote, has enabled him to preserve a naturally sound constitution, in an exceptional manner, and today, in his seventieth year, after an active life for half a century, he is as spry and as energetic, and as active as many a man of thirty-five.

Four tours thru Europe, and one around the world have made him a cosmopolitan figure. Sousa's Marches are played today in every civilized land. His income from royalties is enormous. And still the sales go on. So does his composing work. He is never inactive. He prepares every single program his band plays, and to this he gives the closest attention.

Sousa Leads Prisoners. Philadelphia, Sept. 13.—John Philip Sousa gave a concert at the Eastern Penitentiary where he led the prison musicians. The band played four numbers, two of them being compositions by Sousa. The famous band leader was insistent upon having just the right expression at every point and on two occasions stopped the band and had them do it over. A box of cigars and a cane made by the institution were presented to the bandmaster.

He is planning a new composition while he is walking or resting during intermission. His brain is restless every minute he is awake.

He is a clever raconteur, with an inexhaustible fund of funny stories, drawn from a wide experience of men and events. His knowledge is in many respects encyclopedic. He has read widely, and his memory is colossal. He remembers faces and voices after years of parting. He cites, with uncanny ease, names and dates of events that happened thirty-five years ago.

Many honors have been accorded him in many lands. He has appeared by command before Kings and Princes. Great men have sought his company, and world-famous hosts have made him the lion of the hour. Yet he is still the same unassuming, unobtrusive, quiet-mannered gentleman he was years ago. He remains unspoiled by all his success. He will listen patiently to the youthful musician with ambition and ideals. He will give kindly words of advice; he will extend a generous helping hand. No detail is too trivial, no personal-ity too insignificant, that demands his attention or seeks his counsel. The quintessence of courtesy,—the old-fashioned courtesy of the South,—he is an ideal host, thoughtful in everything, and one of those who can listen exceedingly well.

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. He is a national institution in the United States, and he is one of that nation's most valuable assets, for no man, thru thirty years of unceasing efforts, has done more to provide the people with entertainment that leaves none but pleasant memories behind. He is a young man still at seventy and the whole world of music is all one in hoping that he will remain so for years to come. A year without Sousa, and His Band would be a blank year indeed for the millions who anticipate his annual visit with delight.

The ardent spirit of a fierce and indomitable patriotism that burns in his breast will keep him at the head of his band so long as he can wield his baton with effect. For Sousa is first and last a loyal American. That he is also to be numbered among Americans, who would be so rash as to deny?—S. Morgan Powell in Montreal Star.

SOUSA TO HEAR BOYS.

Famous Bandmaster Will Direct Danbury Boys' Band.

When John Philip Sousa, the famous march king, makes his appearance at the Empress theatre, Wednesday afternoon, it is doubtful if there are any who will be more interested in his presence than the youthful members of the Danbury school band.

Not only will the boys, who are at present engrossed in everything pertaining to a band, be interested in listening to one of the most famous bands in the United States, but expect to have the rare privilege of playing while the great leader himself wields the baton. For Lieutenant Sousa, whose kindness to young musicians is proverbial, will not only hear them play, but has consented to direct their efforts in one number.

Therefore, with this prospect in view, the members of the band, in full uniform and with instruments shining as brightly as young human effort can make them, will meet in the basement of Odd Fellows' building, West street, Wednesday afternoon, at 1:30 o'clock, and will proceed to the Empress theatre in a body.

SOUSA'S LATEST PORTRAIT



SOUSA'S BAND TO PLAY HERE OCT. 7

Famous Musical Organization Will Give a Concert in the Carmichael Auditorium.

Lieutenant John Philip Sousa and his famous band of more than 100 pieces are coming to Clarksburg.

Jack Marks, of Marks' Orpheum theater, West Main street, has booked the famous musical organization for a concert in Carmichael auditorium Tuesday night, October 7.

Sousa's band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public because Sousa has created programs

which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

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

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

SOUSA'S BAND FRIDAY

"Try to Keep Your Feet Still" has been adopted by Lieut. Com John Philip Sousa and his one hundred musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's Band, and the slogan will be featured Friday afternoon at the Lyceum matinee.

Audiences have been experiencing difficulty in making their feet be 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 floor 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 had added "Peaches and Cream," a fox trot of his own composition, and the Sousa fantasia of syncopation, entitled "Music of the Minute" in which he will give a Sousa interpretation of modern dance music which will be as Sousa esque in its arrangement as the Sousa marches, the Sousa humorous, and the Sousa suites.

SOUSA'S BAND

John Philip Sousa will visit Pittsburgh with his organization, giving special anniversary concerts in celebration of the seventieth birthday of the March King, matinee and evening on October 4 in Syria Mosque. Sousa will have something new. He is introducing on this tour for the first time a special supplemental jazz orchestra. One of the numbers will be "Peaches and Cream," a real Sousa fox trot. Sousa includes in his repertoire a composition by Charles G. Dawes.

SOUSA STARTS NEW CYCLE OF MARCHES

Lieut. Com John Philip Sousa, whose marches are known throughout the world, has started a new cycle of march music, and during his 32nd annual tour which brings him to Bangor Sept. 24, he will present for the first time Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery" dedicated to the Ancient and Honorable Artillery Company, of Boston, the oldest military organization in the United States, and based upon "Auld Lang Syne," its marching song, and "Power and Glory," inspired by "Onward Christian Soldiers" are the two new Sousa marches.

The suggestion that Sousa turn aside from his practice of providing original themes for his marches came when Governor Channing H. Cox, of Massachusetts, asked him to write a march for the famous artillery company, of which President Coolidge was recently made an honorary member. Governor Cox casually told Sousa that the marching song of the Ancient and Honorable was "Auld Lang Syne," and a few days later in a letter he again mentioned it. Sousa turned over the letter from Governor Cox, took a pencil from his pocket, and in a few minutes he had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then while the mood was upon him, he similarly made a series of notes in musical shorthand which were his idea of a Sousa marching arrangement of "Onward Christian Soldiers."

"I always have found a great inspiration in these old songs which lived and which have been sung for a great number of years," says Sousa. "Always I have felt that they would be supremely beautiful in settings which were suitable for the modern band or orchestra. I have not tried to improve upon them. I merely have tried to give them the melodic benefits of the instruments which have been developed since they were new. For instance the saxophone, with its beautiful tones, was unknown when Auld Lang Syne first was sung, and the marvelous brass instruments such as the tuba, the modern French horn and the modern trombone all have developed since Onward Christian Soldiers was written. We cannot improve the simple straight-forward melodies, but we can give them a more adequate full-throated expression, and this is what I have tried to do."

SOUSA HERE WEDNESDAY

Famous Bandmaster to Conduct Afternoon Concert.

Lieut.-Commander John Philip Sousa, the world's most famous band master, and his 100 musicians will pay a flying visit to Danbury on September 17, for a single concert only, in the Empress theatre.

This is Sousa's thirty-second annual tour, and he will be seventy years old in November. His birthday will find him completing a record without parallel in the musical history of the United States, namely, thirty-eight years as the head of one musical organization.

For his seventieth birthday tour the great band master is promising a variety of new features. Chief among these is a jazz band of twenty-two men who will give a selection called "The Chinese Honeymoon." Needless to say, jazz is a novelty with a Sousa organization, but the great band master proves himself as much the master of this as of every other form of band music.

Besides the jazz band there will be, for outstanding novelties, a double quartet of saxophones, and a duet of xylophones.

No Sousa concert is complete without a variety of new Sousa compositions. Foremost among these will be Sousa's new march, "The Ancient and Honorable Artillery Company March."

The classical feature of the new Sousa program will be the Strauss tone poem, "Don Juan." Sousa has presented "Farsital" to the American people before it had been heard at the Metropolitan Opera House, and very appropriately sponsors the tone poem in its adaptation to band instruments.

Besides this classical selection, both band and orchestral music, Sousa's musical menu includes a new suite, "Looking Upward," a new Sousa humorous based on "What Do You Do Sunday, Mary?" which will introduce melodies from a dozen New York musical successes; the first fox trot Sousa has ever written entitled "Peaches and Cream," and "Music of the Minute," a distinctively Sousa interpretation of modern jazz and syncopation.

Sousa's band this season will consist of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchaud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist and John Carr, clarinetist.

Flashlights of Famous People

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FACE TO FACE WITH

John Philip Sousa

America's Famous Band Leader and Composer

Few people who revel in modern dancing know that the two-step evolved from John Philip Sousa's "Washington Post March." When the veteran conductor and musician led the band at the National Convention in Cleveland in 1924 he was given an ovation. Whenever the crashing trombones thunder and the syncopated drums rat-a-tap-tap and the tuba toils deep bass, Sousa's music lives and tingles the toes.

John Philip Sousa was born in Washington, D. C., in 1854, and is proud that his first famous march bears the same name as his birthplace. He was the son of Antonio Sousa, who was attached to the Spanish Legation in Washington. After the Grand Review when the Union Army passed down Pennsylvania avenue, young Sousa, at an early age, was leading a band up Capitol hill. True, there was a collection of dented horns and abandoned bugles that had been discarded at the War Department as junk—but the boys in Sousa's first band were proud of their instruments. He was teaching music at the age of sixteen, and was a conductor at seventeen. As the leader of the famous scarlet-coated Marine Band for twelve eventful years, he achieved an international reputation. Sousa's band since 1892 has toured Europe and all parts of the world, and has become an institution, for Sousa's music is recognized the world over as distinctly American music.

Sousa, the band leader, is a very methodical, dignified personage, with mannerisms in directing that have been imitated by boys all over the country who aspire to be band leaders. In the old days he wore a full beard and glasses. His face was then like a masque, but since removing the beard the musical temperament is revealed.

There is something individualistic and American in every refrain of a Sousa march.

"Yes, I do like to hear my own music now and then from a distance," he said, with his usual modesty, "but I cannot tell you how the marches are written. They seem to write themselves. If a certain movement comes to my mind, a little girl dancing around the room or on the sidewalk jumping rope, it may give me the suggestion of accenting. Out of the syncopation in the 'Washington Post March' came the demand for jazz music in dancing, but I have always felt that first of all music must have rhythm."

Sousa writes music as he would write a letter.



JOHN PHILIP SOUSA says:

"My thought has been that every American community should have a brass band. I believe in amateur organizations."

"Every note in that band—from piping piccolo to the bleating tuba and the rattling cymbals and drums—are to me as if they were keys on a piano."

The slightest discord, even of one-thousandth of a tone even out of the chromatic scale brings the look of the leader in that direction.

Think of what it would mean if all the parties, processions and gala days were without band music. Foreigners call Americans the "brass band country," but despite the sneer, when Sousa was playing, even in their own countries where music is part of the daily life of the people the snappy and stirring refrain of Sousa's marches seemed to be another kind of music—American to the core.

"My thought has been that every American community should have a brass band. Where is there a boy who, in his early days, has not had a fling in a brass band? I believe in amateur organizations. From them have been recruited some of the best professional players. The story of an American boy of the past generation is not complete without reference to the time when they 'belonged to the band.' It is looked back upon as one of the special privileges of American youth."

Noted Lynn Soloist To Sing With Sousa's Band Next Monday



MISS MARJORIE MOODY

It was to be expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for

solo appearances with the celebrated Sousa organization now on its 32 annual tour and Lynn is honored by the fact that the famous band-master is featuring for her fifth

consecutive season with him of this city's best known soloists, Miss Marjorie Moody. The band and Miss Moody will be heard at the Waldorf next Monday afternoon for one concert only.

Miss Moody first attracted the attention of Sousa after he had heard her sing with the famous Apollo Club of Boston and under his careful tutelage she has since sung before audiences of 10,000 persons in concerts in Chicago, Cleveland and New York. This present season may be her last with Sousa as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Popular music of the present day will have a larger part than ever before on the Waldorf program which is to be rendered by the full band of 90 pieces. Among the offerings will be "Music of the Minute," "What Do You Do On Sunday, Mary?" "Look for the Silver Lining," Mr. Sousa's new fox trot, "Peaches and Cream," "Power and Glory," and Sousa's classical interpretation of Richard Strauss' musical masterpiece "Don Juan." The concert will last about two hours, and a half.

Sousa Concert

Modern music, otherwise syncopation, will take its place in the Sousa programs for the first time this season when the march king goes on his thirty-second annual tour at the head of the famous band which bears his name. They will be heard in Columbus at Memorial Hall Sunday night, Oct. 5, the engagement here being under the direction of Lee M. and Robert F. Boda.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public, even before that Wagnerian work had been sung in the Metropolitan Opera-house in New York, and now I am glad to present an essentially American music form in my programs."

"I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rhythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

The Sousa syncopation will be awaited with interest, because the Sousa organization will be the largest which ever has interpreted syncopated music. Most jazz bands or orchestras consist of 10 or 12 pieces. Sousa has about 100 musicians. The result will be a more balanced rendition, better tonal qualities and a heightened impression of melody and rhythm.

In addition to his syncopation Sousa this season, for the first time, will present a fox trot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two-steps.

Mail orders are now being accepted and should be addressed to Sousa's Band, 708 Hartman Building.

SOUSA'S TOUR SHORT BUT BUSY
Bangor, Maine; Hibbing, Minnesota; Valley City, North Dakota, and Albany, Ala., All On March King's 1924 Calling List.

A short tour but a busy one has been arranged for Lieut.-Com. John Philip Sousa, who this season makes his thirty-second annual trip around the country at the head of the famous organization which bears his name. Sousa's season this year will consist of twenty-two weeks, eleven of which will be spent on tour and eleven of which will be spent in Philadelphia, where he has played an annual engagement for the past thirty years. That Sousa will hit only the high spots this season is indicated by the fact that the total distance which he will travel in the eleven weeks on tour is in excess of 33,000 miles, whereas he traveled only 40,000 miles last season in a coast-to-coast tour of about thirty-five weeks.

Sousa's tour this year began in Wilmington, Delaware, on June 21st. He will reach his point farthest to the east at Bangor, Maine, his farthest north at Hibbing, Minnesota, his farthest west to Valley City, North Dakota, and his farthest south at Albany, Alabama.

The high lights in Sousa's engagements for the season of 1924 will be the official dedication of his new march, "Ancient and Honorable Artillery Company," before that historic organization in Boston, on September 21st, and the Sousa Birthday Party in New York City on the evening of November 16th, when the famous bandmaster will be honored at a celebration in honor of his seventieth birthday.

Cornetist Here With Sousa at Colonial, Oct. 1

When Lieut. Com. John Philip Sousa comes to Utica for his concert, to be given at the Colonial, on Oct. 1, he will have with him, among other soloists, John Dolan, considered by some critics and musicians one of the best cornetists in America, if not in the world. Mr. Dolan is said to have all the qualities of an artist and, though the cornet is considered one of the most difficult of band instruments to master, music lovers say he executes the most difficult selections with the greatest of ease, and his tones always are a joy to his hearers.

Mr. Dolan is not only a finished musician, but a cultivated man of



JOHN DOLAN

most engaging personality," a notice says. "But to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's great worth looms in the fact that he is the consummate master of his chosen instrument—the solo and concert cornet."

Other soloists appearing with Sousa's Band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; John P. Schueler, piccolo; John P. Schueler, tuba; Frederick W. Bayers, saxophone; Joseph de Lucca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

SEP 1924

Noted Cornetist Is Soloist With John P. Sousa Band

John Dolan, considered by critics and musicians the best cornetist in America, if not in the world, is among the notable soloists in the famous 100-piece band of Lieut. Com. John Philip Sousa, which will be at the Bijou theatre matinee and night on October 14.

Although mastery of the cornet is considered the most difficult of any musical instrument, Mr. Dolan has an ease of execution which is unequalled and the tones he produces are exceptionally pure. He is not only a finished musician, but he also has an engaging personality which ranks him among the most popular musicians of the day. Consummate master of his chosen instrument, the solo and concert cornet, he is valued highly by Sousa, who considers him among the foremost attractions of his programs.

Other soloists appearing with Sousa's band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, tuba; Frederick W. Bayers, saxophone; Joseph de Lucca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

Sousa and His Band Coming in November

Lieut. Com. John Philip Sousa, veteran bandmaster, will appear in Milwaukee early in November with his band.

Harry Askin, Sousa's manager, here to complete plans for the engagement, said that much of the march king's tour had been rearranged to find a date at the Auditorium.

Sousa will celebrate his seventieth birthday anniversary on the day he is scheduled to arrive here. Plans are being made to give him a rousing reception. It is planned to give him a dinner in the nature of a civic affair.

SOUSA GUEST OF LUNCHEON CLUB

Lieutenant Commander John Philip Sousa, famous musician and band leader, national known as the "March King," gave a very interesting address before the members of the Lions club at their regular meeting and luncheon at the Lawn club this noon, at which the members of the Kiwanis, Rotary and Exchange clubs were the guests invited to hear the speaker. The subject of Mr. Sousa's speech was "Immortality of the Soul." A very interesting program of entertainment was arranged by H. Hillard, secretary of the club.

ASK ANY of the regular readers

SEP 1 6 1924

SOUSA CONCERT

World-Famed Band in Single Appearance Here.

Indications are that a capacity house will greet Lieutenant Commander John Philip Sousa and his



JOHN PHILIP SOUSA.

world-famed band at Foot Guard hall, Friday evening.

The ticket sale opened at Gallup & Alfred, Inc., 201 Asylum street, yesterday morning, and the demand for seats points to a big gathering of music lovers for the concert Friday evening. Mr. Sousa, now at the three-score-and-ten stage of life, contemplates retirement from a public career and is considering making the current tour his last.

There will be but one concert in Hartford this season, no matinee being scheduled for this city.

The Sousa band has scored the greatest successes of its long history on the tour now in progress. Everywhere the band has been greeted by large audiences and its work has brought the verdict of "Sousa's Best" from critics in all the principal cities.

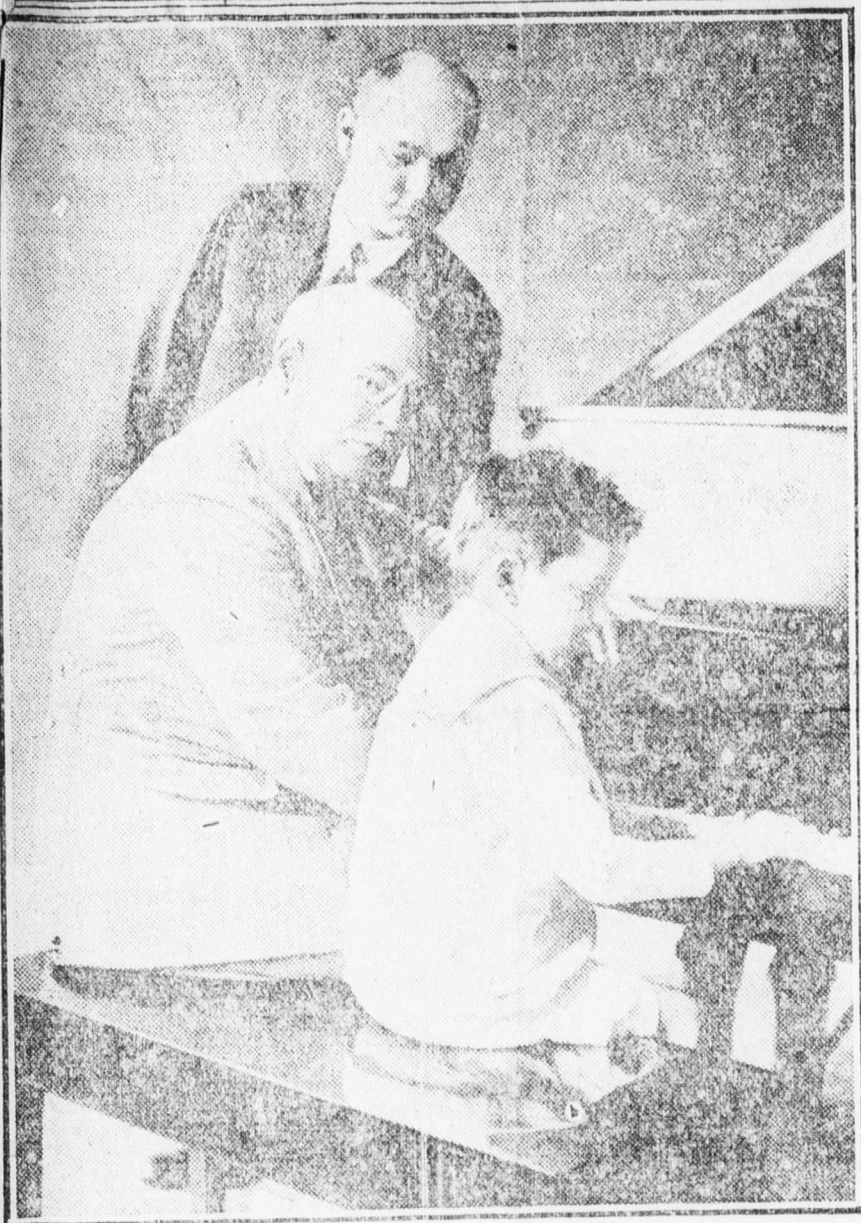
Mr. Sousa, in the prospect of this being his farewell tour, has assembled his organization with infinite pains. He has selected the best musicians available and worked long and earnestly to weld the men into a masterly musical unit. That he has succeeded is evidenced by the triumphs the band is scoring as it swings through the eastern states.

The prices for the concert at Foot Guard Hall Friday evening are \$1 and \$1.50.

SEP 14 1924

SEP 14 1924

SOUSA BRINGS BAND HERE OCT. 11



John Philip Sousa, his son, and grandson.

Lieut. Com. John Philip Sousa and his famous band will tour again this season for more than twenty weeks in a journey which begins in Wilmington, Delaware, on June 21st, and which ends with two concerts in Greater New York on November 16th.

This is the thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birthday.

Sousa's band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past thirty-one years have kept Sousa's band before the public because Sousa has created programs which have interested and entertained the public.

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

first foxtrot he has written) and the annual Sousa humoresque.

Sousa will appear at the armory the afternoon and evening of Oct. 11, under the local management of Earle Poling.

SEP 12 1924

New Ones by Sousa

Two of them—"The Chantyman's March" and "Ancient and Honorable Artillery Company—March," composed by the great march king—John Philip Sousa, and played as only Sousa's band can play his stirring compositions. The former

is based on a group of chanteys or old-time seamen's songs, while the latter is dedicated to the famous old Boston Military organization.

Two additional march records, made by the Victor Band especially for promenades or "get-together" marches at community gatherings, are included in this week's list. Known as "Popularity March—Part 1" and "Part 2" they include such familiar airs as "Washington Post March," "Up the Street March," "American Patrol," "When the Guards Go By," "The Assembly" and "Yule Boole."

SEP 15 1924

Making Short Tour

A short tour but a busy one has been arranged for Lieut. Com. John Philip Sousa, who this season makes his 32d annual trip around the country at the head of his famous band. Sousa's season will consist of 12 weeks on tour and 11 in Philadelphia, where he has played an annual engagement for the past 30 years. That Sousa will hit only the high spots this season is indicated by the fact that the total distance which he will travel in the 11 weeks on tour is in excess of 33,000 miles, whereas he traveled only 40,000 miles last season in a coast-to-coast tour of about 35 weeks. Sousa's tour this year began in Wilmington, Del., June 21. He will reach his point farthest to the east at Bangor, Me., his farthest north at Hibbing, Minn., his farthest west at Valley City, N. D., and his farthest south at Albany, Ala. This tour brings him to Springfield next Saturday for two concerts, afternoon and evening in the Auditorium.

SEP 13 1924

SOUSA ADDS JAZZ TO PROGRAM HERE

March King Includes Worcester in 32d Annual Tour of Famous Band

John Philip Sousa, world famous march king, with his equally famous band, will appear in Worcester Saturday afternoon and evening, Sept. 27, at Mechanics hall. The band is on its 32d annual tour, and Worcester is one of the few cities booked for two concerts. This is due to Albert Steiner, who brings the organization to Worcester to open the musical season.

"Try and keep your feet still," is the Sousa slogan this year, for audiences for 32 years have been experiencing difficulty in making their feet behave at Sousa concerts. The stirring Sousa marches, with their thrill and swing, have set audiences in every part of America and even beyond the seas to tapping floors of the concert halls in time to the music. This year it will be increasingly difficult to make the feet behave, because to his programs Sousa has added "Peaches and Cream" fox trot, one of his own compositions. There is also half an hour of jazz, and the Sousa fantasy of syncopation, entitled "Music of the Minute." In which Sousa will give his own interpretation of modern dance music. Again there are the Sousa humoresque and the Sousa suite. Seats for the two concerts are on sale at Steiner's.

Fine Program for Sousa Tour

Band Will Play Popular Music of the Best Sort. Special Features.

In all the years that John Philip Sousa has been with his band before the public he has played numberless brilliant and interesting programs. Yet it may be asserted without fear of contradiction that never before has he had so varied and so delightful and novel programs as those with which he will charm audiences during his forthcoming tour. For weeks here he has been preparing for his tour at concerts of the widest range of music and from the wealth of material at hand he selected finally novelties and worthy compositions to form ideal musical entertainment. Not only that but he also has assembled the most efficient organization that has ever played under his baton and his band unquestionably is far superior to any other in the world.

Sousa has ever been an advocate of melody. Without it music has little or no appeal, and so melody dominates in his programs. But a Sousa concert is never a cut and dried event. It sparkles, it entrances, it is filled with surprises. This season one of the greatest surprises is in the jazz band of 20 men who come forward to entertain and who set audiences in a whirl of excitement. These men are under the immediate direction of Howard Goulden, and he has been given a free hand to supply a novelty as an extra piece on the program of the afternoon concert. Weird effects are in the jazz offerings. "The Chinese Wedding Procession," of Hosmer, given syncopation and of such variety that it is certain that it should rival in popularity "The March of the Wooden Soldiers." The latest musical comedy successes, as for instance White's Scandals, will contribute gems, such as "Somebody Loves Me."

One of the features of the program afternoons and evenings will be a saxophone double quartet, composed of eight of the most talented saxophonists in the country. They will devote themselves largely to music of Victor Herbert, as a tribute to his memory, and to his fine musicianship. Such gems as "Kiss Me Again," will be in the offerings. Then there will be a duet of xylophones, also of Herbert music such as "A Kiss in the Dark." "A Smile Will Go a Long, Long Way" is also in the repertoire. George Carey and Howard Goulden are the duettists.

A matinee feature will be a new Ethiopian rhapsody by Lucius Hosmer, comprising some beautiful Spirituals, "Looking Upward," a Sousa suite, will be enjoyed and selections from "Andre Chénier" are sure to find welcome. Particularly attractive will be a cornet trio that will give zest to listeners with "Non-Committal Declarations" as the offering. The soloists are John Dolan, Dana Garrett and William Tong, the latter a protégé of Herbert L. Clarke.

Marjorie Moody, soprano, will accompany him on tour and will be heard afternoons and evenings. The dramatic overture of Litolfo, "Robespierre," is on the evening bill, and Strauss' "Don Juan" suite, a new offering, is sure to be a success. In the jazz fantasy, "Music of the Minute" will be heard "Lunchhouse Blues," "What'll I Do?" and "Raggy Ann." Sousa's humoresque,

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MISS MARJORIE MOODY, coloratura soprano with Sousa's Band at Willow Grove, who, it is announced, will go on tour with the band. Mr. Sousa's season here closes today

SEP 18 1924

Arthur C. Schwaner, flutist, who is touring with Sousa's band, received an ovation this afternoon at his appearance here at Woolsey hall. He will also appear at this evening's performance. Mr. Schwaner, who is a world war veteran, is the son of Mr. and Mrs. Louis H. Schwaner of Highwood.

"What'd ya do, Sunday, Mary?" ought not to be overlooked either. And, of course, each program will give a wealth of Sousa marches. People seem never to get enough of the marches and when group after group of musicians comes to the front of the platform, as in "The Stars and Stripes Forever," there is always such a stir in the audience as betokens the utmost pleasurable excitement. In the repertoire on tour are that ever popular march and also "The Bride Elect," "The Charlatan" and "El Capitan" in a new suite; "From Maine to Oregon," "Glory of the Yankee Navy," "Hands Across the Sea," "The Invincible Eagle," "Manhattan Beach," "The Gladiator," "The Ancient and Honorable Artillery," "Nobles of the Mystic Shrine," "The High School Cadets," "Washington Post" and "Semper Fidelis." In addition, mention should be made of the new "Peaches and Cream" composition in which music of the day has exposition.

NEW SOUSA MARCH FOR BOSTON COMPANY

The "Ancient and Honorable Artillery," a new Sousa march, dedicated to the Ancient and Honorable Artillery Company, which will be formally presented to the famous Boston military organization at Sousa's concert at Symphony Hall Sept. 21, was written at the solicitation of Governor Channing H. Cox. Requests from the Ancient and Honorable Artillery Company that Sousa give it an official march, came to a head when the March King last visited Boston on Sept. 16, 1923. At that time Sousa promised a delegation from the company that he would write a march dedicated to the organization, and if the inspiration came, formally present it upon his next Boston visit. That delegation was headed by Governor Cox.

Sousa at that time was beginning one of the most arduous tours of his career, and he held out little hope



Lieut.-Commander John Philip Sousa

that he would for several months attempt composition. But about two months later, when touring the Middle West, he suddenly evolved a melody which utilized the old song of the Ancient and Honorables—"Auld Lang Syne." Sousa experimented with the theme and the old tune so readily yielded itself to the harmonies and contrasts necessary for a band composition, that he was able, between two concerts, to put the entire march on paper. When he returned to his home on Long Island last March it was played to him on the piano, by his daughter Miss Priscilla Sousa, who has given the first performance, either public or private, of most of his compositions. When the Sousa organization assembled in June to begin the present thirty-second annual tour, it was given its first band performance, and it will have its first public presentation in Boston by the Sousa and Ancient and Honorable Artillery Company bands combined.

"Ancient and Honorable Artillery" is a distinctive Sousa march. For the first time in his career, the band master has made use in a march of an existing theme. It has been said that Sousa based his "Semper Fidelis," now the official march of the United States Marine Corps, upon an old army bugle call, but this is not correct. As arranged later for trumpets by Sousa this is now a part of the musical manuals not only of the Marine Corps, but also of the Army and Navy.

"I cannot conceive a better theme for a march dedicated to the Ancient and Honorable Artillery Company than that of the song which has been associated with it through most of its history," Sousa said recently. The theme is not only familiar, but it has real musical qualities. I found that it yielded itself readily to a considerable range of musical ideas, and not only for the organization to which it is dedicated, but for American people generally, it embodies a world of beautiful sentiment. I am not sure that I will not try to adapt to the march form other themes which are widely known and which, by living through a great number of years, have been rich in inspirational values."

Congressional Library to Get Music Collected by Great Sousa

Public libraries, including the Congressional Library in Washington, eventually will receive the entire musical collection of Lieut. Com. John Philip Sousa. The famous band master's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently.

The Sousa Library of music, probably is the most comprehensive in America, and it is by far the finest privately owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years

to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores, and upon the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year. Sousa and his band comes to the Wood-Raven Auditorium, Oct. 10.

ABRAHAMS QUITS RUNNING

SEP 13 1924

MARCH KING COMING.

The world at large knows Lieut. Com. John Philip Sousa, who comes to Woolsey Hall next Thursday, as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America.

It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publisher for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records.

In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company" which will be dedicated this season to the famous Boston 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," "Camera Studies," "Dwellers of the Western World," and others, a total list of about twenty suite compositions.

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SOUSA BAND CONCERT

HERE MONDAY NIGHT

Tickets are selling rapidly at the Ideal Music Store, 227 West Front street, for the concert by John Philip Sousa's Band of one hundred pieces, in the Plainfield High School, next Monday evening, September 15. The school auditorium is all reserved, and it is necessary to get tickets by tomorrow in order to make a satisfactory selection, and to avoid the rush. The band comes here under the auspices of the Plainfield Rotary Club, Mr. Sousa being a Rotarian and glad to come here to entertain Plainfield people. The concert also has a sentimental touch for him, because it was in Plainfield that he first appeared thirty-two years ago, as leader of his own band. No discrimination is made in the choice of seats for the concert in favor of Rotarians, for they want Plainfield to hear the concert, and are taking their chances, individually, like everyone else in getting tickets, so the house is still at the disposal of the public, but all seats are reserved. The reservations must be made at the Ideal Music Store.

A concert for children will be given in the afternoon, with special features, interesting also to adults. Mr. Sousa in person will lead the High School Orchestra in one of its selections.

The evening concert will be for adults and wholly different from that of the afternoon.

SEP 13 1924

SOUSA HERE WEDNESDAY

Famous Band Gives Afternoon Concert at Empress.

John Philip Sousa and his band will give a concert in the Empress theatre next Wednesday afternoon and it is expected that a large audience will greet this world-famous organization.

Sousa's season this year will consist of twenty-two weeks, eleven of which will be spent on tour and eleven of which will be spent in Philadelphia, where he has played an annual engagement for the past thirty years. That Sousa will hit only the high spots this season is indicated by the fact that the total distance which he will travel in the eleven weeks on tour is in excess of 33,000 miles, whereas he travelled only 40,000 miles last season in a coast-to-coast tour of about 35 weeks.

Sousa's tour this year began in Wilmington, Delaware. He reached his point farthest to the east at Bangor, Me., his farthest north at Hibbing, Minnesota, his farthest west at Valley City, North Dakota, and his farthest south at Albany, Alabama.

The high lights in Sousa's engagements for the season of 1924 are the official dedication of his new march "Ancient and Honorable Artillery Company" before that historic organization in Boston, on Sept. 21, and the Sousa birthday party in New York city on the evening of November 16 when the famous bandmaster will be honored at a celebration in honor of his seventieth birthday.

SEP 14 1924

SOUSA'S BAND COMING TO THE ALBEE THEATRE

Lieut. Com. John Philip Sousa, who is coming to the Albee Theatre with his great band under the management of Albert Steinert, Sunday evening, Sept. 28, will always be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth. This year Mr. Sousa has dedicated his new march to America's oldest military organization, The Ancient and Honorable Artillery Company, of Massachusetts. This company which has maintained an uninterrupted existence almost from the first days of the colonies, has been without an official march since its foundation and at the recent request of Governor Cox, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston, during the 32nd annual tour of the Sousa organization.

The Strauss tone-open "Don Juan" will be the classical feature of the Sousa program this season, and Sousa who presented "Parsifal" music to the American people before the Wagnerian opera had even been heard at the metropolis, and who last season scored a sensational success with Schelling's "Victory Ball" which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number.

Modern music, otherwise syncopation, will take its place in the Sousa repertoire for the first time this season. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current will be used by Sousa for presenting this new music form.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the strain of a concert now in his 70th year as he was at the outset of his career.

Sousa not only conducts the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductors' stand to an assistant during these numbers, but Sousa never leaves the stage, except at intermission, from the beginning to the end of the concert. And at intermission it is said he rests himself by taking a brisk walk.

Sousa's Band this season will consist of 100 musicians and soloists as it has in the past. The soloists will include Marjorie Moody, Nora Fauchaud, Winifred Bambrick, John Dolan, George Carey and John Carr.

SEP 13 1924



John Philip Sousa at the Capitol Theater, September 30th.

SEP 17 1924

SOUSA WEARS 6 MEDALS FROM 4 GOVERNMENTS

Six medals, conferred by four governments, will be worn by John Philip Sousa, famous bandmaster, when he visits Pittsburgh with his band on October 4, as a part of his thirty-second annual tour. Sousa, who will appear at Syria Mosque in afternoon and night engagements, received the victory medal and the officers' of the World War medal during the World War, and the Spanish War medal of the Sixth army corps. Upon the occasion of his world tour several years ago, the late King Edward of England bestowed upon him the decoration of the Victorian Order; in Belgium he received the fine arts medal, and in France the palms of the Acad-

Sousa Speaks to Lions at Monday Luncheon

Today at the Lawn club, at the usual noon day luncheon of the Lions club, the Lions had as their guest and speaker, John Philip Sousa the distinguished band leader. The famous leader of the world-famous band gave a delightful talk on the subject of music in general, telling several pleasing stories of his own experience in that artistic world. Lieut. Com. Sousa and his band are appearing in Woolsey hall this afternoon and this evening and hundreds have planned to enjoy this rare musical treat.

SEP 18 1924

John Philip Sousa



Celebrated Band Leader to Appear at Albee Theatre Sept. 28

SEP 13 1924

A tour by Lieut. Com. John Philip Sousa and his famous band, (who appears at the Lyceum next Friday) would not be complete without a new march, and for his thirty-second annual season at the head of the organization which bears his name, Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America. The march will be publicly presented to the Ancient and Honorable Artillery Company at a great public ceremonial to be held in Boston on September 21st, during the 1924 tour of Sousa and His Band. In the new march, Sousa for the

first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients" and it will sing through the new Sousa march.

"The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrangements which Sousa has prepared for the coming tour. Probably of greatest interest are the first Sousa foxtrot, "Peaches and Cream" and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The

new Sousa suite is "Looking Upward" and the annual humoresque is founded on "What Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of New York musical comedies of the past season.

SEP 16 1924

SOUSA LAST OF THE "BIG THREE"

John Philip Sousa, as he surveys the annals of his musical activity, will have an affectionate memory for two of his comrades who have passed on, leaving him the survivor of the brave trio who first insisted that the United States should have its own school of light opera. Indeed, Sousa is not only the last of the trio; he was the first, as well. As far back as 1884, he had produced his operetta of "Desiree"—a work in which, by the way, De Wolf Hopper made his debut as a singing comedian.

Reginald De Koven, who died early in 1919, came along in 1887 with "The Begum." Victor Herbert, whose death occurred last May, first clicked in 1894 with "Prince Ananias." It is singular that not one of the three was a success.

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Ther Sousa came to the fore with "El Capitan." Soon thereafter, Herbert made a resounding success with "The Serenade."

Sousa and his band of 100 picked men will appear in a concert Monday evening, Sept. 29, at the Casino on Morgan street. Tickets are now on sale at Steinert's on North Main street.

SEP 13 1924

SOUSA STARTS NEW CYCLE OF MARCHES

For First Time in His Career, Bandmaster Turns to Old Tunes for Inspiration.

Lieut. Com. John Philip Sousa, whose marches are known throughout the world, has started a cycle of march music, and during thirty-second annual tour will present for the first time Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery Company" dedicated to the Ancient and Honorable Artillery Company of Boston, oldest military organization in the United States, and based upon "Auld Lang Syne," its marching song, "Power and Glory," inspired by "Onward, Christian Soldiers," are two new Sousa marches. Sousa and his band will give a concert at the Casino on Morgan street, Monday evening, Sept. 29.

The suggestion that Sousa turn aside from his practice of providing original themes for his march came when Gov. Channing H. Cox, Massachusetts asked him to write a march for the famous artillery company, of which President Calvin Coolidge was recently made an honorary member. Gov. Cox casually told Sousa that the marching song of the Ancient and Honorable Artillery Company was "Auld Lang Syne," and a few days later in a letter again mentioned it. Sousa turned over the letter from Gov. Cox, took a pencil from his pocket, and in a few minutes had sketched out the ideas for a new march in which "Auld Lang Syne" would form the principal strain. Then while the mood was upon him, he similarly made a series of notes in musical shorthand which were his idea of a Sousa marching arrangement of "Onward, Christian Soldiers."

"I always have found a great inspiration in these old songs which have lived and which have been sung for a great number of years," says Sousa. "Always, I have felt that they would be supremely beautiful in settings which were suitable for the modern band or orchestra. I have not tried to improve upon them. I merely have tried to give them the melodic benefits of the instruments which have been developed since they were new. For instance, the saxophone, with its beautiful tones, was unknown when 'Auld Lang Syne' first was sung, and the marvellous brass instruments such as the tuba, the modern French horn and the modern trombone all have developed since 'Onward, Christian Soldiers' was written. We cannot improve the simple straightforward melodies, but we can give them a more adequate full throated expression, and this is what I have tried to do."

This season, modern music, otherwise syncopation, will take its place for the first time in the Sousa programs when the "March King," at the head of the famous band which bears his name, goes on his thirty-second annual tour, during which he will give concerts at the Eastman Theater the afternoon and evening of Thursday, October 2. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current, will be used by Sousa for presenting the new music form.

Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was

permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan Opera House in New York, and now I am glad to present an essentially American music form in my programs."

The Sousa syncopation will be awaited with interest, because the organization will be one of the largest ever to have interpreted syncopated music. Most jazz bands or orchestras consist of ten or twelve pieces. Sousa has about one hundred musicians. The result will be a more balanced rendition, better tonal qualities and a heightened impression of melody and rhythm.

In addition to his syncopation, Sousa this season for the first time will present a fox trot of his own composition. The new selection is entitled "Peaches and Cream," and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two steps.

SEP 13 1924

SOUSA'S PROGRAM NEW THIS YEAR

Directs Band in Own Works
—Half Hour of Jazz

John Philip Sousa, the famous march king, is coming to Worcester Saturday, September 27, for two concerts in Mechanics Hall, under the direction of Albert M. Steinert. Two programs, every number new this season, with the Sousa marches for encores, and plenty of them, will be given, and every number on both programs will be conducted by the famous leader. Sousa has no assistants as directors. He is the one and only conductor.

He has a splendid program, including several novelties, the new Ancient and Honorable Artillery march, dedicated to the famous Boston military organization, his new classical interpretation of Richard Strauss' tone poem, "Don Juan"; his new march, "Pomp and Glory," based on the theme, "Onward, Christian Soldiers"; his humoresque, "What Do You Do Sunday, Mary," introducing melodies from a dozen of the New York musical comedy successes, and Sousa's new dance hit, "Peaches and Cream."

Then he has devoted half an hour to jazz, members of his band forming a jazz orchestra de luxe. Sousa is always up to the minute, and he has the most attractive program he has offered for several years. His soloists this season are Marjorie Moody and Nora Fauchoud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, the best of them all, and Howard Goulden, xylophonists, and John Carr, clarinetist.

Seats for both concerts are now on sale at Steinert's.

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SOUSA HERE OCTOBER 4

"March King" to Play Two Engagements in Syria Mosque.

John Phillip Sousa and his band will be presented at Syria Mosque Saturday, October 4, in matinee and night engagements, marking the first of the bookings for the coming season to be made by Miss May Beegle. Sousa is bringing his full band and will give two anniversary concerts, celebrating his seventieth birthday.



John Phillip Sousa, scored great triumphs wherever it appeared, will incidentally present "Peaches and Cream," a fox trot, the march king's own composition.

STAMFORD THEATRE.

The concern of the average director of a band or orchestra is twofold. The director, when he makes up his programs, must not only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season. The result is not programs with the broadest public appeal, but rather programs which attempt to serve two masters—a certain public and a single man or a small group of men, perhaps with musical tastes which are not representative. But Lieut. Com. John Phillip Sousa has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For thirty-one seasons Sousa's Band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least one hundred highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States. This season, Sousa will defer to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa has decided to introduce syncopation with a Sousa arrangement entitled "Music of the Minute" which will present a dozen or more popular dance selections combined into one number, played by the largest ensemble which ever has interpreted the new musical form. Sousa and his band will appear at the Stamford Theatre Tuesday.

SOUSA IS SIZZLING AT SEVENTY

Does anybody ever think of John Phillip Sousa as being so many years old? The rhetorical question is inspired by the fact that his manager, Harry Askin, reports that the March-King will be seventy in November, and that he is undertaking his thirty-second tour with his band as if he were thirty or under. It seems that there has never been a time when there wasn't a Sousa—this especial Sousa—and it is not easy to believe that there ever will come a time when there will not be a Sousa. Certainly, the beloved composer does his part to keep the world from such contemplation, for here he is with a bunch

of new things from his own pen for the programs of the tour, although this season that tour will be only eleven weeks long.

And there he was, a few weeks ago, leading his fellow-composers on to Washington to take up again the eternal fight for the preserva-



John Phillip Sousa

Sousa's Band

John Phillip Sousa has taken the famous Ancient and Honorable Artillery, of Boston, as the theme for his new march this season. President Coolidge is an honorary member of the Ancients, and Gov. Cox is largely responsible for the march, as it was he who whispered into the ear of Sousa that this was one of the most famous organizations on the continent. The governor told Sousa that the marching song of the Ancient and Honorables was "Auld Lang Syne," and in a letter a few days later he mentioned it again. Taking this for his theme, Sousa has written a march, which he has dedicated the Ancients, that fairly jingles with melody, played by his most remarkable of band organizations. It is to be one of the many features of the programs to be given in Mechanics Hall, Saturday afternoon and evening, Sept. 27. The concerts are given under the direction of Albert M. Steinert, who gives Worcester the best it has in the musical line, and Sousa and his band will open the Steinert season.

It is a remarkable program Sousa gives, with his new classical interpretation of Strauss' tone poem, "Don Juan," and his new humoresque, "What Do You Do Sunday, Mary?" including selections from a dozen of the latest musical comedy hits. His new dance hit is "Peaches and Cream," and there is a half-hour of jazz, the kind that Sousa makes popular.

Seats for both concerts are on sale at Steinert's.

SOUSA'S BAND TO PLAY HERE OCT. 5

JOHN PHILIP SOUSA and his famous band will be heard in a concert at Memorial Hall, Sunday night, Oct. 5, the Columbus engagement being under the direction of Lee M. and Robert F. Boda. Mail order for seats are being accepted now and should be addressed to Sousa's Band, 708 Hartman Building.

The manager, Harry Askin, says that each program on the 11 weeks' travel this season will include not fewer than five new works of Sousa's own.



SOUSA.

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John Philip Sousa At Woolsey Hall

Public libraries, including the Congressional library in Washington, eventually will receive the entire musical collection of Lieut. Com. John Phillip Sousa. The famous bandmaster's scores, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to

Sousa's announcement made recently.

The Sousa library of music probably is the most comprehensive in America, and it is by far the finest privately-owned collection. Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores and upon the return from his world tour, he brought with him manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each passing year.

A recent catalogue of the Sousa collection revealed that it contained the works of about eleven hundred composers. The library now contains a total of about thirty-eight hundred manuscripts or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about two hundred items, including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Fidelis," "El Capitán," "Washington Post," "Manhattan Beach" and other world-famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour complete band arrangements of more than five hundred selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the 32 years of its history.

John Phillip Sousa and his band come to Woolsey Hall for two performances on Thursday.

Sousa Bases Marches On Old Melodies

"Auld Lang Syne" And "Onward Christian Soldiers"
Two Songs Adapted

Lieut. Com. John Phillip Sousa, whose marches are known throughout the world, has started a new cycle of march music, and during his thirty-second annual tour which brings him to Portland, Tuesday, Sept. 23, he will present for the first time Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery" dedicated to the Ancient and Honorable Artillery Company, of Boston, the oldest military organization in the United States, and based upon "Auld Lang Syne," its marching song, and "Power and Glory," inspired by "Onward Christian Soldiers," are the two new Sousa marches.

"I always have found a great inspiration in these old songs which have lived and which have been sung for a great number of years," says Sousa. "Always I have felt that they would be supremely beautiful in settings which were suitable for the modern band or orchestra. I have not tried to improve upon them. I merely have tried to give them the melodic benefits of the instruments which have been developed since they were new. For instance the saxophone, with its beautiful tones, was unknown when 'Auld Lang Syne' first was sung, and the marvelous brass instruments such as the tuba, the modern French horn and the modern trombone, all have developed since 'Onward Christian Soldiers' was written. We cannot improve the simple straight-forward melodies, but we can give them a more adequate full-throated expression, and this is what I have tried to do."

Lieutenant Commander John Phillip Sousa recently completed a two weeks' tour of New England, which netted \$65,000, about \$10,000 more than the section has ever yielded before. This is the great bandmaster's thirty-second season at the head of his famous organization, and for the first time he has added several jazz compositions, the interpretations of which are said to be highly sensational. Mr. Sousa has never been in better health and spirits than this year.

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JOHN PHILIP SOUSA.

Lieutenant Commander Sousa will appear here, Oct. 5, at Memorial Hall where his noted band of over 100 pieces will give a concert from old and new selections. Tickets now on sale.

Jazz, in Its Present State, May Develop National Style

AN INTERVIEW WITH JOHN PHILIP SOUSA.

A few weeks ago I let it be known that I expected to add jazz music to the programs for my band during its forthcoming tour. Immediately my morning pile of mail began to grow, as letters came in from all sections of the country voicing every possible degree of approval and disapproval at my decision. The letters ranged from fervent congratulations that I was about to present a style of music which at present is enjoying a great vogue to letters which suggested that I was lowering whatever standards I had raised in the cause of good music during the thirty years or more that I have been directing my own organization. But all of the letters had a question almost identical and that was: "Why are you going to play jazz?" And while I have a great number of reasons of varying importance, I think the two salient ones are that people generally enjoy jazz or syncopated music and that jazz in its present state may be the beginning of a typically American musical style and tradition.

All of my life I have had a weakness for things of American origin—for things which have come into being entirely in this country and which could not develop in any other country. I think this is essentially true of jazz. While many stories are current as to the exact origin of the term jazz and also as to the origin of the tempo which we now recognize as jazz, I think it is beginning to be agreed that jazz was of Negro origin—developed and fostered by colored entertainers in our own Southern states.

One of the most remarkable stories that I have heard concerning the origin of jazz and its parent form, ragtime, is told me by Fred Stone, the actor. Mr. Stone's version is that a colored performer, one Ernest Hogan, originated the ragtime song with a composition of which I have seen the original words and which was entitled "The Posmala." There is enough supporting evidence to make this seem probable. Hogan was a New Orleans Negro, perhaps with an admixture of French blood for all his Celtic name, for it must be remembered that colored performers along in the nineties, when jazz or ragtime originated, were likely to take Irish names arbitrarily. It is also to be remembered that at the time a great deal of French and corrupted French was spoken by the colored people in New Orleans. Thus "Posmala" well may be a corruption of the French term "pas a mele," which was literally "a mixed step" and that was exactly what ragtime was and that jazz is, a mixed step in broken time, generally done backward and devoid of the regular rhythm common to all dancing up to that time. Negro entertainers of that day originated a great number of songs. Often they were not set down until years afterward, being handed along from mouth to mouth and, as the present copyright laws had not been framed, the average performer felt himself safer with a cherished song if it was not put on paper. Ben Harney, a white man who had been a coon shouter and who played in a saloon in Louisville, is generally credited with having brought ragtime or jazz for the first time to the New York stage at the old Weber and Fields music hall. It is probable that New York had heard the jazz form considerably earlier. There were great numbers of entertainers going about the country in those days playing in saloons and in saloon music halls and it is entirely

probable that such an entertainer had introduced ragtime to New York ahead of Harney.

Then came one of the fortuitous circumstances which is likely to implant any music form upon a people. There is a general theory among musicians that some great national crisis is likely to bring a new music form and along came the Spanish-American war and "Hot Time," the first of the ragtime songs to become national and internationally known. And after "Hot Time" had become as firmly connected in the popular mind with the Spanish-American war as had "John Brown's Body" with the civil war, ragtime was firmly established. It died out, revived, died out again and revived to hold its own until the world war, and then after the composers of the world had sought to write a great and inspiring war song, along came George M. Cohan with "Over There" and Irving Berlin with "Oh How I Hate to Get Up in the Morning." And both songs, essentially in the same type as our jazz, in my opinion, will endure as long as the world war is remembered.

The modern jazz era, as everyone knows, began after the war; in other words, about half a dozen years ago, and it began with all sorts of bizarre and instrumental combinations and effects. We had to go through an era of squealing clarinet and tincan tone poems before someone conceived the idea of making jazz melodic, and that has been the tendency for the past three or four years. Now the chief exponents of jazz emphasize the melody more than the rhythm and the principal composers of jazz music seek pleasing harmonic effects rather than startling bursts of sound, which are designed to make the listener say: "My goodness."

The final influence which committed me to a trial of jazz during my present tour was my friend, Dr. Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra. During a visit to Philadelphia last spring, where I conducted my choral work, "The Last Crusade," Dr. Stokowski told me that European musicians were deeply interested in our jazz, and believed that it might contain the elements of a typically American music of the future. He pointed out that Haydn in his day had used dance tunes in his serious musical works with the result that in his own lifetime his works were regarded as common street music.

"The European musicians really are more interested in jazz than the serious musicians of America," Dr. Stokowski told me, "for they see in it the possibilities of great future developments. We are so accustomed to it that it is like a prophet who is without honor in his own country. One of the reasons that we do not see in it the germ of great future possibilities is that some of it is poor and vulgar, and we forget that some of it, in the opinion of great musicians, has wonderful possibilities. Here in America is enormous vitality and great freedom. We make a fresh start when we do anything in this country, while in Europe and Asia they are always looking to the past. In this music, which to us appears vulgar, there may be great inspiration."

The important thing is that I am presenting my jazz without apology and without any belief that I am lowering the musical standard of my organization. I am making what is in many essentials an experiment, but I do not wish it to be considered that I

am trying to make jazz the coming form of American music. That I could not do if I would. I am merely offering it for the information of my audiences, and it will be at least two decades—perhaps longer—before anyone in America will know whether jazz is going to be a part of the permanent body of our music or whether it is merely a passing fancy with the American people. Personally, I believe that it will achieve permanence, but that is merely an opinion—an opinion as

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MUSIC OF SOUSA'S BAND STIRS FEET

"Try to Keep Them Still" Is
Musicians' Slogan

"Try to keep your feet still" has been adopted by Lieut.-Com. John Philip Sousa and his 100 musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's Band, which includes two concerts in Mechanics Hall, Saturday, Sept. 27, under direction of Albert Steiner.

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

This season it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Peaches and Cream," a foxtrot of his own composition, and the Sousa fantasy of syncopation entitled "Music of the Minute" in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques, and the Sousa suites.

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MARJORIE MOODY, SOLOIST WITH SOUSA'S BAND.

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony orchestra, as well as appearing as soloist at the Worcester,

(Mass.) Music festival and at the great Maine Music Festival, at Portland, Maine. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

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SOUSA HERE TO-MORROW

Famous Band Gives After-
noon Concert at the Empress.

John Philip Sousa, world-famed bandmaster and composer, and his band of one hundred pieces will give a concert in the Empress theatre to-morrow afternoon and at the same time Sousa will lead the Danbury school band in one or more selections.

Included in the afternoon's program will be selections by high class vocalists and instrumentalists, in addition to the splendid music of Sousa's great organization.

Sousa will present a new march, "The Ancient and Honorable Artillery March," during the concert. In this march, Sousa for the first time in his career incorporates an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients" and it will ring through the new Sousa march. This is but one of the new compositions or arrangements which Sousa has prepared for his present tour. Probably of greatest interest are the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward" and the annual humoresque is founded on "What Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of the New York musical comedies of the past season.

SOUSA WILL BE HERE SEPT. 23

March King Conducts All
Concerts In Person—His
Perpetual Motion
Perfect

With the addition of thirty minutes to jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-second, by the way—or for any other is "Sousa, Himself, In Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's Band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the win-

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Sousa Never Tires.

There is only one Sousa, there is only one Sousa's Band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears, as will be seen when Sousa's band plays in the Auditorium next Saturday. There is no post of assistant conductor with Sousa's band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner. A Sousa concert lasts about two hours and 30 minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within 15 seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number. Sousa not only conducts during the ensemble numbers on his program, but also during the solos. Sousa never sits down on the stage, and he never leaves it, except at the intermission from the beginning to end of the concert.

SHRINE BAND TO PLAY WITH SOUSA

On the occasion of the visit to Woolsey Hall tomorrow afternoon and evening of Lieut. Com. John Philip Sousa and his band, at least two unusual features will be connected with the local engagement. One will be the playing of the Pyramic Temple Band of the Mystic Shrine, which has among its members a number of New Haven men, under the personal direction of the great leader. The other will be the delaying of the matinee performance in order that New Haven school children may have the opportunity of hearing the famous organization. In order that the event may be within the reach of all 50 cents will be the special price of school children's tickets, which may be secured at Steiner's on Church street and C. Rodney Kilborn's at 101 Broadway. The afternoon performance will be started late enough to allow ample time for the youngsters

to reach Woolsey Hall from their classrooms.

The Shrine Band will render numbers while playing under Mr. Sousa's direction, among them being "Nobles of the Mystic Shrine" and "Stars and Stripes Forever."

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SOUSA HAS NEVER PREACHED TO HIS AUDIENCE HE SAYS

Attributes His Success to
This Fact

Lieut. Commander John Philip Sousa, world famous bandmaster, who comes to Portland, Sept. 23 for a concert at City Hall, attributes his marked success for the past 32 years to the fact that he has never "preached to his audience."

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music," says the March King. "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it can not continue in business. I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenue from its concerts."

"I have never put a number in my programs unless I felt that it would be enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences but which would be 'good for them' in the same sense that pink pills are 'good' for pale people. When I placed a 'Parsifal' selection in my program even before 'Parsifal' had been presented in New York at the Metropolitan Opera House, I was told that I was shooting over the heads of a great public such as we must reach. But I wasn't, and Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical fare. This past season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a performance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they were glad for an opportunity to hear a much-discussed number of the modernistic school. This season I am going to include the Don Juan tone-poem by Strauss, because I think it will be thoroughly enjoyed piece of classical music."

"Because enjoyment is always my chief aim, my programs are going to range this year from the Don Juan selection to 30 minutes of modern syncopated music. I have taken a dozen or more modern popular tunes of the so-called jazz variety and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'

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SCHOOL CHILDREN HEAR SPECIAL SOUSA CONCERT

Program Contains Number of Novelty Pieces
Which Pleases Pupils Greatly—
Other Notes.

The program of selections given by John Philip Sousa and his eighty-two piece band at the Stamford Theatre yesterday afternoon in a special concert for school children was admirably chosen. It contained a number of novelty pieces which pleased the younger children greatly while several of the more serious selections were much appreciated by the older students.

Unquestionably the feature of the afternoon aside from the playing of the High School Orchestra was the famous number arranged by Sousa called "Showing Off Before Company."

Showing Off.

In this, each of the various instruments and those who played them came on to the stage singly and in groups and literally "showed off" before the audience. The first to appear was the harp; then followed in order the oboes, clarinets, sousaphones, piccolos and flute, trombones, post horn, French horns, double-horned baritones, trumpets, saxophones, bassoons and the xylophone.

Of these one of the most remarkable exhibitions of playing was given by John Dolan, cornet soloist, who played the post horn. This instrument has no valves at all and all the note changes have to be done with the lips alone. The selections played by the saxophone family were perhaps the most popular of this group.

"The Ethiopian."

The concert opened with a newly written rhapsody by Hosmer, "The Ethiopian." Then followed a cornet solo, "Carnival of Venice" by Arban played by John Dolan. Following the suite "Looking Upward" written by Sousa himself, Miss Marjorie Moody sang "Depuis le Jour" responding to the encore with "The Goose Song" written by Sousa.

Sousa responded to the encore for his fifth selection, "The Star Spangled Banner."

rousing march melodies "The U. S. Field Artillery March." During the intermission he led the High School orchestra while they played the "Coronation March" and "Here's To Old S. H. S." After the show in commenting on the work of the local student players to Clayton E. Hotchkiss Mr. Sousa said they did remarkably well.

After the intermission the famous selection "Showing Off Before Company" was played and the program wound up with "The Stars and Stripes Forever" and the "Star Spangled Banner."

FRANKLIN SCHOOL.

Franklin School opened this term with an enrollment of 422 pupils. The kindergarten filled up with a large class, and the first grade also received a large number of children new to the school. As there were over fifty little folks in the first grade it was necessary to move the 1A pupils into the next room. This change necessitated moving others up, also, so that most of the classes are large.

The teacher and pupils of Franklin upper grades, were all glad to have the opportunity to hear John Philip Sousa and his band. The concert was most enjoyable.

The following graduates of last June have visited the school this month.

John Stamberger, Paul Bratton, Matthew Peters, Fannie Alterwitz, Julia Russell, Florence Hill, Frances Hart, Rita Silberman and Dorothy Hunt.

Here is an example of co-operation in our school: the pupils of Grade 5B have arranged for the 1B pupils test sheets composed of geometric forms to be colored by the little tots, according to directions.

For the month of September, Gertrude Price and Graye Vick, both students of Grade 8B, are reporting "A" school items for the "Advertiser."

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JOHN PHILIP SOUSA

BET YOU DIDN'T KNOW THIS.

Sousa wrote words for most famous march in the world, "Stars and Stripes Forever." He comes to the New Lyric tonight.

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter, and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of

the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fog-bound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Every army in the world has marched to its strains and in the 28 years since it was first performed, Sousa has never been able to leave it out of his programs. It forms part of his admirable program at the New Lyric tonight.

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WHAT SHALL I DO TO SUCCEED?

JOHN PHILLIP SOUSA.

JUST as Austria has its "waltz king" so has America its "march king." And that king is, of course, John Phillip Sousa, who has aptly said he would "rather be a composer of an inspirational march than a manufacturer of symphony."

Conducting a band for forty-three years, traveling with it in nearly every country in the world, writing magazine articles and a novel and composing his famous marches have failed to destroy Sousa's sense of humor, which creeps into the following statement to young men:

"The first consideration for a young man going into any line of business is a natural tendency for the work."

"The natural tendency, in ninety-nine times out of one hundred, develops into a real love of his occupation."

"The forward movement depends entirely on the man enlarging the hoop of his horizon by study, observation and sincerity."

"The combination of this trinity, in my opinion, has been present in every man who, day by day, gets nearer the goal of his ambition."

"Of course, a man who is loaded down with ambition and nothing else has about as much chance to reach the top as the milkman sitting in the middle of the field who trusts that the

cow will back up and allow him to extract the lacteal fluid.

"It is wise for the young man starting on a career to do more work than he is paid for."

"I think it is always wise for a man not to count the dollars he is receiving for his work, but rather size up the character of it and weigh this on the scale of his chances."

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To-morrow: James E. Gorman.

MEET THE SOUSA

—SYNCOPIATORS

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieutenant Commander Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892, when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syn-

copation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. Music of the Minute, a Sousaesque tying together of half a dozen of the current syncopated hits, will serve to introduce syncopation to the Sousa programs.

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns, and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation. Sousa will make further acknowledgment that the

present is a dancing age by offering a foxtrot of his own composition, entitled Peaches and Cream, said to have been inspired by a dancing granddaughter.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features. Sousa and his band will appear at the Stamford Theatre, Tuesday evening, September 16.

Test of Music Is Thrill Along Spine

Kreiser And Sousa Agreed On What Satisfies the Audiences

Before he sailed on a recent trip to Europe, Fritz Kreiser, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Phillip Sousa, the famous bandmaster, who will appear here with his band Tuesday, September 23, and perhaps one of the great reasons for his success has been that Sousa music, both his own compositions and his renditions of the works of others, has been music of thrills.

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

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Sousa

If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of seventy-two beats a minute for three minutes he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by forty or fifty, he will have a faint idea of the amount of physical effort which is exerted by Lieut. Com. John Phillip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, and which will be seen at Woolsey hall tomorrow afternoon and evening. If he will multiply this sum by 300 and the resulting figure by thirty-one he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of almost a third of a century—more if one wishes to count the time he was director of the United States Marine Band before he formation of his own organization.

And our experimenter, even if he is to imagine the exertion of seventy-two beats a minute for two hours and a half or three hours, twice a day for 300 performances a year over a period of thirty years, will have imagined only a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of 100 instrumentalists, is helping a soloist and is watching his audience. And Sousa can watch an audience so well with his back to it that he has been accused more than once of having eyes in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones.

"Stars and Stripes Forever"

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New Ones by Sousa.

Two of them—"The Chantymen's March" and "Ancient and Honorable Artillery Company—March," composed by the great march king—John Phillip Sousa, and played as only Sousa's band can play his stirring compositions. The former is based on a group of chanteys or old-time seamen's songs, while the latter is dedicated to the famous old Boston Military organization.

Two additional march records, made by the Victor band especially for promenades or "get-together" marches at community gatherings, are included in this week's list. Known as "Popularity March—Part 1" and "Part 2" they include such familiar airs as "Washington Post March," "Up the Street March," "American Patrol," "When the Guards Go By," "The Assembly" and "Yale Boola."

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SOUSA CONCERT

Talented Soloists with Famous Organization Here Friday.

Lieutenant-Commander John Phillip Sousa, who will bring his famous band to Foot Guard hall Friday evening for its annual Hartford appearance, has assembled a fine array of talented soloists for the current tour. Among them are John Dolan, cornet; Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and George J. Carey, xylophone.

All are well known to Sousa audiences. Mr. Dolan is ranked as the world's premier cornettist, and his se-



LT.-COM. JOHN PHILLIP SOUSA.

lections add greatly to the Sousa programs. He is also concert master for the Sousa band.

Miss Moody is a warm favorite throughout New England. This is her fourth season with Lieutenant-Commander Sousa and she has been enthusiastically received in the cities where the band has already appeared this season. Miss Moody leaves at the conclusion of the New England engagements for work on the musical comedy stage.

Miss Bambrick, in addition to her solo work, merges with the band for practically all the ensemble selections. Mr. Sousa holds her in high regard as a musician and considers her an important member of the Sousa family.

Mr. Carey, on the last visit of the Sousa band to Hartford was called out again and again for encores. He has brought the xylophone to a high plane among favorite musical instruments by the artistry of his playing, proving that it has possibilities little suspected.

The elections by these artists are interpolated in the Sousa program so as to give just the proper relief, the whole being an evening of keen enjoyment for the music lover.

Gallup & Alfred, Inc., local music house in charge of the Sousa advance sale, reports a sale which indicates that a big house will welcome the distinguished composer-conductor at Foot Guard hall to-morrow evening. The prices are \$1 and \$1.50.

SEP 18 1924

Sousa's Great Band Here on Monday

With the addition of 30 minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Phillip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his 32nd by the way—or for any other is "Sousa, Himself, in Person (Not a Motion Picture)."

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. Monday afternoon Sousa and his band will appear for one concert only at the Waldorf theatre.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person. Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. Most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert.

Miss Marjorie Moody, Lynn's own coloratura soprano, will be the soloist at the Waldorf concert, Monday afternoon.

Sousa's Band Tomorrow

John Phillip Sousa and his band of a hundred musicians will give a matinee concert at the Lyceum theatre tomorrow afternoon previous to their evening concert at Foot Guard hall, Hartford. This is one of the few times when New Britain gets a really stellar attraction ahead of the Capital City.

Popular music of the present day will have a large part in the program of Lieut. Com. Sousa and one of his famous specialties will be entitled "Music of the Minute," in which are strains of half a dozen widely known syncopated compositions of current popularity.

In addition to this feature, the program tomorrow afternoon will present Sousa's usual review of the song hits of New York's past season. This humoresque will find its principal theme in "What Do You Do On Sunday, Mary," from "Poppy."

A vocalist of American birth, Miss Marjorie Moody, will also have a part in the program. Miss Winifred Bambrick, harpist, also adds to the charm of the music.

Last night was music night at the New Lyric Theatre when Lieut. Commander John Phillip Sousa and world famous band paid a return visit to Bridgeport. They say wine improves with age. Then it is equally true that Sousa's band and its leader improves with age. Never was the band heard to better advantage with the harmonious blending of the various instruments, controlled perfectly by the "March King of the World" and holding the audience spellbound until the finale of each selection.

It might well be called a reunion of music lovers of Bridgeport for as one looked around the audience there could be seen former members of old time bands and orchestras, recalling the days when they played the Sousa marches and also many aspiring members of the many orchestras and musical organizations in our city together with hundreds of pure love real music.

It would be impossible to put any one number and say that was the best or more perfectly deder as every seemed to be the until the next one was heard.

The climax of the evening was to be reached however when answer to an encore, the entire assisted by the local Shriners' band played "Stars and Stripes Forever," one hundred and twenty-five men playing this march as it has never been played before in Bridgeport.

Miss Marjorie Moody, soprano soloist of the organization, delighted the audience with two selections Miss Moody possesses a charming voice, reaching the high notes with ease and naturalness that is very rare in the singers of today.

An added feature to the evening's entertainment was some real jazz, called Chinese Jazz, rendered by a group of the artists under leadership of our own Howard Goulden. This made a tremendous hit and it might not be out of place to look into the future and see a Sousa band led by Mr. Howard Goulden of Bridgeport, Conn.

We should not forget that it is due to the progressive spirit of Rudolph Steinert that Bridgeporters are given the opportunity of hearing such a musical organizations as this and this is very much appreciated by the music lovers of our city. We need more men of the type of Mr. Steinert in our country and less laws would then be required for the government of the people.

SEP 18 1924

Sousa To Talk To Civic Clubs

With the Lions' club acting as host, the four leading civic clubs of the city, the Lions, Kiwanis, Rotary and Exchange clubs will meet at the Lawn club at 12:30 today, and listen to an address by Lieutenant Commander John Phillip Sousa, the national "March King."

The affair is in the nature of a regular meeting of the Lions, who have invited the three other clubs to attend in order to

Sousa's Band At Woolsey Hall

It is doubtful if more than a few hundred people ever heard the famed "That Once Through Tara's Halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Phillip Sousa, who comes to Woolsey hall tomorrow afternoon and evening. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his program. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not well understood either by Sousa or by sound experts, who are not musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

Miss Bambrick was born in Canada, and like all of the Sousa soloists, received her training entirely in America. Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

SEP 14 1924

Sousa Leads Convicts in Prison Concert

PHILADELPHIA, Sept. 13.—Prisoner musicians of the Eastern Penitentiary gave a concert in the centre of the institution, led by John Phillip Sousa. The band played four numbers, two of them composed by Mr. Sousa. He then aided them, for when they did not give just the expression thought best he stopped them to do it over.

On behalf of the prisoners, the third number was played, and the box of cigars

SEP 17 1924

USA'S BAND HAS BUDDIES OF LOCAL MEN

If the Prince of Wales should come to Lowell before going back to England, the chances are that he would look up Robert J. Leith, Bobby Leith and his friends call him. Leith has been playing with the Hotel Preston orchestra in Boston, made up mostly of Boston Symphony players, and during the war he was with the Headquarters band, a musical organization that put a lot of continental bands on the defensive during the dark days of the war. One day when the Prince of Wales came to visit headquarters, an entertainment was prepared, during which the famous band played "Smiles," popular during war time. The prince liked it so well that he asked Leith to autograph a copy of the song for him, which Leith did without a second request.

There were other men present at the entertainment. John J. O'Grady, live in Legion affairs since his return from the war, served close to headquarters during part of his war service, during which time he became acquainted with many of them. A number of those men have gone into Sousa's famous band. Among them are Bob Willamen, clarinet; Carl Hiltonschmidt, and a man named Cassis, who plays the saxophone. Willamen, last year when Sousa and his band came here, spent all his spare time between concerts looking for O'Grady, but time was short and O'Grady was out of town anyway.

But just to show how war-time friendships persist, it was only about three weeks ago that O'Grady got a letter from Hiltonschmidt, telling him about how Willamen hunted for him last year, here in Lowell, and that he was bound he'd find him this year.

"The gang hangs pretty well together," he writes. "Personally, next to war service, I like playing with Sousa best of all. He still has that wonderful soprano, Marjorie Moody; Winifred Bamber and Cassis and Willamen, whom you both know. Willamen swears he'll find you this year if he has to be late for the concert. He wants to talk over the old days at headquarters."

Sousa Comes Sept. 17.

Sousa's band will give a concert in the Empress Theatre, Danbury, Wednesday afternoon, Sept. 17.

A new march by Sousa, "Ancient and Honorable Artillery Company," will be included in the program. But Sousa is making feet tap in another way during his present tour. There is still the pat-pat of the marches, but there is also for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa fox trot, "Peaches and Cream" and the first Sousa arrangement of modern syncopation, "Music of the Minutes," a thirty minute visit into the realm of modern, jazz, during which the new musical form will be played by the largest organization which ever has attempted syncopated music—Sousa's own band of more than one hundred pieces.

That Sousa should write a fox trot is news, because the fox trot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's band and made the march famous, Sousa was an operetta composer.

SOUSA MAY PLAY FIRST DATE AT AUDITORIUM

Commission Wants Band for Opening Night.

DROP ORPHEUM PROPOSAL

Contractors Declare That the Entire Building Will Be Ready for Operation by October 1—Opening Date Tentative.

An attempt will be made by the management of the Memphis Municipal Auditorium to secure Sousa's Band for the opening performance, according to action taken yesterday by the auditorium operating commission. The auditorium must be opened with the most spectacular free performance possible in which the entire building will be used and Sousa's Band is considered the best drawing card, is the opinion of the commission.

The exact date for the opening of the auditorium has not been fixed. This date will either be Friday or Saturday, Oct. 17 or 18. The definite date is contingent upon the securing of an opening performance. Should the managers be unsuccessful in securing Sousa, they were empowered yesterday to secure the next best band available.

The programme for the opening night is also tentative. It is practically assured that a dedicatory service will be held in connection with whatever performance is arranged.

The San Carlo Opera Company will appear on Monday, Tuesday and Wednesday, Oct. 20, 21 and 22. The commission announced yesterday. Contracts calling for its appearance at that time have been signed.

The proposal of the Orpheum Circuit to rent the Auditorium for the first three nights of each week for 30 weeks following its opening was definitely dropped at yesterday's meeting. Mayor Rowlett Paine very strenuously objected to the proposal.

Manager Charles McElravy will bend every effort to have everything in tip-top shape for the opening night. He reported yesterday on several auditoriums which he visited on a tour which he made some time ago, but prefaced his observations with the statement that Memphis is completely up-to-date in auditorium conveniences. He studied the methods at a number of the country's largest and most noted assembly halls and returned to Memphis with a host of ideas that will be used to advantage in the management of the Memphis showhouse.

The Auditorium and market house will be ready for occupancy Oct. 1, according to letters received by the architects from the several contractors. The possession of the building has been ordered for that date and contractors may be held liable for failure to turn over the edifice at the appointed time, according to the architects.

Probable bookings, even this late in the season, lead the management to believe that the first season will be a fair one for the Memphis Auditorium. Ziegfeld Follies may be secured for a week, "The Brotherhood of Man," a pageant arranged by the church or organizations of the city, will show for a week beginning Feb. 9, and the Rotary convention will be held in the Auditorium March 23 and 24.

SOUSA TO PLAY HUB CARDINAL'S HYMN IN BOSTON

Cardinal O'Connell's "Hymn to the Holy Name" will be played as an encore at the Sousa band concert at Symphony Hall next Sunday afternoon and evening.



SOUSA.

Hub's renowned Ancient and Honorable Artillery Company, oldest military organization in the United States.

Up to this time the Ancients have never had an official march. They will formally accept the march king's new piece Sunday. It was written at the suggestion of Governor Cox, who is one of the Ancients.

Though Sousa has been writing marches and conducting bands for a third of a century, he is still among the musical progressives. He can jazz with any of them. One of the numbers on his Boston program is a fantasia, "Music of the Minute," which has all the latest American ideas. American jazz, by the way, is the most notable contribution to music since the century came in. It has become the rage all over Europe.

Marjorie Moody, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone, will be the Sousa soloists.

SEP 19 1924

SOUSA'S CONCERT

John Philip Sousa, famous as a conductor, composer and man of many other talents, visited this city yesterday for two concerts at Woolsey hall.

The concerts of this noted band master make a wide appeal and have a hold on the public not possessed by many organizations.

His marches have a swing and dash all their own, which have moved the feet of many nations.

Sousa may be said to have founded a school which revolutionized march music. He blazed a trail which many have followed, but in the novel use of thematic material, in vivid and forceful instrumentation, in climax and martial zest, Sousa is supreme.

The band of nearly 100 pieces not only plays these marches with distinction, but is capable of playing artistically anything ever written, be it a symphony or jazz.

Not alone will the band surmount any technical difficulties, but play the most difficult score with distinct individuality, for which the credit must be given the distinguished band master.

Last night's program was brilliant and melodious. There was something for every taste and those who delight in marches were generously supplied by many encores.

The feature of the program was the symphonic poem, "Don Juan," of Richard Strauss, played with superb color and eloquence. Litolf's overture, "Robespierre," was dramatic and stirring and the program ended with the "Carnival Night in Naples" by Massenet, the spirit of which was admirably expressed.

Between these were many lighter numbers including two new compositions of Lieut. Sousa, "Music of the Minute," a fantasia in which many familiar jazz numbers are made rather aristocratic and a new march "The Ancient and Honorable Artillery Co" which has all the good points of its predecessors. Both were received with enthusiasm.

Encores were generously bestowed and included "Peaches and Cream" a new Sousa work, Brigadier General Dawes, Melody in A major, Sousa's new Humoresque "What do you do Sunday, Mary" introducing melodies from a dozen New York musical successes and then the popular marches "Washington Post," "Semper Fidelis," "On the Campus," etc.

Miss Marjorie Moody the assisting soloist has a finely trained soprano voice of velvet quality which she uses with skill. She sang with clarity and vocal purity Sousa's "A Serenade in Seville," his latest composition and in response to emphatic encores "Comin' thru the Rye" and "The American Girl" a charming song by Sousa.

John Dolan contributed a cornet solo played with skill and finish which was encored, and the same enthusiasm greeted a saxophone solo by Robert Gooding and a xylophone solo by George Carey.

A jolly feature, which delighted the audience, was the "Chinese Wedding Music" played by 8 musicians.

The Pyramid Temple band of the Mystic Shrine united with the band in two marches, played with stirring effect.

The audience was large and enthusiastic and attested the popularity of Lieut. Commander Sousa and his band.

T. M. P.

SEP 17 1924

WHAT HAS SOUSA WRITTEN?

Marches, of Course, Suites, Operas, Songs, Dance Music, Choral Music, and Countless Arrangements and Transcriptions.

The world at large knows Lieut. Com. John Philip Sousa, who is to appear with his band in The Auditorium on Wednesday, Sept. 24, as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

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

ern World, and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa fox trot, Peaches and Cream, which will not be published until after the beginning of Sousa's season and The Last Crusade, perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of 200 voices.

Sousa will give concerts afternoon and night at Bangor Auditorium on Wednesday, Sept. 24. Tickets at Steinert's, 87 Central street.—adv.

SEP 18 1924

SOUSA AND HIS BAND AT WOOLSEY HALL TODAY

John Philip Sousa, greatest of all band leaders, is here today and with his band of nearly 100 pieces will give two concerts at Woolsey hall this afternoon and evening. The matinee performance will start later than the usual time owing to the fact that there will be special rates for school children in the afternoon and time will be allowed for them to reach the hall from their schools. Another important feature of the engagement will be the playing of the Pyramid Temple band of the Mystic Shrine, under the direction of Mr. Sousa. A number of New Haven men are in the latter organization, thus lending an unusual local interest to the event.

The tour of the noted band-master is considerably abbreviated this year, thus this city is particularly fortunate in being favored with a visit of Mr. Sousa, who will celebrate his 70th birthday in November. Despite the shortness of the tour, however, the concerts will be the usual elaborate nature. Soloists of great ability are with the company of picked musicians, and many new novelties are to be revealed.

One of Mr. Sousa's new numbers to be heard here for the first time today will be "Peaches and Cream," a dance number that is expected to grow immensely popular. The Pyramid Temple band will also play several of Mr. Sousa's own numbers, among them being "Nobles of the Mystic Shrine" and "Stars and Stripes Forever."

Tickets may be secured today both at Steinert's, 133 Church street, and at Woolsey Hall. The special children's tickets (50 cents without tax) may also be procured at C. Rodney Kilborn's, 101 Broadway.

Sousa Adds Features To Concert Program

Sousa and his band will give two concerts in Worcester at Mechanics hall, Saturday, Sept. 27. The famous March King has catered to the public taste so long that he has come to be a classic. The novelties he introduces every season, new and old, and his humoresque, always a hit, are a few features of the program.

"The Humoresque" is played on the theme, "What Do You Do On Sunday, Mary," from "Poppy," and is a tuneful number, with novel features that only a Sousa could arrange. George Carey, xylophonist, is with Sousa this season. There is much interest in the new march, "Ancient and Honorable Artillery," dedicated to the Boston military organization, the Ancients and Honorables, their marching theme, "Old Lang Syne," being conspicuous in the melody.

Marjorie Moody is with the band as soprano soloist, and Winifred Bamber is harpist. The concerts here are under the direction of Albert Steinert, and mark the opening of the season. Seats for both are

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SEP 18 1924

Sousa and His Band Here for Two Concerts

"Roll your own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concerts he is to give in the Auditorium next Saturday afternoon and evening. The March King has two set rules with respect to his concerts, first, never to depart from the printed programs save when compelled by the illness of a soloist or some such unforeseen cause, and second, never to tell an audience what it ought to listen to when it calls for more. But there is an exception or rather, a semi-exception to this rule as Sousa reserved the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second of the audience and plays "The Stars and Stripes" after the trumpet had a brief rest.

BRIGHTSIDE BOYS' BAND TO HEAR SOUSA'S BAND

Steinert and Elks Make Educational Project Possible for Youths

Members of the Brightside Boys' band to the number of 40 will attend the concert by Sousa's band in the Auditorium tomorrow afternoon as guests of Rudolph Steinert, under whose auspices the march king and his famous organization will appear here. The task of getting the boys to the Auditorium and back to Brightside after the concert has been undertaken by the Springfield lodge of Elks, who will provide transportation by automobiles.

While the Sousa concert will be a great treat for the boys and provide them with inspiration for years to come, it will give the great bandmaster equal delight, for he takes much interest in youthful musicians wherever he goes and bands composed of youngsters such as these at Brightside are his special hobby. As he believes music should have a large part in a child's education, he gives them all encouragement he can.

Leonard also believes that an important place in education is a recent conversation with representative of Mr. Steinert, pleased that the organization as especially boys' band after

SEP 18 1924



MISS MARJORIE MOODY, SOPRANO, WITH SOUSA AND HIS BAND AT WOOLSEY HALL TODAY

SEP 18 1924

Sousa Today

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SEP 17 1924

THE SOUSA SYNCOPATORS

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandmen. They will be at the Lyceum for a matinee Friday. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine band, to establish an organization of his own. And this season, for approximately 30 minutes in each program, the audience will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

SOUSA STARTS A NEW CYCLE OF MARCHES

Lieut. Com. John Philip Sousa, whose marches are known throughout the world, has started a new cycle of march music, and at Woolsey hall tomorrow afternoon and evening he will present for the first time here Sousa marches which are not based upon original themes, but which have their origin in other and older march songs. "Ancient and Honorable Artillery" dedicated to the ancient and honorable artillery company of Boston, the oldest military organization in the United States, and based upon "Auld Lang Syne," its marching song, and "Power and Glory," inspired by "Onward Christian Soldiers" are the two new Sousa marches.

The suggestion that Sousa turn aside from his practice of providing original themes for his marches came when Governor Channing H. Cox, of Massachusetts, asked him to write a march for the famous artillery company, of which President Calvin Coolidge was recently made an honorary member. Governor Cox casually told Sousa that the marching song of the ancient and honorables was "Auld Lang Syne," and a few days later in a letter he again mentioned it. Sousa turned over the letter from Governor Cox, took a pencil from his pocket and in a few minutes he had sketched out the ideas for a

Previous excursions operated this month have proven the fact that September is an ideal month in which to visit the metropolitan city. The excursionists are afforded practically the whole day in New York and many are planning to visit Coney Island with its magnificent board walk and many amusement attractions before the season closes. Others are planning on taking in the baseball game at the Polo Grounds between the New York Giants and the Chicago Cubs.

The special train will leave New Haven at 6:30 and run direct to New York, arriving at Grand Central terminal at 8:20 a. m., eastern standard time. Returning the excursion special will leave Grand Central terminal at 8:00 p. m. and be due in New Haven at 9:50 p. m., eastern standard time.

In order to insure comfort for its patrons the New Haven road has limited the number of tickets sold to the seating capacity of the special train. Tickets are now on sale at the local railroad station ticket office.

Crowds at Sousa's Birthday Concerts

With the new march dedicated to the Ancients, Boston's oldest military organization, and Cardinal O'Connell's "Hymn to the Holy Name" as special features, the Sousa concerts at Symphony Hall yesterday drew enthusiastic crowds. Other popular features were the bandmaster's new "Jazz Fantasy" and his latest "Humoresque," introducing song hits from well known musical comedies.

The march king, celebrating his 70th birthday and the opening of his 32nd tour, was never in better form.

Head of Famous Band to Be at Auditorium



JOHN PHILIP SOUSA

Portrait of Sousa made by Paul Stahr, young American painter, who made the first poster issued by the United States government during the World War. Sousa and his band will play two performances at Ryman Auditorium Saturday.

SEP 18 1924

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The tour of the noted band master is considerably abbreviated this year, thus this city is particularly fortunate in being favored with a visit of Mr. Sousa, who will celebrate his 70th birthday in November. Despite the shortness of the tour, however, the concerts will be of the usual elaborate nature. Soloists of great ability are with the company of picked musicians, and many new novelties are to be revealed.

One of Mr. Sousa's new numbers to be heard here for the first time today will be "Peaches and Cream," a dance number that is expected to grow immensely popular. The Pyramid Temple band will also play several of Mr. Sousa's own numbers, among them being "Nobles of the Mystic Shrine" and "Stars and Stripes Forever."

Tickets may be secured today both at Steinert's, 183 Church street, and at Woolsey hall. The special children's tickets (50 cents without tax) may also be procured at C. Rodney Kilborn's, 101 Broadway.

SEP 18 1924

SOUSA'S DAILY DOZEN

To the average person the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession, involving only a minor amount of physical exertion. But to Lieut-Comdr John Philip Sousa, who has been waving his stick over his own organization for 32 years and over various bands and orchestras for at least 40 years, it is a species of exceptionally hard labor. Any person has Sousa's permission to demonstrate this for himself in the privacy of his own home, simply by standing in one spot and swinging his right arm at the rate of 72 beats to the minute for a period of two hours and a half to three hours twice each day for a period of 20 to 30 weeks each day for a period of a century. In case he cannot put in this amount of time, Sousa suggests that the experimenter merely multiply "that tired feeling" at the end of the third minute by 40 or 50 and then multiply that result by 300 and again by 30. Sousa will illustrate his "daily dozen" at the Auditorium next Saturday when he conducts his band for two concerts, afternoon and evening.

SEP 13 1924

SOUSA'S MUSIC WILL THRILL AUDIENCE

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and, unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 32d annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills. Sousa and his band will give a concert, Monday evening, Sept. 29, in the Casino on Morgan street.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but, in the last analysis, we must all fall back on the most primal thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and, when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

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

Variety to Mark Sousa Concert Program Here

NOVELTY and variety are the two outstanding characteristics of the programs which John Philip Sousa is offering the American music-loving public during his thirty-second annual tour which brings him to Cleveland for two concerts at the Public auditorium Nov. 15, under the local management of Donald C. Dougherty.

This announcement does not mean that Sousa, after 30 years, during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem "Don Juan" will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan opera house, and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number. And he is also certain that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward;" the new Sousa march, "Ancient and Honorable Artillery Company;" the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?" the first Sousa fox trot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's band this season will consist of 100 musicians and soloists, as it has in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Coming Here



JOHN PHILIP SOUSA.

Sousa Concerts at Symphony Hall Today

SOUSA'S new march dedicated to the Ancient and Honorable Artillery Company of Boston, and Cardinal O'Connell's "Hymn to the Holy Name," will be features of the concerts the famous bandmaster and his men will give at Symphony Hall this afternoon and tonight. The cardinal's hymn will be played as an encore. The regular program for the two concerts follows:

Overture, "Maximilian Robespierre." Lieut. Cornet solo, "Our Maid." Short John Dolan Suite, "El Capitan and His Friends" Sousa (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect" Vocal solo, "Polonaise" from "Mignon" Thomas Marjorie Moody Symphonie Poem, "Don Juan" Strauss Fantasia, "Music of the Minute" Sousa (new) Saxophone solo, "Kiss Me Again" Herbert Robert Gooding "The Ancient and Honorable Artillery Company" (new) Sousa Xylophone solo, "The Pin-Wheel" Geo. Carey Finale, "Carnival Night in Naples"

March King Will Play Here



LIEUT. COM. JOHN PHILIP SOUSA.

Leader of one of the world's greatest musical organizations, which will play at the Ryman auditorium next Saturday afternoon and night.

From Jazz Range Of New Program By Sousa

Novelty and variety are the two outstanding characteristics of the programs which John Philip Sousa will offer the American music-loving public during the 20 odd weeks of his 32d annual tour, which began in Wilmington, Delaware, June 21, and which ends in New York City Nov. 16. Utica is favored again this season with two concerts, Oct. 1 at the Colonial.

This announcement does not mean that Sousa, after 30 years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera House, and who last season scored a sensational success with

Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musical qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Honorable Artillery Company," the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?," the first Sousa fox-trot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's Band this season. It is said, will consist of 100 musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist; John Carr, clarinetist, and John Scheuler, Utica, trombonist.

NEW MARCHES IN SOUSA'S PROGRAM

Lieut-Comdr John Philip Sousa and his band make their annual visit to this city today, giving two concerts in the Auditorium, afternoon and evening. With Sousa are nearly 100 musicians and soloists, including Marjorie Moody, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone. As usual Sousa's program will contain several new marches, among them "The Ancient and Honorable Artillery" and "Marquette University," and many of the old favorites from "El Capitan" up to those of the present time.

Altogether, Sousa has arranged one of the most attractive programs he has ever given here, the feature of which will introduce the Sousa Syncopaters, which adds half an hour of modern syncopated music to the program. The number which the syncopaters will introduce will be "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated bits. It is the first or-

ganization of this size to present syncopated music. Sousa will further make acknowledgment that the present is a dancing age by offering a fox trot of his own composition entitled "Peaches and Cream." In addition there will be the Sousa suite and Sousa humoresque. The concert programs follow:—

Afternoon Program
Rhapsody, "The Ethiopian" Hosmer
Cornet solo, "Carnival of Venice" Arban

John Dolan
Suite, "Looking Upward" Sousa
Vocal solo, "Depuis le Jour" Charpentier

Miss Marjorie Moody
Finale, "Andre Chenier" Giordano
Symphonic poem, "The Char-

lot Race" Sousa
Saxophone solo, "Maritana" Wallace-Henton

Robert Gooding
March, "Marquette University" Sousa
Xylophone duet, "The March

Wind" Carey
Carey and Goulden
Songs and Dances of the

Cumberland Mountains of
Kentucky" Orem
Evening Program

Overture, "Maximilian Robespierre" Litolf
Cornet solo, "Our Maud" Short

John Dolan
Suite, "El Capitan and His
Friends" Sousa

Vocal solo, "Polonaise," from
"Mignon" Thomas
Miss Marjorie Moody

Symphonic poem, "Don Juan" Strauss
Fantasia, "Music of the Min-

ute" (new) Sousa
Saxophone solo, "Kiss Me Again" Herbert

Robert Gooding
March, "The Ancient and
Honorable Artillery" Sousa

Xylophone solo, "The Pinwheel" Carey
George Carey
Finale, "Carnival Night in

Naples" Massenet

NEW SOUSA MARCH TO BE INCLUDED IN PROGRAM HERE

Lieutenant Commander John Philip Sousa, who will always be remembered as the man who has written march tunes for the armed forces of virtually all nations, has written his new march for the season of 1924 for the oldest American military organization, the Ancient and Honorable Artillery Company of Massachusetts. This company, which has maintained an uninterrupted existence almost from the first days of the colonies, has been without an official march since its foundation, and at the recent request of Governor Chan-ning H. Cox of Massachusetts, a member of the company, Sousa has composed a march for it which was to be formally presented to the company yesterday at a large public ceremonial in Boston.

This march is but one of the original compositions or arrangements which Sousa has prepared for his present tour, which brings him to the Eastman Theater for afternoon and evening concerts on Thursday, October 2. The programs this year will range from the Strauss tone-poem, "Don Juan," to a characteristic interpretation of the latest jazz melodies.

Mail orders for both concerts will be received tomorrow at the Eastman Theater box office, and the box office sale will begin Monday, September 29, at 10 o'clock.

ANNIVERSARY TOUR SOUSA'S GREATEST

March King to Visit Toledo in Seventieth Birthday Tri-umphal Journey.

With a band of more than a hundred members and soloists Sousa has already commenced his Thirty-Second Annual Tour, a tour that is to be notable from many standpoints. It is designated as an anniversary tour, and no effort is being spared to make it the most momentous tour of the many journeys the March King and his band have to their record.

Sousa will be seventy years of age this year, and in commemoration thereof, he intends to make his concerts the greatest band concerts he has ever given. It is because of this that the band is to be larger than ever, and the program has been carefully planned to give the maximum of pleasure. If you want to hear some real syncopation, you will find it in Sousa's new arrangement introducing a dozen jazz tunes called "Music of the Minute." Syncopation played by 100 men will be syncopation plus.

Sousa, thru his long association with the American concert-going public, has a good slant on the average American in general. He states that the average American is nearest his true self when he is listening to music. "You cannot make him pretend to appreciate music he doesn't like, and shedding all pretense he indicates with his applause and his enthusiasm his real likes and dislikes," said Mr. Sousa.

"The average American will make a bluff at enjoying poetry or bridge, even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless he enjoys a certain form of music, he lets it severely alone."

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well-performed and he will applaud a well-performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano-and-violin orchestra with an out-of-tune piano and a squeaky violin."

"Another peculiarity of the average American listener is that he will not permit anyone to tell him what he is expected to enjoy in the way of music. Music is his enjoyment or it isn't and that's that. I have recognized this factor in program making almost since the beginning of my career, and I have always felt it was more essential to try to give music which was enjoyable or interesting thru novelty than to try to offer programs which recommended themselves only because they appealed to trained musicians."

"I have constantly marvelled at the uniformly high standard of taste in America and I base this observation upon the requests which come to me. Each year, I build my programs as much as possible upon the kinds of music for which I have had the greatest number of requests the previous season. That is why the 'Tannhauser' overture and the Strauss tone-poem 'Don Juan' are in my program this year—because a great number of people have asked for them."

Sousa and his band will play in a single concert at the Coliseum on Friday evening, March 14. Grace E. Denton is managing the event.

CONCERT SALE OPENS AT EASTMAN

Heavy Demand Shows Growth of Interest in Music—Sousa March Dedicated.

The box office sale of seats for the Eastman Theater Thursday evening concerts opened today in the theater lobby with a heavy demand by music lovers. The Eastman programs have given a great stimulus to musical interests in Rochester, and many casual concert goers have been transformed into series buyers.

There are three series this year, each series consisting of five concerts, in most of which two artists will be heard. Series A opens October 23, Series B, October 30 and Series C, November 6.

The series buyer saves from 30 cents to 80 cents on each concert, and also has the advantage of a wider choice of seat location. The concert box office in the Eastman Theater lobby will be open daily from 10 a. m. to 9 p. m.

The public dedication of John Philip Sousa's new march, "Ancient and Honorable Artillery Company March," took place yesterday in Boston, when the famous bandmaster, now on his thirty-second tour at the head of the band which bears his name, presented the march to the Ancient and Honorable Artillery Company, the oldest organization of its kind in America, at a public ceremonial in Boston.

The new march is but one of the original compositions or arrangements which Sousa has prepared for his present tour, which brings him to the Eastman Theater for afternoon and evening concerts on Thursday, October 2. The program this year will range from the Strauss tone poem, "Don Juan," to a characteristic Sousa interpretation of the latest jazz melodies.

Mail orders for both concerts will be received tomorrow and the box office sale will begin Monday, September 29, at 10 o'clock.

Sousa and His Band.

Novelty and variety are the two outstanding characteristics of the program which Lieut. Com. John Philip Sousa will offer the American music-loving public at his concert Sunday, Oct. 5, in Memorial Hall.

This announcement does not mean that Sousa, after 30 years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It new Sousa program, and Sousa, who into his programs a greater range of musical fare.

The Strauss tone-poem "Don Juan" will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before Wagnerian opera had been heard at the Metropolitan Opera House, and who last season scored a sensational success with Schelling's "Victory Ball" which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musical qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Honorable Artillery Company," the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?," the first Sousa fox trot, "Peach and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's band this season will consist of 100 musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. Mail orders may be sent to Robt. F. Roda, 708 Hartman Bldg.

Sousa's Band Plays Twice Today at Symphony Hall

Sousa and his band will give two concerts today at Symphony Hall, at 8:30 and at 8:15. The program includes a soprano solo by Marjorie Moody, well known to Boston concert goers; a saxophone solo, a xylophone solo and a cornet solo. It is announced that Cardinal O'Connell's "Hymn to the Holy Name" will be played as an encore. Other encores will doubtless include many of the marches that made Sousa famous. Sousa himself will conduct. Several new compositions by him will be played, including a new march dedicated to the Ancient and Honorable Artillery Company. To illustrate the capabilities of the band in modern symphonic music Richard Strauss' symphonic poem, "Don Juan," which has been seldom heard outside of symphony concert series, is to be performed. This piece is one of the masterpieces of a man who is by common consent one of the greatest living composers. His operas, especially "Salome," have made his name known to the general public. "Don Juan" is an attempt to tell in music the story of the world's greatest lover. Everybody who cares for any sort of music should find something to interest him at these concerts. The complete program follows:—

Overture, "Maximilian Robespierre" or "The Last Day of the Reign of Terror," Litolf; cornet solo, "Our Maud," Short; suite, "El Capitan and His Friends," Sousa; vocal solo, Polonaise from "Mignon," Thomas; symphonic poem, "Don Juan," Strauss; fantasia, poem, "Don Juan," (new), Sousa; "Music of the Minute" (new), Sousa; saxophone solo, "Kiss Me Again," Herbert; "The Ancient and Honorable Artillery Company" (new), Sousa; xylophone solo, "The Pin Wheel," Carey; finale, "Carnival Night at Naples," Massenet.

MARJORIE MOODY, soprano soloist, at the Sousa concerts in Symphony Hall.



Why Sousa Is Popular.

The great popularity which Lieutenant Commander John Philip Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the March King, who brings his band to Memorial hall Oct. 5. Sousa has been a conductor during more than 40 years, and he is heading his organization for his thirty-second annual tour. He has become the most popular and the best-known of American musicians for the sole reason that he has been heard during his career by upward of 50,000,000 of Americans. There is scarcely a city or town of more than 25,000 population in all America in which he has not appeared some time in his career.

WHEN SOUSA COMES.

When Lieut. Commander John Phillip Sousa and his bandmen pay a visit to this city, the event takes on an epochal character.

Sousa has been before the American public for many years, and always in the capacity of composer and musical director. But he is more than a mere bandman. Directors have come and directors have gone with other organizations, and have left at best an evanescent impression. But Sousa has stamped the imprint of his vital and powerful personality upon the organization that bears his name until it stands out above all other bands of this or any other day.

To many people Sousa typifies a vivid and vital Americanism. His personal character has always been above reproach. His band has been run on sound business principles. Sousa has always given what he guaranteed.

Other bandmen employ assistant directors. If an audience is small, if very little enthusiasm is shown, the chief director often does not appear in person. But in the 32 years that Sousa has appeared with his band, he has never once disappointed the American public. The only time he has ever failed to make personal appearances, and direct a concert through from start to finish, was a few years ago, when a fall from a horse injured him severely, and kept him confined to his bed for three or four days.

Aside from that brief interlude a personal appearance has been assured with every concert of Sousa's band.

Sousa has made a distinctly American contribution in the type of music he has written. The fame of his stirring marches has swept around the world, and in every country under the sun Sousa music stands for the dauntless and unbeatable American spirit.

Sousa was one of the first band directors to volunteer his services during the World War. The band that he built up, and the music that it played, saved many a homesick Yankee boy from despair. It is not easy to repine with a Sousa march ringing in one's ears.

But perhaps Sousa's greatest contribution to Americanism has been in the encouragement he has afforded to American talent. Of the hundreds of bandmen that have played with Sousa during the 32 years since he headed Sousa's band, every one has been educated in America. It has been Sousa's policy always to give the Yankee boys the first chance. And he has pursued the same policy with the soloists he has exploited from time to time. He has always drawn upon the best material that America had to offer, and many a budding American genius has made his or her debut under Sousa's magic baton.



John Phillip Sousa.
Mechanics Hall.

SOUSA'S BAND AT MECHANICS HALL

John Phillip Sousa, famed "march king" of the musical world, and band director, is coming to Worcester next Saturday with his band of 100 pieces. He will give two concerts in Mechanics hall, matinee and evening. He gives a remarkable program at both concerts, introducing several of his new novelties, including a humorous, "What Do You Do on Sunday, Mary," from "Poppy," a classical interpretation of Richard Strauss' tone poem, "Don Juan"; a new fox trot, "Peaches and Cream," a half hour of jazz, and two new marches, "Pomp and Glory" and "Ancient and Honorable Artillery," the latter dedicated to the famous Boston military organization, the Ancient and Honorable, of which President Coolidge is an honorary member.

He brings several soloists, including John Dolan, cornetist; Marjorie Moody, soprano; George Carey and Howard Goulden, xylophonists. Marjorie Moody has "come along" in the musical world with remarkable rapidity. Sousa points with pride that this is her fifth season with the band. She is a Boston girl, and has sung in every large city of the country with great success. Her singing last season with the band is still a pleasant memory.

Seats for the concert are on sale at Steinert's.

Sousa's Band at Albee Sept. 28

The greatest bandmaster in the world, Lieut. Commander John Phillip Sousa, who will appear at the Albee Theatre with his famous organization Sunday evening, Sept. 28, has invited Palestine Band to unite with his own band in playing his own composition, "Nobles of the Mystic Shrine," dedicated to the Shriners, and D. W. Reeves' stirring "Second Connecticut March." This performance by the two bands will be something long to be remembered.

Sousa was born in Washington in 1854 and from the time he was 7 years old till the time he was 11 the Civil War raged. There were many military bands, brass bands, and "buckskin" bands, composed of fifers and drummers, about Washington. Sousa's father, Antonio Sousa, was one of those who marched in the Grand Review. Growing up in a city where the military tradition was kept alive, Sousa first started his career as a violinist in an orchestra. He rapidly gained recognition as a composer and finally became director of the United States Marine Band.

Sousa's Band does something in music that no other organization is quite able to accomplish. No other body of players can get quite the stir that this body of players do, especially when playing a composition written by the March King.

The oldest of the Sousa marches is the "High School Cadets" but the most popular one is "The Stars and Stripes Forever." This composition gained great popularity in the days of the war with Spain and has grown in favor as the years rolled by. "The Stars and Stripes Forever" is the official tune of the United States of America even though it lacks the formal and written sanction of Congress.

Oddly enough, Sousa, himself, does not regard the "Stars and Stripes Forever" as his best effort. His own choice is "Semper Fidelis," which he composed and dedicated to the United States Marine Corps. "The Washington Post March" is another old favorite which still "stands up" especially when Sousa is in direction of the performance.

It is interesting to know that Sousa's Band is the only unsubsidized organization in America. The symphony orchestras of America and even the Metropolitan and Chicago Operas, are guaranteed against loss but Sousa goes over the country each season playing music that the people are eager to hear and because of his tremendous popularity he is enabled to maintain his own organization.

The band will give a concert at the Strand Theatre, Pawtucket, Sunday afternoon, Sept. 28, with a different program from that selected for the evening concert at the Albee. The program to be given in the evening is as follows:

1. Overture, the "Maximilian Robespierre" or "The Last Days of the Reign of Terror".....Litolf
2. Cornet solos, "Our Maud".....Short, Mr. John Dolan.
3. Suite, "El Capitan and His Friends"Sousa
(a) "El Capitan."
(b) "The Christian."
(c) "The Bride-elect."
4. Vocal solo, "Polonaise" from "Mignon"Thomas

Sousa's Concert Programme

The programme which Sousa and his band will give next Sunday night at the Albee Theatre is as follows:

Overture, "Maximilien Robespierre," or "The Last Days of the Reign of Terror," Litolf; cornet solo, "Our Maud," Short, John Dolan; suite, "El Capitan and His Friends," Sousa; "El Capitan," "The Charlatan," "The Bride-Elect," vocal solo, "Polonaise," from "Mignon," Thomas, Miss Marjorie Moody; symphonic poem, "Don Juan," Strauss; fantasia, "Music of the Minute" (new), Sousa; saxophone solo, "Kiss Me Again," Herbert, Robert Gooding; march, "The Ancient and Honorable Artillery" (new), Sousa; xylophone solo, "The Pin-Wheel," George Carey, George Carey; finale, "Carnival Night in Naples," Massenet; "Nobles of the Mystic Shrine," Sousa; "Second Connecticut March," Reeves.

Mr. Sousa has invited the Palestine Band to unite with his organization in playing his own composition, "Nobles of the Mystic Shrine," dedicated to the Shriners, and Reeves' "Second Connecticut March" at the close of the programme. Other interesting features are the Strauss number and Sousa's latest

RESERVED SEATS TODAY FOR SOUSA

Reserved seats for both the matinee and evening performances of Sousa and his band at the State theatre on Wednesday, will be placed sale at the State box office at noon today. Already a large mail order advance sale has poured in, and undoubtedly capacity houses will be on hand when the world's greatest band headed by the world's greatest band master present their concerts.

Seats for both the matinee and night concerts are reserved and an early visit to the State box office is advised. Both phones are in the box office. Sousa and his band will offer completely different programs at the matinee and night performances.

JOHN PHILIP SOUSA



At the Albee Theatre With His Famous Band Next Sunday

- Miss Marjorie Moody.
5. Symphonic poem, "Don Juan".....Strauss
 6. Fantasia, "Music of the Minute" (new)Sousa
 7. (a) Saxophone solo, "Kiss Me Again".....Herbert
Mr. Robert Gooding.
(b) March, "The Ancient and Honorable Artillery Co" (new).....Sousa
 8. Xylophone solo, "The Pin-Wheel".....Geo. Carey
Mr. George Carey.
 9. Finale, "Carnival Night in Naples"Massenet
"Nobles of the Mystic Shrine".....Sousa
"Second Connecticut March".....Reeves



Miss Marjorie Moody

Soprano Soloist with Sousa's Band Next Sunday Night at the Albee Theatre.

humoresque on modern musical tendencies, "Music of the Minute," described as a jazz fantasy.

Sousa grew up in a band atmosphere. During his early boyhood in Washington, D. C., the Civil War gave rise to numerous bands which were heard about the city. His father played in one of them and marched in the grand review at the close of the war. But it was in an orchestra that the future band leader started his career. He became recognized as a composer, and finally, as director of the United States Marine Band, came into national note.

Later, he organized his own band, and it is said to be the only one that has been maintained without subsidies from music-loving benefactors. The popularity of the leader and his band has been the guarantee for financial success.

Sousa's first march was the "High School Cadets." The most popular is probably "The Stars and Stripes Forever." His own choice is said to be "Semper Fidelis," which he dedicated to the United States Marine Corps. Next Sunday afternoon the band plays at the Strand Theatre Pawtucket. The programme is a different one from that to be given here.

The Monday Morning Musical Club, which will open its studio in the Lauderdale building Sept. 29 announces its first musicale for Oct. 13, to be in charge of Miss Lydia Bell chairman of the programme committee.

Harry A. Hughes, baritone, announces a song recital for the evening of Oct. 16, at the Providence Plantations Club.

Public, Sousa's Boss

John Phillip Sousa, the famous bandmaster, who will bring his organization here for a concert, Sunday night, Oct. 5, in Memorial Hall, says his entire success is due to public support.

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

But Lieutenant Commander John Phillip Sousa has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For 31 seasons Sousa's Band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least 100 highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States.

This season, Sousa will defer to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa has decided to

introduce syncopation with a Sousa arrangement, entitled "Music of the Minute," which will present a dozen or more popular dance selections combined into one number, played by the largest ensemble which ever has interpreted the new musical form.

Mail orders for the Sousa concert may be sent to Robert F. Boda, 708 Hartman Building.

SOUSA AND HIS BAND BETTER THAN EVER

Famous Bandmaster Pleases Audience With Strains of Jazz—Encores Generous

That truly American institution Lieut-Comdr John Phillip Sousa and his band made as much or more of an appeal than ever in concerts yesterday afternoon and evening at the Auditorium. The afternoon crowd was small. The evening concert, however, was given before nearly a capacity house. Both audiences were enthusiastic and the veteran leader probably could not help but feel that his selections, interspersed with his famous marches for encores and jazz as a special treat, were well accepted. In fact the commander smiled broadly when incessant clapping after several pieces showed their immense popularity.

It may be true that jazz is to be short-lived and is fit only to express the feelings of jungle folks, but the most intelligent looking persons were among those who clapped the loudest and longest and whose faces showed plainly that their owners were enjoying the wild beatings of the drum in the "Chinese Wedding Procession" and the haunting sound of the saxophone in the much-abused popular song, "Why Did I Kiss That Girl?" Sousa is keeping pace with the times, no gentleman in an evening dress and polished hair can excel the veteran naval bandmaster or versatile Howard Goulden, actual leader of the jazz artists.

Miss Marjorie Moody, who is no stranger to Springfield audiences, was a delight to hear in "Du Puis le Jour" and the difficult "Polonaise" from "Mignon." Miss Moody was generous with her encores and sang with as much grace and care as one could wish. A pretty curtsy after "Comin' Through the Rye," pleased the audience.

Sousa would not be Sousa were it not for his famous marches. One can feel the thrill of tramping men. Few feet or hands or heads are still when the flutes and fifes swing down the martial stretches of such pieces as the "Stars and Stripes Forever." Throughout the work of Sousa's musicians there is interest for the audience. The leader's every movement means something to some group of players or to some player. When his right hand comes down in a quick, sharp curve, the stalwart, white-haired bass drummer draws thunder from his instrument, when the hands move upward and slowly the quiet notes are heard from the wind instruments. The harmony of sound and ensemble which the peerless leader draws from his men never grows careless and never ceases to have effect intended.

DISTINGUISHED MUSICAL EVENT



WINIFRED BAMBRICK.

Harriet with Sousa Band at Foot Guard Hall This Evening.

Hartford has its annual Sousa concert this evening when Lieutenant-Commander John Philip Sousa and his noted band appear at Foot Guard hall.

The Sousa concert has become one of the fixtures on Hartford's program of things worth while in the entertainment line and the indication is that a capac-

ity house will greet the famous composer-conductor and his superb organization at the historic High street hall this evening.

This will be the only Sousa concert here this season, and may be the last for all time, as Mr. Sousa, now three-score and ten, is contemplating a well-

deserved retirement from the exactions of a public career.

The Sousa band this season numbers nearly 100 picked musicians—the premier bandmen of the world—and its playing in the cities of the east already has inspired ardent praise from music critics and music lovers alike. Mr. Sousa has arranged a splendidly balanced program with the solo numbers so interspersed with the straight band selections as to bring about an evening of rare enjoyment for the lover of real music.

There is a novelty in the Sousa program this season in the jazz section which Mr. Sousa has added in deference to the great increase in the popularity of jazz. This jazz section renders some selections that will appeal greatly to those who are real devotees of the new school of music.

A fine group of soloists is accompanying the band on its tour, and will be heard this evening at Foot Guard hall. Among them are John Dolan, concert master and cornet; Miss Marjorie Moody, soprano; Miss Winifred

Bambrick, harp, and George Carey, xylophone.

There will be but one concert here by the Sousa band, no matinee being

SEP 19 1924

Sousa's Success Delights Big Audience Here

Everybody enjoys the music furnished by Sousa and his famous band.

Last evening in Woolsey hall, under direction of Rudolph and Albert Steinert, the incomparable bandmaster gave a program that was delightful all through, and which lasted from 8:30 until 11 o'clock, the audience leaving the hall reluctantly after the last encore had been responded to.

It was the most varied and successful program this talented composer and director has ever presented for the enjoyment of his host of friends in New Haven.

There are 102 skilled musicians in this band and every man is an artist of note. It is today the biggest and best band in America.

Last night's program was brilliant and melodious, varying from the symphonic poem "Don Juan" to those inspiring and enchanting marches which Sousa has composed and made famous.

Mr. Sousa was generous with his encores, a fact very cordially appreciated by his audience. These encores included "Peaches and Cream," a new Sousa work, Brigadier General Dawes, "Melody in A Major," Sousa's new humoresque, "What Do You Do Sunday, Mary?" Introducing melodies from a dozen New York musical successes, and then the popular marches, "Washington Post," "Semper Fidelis," "On the Campus," etc.

Solos were given by Miss Moody, and that wonderful cornetist, John Dolan, contributed a cornet solo played with exquisite effect and finish. Miss Moody has a voice that appeals and a pleasing stage presence.

There were also a saxophone solo by Robert Gooding, and a xylophone solo by George Carey, a wonder worker on that inspired instrument.

Mr. Sousa introduced several features, including "Chinese Wedding," music, played by eight musicians, who amused the audience immensely.

There was also the Pyramid Temple band of the Mystic Shrine, uniting with the Sousa band in two marches, which won a splendid ovation.

It was an evening of music and fun that big audience will never forget.

Dawes' "Melody" on Sousa's List

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, who is now on his 32nd annual tour, has added to his program the "Melody in A Major," recently written by Gen. Charles G. Dawes, the Republican vice presidential candidate.

Sousa has decided to add the Dawes composition to his repertoire for this season, not only because of its musical worth, but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man also may have real musical ability.

"I think one of the finest ways to advance music in this country is to impress upon the people generally that music should not belong only to the class whom we commonly call musicians, but to all the people," said Sousa.

This number will be one of the features of the concerts to be given by Sousa and his band in the Coliseum Nov. 14, under the management of Grace E. Deaton.

amaker Orchestra and a choir of two hundred voices.

"Peaches and Cream" will of course be featured in the half hour of syncope which he has introduced on this years programs.

Sousa will give only one concert in Portland this year—an evening event at the City Hall Auditorium, and it is expected that a mammoth audience will greet him.

He comes to Portland under the auspices of Albert Steinert, who has engaged him for a two-weeks tour of New England. In the afternoon Sousa and his musicians will be at Portsmouth, N. H.

SOUSA CONCERT IS PLEASING TO CHILDREN

Reviewing a Sousa concert is something like courting a widow: it requires very little skill or effort, yet never seems to end satisfactorily to any save the widow. Take that at Woolsey hall yesterday afternoon for example: for two hours the American March King and his band of 100 pieces—count them, 100—dispensed their wares to a small but enthusiastic audience composed largely of children, and at the end of the concert we were still unable to decide whether we liked it or not. However, two things are certain: the audience liked it, and it was a typical Sousa program, which means it was the best of its kind.

For a third of a century Sousa's marches have been the standard by which all others are judged; they have made the composer a nationally known figure and his band an institution. Even the weakest-kneed pacifist must feel an urge to lift his shoulders and throw out his chest when the martial notes of "Stars and Stripes Forever" are heard. But when a military band directed by a composer of marches attempts to play an operatic score written for strings, the result is just what might be expected: it falls flat.

That is what happened yesterday when Mr. Sousa essayed the finale from "Andre Chenier." But from this bad lie he quickly recovered, encoring with "Semper Fidelis" as a mashie shot that got him out of the rough and on the green, one up on the critics.

Other high spots on the program were a Sousa arrangement of Isham Jones' "What Do You Do Sundays, Mary?" "It Had to Be You," by the same composer, and several solos by John Dolan, cornetist, George Carey and Howard Goulden, xylophonists, Robert Gooding saxophonist and Marjorie Moody, soprano. The children in the audience found great delight in the clowning of Mr. Gooding during solo numbers in which he was assisted by the remainder of the saxophone section after the manner of the Six Brown Brothers. An improvised jazz band under the leadership of Mr. Carey was also noisily received. An arrangement of General Dawes' "Melody in A Major" for full

band was in effective, but was probably offered as political sop rather than as music.

All in all, the best Sousa has to offer is march music of which he is still undisputed king. In addition to the numbers mentioned he played "High School Cadets" and "Marquette University," a new number, reserving his latest, "Nobles of the Mystic Shrine," for the evening concert, which was much better attended and equally as well received.

PIERRE DE ROHANI

SEP 18 1924

SOUSA IS COMING.

Lieut. Com. John Philip Sousa, whose music has soothed in peace and inspired in war, will be 70 years old next November, and is as active mentally and physically as any other man half his years. The noted composer and bandmaster and his 100 incomparable musicians will again play a concert in this city, at the Casino on Morgan street, Monday evening, Sept. 23. This musical treat will be under the local management of Albert Steinert and tickets have been placed on sale at Steinert's Music store, 52 North Main street.

The 32d tour of Sousa and his band has begun last Monday and his band has a record without parallel in the musical history of the United States for the continuousness of one organization under a single director. This 1924-25 tour will be what Sousa calls the "short alternate"—the preceding tour was transcontinental in scope, and one of the longest he has ever made. He will put in but 11 weeks' travel this season.

Despite the brevity of the tour, Sousa's creative urge will have its usual full and free expression in the programs to be played by his band under his magical baton, and his manager, Harry Askin, says that each program of the tour will include not fewer than five new works of Sousa's own.

ANCIENTS TO HEAR THEIR OWN MARCH

Will Attend Sousa's Concert in Uniform

Members of the Ancient and Honorable Artillery Company are planning to attend in full dress uniform the concert on Sunday, in Symphony Hall, by Sousa's band, on which occasion a new march written by Sousa and dedicated to the Ancients will be played.

Gov. Cox and Mrs. Cox will attend, and during the intermission the Governor will make a presentation to Bandmaster Sousa in behalf of the Artillery Company.

Under the leadership of Col. Henry D. Comerai and his staff of commissioned officers, a large delegation of the Ancients will leave Boston next Wednesday for Philadelphia, where for two days they will be the guests of Mayor Freeland Kendrick at the celebration to commemorate the 150th anniversary of the meeting of the first continental congress in Carpenters' Hall, Philadelphia.

On Thursday afternoon there will be a historical pageant showing a representation of the first congress in session. This will be preceded by a military parade, in which the Ancient and Honorable Artillery Company will take part.

In the evening there will be an official celebration in the Academy of Music, at which President Coolidge will deliver an address and there will be speeches by governors and senators.

On Friday there will be a pilgrimage to historic Valley Forge, where military exercises will be held on the parade grounds. Each visiting organization will be presented with a silk flag by the city of Philadelphia.

The delegation from the Ancients will be due back in this city a week from tomorrow.

SOPRANO TO APPEAR WITH SOUSA'S BAND

MISS NOVA FAUCHALD, soprano, will be one of the assisting artists to appear with Sousa

and His Band at Memorial Hall Sunday evening, Oct. 5.

Sousa has added many new numbers to his program including the "Melody in A Major," recently written by General Charles G. Dawes, Republican vice presidential candidate.

The number will be presented as a band arrangement. Sousa prepared the composition for band use.

Mail orders for his engagements may be sent to Robert F. Boda, 70 Artman Bul

Sousa and Band To Arrive Here Late Tomorrow

March King Will Give Only One Concert in Portland This Year

Lieutenant Commander John Philip Sousa, the world's most famous bandmaster, and the 100 musicians who this year make up Sousa's Band, will arrive in Portland late tomorrow afternoon in time for a brief rest before their evening concert at City Hall.

Sousa has usually given two concerts in this city, but this year he plays a matinee at Portsmouth, N. H., and comes on to Portland for the evening.

Bangor, which Sousa will visit after Portland, is the easternmost point he will touch in this year's journey, and his farthest west will be Valley City, North Dakota. His farthest south will be Albany, Alabama, and his farthest north will be Hibbing, Minnesota.

The high lights in Sousa's engagements for the season of 1924 will be the official dedication of his new march "Ancient and Honorable Artillery Company" before that historic organization in Boston, on September 21st, and the Sousa Birthday Party in New York City on the evening of November 16 when the famous bandmaster will be honored at a celebration in honor of his seventieth birthday.

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SOUSA'S BAND.

Lt. Com. John Philip Sousa, who is now on his 32nd annual tour, has added to his programs the "Melody in A Major," recently written by Gen. Charles G. Dawes, the Republican vice presidential candidate. The number will be presented as a band arrangement, and the work of preparing the composition for the big band of more than 100 pieces was done by Sousa himself.

Sousa has decided to add the

Dawes composition to his repertoire for this season not only because of its musical worth but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man also may have real musical ability. As far as Sousa has been able to ascertain, Gen. Dawes is the first presidential or vice presidential candidate who has achieved any recognition as a composer, or for that matter as more than an amateur musician.

"I think," Sousa says, "one of the finest ways to advance music in this country is to impress upon the people generally that music should not belong only to the class whom we com-

SOUSA AUTHOR OF MANY COMPOSITIONS

New March Dedicated to Famous Boston Military Company

The world at large knows Lieut. Com. John Philip Sousa, who will appear with his band in this City Tuesday as the composer of the greatest march music the world has known, and as the director of one of the finest bands that ever has been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publisher for a catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Boston 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," "Camera Studies," "Dwellers of the Western World," and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which will not be published until after the beginning of Sousa's season, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wan-

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Marjorie Moody Is Soprano with Sousa; Critic Praises Her

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa will select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard for his fifth consecutive season with the Sousa organization. Sousa and his band



JOHN DOLAN

will give afternoon and evening concerts at the Eastman Theater on Thursday, October 2d. Seats will be placed on sale on Monday, September 29th.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young life when she sang at the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American. He 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 the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past four seasons, she has been a delight to the great Sousa audiences. Before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort, it is said, as if she were singing in an intimate concert chamber before an audience of a few hundred people.

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

Other soloists with Sousa and his band are George Carey, the popular Rochester xylophonist; John Dolan, a noted cornetist, and Winifred Bambrick, a harpist who has won favor here.

Flashlights of Famous People

By Joe Mitchell Chapple

Few people who revel in modern dancing know that the two-step evolved from John Philip Sousa's "Washington Post March." When the veteran conductor and musician led the band at the national convention in Cleveland in 1924 he was given an ovation. Whenever the crashing trombones thunder and the syncopated drums rat-a-tap-tap and the tuba tolls deep bass, Sousa's music lives and tingles the toes.

John Philip Sousa was born in Washington, D. C., in 1854, and is proud that his first famous march bears the same name as his birthplace. He was the son of Antonio Sousa, who was attached to the Spanish legation in Washington. After the grand review, when the Union army passed down Pennsylvania avenue, young Sousa at an early age was leading a band up Capital hill. True, there was a collection of dented horns and abandoned

bugles that had been discarded at the war department as junk—but the boys in Sousa's first band were proud of their instruments. He was teaching music at the age of sixteen and was a conductor at seventeen. As the leader of the famous scarlet-coated Marine band for 12 eventful years, he achieved an international reputation. Sousa's band since 1892 has toured in Europe and all parts of the world and has become an institution, for Sousa's music is recognized the world over as distinctly American music.

Sousa the band leader is a very methodical, dignified personage with mannerisms in directing that have been imitated by boys all over the country who aspire to be band leaders. In the old days he wore a full black beard and glasses. His face was then like a masque, but since removing the beard the musical temperament is revealed.

There is something individual-

istic and American in every refrain of a Sousa march.

"Yes, I do like to hear my own music now and then from a distance," he said, with his usual modesty, "but I cannot tell you how the marches are written. The seem to write themselves. If a certain



John Philip Sousa says: "My thought has been that every American community should have a brass band. I believe in amateur organizations."

movement comes to my mind, a little girl dancing around the room or on the sidewalk jumping rope it may give me the suggestion of accenting. Out of the syncopation in the 'Washington Post March' came the demand for jazz music in dancing, but I have always felt that first of all music must have rhythm."

Sousa writes music as he would indite a letter.

"Every note in that band—from piping piccolo to the bleating tuba and the rattling cymbals and drums—are to me as if they were keys on a piano."

The slightest discord, even of one-thousandth of a tone even out of the chromatic scale brings the look of the leader in that direction.

Think of what it would mean if all the parties, processions and gala days were without band music. Foreigners call Americans the "brass band country," but despite the sneer, when Sousa was playing, even in their own countries where music is part of the daily life of the people, the snappy and stirring refrain of Sousa's marches seemed to be another kind of music—American to the core.

"My thought has been that every American community should have

a brass band. Where is there a boy who in his early days has not had a fling in a brass band? I believe in amateur organizations. From them have been recruited some of the best professional players. The story of an American boy of the past generation is not complete without reference to the time when they 'belonged to the band.' It is looked back upon as one of the special privileges of American youth."

(Copyright 1924 by Joe Mitchell Chapple.)

SIZZLING AT SEVENTY

Thirty-second Tour Finds Him ve, and Still Turning Out New and New Musical Fun—in Bangor Next Week.

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there has never been ere wasn't a Sousa— nsa—and it is not that there ever will en there will not be a y, the beloved com- art to keep the world templatation, for here bunch of new things pen for the programs although this season be only eleven weeks

And there he was, a few years ago, leading his fellow-composers on to Washington to take up again the eternal fight for the preservation of musical and literary copyright, and fighting as if a long, long future of happiness de- ded on his having his own way with the law makers.

And certainly it isn't easy to be- lieve that the man to whose Wash- ington Post we have been marching since the mid-80s can age into 70 or anything like it! Certainly his music doesn't age!

Sousa and his great band will come to Bangor next Wednesday for after- noon and night concerts in The Audi- torium. The seat sale is in progress at Steinert's, 87 Central street. Stu- dents' tickets for the matinee con- cer have been placed at the extreme- ly low price of 50 cents.—adv.



LIEUT. COM. JOHN PHILIP SOUSA AND PAUL STAHR, ARTIST. SOUSA WILL BE AT THE PRACTICAL ARTS HIGH SCHOOL.

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SOUSA BAND BOOKED.

Sousa and his band, regarded as a national institution, will give two concerts in Emory Auditorium Sun- day, October 12. As always, Sousa will present a number of novelties which will give his programs par- ticular interest. Among them is what he calls "A Jazz Fantasia," a feature which is up to the minute and arouses great interest. He also has a new humoresque which he calls "What Do You Do Sunday, Mary?" and a musical thriller called "Maxi- milian Robespierre."

There will be Sousa marches, old and new, including "Imperial Ed-

ward," written in honor of the Prince of Wales, and one classic transcrip- tion which, this year, is Richard Strauss's celebrated tone poem, "Don Juan."

Among the soloists will be Nora Fauchald, soprano; Winifred Bam- brick, harpist, and John Dolan, cor- netist. Sousa is also featuring this year Charles G. Dawes's "Melody in A Major," of which he has made a band arrangement which the vice- presidential candidate thinks better than his original composition.

The sale of seats will be at the Willis Music Store, 17 West Fourth street, and advance orders are now being received by J. H. Thuman, under whose management the concerts are being given.

AMERICAN EXPRESSES SELF WHEN HEARING MUSIC, IS OPINION OF "MARCH KING"

That the average American is nearest to his true self when he is listening to music is the opinion of Lieutenant Commander John Philip Sousa, who is now on his 32d annual tour at the head of the famous band which bears his name. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes. Sousa and his band will give afternoon and evening concerts at the Eastman



GEO. CAREY THE WORLD'S GREATEST XYLOPHONE PLAYER WITH SOUSA'S BAND

Sousa and His Band Play Here Saturday

"Sousa and His Band," is coming to Worcester, Saturday, for two con- certs in Mechanics hall, under the direction of Albert Steinert. This is his 32d annual tour and the program is said to be the best of his career.

Every number is directed personal- ly by Sousa, premier "march king" of the world. Sousa's novelties in- clude his humoresque on "Polly," the reigning comedy, his half hour of jazz, his interpretation of Rich- ard Strauss's tone poem, "Don Juan," his suite, "Looking Upward," his new marches, "Pomp and Glory," and "An- cient and Honorable Artillery" and his fox trot "Peaches and Cream" and his encores with the marches that made Sousa famous.

Seats for both concerts are on sale at Steinert's.

Theater on Thursday, October 2. The seat sale will open on Mon- day, September 29.

"The average American will make a bluff at enjoying poetry or bridge even if he cordially hates them, if he thinks it is to his ad- vantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy. But unless he enjoys a certain form of music, he lets it severely alone."

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well per- formed piece of ragtime because he acknowledges that it is well per- formed, and he will applaud a well performed symphony for the same reason. But he will not ap- plaud a poorly performed sym- phony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano and violin orchestra with an out of tune piano and a squeaky violin."

"Another peculiarity of the av- erage American listener is that he will not permit anyone to tell him what he is expected to enjoy in the way of music. Music is his enjoyment of it, and that's that. I have recognized this fac- tor in program making almost since the beginning of my career, and I have always felt it was more essential to try to give music which was enjoyable or interesting through novelty than to try to offer programs which recommended themselves only because they ap- pealed to trained musicians."

Soloists with Sousa's Band of 100 musicians this year include Mar- jorie Moody, a rising young so- prano; John Dolan, the noted cor- netist; George Carey, the Roch- ester xylophonist, who has a wide reputation, and Winifred Bam- brick, a harpist of skill.

SEP 21 1924

Marjorie Moody Is Soprano with Sousa; Critic Praises Her

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa will select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Marjorie Moody will be heard for his fifth consecutive season with the Sousa organization. Sousa and his band



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will give afternoon and evening concert at the Eastman Theater on Thursday October 2d. Seats will be placed on sale on Monday, September 29th.

Miss Moody was reared in Boston where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her singing with the Apollo Club, a Boston organization. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young life when she sang at the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American. He 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 the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the air as it is written, minus interpolation and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past four seasons, she has been a delight to the great Sousa audience. Before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as it is said, as if she were singing in intimate concert chamber before an audience of a few hundred people.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival, at Portland, Maine. This season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract becoming operative, however, until after the conclusion of Sousa's current season.

Other soloists with Sousa and his band are George Carey, the popular Rochester xylophonist; John Dolan, a noted cornetist, and Winifred Bambrick, a harpist who has won favor here.

Flashlights of Famous People

By Joe Mitchell Chapple

Few people who revel in modern dancing know that the two-step evolved from John Philip Sousa's "Washington Post March." When the veteran conductor and musician led the band at the national convention in Cleveland in 1924 he was given an ovation. Whenever the crashing trombones thunder and the syncopated drums rat-a-tap-tap and the tuba tolls deep bass, Sousa's music lives and tingles the toes.

John Philip Sousa was born in Washington, D. C., in 1854, and is proud that his first famous march bears the same name as his birthplace. He was the son of Antonio Sousa, who was attached to the Spanish legation in Washington. After the grand review, when the Union army passed down Pennsylvania avenue, young Sousa at an early age was leading a band up Capital hill. True, there was a collection of dented horns and abandoned

bugles that had been discarded at the war department as junk—but the boys in Sousa's first band were proud of their instruments. He was teaching music at the age of sixteen and was a conductor at seventeen. As the leader of the famous scarlet-coated Marine band for 12 eventful years, he achieved an international reputation. Sousa's band since 1892 has toured in Europe and all parts of the world and has become an institution, for Sousa's music is recognized the world over as distinctly American music.

Sousa the band leader is a very methodical, dignified personage with mannerisms in directing that have been imitated by boys all over the country who aspire to be band leaders. In the old days he wore a full black beard and glasses. His face was then like a masque, but since removing the beard the musical temperament is revealed.

There is something individual-

istic and American in every refrain of a Sousa march.

"Yes, I do like to hear my own music now and then from a distance," he said, with his usual modesty, "but I cannot tell you how the marches are written. The seem to write themselves. If a certain



John Philip Sousa says: "My thought has been that every American community should have a brass band. I believe in amateur organizations."

movement comes to my mind, a little girl dancing around the room or on the sidewalk jumping rope it may give me the suggestion of accenting. Out of the syncopation in the 'Washington Post March' came the demand for jazz music in dancing, but I have always felt that first of all music must have rhythm."

Sousa writes music as he would indite a letter.

"Every note in that band—from piping piccolo to the bleating tuba and the rattling cymbals and drums—are to me as if they were keys on a piano."

The slightest discord, even of one-thousandth of a tone even out of the chromatic scale brings the look of the leader in that direction.

Think of what it would mean if all the parties, processions and gala days were without band music. Foreigners call Americans the "brass band country," but despite the sneer, when Sousa was playing, even in their own countries where music is part of the daily life of the people, the snappy and stirring refrain of Sousa's marches seemed to be another kind of music—American to the core.

"My thought has been that every American community should have

a brass band. Where is there a boy who in his early days has not had a fling in a brass band? I believe in amateur organizations. From them have been recruited some of the best professional players. The story of an American boy of the past generation is not complete without reference to the time when they 'belonged to the band. It is looked back upon as one of the special privileges of American youth."

(Copyright 1924 by Joe Mitchell Chapple.)

Sousa and His Band Play Here Saturday

"Sousa and His Band," is coming to Worcester, Saturday, for two concerts in Mechanics hall, under the direction of Albert Steinert. This is his 32d annual tour and the program is said to be the best of his career.

Every number is directed personally by Sousa, premier "march king" of the world. Sousa's novelties include his humorous on "Polly," the reigning comedy, his half hour of jazz, his interpretation of Richard Strauss's tone poem, "Don Juan," his suite, "Looking Upward," his new marches, "Pomp and Glory," and "Ancient and Honorable Artillery" and his fox trot "Peaches and Cream" and his encores with the marches that made Sousa famous.

Seats for both concerts are on sale at Steinert's.

SOUSA IS SIZZLING AT SEVENTY

March-King's Thirty-second Tour Finds Him
Eager, Active, and Still Turning Out New
Tunes and New Musical Fun—in
Bangor Next Week.



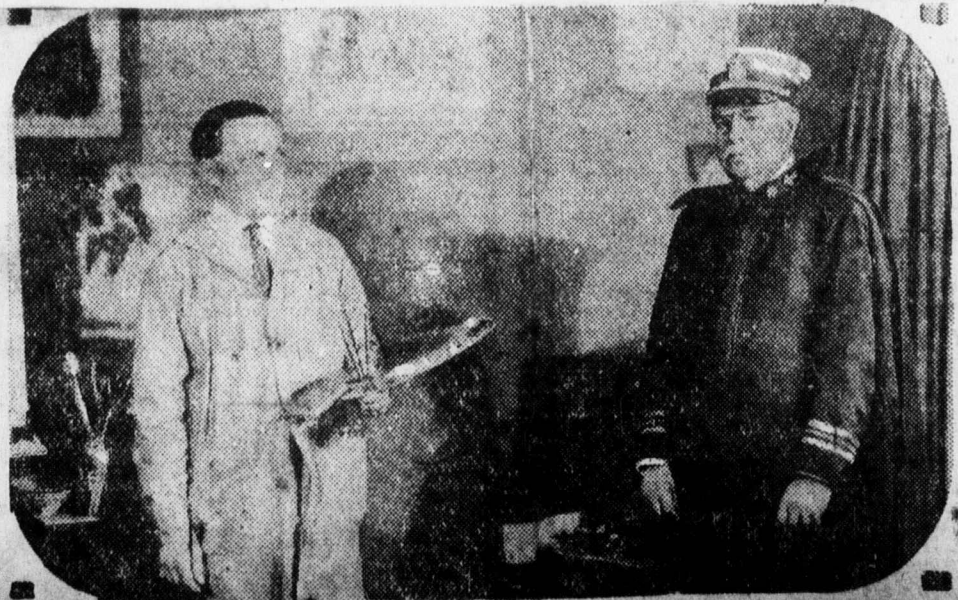
Does anybody ever think of John Philip Sousa as being so many years old? The rhetorical question is inspired by the fact that his manager, Harry Askin, reports that the March King will be 70 in November, and that he is undertaking his 32nd tour with his band as if he were 30 or under.

It seems that there has never been a time when there wasn't a Sousa—this especial Sousa—and it is not easy to believe that there ever will come a time when there will not be a Sousa. Certainly, the beloved composer does his part to keep the world from such contemplation, for here he is with a bunch of new things from his own pen for the programs of the tour, although this season that tour will be only eleven weeks long.

And there he was, a few years ago, leading his fellow-composers on to Washington to take up again the eternal fight for the preservation of musical and literary copyright, and fighting as if a long, long future of happiness depended on his having his own way with the law makers.

And certainly it isn't easy to believe that the man to whose Washington Post we have been marching since the mid-80s can age into 70 or anything like it! Certainly his music doesn't age!

Sousa and his great band will come to Bangor next Wednesday for afternoon and night concerts in The Auditorium. The seat sale is in progress at Steinert's, 87 Central street. Students' tickets for the matinee concert have been placed at the extremely low price of 50 cents.—adv.



LIEUT. COM. JOHN PHILIP SOUSA AND PAUL STAHR, ARTIST. SOUSA WILL BE AT THE PRACTICAL ARTS HIGH SCHOOL

SEP 21 1924

SOUSA BAND BOOKED.

Sousa and his band, regarded as a national institution, will give two concerts in Emory Auditorium Sunday, October 12. As always, Sousa will present a number of novelties which will give his programs particular interest. Among them is what he calls "A Jazz Fantasia," a feature which is up to the minute and arouses great interest. He also has a new humoresque which he calls "What Do You Do Sunday, Mary?" and a musical thriller called "Maximilian Robespierre."

There will be Sousa marches, old and new, including "Imperial Ed-

ward," written in honor of the Prince of Wales, and one classic transcription which, this year, is Richard Strauss's celebrated tone poem, "Don Juan."

Among the soloists will be Nora Fauchald, soprano; Winifred Bambrick, harpist, and John Dolan, cornetist. Sousa is also featuring this year Charles G. Dawes's "Melody in A Major," of which he has made a band arrangement which the vice-presidential candidate thinks better than his original composition.

The sale of seats will be at the Willis Music Store, 17 West Fourth street, and advance orders are now being received by J. H. Thuman, under whose management the concerts are being given.

AMERICAN EXPRESSES SELF WHEN HEARING MUSIC, IS OPINION OF "MARCH KING"

That the average American is nearest to his true self when he is listening to music is the opinion of Lieutenant Commander John Philip Sousa, who is now on his 32d annual tour at the head of the famous band which bears his name. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes. Sousa and his band will give afternoon and evening concerts at the Eastman



GEO. CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

Theater on Thursday, October 2. The seat sale will open on Monday, September 29.

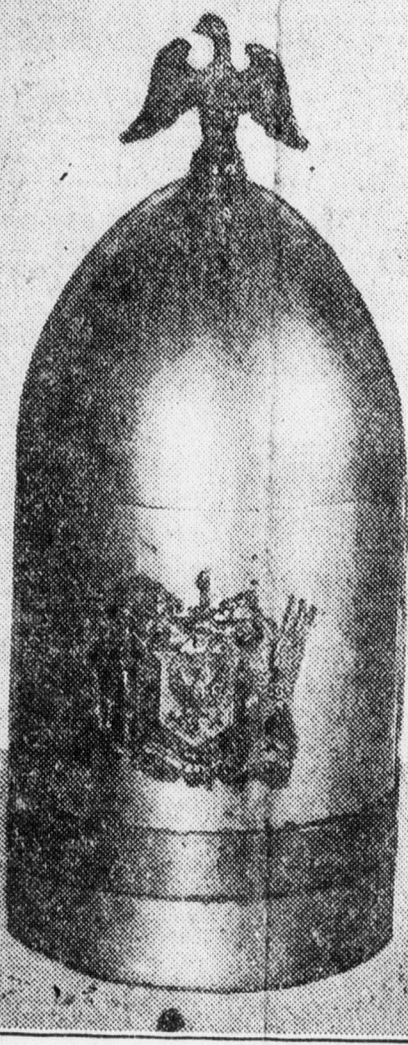
"The average American will make a bluff at enjoying poetry or bridge even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy. But unless he enjoys a certain form of music, he lets it severely alone."

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well performed piece of ragtime because he acknowledges that it is well performed, and he will applaud a well performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano and violin orchestra with an out of tune piano and a squeaky violin."

"Another peculiarity of the average American listener is that he will not permit anyone to tell him what he is expected to enjoy in the way of music. Music is his enjoyment, and that's that. I have recognized this factor in program making almost since the beginning of my career, and I have always felt it was more essential to try to give music which was enjoyable or interesting through novelty than to try to offer programs which recommended themselves only because they appeared to trained musicians."

Soloists with Sousa's Band of 100 musicians this year include Marjorie Moody, a rising young soprano; John Dolan, the noted cornetist; George Carey, the Rochester xylophonist, who has a wide reputation, and Winifred Bambrick, a harpist of skill.

Sousa, King of the March Honored by the Ancients



SILVER HUMIDOR PRESENTED THE MARCH KING
This gift from the Ancient and Honorable Artillery Company was presented last night to John Philip Sousa, the famous bandmaster.

That American institution, Lieutenant-Commander John Philip Sousa, known wherever music is enjoyed as the "March King," was presented a silver loving cup by Governor Cox during his concert at Symphony Hall last night, in behalf of the Ancient and Honorable Artillery Company of Massachusetts.

The presentation was made because the famed bandmaster dedicated his new march to the organization. "The Ancient and Honorable Artillery Company" is the name of Sousa's newest composition, and when it was played at his concert, it was received with tremendous applause and by cheers.

Sousa Leads Convicts in Prison Concert

PHILADELPHIA, Sept. 25.—Led by John Philip Sousa, the convict band of the Eastern Penitentiary yesterday played as it has never played before. For Sousa not only directed a program, which included many numbers of his own composition, but halted the blue-garbed musicians at frequent intervals to instruct them in some of the fine points of orchestration.

The convicts gave him a box of cigars and a cane, made of discs of paper pressed together and bound with silver bands.

He recognized and shook hands warmly with two of the "boys" in the prison band. They had played with him in the Great Lakes Band.

Bandmaster Comes Again Next Month



JOHN PHILIP SOUSA.

The appearance of Sousa and his band is an event each year in Columbus. On the evening of Sunday, Oct. 5, they will be heard at Memorial Hall, under the auspices of Messrs. Boda of the Hartman Theater.

from the hundreds of Ancient and Honorables who had come in full regalia to honor the noted leader.

The gift, a silver humidor with a copper rotating band around the base to give it the appearance of a projectile or shell, bore the following inscription:

"In composing and dedicating his new march to our old organization, he has conferred upon us a distinguished honor and we gratefully acknowledge his kindly courtesy and pay loving tribute to his high attainments and generous spirit."

In his presentation speech, Governor Cox, himself a member of the Artillery Company, paid high tribute to Lieutenant-Commander Sousa. He spoke of the millions of people who had found pleasure in listening to the music of Sousa's band, and referred particularly to the March King's popularity with children. The Governor emphasized the importance of Sousa's work in the World War, declaring that his music had afforded an admirable inspiration for the soldiers.

While the great audience waited eagerly for Mr. Sousa's address of acceptance, the bandmaster turned slowly, faced a full house of admirers, and smilingly remarked: "I'll say it with music."

"TRY TO KEEP YOUR FEET STILL" NEW SOUSA SLOGAN

Sousa Dares Audiences to Refrain
From Patting Floor When He
Presents Syncopated Music in
New Program

"Try to Keep Your Feet Still," has been adopted by Lieut. Commander John Philip Sousa and his one hundred musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's Band, and the slogan will be featured throughout the slogan will be featured throughout the slogan of the most famous musical organization the world has known.

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

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Peaches and Cream," a fox trot of his own composition, and the Sousa fantasy of syncopation entitled "Music of the Minute" in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangements as the Sousa marches, the Sousa humoresques and the Sousa suites.

Sousa's Band
Lieut. Com. John Philip Sousa, who will appear at the Strand Theatre, Pawtucket, with his famous organization Sunday afternoon, Sept. 28, was born in Washington in 1854 and from the time he was seven years old till the time he was 11 the Civil War raged. There were many military bands, brass bands, and "buckskin" bands, composed of fifers and drummers, about Washington. Sousa's father, Antonio Sousa, was one who marched in the grand review. Growing up in a city where the military tradition was kept alive, Sousa first started his career as a violinist in an orchestra. He rapidly gained recognition as a composer and finally became director of the United States Marine band.

Sousa's Band does something in music that no other organization is quite able to accomplish. No other body of players can get quite the stir that this body of players do, especially when playing a composition written by the march king.

The oldest of the Sousa marches is the "High School Cadets," but the most popular one is "The Stars and Stripes Forever." This composition gained great popularity in the days of the war with Spain and has grown in favor as the years rolled by. "The Stars and Stripes Forever" is the official tune of the United States of America, even though it lacks the formal and written sanction of the Congress.

Oddly enough, Sousa, himself, does not regard the "Stars and Stripes Forever" as his best effort. His own choice is "Semper Fidelis," which he



Miss Marjorie Moody, Soprano, with
Sousa and His Band, Sunday Afternoon,
September 28, Strand Theatre,
Pawtucket.

composed and dedicated to the United States marine corps. The Washington Post march is another old favorite which "stands up," especially when Sousa is in direction of the performance.

The programme announced is as follows:

- 1—Rhapsody, "The Ethiopian" (new), Hosmer
- 2—Cornet solo, "Carnival of Venice," Arbau
- 3—Suite, "Looking Upwards" ... Sousa
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."
(c) "Mars and Venus."
- 4—Vocal solo, "Dupuis le Jour" (Louise) ... Charpentier
Miss Marjorie Moody.
- 5—Finale, "Andre Chenier" ... Giordano
INTERVAL.
- 6—Symphonic poem, "The Chariot Race" ... Sousa
- 7—(a) Saxophone solo, "Maritana," Wallace-Henton
Robert Gooding.
(b) March, "Marquette University" (new) ... Sousa
- 8—Xylophone duet, "The March Wind" ... George Carey
Mrs. Carey and Goulden.
- 9—Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky" ... Orem

SOUSA'S NEW MARCH

ALL the world has marched to the strain of the Sousa march. In Germany and Russia, before the great war, Sousa marches, such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea," and "El Capitan," sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his

GARAGE

SOUSA TO PLAY MUSIC BY DAWES

Candidate for Vice President a
Composer—Wrote "Melody
in A Major"

Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour, coming here Oct. 10, has added to his programs the "Melody in A Major," recently written by General Charles G. Dawes, the Republican vice presidential candidate. The number will be presented as a band arrangement, and the work of preparing the composition for the big band of more than one hundred pieces has been done by Sousa himself.

Sousa has decided to add the Dawes composition to his repertoire for this season not only because of its musical worth but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man also may have real musical ability. As far as Sousa has been able to ascertain, General Dawes is the first presidential or vice presidential candidate who has achieved any recognition as a composer, or for that matter as more than an amateur musician.

SOUSA HAS MEDALS

SIX medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is to appear in the Wood-Rayen auditorium next month with his band. The medals of which Sousa is most proud, of course, are his military medals, three in number. They are the Victory Medal and the Officers of the World War medal received during the World War, and the Spanish war medal, of the Sixth Army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in miniature. The reproductions are faithful copies, both as to medals and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

SOUSA'S BAND WILL APPEAR AT BEMIDJI

Bemidji, Minn., Sept. 19.—All music fans of this section of the state are looking forward with enthusiasm to the appearance of John Philip Sousa's band in Bemidji on October 28, under the auspices of the Ralph Gracie post of the American Legion. The world famous band will appear in concert at the high school auditorium both afternoon and evening on that date and it is expected that the spacious auditorium will be filled to capacity on each occasion. The afternoon program will be given for the school children and those who will be unable to attend in the evening, it is stated.

Although the American Legion convention at St. Paul occupied the attention of most of the local legion workers this week, plans are going forward for the appearance of this noted orchestra here and the next few weeks are expected to find set in motion an active advertising campaign which will acquaint all people of this section with the exceptional opportunity offered to hear this noted organization of musicians, numbering over one hundred pieces.

Schoolboys To Play With Sousa

An added incentive to the young musicians of the Cleveland public schools is contained in announcement just made by Mr. Russell V. Morgan, successor to the late J. Powell Jones in the post of director of music. Early next month the one hundred best bandmen in the high schools will be chosen members of an all-high-school band, which will be conducted in two numbers of Lieut. Commander John Philip Sousa when the famous bandmaster and composer appears in Cleveland, November 15.

Selections will be made by Mr. Harry Clark, formerly a member of the bass viol section of the Cleveland Symphony Orchestra and now instructor of band music in the public schools. The all-high-school band will "go on" during the intermission of the Sousa afternoon concert at the Public Auditorium. Before the concert, Lieut. Commander Sousa is to address the boys in this band on "What The Future Holds In Store For Young Musicians."

This is Sousa's seventieth anniversary year and the thirty-first at the head of his own band. Prior to the formation of his own organization, Sousa was leader of the United States Marine Band, known as "The President's Own."

SEP 20 1924 MARCH KING COMPOSES ANOTHER FINE NUMBER

"Ancient Artillery Company
March" a Leader

INCLUDED IN LOCAL PROGRAM

Other New and Popular Compositions Will Be Offered

A tour by Lieut. Com. John Philip Sousa and his famous band will be featured without a rest in the 32d annual season at the head of the organization which bears his name, Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America. The march will be publicly presented to the Ancient and Honorable Artillery at a great public ceremonial to be held in Boston Sunday during the 1924 tour of Sousa and his band. The march king and his band appears at the Colonial October 1, in two concerts.

Although chartered in 1638, the Ancient and Honorable Artillery Company is without an official march, notwithstanding many efforts that have been made to secure one for it. Last year, Sousa wrote "Nobles of the Mystic Shrine" as an official march for all of the Shrine organizations in America, and when he visited Boston last year, he promised Governor Cox that before another year he would provide the "Ancients," as they are locally known, with their long-sought quickstep.

In the new march, Sousa for the first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients," and it will sing through the new Sousa march.

"The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrangements which Sousa has prepared for the 1924-25 tour. Probably of greatest interest are the first Sousa fox trot, "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward," and the annual humoresque is founded on "What Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of the New York musical comedies of the past season.

SOUSA AND HIS BAND

World's Most Popular Conductor
and Composer to Appear at
Capitol Theater.

Sousa and his band will appear at the Capitol theater next Tuesday afternoon, on its anniversary jubilee tour. Lt. Commander John Philip Sousa, conductor, will present a splendid program, with a complete change in style and structure, and it is expected that the Capitol will be filled to capacity to hear the world famous band, under the direction of Sousa, the world's most popular conductor and composer.

Mail orders are now being received at the Capitol theater box office, and those who desire tickets, are requested to secure them as soon as possible. The band will make only one appearance in this city, and will give only a matinee performance at 2 o'clock.

The following soloists will appear with the famous Sousa and his band: Miss Marjorie Moody, soprano; Miss Ingrid Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; Howard Goulden, xylophone; W. Bell, piano; Paul O. Gaudt, oboe; S. Thompson, bass; Joseph Della, euphonium; and, trombone.

SEP 20 1924

SEP 20 1924

MISS MOODY SOLOIST FOR SOUSA OF "MADE IN AMERICA" BAND

Miss Marjorie Moody, who comes to Portland, Tuesday, Sept. 23, as soloist with Sousa's band, has signed a contract with the Chicago Civic Opera Company for next season. This may prevent her again appearing with the band, but will not interfere with her appearances on Sousa's current tour, which will be good news to all Sousa patrons, as Miss Moody has been much admired.

Since her debut with Sousa Miss Moody has sung with the Boston Symphony Orchestra, has appeared as soloist at the Worcester, Mass., Music Festival, and also at the Maine Music Festival.

Like all other Sousa vocalists she is of the "made in America" brand. Her instructors have been distinguished vocalists, but they have all been on this side of the water. She is a Boston girl, and made her debut in her native city. She was first heard by Sousa as soloist with the Apollo Club of Boston, and he glimpsed such possibilities in her that he immediately offered her an engagement. A delightful personality as well as great vocal ability aids Miss Moody in the conquest of audiences, and she proves a great favorite wherever she sings with the Sousa aggregation.

That a brilliant career lies before Miss Moody in opera is generally prophesied. Moreover her opera contract will not interfere with her appearance in recitals, so that she is likely to visit Portland in coming seasons.

Miss Moody is by no means the first woman musician of distinction to be introduced to the American public by Sousa. Miss Maude Powell, the violinist, first became famous her countrywide tour with the great bandmaster.



Miss Marjorie Moody, soprano, is now engaged in her fifth consecutive season as vocal soloist for Sousa's Band. Of American birth and training, Miss Moody is a big asset to musical ranks of America and her continuous engagement by Sousa is fitting recognition of her ability.

Since her debut with Sousa, Miss Moody has sung with the Boston

Symphony Orchestra, as well as appearing as soloist at the Worcester, Mass., music festival and at the great Maine music festival at Portland.

This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.



JOHN PHILIP SOUSA, COMING TO POLI'S TUESDAY
EVENING, SEPT. 30

SEP 20 1924

"MUSIC OF THE MINUTE" NEW SOUSA FEATURE

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Philip Sousa during his thirty-second annual tour at the head of his great band of one hundred musicians and soloists.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute" in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its deluxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do On Sunday, Mary?" from Poppy, as it did last year in "Mr. Gallagher—Mr. Shean" from the Follies, and the previous season in "Look For the Silver Lining" from Sally.

As an additional challenge to the attesting feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a foxtrot, entitled "Peaches and Cream," and the first dance composition of that kind which he has attributed.

UTICAN PLAYS WITH SOUSA



CLAUDE F. HUBLEY.

Claude F. Hubley, a son of Mrs. Anna M. Hubley of 2 Winter avenue, this city, is one of the members of the famous Sousa Band which comes to Utica soon. Mr. Hubley is 27 years of age, and prior to his connection with Sousa had been for several years with the Cincinnati Symphony.

Born in this city, Mr. Hubley has achieved considerable prominence as a player of the French horn, the instrument he uses with the Sousa organization.

ANCIENTS HONOR SOUSA AT CONCERT

Present Silver Humidor to
Bandmaster

Many members of the Ancient and Honorable Artillery Company last night attended the concert given by John Philip Sousa and his band at Symphony hall in recognition of his action in naming his new march the "Ancient and Honorable Artillery Company." In behalf of members of the company, Gov. Cox presented the band leader a silver humidor, formed in the shape of a shell and bearing an inscription acknowledging the dedication of the march.

After the presentation, Mr. Sousa placed the gift near his conductor's stand, and then walked to the front of the stage as if to make an address. Instead, he merely remarked, "I'll say it with music," and, turning to his musicians, waved his baton for the opening bars of "The Stars and Stripes Forever."

Before the concert Mr. Sousa was the guest of Capt. Clarence J. McKenzie of the Ancients at a dinner at the Somerset Club. On arriving at Symphony hall, he was given a rousing reception. After the first half of the program he retired to a rest room, and there met Serge Kousseltzky, the new leader of the Boston Symphony Orchestra.

At the conclusion of the third number of the second half of the program, the march dedicated to the Ancients, Col. Henry D. Cornerals, commander of the company, and Gov. Cox walked down to the stage to make the presentation of the humidor.

Admirers of Sousa and his band filled Symphony Hall twice yesterday for his annual concert, with the following program: Overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror," Litolt; cornet solo, "Our Maud," Short; suite, "El Capitan and His Friends," Sousa; vocal solo, "Polonaise," from "Mignon," Thomas; symphonic poem, "Don Juan," Strauss; fantasia, "Music of the Minute," Sousa; saxophone solos; march, "The Ancient and Honorable Artillery Company," Sousa; xylophone solo, "The Pinwheel," Carey; "Carnival Night in Naples," Massenet.

In addition to this well-arranged program there were numerous encores, many of them being Sousa's own marches that are always enthusiastically received.

The soloists were Marjorie Moody, soprano; John Dolan, cornet, both of whom have been heard here before; Robert Gooding, saxophone, and George Carey, xylophone.

The second part of the program opened with several selections in jazz style, introducing a number of popular airs. It was an amusing departure from the type of music ordinarily played.

Resourcefulness One of Secrets Of Sousa Success

Perhaps one of the secrets of the success of Lieut. Com. John Philip Sousa, who this season will make his 32nd annual tour at the head of the band which bears his name, is the resourcefulness of the bandmaster and of the men who play under his direction, the majority of whom have been reared in the Sousa traditions. Sousa and his band of 100 members will give two concerts at the Colonial Oct. 1.

Sousa's programs are planned months in advance, and much thought goes into their makeup. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

The number of emergencies which can develop during the tour of Sousa's Band is said to be remarkable and the emergencies range all the way from loss of baggage to weather. And Sousa attests that weather makes a great difference in audiences.

Last season, one of the great emergencies which the Sousa organization faced was the loss on a baggage truck of a trunk containing the score of the "Tannhauser" overture. Yet the band surmounted that difficulty by playing the entire selection from memory. Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theater where he was playing by ordering his men to play from memory a group of the liveliest tunes in their repertoire.

It is a well known fact among which includes the "Hymn to the Holy Musicians" that an entire program may be ruined for an audience by weather conditions. For instance, a program was set the word "new," no musical organization can hold of these one was a fantasia by Mr. the attention of an audience with Sousa, "Music of the Minute," suggest a slow dragging number, whatever that the present crop of popular the artistry of the musicians, airs is an uncommonly lean one, and the worth of the selection, when the other the veteran band master's sudden storm breaks outside. Sousa's latest march, "The Ancient and Honorable Artillery Company." Last evening-compelling music goes in the Ancients and Honorables were place. If train connections make present in full force to do honor to Mr. necessary to begin a concert of Sousa and by him to be honored. Yet hind the usual hour, a cheerful march he has made for them gives bright selection is pressed into further proof, if such were needed, ice as the opening number. Whether today not even Sousa can write a the weather is cold and dismal, genuine Sousa march, and that the cold audience is cheered with premacy of his former martial master-number which contains music warmth. Even humorous music brought into the programs in emergency, and to quote the words of an old song, "The Band Plays On."

Jazz and Vaudeville Included Among Encores

BY WARREN STOREY SMITH

Whatever else a Sousa concert may or may not offer, one thing it never lacks—musical variety.

Yesterday afternoon and evening the Lieutenant-Commander and his famous band were heard at Symphony Hall in a programme that with its multitudinous encores ranged from Strauss' symphonic poem, "Don Juan," daringly but unwisely borrowed from the orchestral repertory, to jazz with vaudeville trimmings and an octet of saxophones humorously disposed, while along the way were songs and airs ably sung by Marjorie Moody, and the usual solos by virtuoso members of the band.

TWO NEW NUMBERS

And although a mere nine numbers made the printed programme, so plentiful were the encores that, at least in the afternoon, the concert consumed the better part of three hours—a Gargantuan feast of music relished to the last morsel by an audience that left no seat or foot of standing room unfilled.

It is in the encores, by the way, that the chief interest of a Sousa concert centres. Here will be found the "Stars and Stripes Forever," "Semper Paratus" and others of the long-beloved Sousa marches, and here also will be found such tid-bits as Hosmer's "Chinese Wedding Procession" of yesterday's concert and the saxophone octet afore-mentioned. In addition to these put out the lights in the theater where he was playing by ordering his men to play from memory a group of the liveliest tunes in their repertoire.

It is a well known fact among which includes the "Hymn to the Holy Musicians" that an entire program may be ruined for an audience by weather conditions. For instance, a program was set the word "new," no musical organization can hold of these one was a fantasia by Mr. the attention of an audience with Sousa, "Music of the Minute," suggest a slow dragging number, whatever that the present crop of popular the artistry of the musicians, airs is an uncommonly lean one, and the worth of the selection, when the other the veteran band master's sudden storm breaks outside. Sousa's latest march, "The Ancient and Honorable Artillery Company." Last evening-compelling music goes in the Ancients and Honorables were place. If train connections make present in full force to do honor to Mr. necessary to begin a concert of Sousa and by him to be honored. Yet hind the usual hour, a cheerful march he has made for them gives bright selection is pressed into further proof, if such were needed, ice as the opening number. Whether today not even Sousa can write a the weather is cold and dismal, genuine Sousa march, and that the cold audience is cheered with premacy of his former martial master-number which contains music warmth. Even humorous music brought into the programs in emergency, and to quote the words of an old song, "The Band Plays On."

SOUSA WILL PRESENT SELECTION BY DAWES

Extra Number Added to Utica Program at Special Request

John Philip Sousa, America's greatest bandmaster, who visits the Colonial next Wednesday in an afternoon and evening concert, has agreed to add to his program at both performances, the "Melody in A Major," recently written by Gen. Charles G. Dawes, Republican candidate for vice president. The number will be presented as an encore, as a band arrangement. The work of preparing the composition for the band of 100 pieces has been done by Sousa.

Sousa has decided to add the Dawes composition to his repertoire for this season not only because of its musical worth but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man, also may have real musical ability. As far as Sousa has been able to ascertain, General Dawes is the first presidential or vice-presidential candidate who has achieved any recognition as a composer, or, for that matter, as more than an amateur musician.

SOUSA ON SEPT. 29TH
Lieut. Com. John Philip Sousa, who will direct his world famous band in a concert in the Casino on Morgan street Monday evening, Sept. 29, has added to his programs the "Melody in A Major," recently written by General Charles G. Dawes, the Republican vice-presidential candidate. The number will be presented as a band arrangement, and the work of preparing the composition for the big band of more than one hundred pieces has been done Sousa by himself.

Sousa has decided to add the Dawes composition to his repertoire for this season, not only because of its musical worth, but as a sly way of impressing upon the American people that a man, whose chief fame has been as a financier and business man, also may have real musical ability. As far as Sousa has been able to ascertain, General Dawes is the first presidential or vice-presidential candidate who has achieved any recognition as a composer, or, for that matter, as more than an amateur musician.

"I think one of the finest ways to advance music in this country is to impress upon the people generally that music should not belong only to the class whom we commonly call musicians, but to all the people," said Sousa. "If the Dawes composition had been much less worthy than it actually is, I believe, I would have added it to my programs for this season alone."

JOHN PHILIP SOUSA TAKES ON SYMPHONIC POEM

Concert Topped by "Don Juan"
--Marches and Jazz

(By Herald Reviewer.)

Music ranging from jazz to a symphonic poem formed the program of Sousa and his band at a concert in the Lyceum theater yesterday afternoon. The jazz was a special novelty number played by saxophones, clarinets, a banjo and drums; and the result, although a good imitation of the real thing, won't worry Paul Whiteman. The symphonic poem was "Don Juan," by Richard Strauss, arranged for band from the symphonic orchestra score.

Between the lower strata of jazz and the pinnacles of symphonic grandeur came music of all shades of delight and appeal, with Sousa marches and other Sousa numbers predominating.

Miss Marjorie Moody, soprano soloist, suffered from a severe cold and was unable to sing the exacting and familiar "Polonaise" from Mignon, which was coupled with her name on the program, substituting a lighter and easier number. Her condition was so serious that she used a handkerchief between stanzas and coughed, but the beauty of her fine voice did not appear affected.

The program was begun with the unfamiliar "Robespierre" overture, by Litolf. A program note indicated it related to the last day of the reign of terror during the French revolution, and linked it in quality and dramatic effect with such overtures as "Tannhauser," "William Tell," and "Poet and Peasant." It is true that the "Robespierre" overture isn't as well known as the others, and the reason is plain after a hearing. It isn't as good, not from any standpoint whatever. It lacks variety and that melodic and dramatic effect which the program referred to, and also was woefully deficient in originality. That isn't saying, however, that it wasn't an interesting work, nor entirely lacking in appealing qualities. It merely came far from approaching in musical values the other overtures with which it was compared in the program.

John Dolan, as the solo cornetist of the band, has been at the head of this section of the organization several years, and performed in the customary scintillating manner associated with concert performers upon his instrument. His solo number, "Our Maud," by Short, lacked everything but an opportunity for the cornet to show its speed.

A Sousa suite, "El Capitan and His Friends," contained snatches from the marches, "El Capitan," "The Charlatan" and "The Bride-Elect." It was not the best suite Sousa ever wrote or arranged. It was rather long and seemed devoid of the sparkling qualities usually associated with his suites in the past.

Charles G. Dawes, "Melody" was played as an encore. The composition of the versatile vice-presidential candidate was first played in public by Fritz Kreisler, the violinist, who selected it for performance on its merits. As played by Sousa it was a dainty exquisite number.

The Richard Strauss symphonic poem, "Don Juan," lends itself to the uses of the band with splendid effectiveness. It is one of the heaviest numbers ever navigated by the organization. The virile and distinctive themes of this great modern master—regarded by many musicians as the greatest composer of the generation—were produced with vibrant and stirring fidelity to the orchestral rendition. Despite the apparently overwhelming complexity of the "Don Juan" score, it is one of the simplest Strauss ever wrote, and one of the most popular.

Sousa's new march, "The Ancient and Honorable Artillery Company," received a good reception. It is not as good a march as most of the others penned by Sousa.

A combination salad of popular songs kept feet in motion, and a jazz imitation was helped with some comedy effects, the leader "talking" in Chinese to the band during the rendition of a pseudo-Chinese number. A double quartet of saxophones, playing popular numbers, yielded clever tricks, which greatly pleased the audience.

George Carey, xylophone soloist, played one of his own numbers—an inconsequential titbit—and then projected a real one when he rendered Chopin's "Minute Waltz," from which it will be remembered, an entrancing strain was borrowed in the popular light opera, "Irene."

No Sousa concert is complete without a Sousaesque performance of his greatest march, the "Stars and Stripes Forever." It "went over" in the usual way—big. The concert closed with "Masse" and "Night in Naples."

Sousa and Band In Jazz Pleasing To Audience Here

Departure from Staid Classical Music Finds Instant Favor

Sousa and his band, bigger and better than ever, played to an almost crowded house last evening in City Hall at his only concert in Portland. Always a favorite in this city, the composer-director was greeted with much applause when he made his first appearance on the stage. His much-heralded departure from staid classical music to jazz found instant favor with the Portland audience, and a smile of satisfaction was plainly seen on his face as he finished the first number and found that it had "taken."

The classical interpretation of "Don Juan," from Strauss' masterpiece, was the most pretentious number on the program.

The humoresques, always a part of Sousa concerts, were this year better than ever, "What Do You Do Sunday, Mary?" being received with the most spontaneous appreciation of the evening.

The soloists were a conspicuous part of the entertainment, and their offerings showed with what rare skill Sousa chooses his embellishments for his concert tour. Marjorie Moody, soprano, was recalled three times and probably would have been forced to respond as many times again had not Sousa waved her to her seat. Miss Winifred Bambrick, harpist, also was sincerely received, as was John Dolan, cornetist, whose artistic playing has been heard in Portland for the last three times Sousa has been here.

The dance hit, "Peaches and Cream," a Sousa composition, showed that the composer can enter the so-called field of jazz and take his place with the best of writers of this type of music.

Pittsburgh Press Sept 2 1924

JOHN PHILIP SOUSA CELEBRATES BIRTHDAY

John Philip Sousa, noted band conductor again this year, opens the local music season. 'Tis becoming the custom for Sousa and his organization to inaugurate the local year, and there is perhaps no one, who could more fittingly do so than this excellent director. He will give two concerts in Pittsburgh, his band playing Saturday matinee and night, Oct. 4 in Syria mosque.

While in Pittsburgh Sousa will celebrate his seventieth birthday. This is his "short tour," year, by a series of triumphal receptions. All which is meant the year when his organization makes only a brief tour of six weeks, reserving the next year for the nation-wide trip. Though it is not as yet confirmed, reports are circulated that special local observance, by Pittsburgh, as a city, will be paid to the famous March King, in honor of his birthday.

Sousa, we are told, has succumbed to the lure of the jazz strains, and his band will this year play some of the music that today has America arguing pro and con as to its merits, the arguments, however, having little or no effect upon the music itself.

which continues on in its own ordinary, merry way. 'Twill be interesting, nevertheless, to see what Conductor Sousa does with melodies of this type.

Adolph M. Foerster writes us that he has completed a new chorus, one which he considers as some of his very best work, and which he has dedicated to the Pittsburgh Apollo Male chorus and its conductor, Harvey B. Gaul. The work is entitled "Georgian Boat Song," and the words are taken from "The Rookh," by Thomas Moore. It will be interesting to hear this number, as we assume the chorus will beyond a doubt present it before the close of the season.

The chorus, by the way, plans a most auspicious season, rehearsals to start this week, with an enlarged membership and several voices of considerable merit added to the ensemble. Mr. Gaul will continue to direct.

Akron Democrat

Tickets on Sale For Sousa's Band

Seats are now on sale at the Windsor-Pulling music store for Sousa's band, which will give an evening concert at the armory Saturday, Oct. 11. This popular aggregation of musicians needs no introduction to Akron music-lovers, who turned out by the thousands last year to hear them and see the popular leader, Lt. Com. John Philip Sousa, himself.

DAWES COMPOSITION TO BE FEATURE OF SOUSA CONCERT

JOHN PHILIP SOUSA, famous band leader, will visit Pittsburgh with his organization, giving special anniversary concerts in celebration of the seventieth birthday of the march king, matinee and night Saturday, Oct. 4, in Syria mosque.

Incidentally, Sousa as usual will have something new to offer Pittsburghers upon this appearance. He is introducing on this tour for the first time a special supplemental jazz orchestra which has scored triumphs wherever it has appeared and which promises to be a permanent adjunct to his band.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to the greatest number of people," Sousa announced when he made his decision to include a jazz orchestra with his band. And not only will jazz be played, but Sousa jazz. For one of the numbers will be "Peaches and Cream," a real Sousa fox trot, composed by the composer of world famous and stirring marches.

In addition Sousa includes in his repertoire a composition by Charles G. Dawes, Republican vice presidential candidate, revealing to many for the first time that in addition to being a budget maker, a banker and an inveterate smoker, Dawes also is a gifted composer.

Worcester Mass Gazette

NOVELTIES WILL FEATURE PROGRAM JOHN PHILIP SOUSA

Such novelties as a double quartet of saxophones, a xylophone duet, a half hour jazz concert and xylophone and saxophone solos will be features of the concert given here this evening by Lieut. Commander John Philip Sousa and his 100 bandmen.

The program will be out of the ordinary in that it will mark Sousa's first incursion into the field of jazz, but in his foxtrot, "Peaches and Cream," the distinguished director-composer proves himself as much a master of syncopated music as of the stirring marches that have been so closely identified with his fame.

Sousa's appearances throughout New England during his current tour have been nothing more nor less than a series of triumphal receptions. All which is meant the year when his organization makes only a brief tour of six weeks, reserving the next year for the nation-wide trip. Though it is not as yet confirmed, reports are circulated that special local observance, by Pittsburgh, as a city, will be paid to the famous March King, in honor of his birthday.

Sousa comes here from Portsmouth and will go on for a concert in Bangor. He will also appear in other Maine cities. His New England tour is under the auspices of Albert and Rudolph Steinert.

Sousa's featured soloists in tonight's concert will be Marjorie Moody, soprano; Robert Gooding, saxophone; John Dolan, cornet, and George Carey, xylophone.

His carefully selected program will include the following stirring numbers, besides encores which will be for the most part marches which have been the basis of his fame.

Overture, Maximilien Robespierre, or The Last Day of the Reign of Terror.....Litolf
Cornet Solo, Our Maud.....Short
Mr. John Dolan

Suite, El Capitan and His Friends,
(a) El Capitan. (b) The Charlatan,
(c) The Bride-Elect.

Vocal Solo, Polonaise, from Mignon.....Thomas
Miss Marjorie Moody
Symphonic Poem, Don Juan, Strauss

INTERVAL
Fantasia, Music of the Minute (new).....Sousa
(a) Saxophone Solo, Kiss Me Again.....Herbert

Mr. Robert Gooding
(b) March, The Ancient and Honorable Artillery Co., (new).....Sousa
Xylophone Solo, The Pin-Wheel.....Geo. Carey

Mr. George Carey
Finale, Carnival Night in Naples.....Massenet

Worcester

Sousa Will Offer Two Concerts Here

Sousa and His Band is booked for two concerts in Mechanics hall, Saturday afternoon and evening, under the direction of Albert Steinert. The soloist for the evening performance is Marjorie Moody, soprano. An outstanding number is a xylophone solo by George Carey. Seats for both



JOHN PHILIP SOUSA.

Worcester Mass Gazette

Sousa Will Play Famous Marches

A treat in band music is promised Worcester when "Sousa and His Band" give the two concerts in Mechanics hall Saturday afternoon and evening. Sousa has won fame the world over because of his marches. These he plays at every concert, usually as encores, and when "Stars and Stripes Forever" is played, there is always an outburst of enthusiasm.

The soloists are Marjorie Moody, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone. Miss Moody sings the Polonaise from "Mignon." Dolan plays Short's "Maud." Gooding plays Herbert's "Kiss Me Again," and George Carey plays "The Pin Wheel."

The band plays the Strauss symphonic poem, "Don Juan," in interpretation by Sousa, the new Sousa march, "Ancient and Honorable Artillery Company," dedicated to the Boston military organization and others. Tickets for both concerts are on sale at Steinert's.

Philadelphia Sept 2 1924

PRIZE fighting and music! AL-

though each is far removed from the other, both in recent years have entered the field of so-called big business, relates Popular Finance. Figures as to gross receipts taken in at one year, boxing matches throughout the United States are unavailable. However, these receipts, especially at contests held in and around New York sometimes exceed \$1,000,000 at a single championship bout. Compare this with twenty-seven years ago when Bob Fitzsimmons defeated Jim Corbett, spectators paying only \$22,000 to see the bout.

Now turn to music, called by some the golden melody played to the tune of a billion dollars a year. Leaving aside the greater operatic stars and other artists, who, however, are included in the billion-dollar estimate, and confining the recital to a few of the better known bands and orchestras, one gets a keen insight into the growth of the music business.

For instance, Paul Whiteman, "jazz king," owns eighteen orchestras. His personal income from this business is given as \$125,000 annually. If he were a manufacturer or a commercial plant, instead of an individual, a banker would write up his total capital stock at more than \$2,000,000.

Another illustration: John Philip Sousa. He is reported to have made more than a million dollars out of music by conducting the most famous band in history.

Twelve years ago Meyer Davis was a violinist in Washington. Today he has under his control thirty-eight orchestras, requiring a payroll given as more than \$1,000,000 annually.

SOUSA'S BAND TO OPEN NEW CITY AUDITORIUM

Two Concerts Will Be Presented Free.

OPERA SEASON TO FOLLOW

Operating Commission Completes Plan for Opening New Structure on Friday, Oct. 17, With Opera Season to Come Following Week.

Operas to be sung by the San Carlo Opera Company for the dedication of the new municipal auditorium have been selected as follows:
Monday night, Oct. 20.—"Aida."
Tuesday, Oct. 21.—Children's matinee, "Marta."
Wednesday, Oct. 22.—Matinee, "Madam Butterfly."
Wednesday, Oct. 22.—Night, "H Trovatore."

Sousa and his band are to open the new Municipal Auditorium free; the San Carlo Opera Company to round out the opening with a dedicatory grand opera season the week following, with one-half New York prices. This is the program for the dedication of the new structure, as agreed upon by the commission and representatives of the entertainment purveyors late Saturday.

Sousa, at the pinnacle of his fame, not only as march king, but the greatest band leader in America, and his four score instrumentalists will give two concerts, matinee and night, opening the great structure with the first public appearance on Friday, Oct. 17. Arrangements were made Saturday with Sousa's representative, Harry Askin, for two concerts for the celebrated band, matinee and night, Oct. 17.

Concert for Children.

The matinee performance will be adapted with the view of pleasing, first of all, the children. Special numbers will be introduced with the special purpose of interesting the young. At night the concert will be heavier, including the powerful "Maximilien Robespierre" overture. Both programmes will include many compositions of the march king himself and both at the children's matinee and at night the big band will play special request numbers.

The Sousa concerts will be followed the first three days of the subsequent week Oct. 20, 21 and 22, by a grand opera season by the San Carlo Grand Opera Company at popular prices.

With Sousa and his band will appear Miss Nora Paulshoff, soprano; John Dolan, cornet; Robert Gooding, saxophone, and Messrs. Carey and Howard Goulden xylophonists, all soloists of the highest accomplishment.

Sousa Appears Himself.

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

A Sousa concert lasts about two hours and 30 minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. With 15 seconds of the end of a number Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his programme, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the end of the concert. There is a story among the Sousa bandmen that "governor," as they lovingly term him, rests himself during the 10-minute intermission by taking a brisk walk!

The eminent conductor will positively appear at both concerts to be held in Memphis.

Worcester Mass Gazette

Sousa's Band

Lieut. Comdr. John Philip Sousa, known the world over as the "march king," with his band of 100 pieces and several soloists, comes to Worcester, Saturday, for two concerts in Mechanics hall, matinee and night. Sousa is just as skillful as a program maker as he is original in his compositions. With a program that is worth while, in addition there are the encores which are strong features of his programs. It is as encores that he plays his famous marches and the new things he has written during the summer for the winter tour. This year it's the new march, "Ancient and Honorable Artillery," dedicated to the Boston Ancients, the humoresque, "What Do You Do on Sunday, Mary?" from "Poppy"; the new fox trot, "Peaches and Cream"; the symphonic poem, "Don Juan," adapted from Richard Strauss, and the fantasia, "Music of the Minute," the jazz part of the pro-

for both are on sale

SEP 24 1924

CLASSICS, JAZZ ON SOUSA'S PROGRAM

Band Will Play His Newest Works, Favorite Marches

Sousa and his band come to Worcester Saturday for two concerts in Mechanics Hall under direction of Albert Steinert. The afternoon program will begin at 3 o'clock and a special inducement is offered the school children. The evening concert is at 8.15. Sousa has 100 members in his band and also has a dozen soloists.

This season he is giving a special number devoted to jazz, and Sousa knows how to jazz up the most classical selection. This is one of his novelties for the season and others are his humoresque on "Poppy," his suite "Looking Upward" and his new marches, "Ancients and Honorables," dedicated to the Boston Ancient and Honorable Artillery; his fantasia, "Music of the Minute," and his new interpretation of the Richard Strauss tone poem, "Don Juan."

The soloists for the programs are Marjorie Moody, soprano; John Dolan, cornetist; Robert Gooding, saxophone, and George Carey and Howard Goulden, xylophonists. In the evening Carey plays the selection, "The Pin Wheel," written by himself, and in the afternoon Carey and Goulden play a xylophone duet, "The March Wind," another Carey composition. Sousa plays an attractive program, but it is the encores the public wants most to hear, the famous Sousa marches.

Seats for the concerts are on sale at Steinert's.

John Phillip Sousa Has Practical Philosophy

John Phillip Sousa has a practical philosophy of music which he not only practices, but which he preaches, and in the Musical Digest he is quoted:

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music. As a whole, people resent reflections upon their musical tastes, and an organization dependent upon the public for its success should present programs of a nature to appeal to the cosmopolitan audiences who buy the tickets. I believe that it is because reasonable concessions are not made to public taste that the majority of our orchestras are compelled to operate under subsidies.

"I have never put a number on my program unless I felt that it would be enjoyed by my audiences. I have never taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences, but which would be 'good for them' in the same sense that pink pills are 'good for pale people.'"

Sousa Leads Band Of Prison Players and Rehearses Them

John Phillip Sousa went to jail for a day recently but the reason was to give the prison band of the Eastern penitentiary in Philadelphia an opportunity to play concert under his leadership.

Four numbers were played. Several times Mr. Sousa stopped the band in the middle of selections to indicate exactly the expression with which he wished certain passages to be played.

A box of cigars and a cane made in the institution were presented the veteran band leader.

Inmates of the penitentiary were the audience. Freedom of action but no applause was allowed.

After the concert was over Mr. Sousa went home.

Sousa's Band

That "Ancient and Honorable Artillery," the new Sousa march which has been dedicated to the Ancient and Honorable Artillery company of Boston, and which was formally presented to the famous Boston military organization upon the occasion of the concert in Symphony hall, Boston, Sunday night, was written at the solicitation of Gov. Channing H. Cox. The Ancients requested Sousa to write a march for the organization and at the request of Gov. Cox last September, Sousa took the marching tune of the Ancient, "Old Gang Syne," and wrote the march which is to be played at the evening concert in Mechanics hall Saturday night. Sousa is coming to Worcester, under the direction of Albert Steinert, Saturday for two concerts.

Seats for both concerts are on sale at Steinert's.

MISS NORA FAUCHALS



When Lieut. Com. John Philip Sousa comes to Clarksburg for his concert, to be given at the Carmichael auditorium, on October 7, he will have with him, among other notable soloists, John Dolan, considered by many critics and musicians the best cornetist in America, if not in the world. Mr. Dolan has all the qualities of an artist and, though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest ease, and his tones always are a joy to his hearers. Mr. Dolan is not only a finished musician, but a cultivated man of

most engaging personality. But to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's great worth looms in the fact that he is the consummate master of his instrument—the solo and concert cornet.

Other soloists appearing with Sousa's Band this season: Miss Nora Fauchals, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Wilson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Lucca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

AMUSEMENTS CAPITOL THEATER. SOUSA'S ONLY BOSS.

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

But Lieut. Com. John Philip Sousa has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For 31 seasons Sousa's band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least 100 highly paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States. Sousa and his band will be at the Capitol theater, Tuesday, September 30, matinee only.



LIEUT. COM. JOHN PHILIP SOUSA From the Painting by Paul Stahr, Which is to Be Presented to the U. S. Navy Dept.

Sousa Tells Why He Wears Gloves When He Directs

How many times have you wondered why John Phillip Sousa wears gloves when he directs? Probably as many times as you have heard the band which for 32 years has been giving the American public the sort of music it enjoys. A great many other people have wondered about those gloves, too, and the other day a writer for The Musical Digest asked Sousa about it. This is what he said:

"First, gloves go at all times with military uniform; second, gloves are permissible in a congregation of ladies and gentlemen; third, the band can see the movement of the baton better; fourth, I probably do three-fourths of my conducting with my left hand, and, fifth, it is my idea of the ethics of good breeding to wear them."

Probably one reason why John Phillip Sousa has maintained his popularity for more than three decades while other bands have risen, flourished and died, is that his motto has been, "Don't preach to your audiences."

"As a whole, people resent reflections upon their musical tastes and an organization dependent upon the public for its success should present programs of a nature to appeal to cosmopolitan audiences," he told the interviewer.

"I have never put a number on my program unless I felt that it would be enjoyed by my audiences. I have never taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences, but which would be 'good for them' in the same sense that pink pills are 'good for pale people.'"

"This season I am going to include the Don Juan tone-poem by Richard Strauss, because I think it will be a thoroughly enjoyed piece of 'classical' music. This will be its first presentation by a band and a special arrangement has been made in order to give this great composition its most musically expression. Wagner's Tannhauser Overture will also be included among the 'heavy' numbers."

"Because cosmopolitan enjoyment is always my aim, my programs are going to range this year from such selections to about 30 minutes of modern syncopated music. I have taken a dozen or more modern popular tunes of the so-called jazz variety and put them together, with a few musical footnotes by myself, in a number which will be pronounced 'Music of the Minute.'"

I will celebrate his seventieth anniversary in Madison, where he will give a program in the Armory.

SOUSA ALWAYS WELCOME.

Sousa's band is a national institution. It does not belong to any one city, but has built its prestige and success upon the plaudits of the country as a whole. It plays in the largest of cities, and likewise in small cities—no matter how diminutive—which promise to make it pay.

Mr. Sousa's brass and wood wind choir has educated the masses in the appreciation of superlative music by bringing it to them in the towns where they live. One not merely need to rest content in reading about Sousa, but one can see the leader and hear his musicians at least once a year—or oftener if one happens to live in a city where he visits more frequently.

This leader's great organization is operated upon the pay-as-you-go plan; that is to say, it is self-supporting, does not rely upon endowments or the special favors of the rich, but bases its prosperity largely upon the patronage of the common people, who have come to consider the privilege of hearing the great American band as one of the artistic mileposts in their musical lives.

The band played in New Britain this afternoon. The city has heard the band before, but not in recent years. It is glad to welcome these stalwart exponents of Americanism in music once again and trusts they will put the hardware capital on their regular itinerary in the future.

GREATEST DRUMMER

THE greatest bandmaster in the world without doubt is Lieut. Com. John Phillip Sousa, who brings his famous band to the Wood-Rayen auditorium on Oct. 10. The greatest bass drummer in the world on the authority of no less a personage than Sousa himself is August Helmecke, who, with his big bass drum for the past 15 years, has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As every one knows, drum heads are made from the skins of animals, and are susceptible to weather conditions. Wet weather or excessive humidity, even when there has been no rainfall, causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired

skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

SOUSA'S ANNUAL TOUR

Lieut. Com. John Phillip Sousa and his famous band will tour again this season for more than 20 weeks in a journey which began in Wilmington, Del., on June 21, and which ends with two concerts in Greater New York on Nov. 16. This is the 32d consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his 70th birthday.

Sousa's Band deserves to be classed as the most thoroly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past 31 years have kept Sousa's band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

The Youngstown engagement this season will be at the Wood-Rayen auditorium, Oct. 10.

SOUSA PLAYS FIVE NEW COMPOSITIONS

Will Feature Concerts Here September 27

Lieut.-Com. John Philip Sousa, famed "March King," creator of more tuneful music than any bandmaster in the world, is now on his 32d annual tour at the age of 70 years, with his famous band of 100 pieces and a dozen soloists. He is coming to Mechanics Hall, Saturday, Sept. 27, to give two concerts under the direction of Albert Steinert. He gives a program which contains five new compositions of his own, a half hour of jazz, and encores which comprise his familiar marches which have stirred nations. His soloists include Marjorie Moody, one of the most popular sopranos now before the public; John Dolan, considered the world's best cornetist; Winifred Bambrick, harpist, and George Carey, xylophonist, an artist never to be forgotten.

It goes without saying that every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter. As everyone knows, Lieut.-Com. Sousa wrote "The Stars and Stripes Forever" when he was at sea returning to America from a long visit abroad.

PROGRAM ANNOUNCED FOR SOUSA CONCERT

The following program, designed to bring out all the beauty and power of Lieut. Com. John Phillip Sousa's famous band, has been arranged for the concert to be given at the Casino Monday evening, Sept. 29, under the local management of Albert Steinert, at whose music store, 52 North Main street, tickets may be obtained: Overture, "Maximilian Ropespierre," or "The Last Day of the Reign of Error"Litolff

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

And so, at six in the morning, a victorious convention adjourns. Report flies over Paris on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Pouquier had but to identify his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go to trumbrils this time, it is one dense stirring mass; all windows crammed, the very roofs and ridges budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samsons work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . . From Carlyle's "The French Revolution."

Cornet Solo, "Our Maud"Short John Dolan Suite, "El Capitan and His Friends," Sousa

(a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect" Vocal Solo, "Polonaise" from "Mignon"Thomas Miss Marjorie Moody, Symphonic Poem, "Don Juan," Strauss

Interval. Fantasia, "Music of the Minute" (new)Sousa Saxophone Solo, "Kiss Me Again," Herbert

March, "The Ancient and Honorable Artillery Co." (new)Sousa Xylophone Solo, "The Pin-Wheel," Geo. Carey

George Carey, Final, "Carnival Night in Naples," Massenet

LIEUT. COMM. JOHN PHILIP SOUSA CONDUCTOR OF SOUSA'S BAND

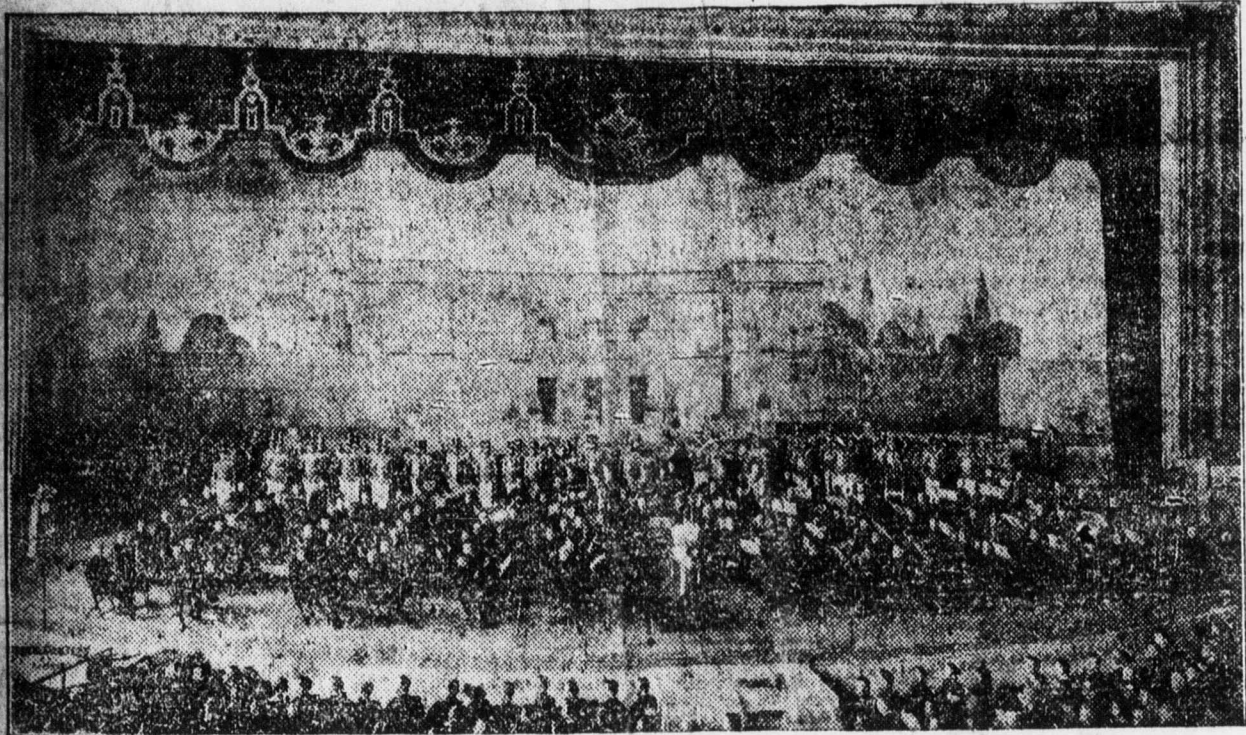


Photo shows John Philip Sousa and his band at the New York Hippodrome

PROGRAM FOR SOUSA CONCERT ANNOUNCED

Several New Compositions to
Be Played in Auditorium
Monday Evening.

The program of the Sousa concert in the Memorial Auditorium next Monday evening will be as follows:
Miss Marjorie Moody, soprano.
John Dolan, cornet.
Robert Gooding, saxophone.
George Carey, xylophone.
Overture: Maximilien Robespierre, or The Last Day of the Reign of Terror.
Cornet Solo: Our Maud.
John Dolan.
Suite: El Capitan and His Friends.
Sousa.
(a) El Capitan.
(b) The Charlatan.
(c) The Bride-Elect.
Local Solo: Polonaise from Mignon.
Thomas.
Miss Marjorie Moody.
Symphonic Poem: Don Juan.
Strauss.
(Interval.)
Fantasia: Music of the Minute (new).
Sousa.
Saxophone Solo: Kiss Me Again.
Herbert.
Robert Gooding.
March: The Ancient and Honorable Artillery Co. (new).
Sousa.
Xylophone Solo: The Pin-Wheel.
George Carey.
George Carey.
Finale: Carnival Night in Naples.
Massenet.

Reservations for the concert should be made quickly, for the seats are going fast. Not only from Lowell, but from all towns surrounding, and Lawrence, Nashua and other cities, the demands have come into Lowell for this concert Monday night. The famous leader will be here in person, as he always insists on leading every one of his concerts.

Mr. Sousa today has the respect and admiration of more people perhaps than any one else in the world. His musicians—those who are with him in his band—really love him. They know that he is big-hearted and that he is "for them" in every way. When he is on tour he is one of them and in private life he is always their friend. A proof is in the fact that many of his musicians have been with him for years and that an engagement in his band is one of the most desired things of leading instrumentalists everywhere.

SEP 20 1924 Worcester Mass Post SOUSA BAND DRAWS BY ITS MAGNETISM

All Classes Will Find New
Compositions His Best

The most important musical booking thus far announced this season is the visit to Worcester next Saturday afternoon and evening in Mechanics Hall, or Lieut.-Com. John Philip Sousa and his famous band of 100 pieces and a dozen soloists. There is a magnetism about Sousa's band that attracts people of every class. If no other composition was played but "Stars and Stripes Forever," Mechanics Hall would be filled to hear it. But there are two programs to be given, every number directed by Sousa, and there are five new compositions of his own in the lengthy list.

He has written an interpretation of Richard Strauss' tone poem, "Don Juan," he has conceived a new fox trot, "Peaches and Cream," there is a new suite, "Looking Upward," he has taken his band and turned it into a jazz band for half an hour, and gives this period of jazz, with all the familiar jazz tunes that have been heard. He has written a humoresque which is better than "Look for the Silver Lining," or "Mr. Gallagher and Mr. Shean" of other years. It is "What Do You Do on Sunday, Mary?" which is based on the theme of the popular song of the musical comedy, "Poppy." Then he has written two new marches, "Pomp and Glory," with "Onward Christian Soldiers" as the theme, and "Ancient and Honorable Artillery," dedicated to the famous Boston military organization. The theme for the march is the marching of the Ancients, "Auld Lang Syne."

His soloists include Marjorie Moody, soprano, one of the best on the concert stage, and five years with Sousa; John Dolan, cornetist; Winifred Bambrick, harpist, and George Carey, xylophonist, the best in the world.

Seats are on sale at Steiner's.

"Vigor in Arduis" (Faith in Strength) is the motto in the cardinal's coat-of-arms.

The concert at the Casino will be under the local management of Albert Steinert and tickets are now on sale at Steinert's 52 North Main street.



Latest Portrait of Lieut. Comdr. Sousa Whose Band Appears Here Saturday, Sept. 27

SEP 20 1924 PROGRAM FOR SOUSA CONCERT

The following program will be rendered by Sousa and his band at the Portsmouth Theatre Tuesday afternoon, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell" and "Poet and Pleasant" have possibly the strongest appeal. Perhaps the best of these five splendid examples is "Robespierre." Cornet solo, "Our Maud,".....Short

Suite, "El Capitan and His Friends".....Sousa

(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

Vocal solo, "Polonaise" from "Mignon".....Thomas

Miss Marjorie Moody

Symphonic poem, "Don Juan".....Strauss

Interval

Fantasia, "Music of the Minute," new

(a) Saxophone solo, "Kiss Me Again".....Herbert

Robert Gooding

(b) March, "The Ancient and Honorable Artillery Co. (new).....Sousa

Xylophone solo, "The Pin-Wheel".....George Carey

George Carey

Finale, "Carnival Night in Naples".....Massenet

Sousa's Band Plays Jazz Music As Well As Classical Pieces



LT. COM. JOHN PHILIP SOUSA.

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Philip Sousa during his thirty-second annual tour at the head of his great band on one hundred musicians and soloists. This fact will be much in evidence at the band's concert at Waldorf theatre, Monday afternoon, with Miss Marjorie Moody as soprano soloist.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute" in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its de luxe presentation that he has consented to use "Try to Keep Your

Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher-Mr. Shean" from the "Follies," and the previous season in "Look for the Silver Lining" from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a foxtrot, entitled, "Peaches and Cream," and the first dance composition of that kind which he has contributed.

Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery company, of Boston, which has maintained a continual existence since 1638.

SEP 20 1924 Few Know That Sousa Wrote Words for His "Stars and Stripes"

Bet you didn't know that John Philip Sousa, who brings his band to Masonic auditorium Oct. 20, wrote words for his great march "The Stars and Stripes Forever." Mr Sousa wrote the song when he was at sea returning from a long visit abroad. The theme came to him on a foggy, sleety night in December when the liner on which he was returning lay fogbound in lower New York bay waiting for clearing weather. Everybody knows he wrote the music for the march at that time but few know that at the same time he wrote a single verse. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the wisest uses made of the words was by the Slayton Jubilee Singers, an organization of colored artists who used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as one of the finest singing organizations of any kind in America.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes" is that the words were never published. The reason for this innovation is given by Sousa himself, for it was necessary for him to make an explanation of such an unheard-of arrangement. Sousa simply explained that he firmly believed that syncopated music had established itself in America permanently.

Stripes Forever," of course lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the twenty-eight years since it was first performed, Sousa has never been able to leave it out of his programs. Here, merely as a matter of record are the original words, as set down by Mr Sousa:

Hurrah for the Flag of the Free!
May it wave as our standard forever,
The gem of the land and the sea,
The Banner of the Right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray,
That by their might, and by their right,
It waves forever!

Sousa Says Syncopation Puts Color into Music

Figuratively speaking, a tuft of camel's hair has been fixed on the end of the baton of Lieut. Com. John Philip Sousa, the famous bandmaster, and during his annual tour at the head of his organization which bears his name, will present what he declares to be music with color—modern syncopation. "Music of the Minute" is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Sousa organization of 100 musicians, which comes to the Wood-Bayen auditorium Oct. 10, afternoon and night.

"To my mind modern syncopation must be classed as 'colored music,'" Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly suggest colors. I think light and shade have been produced in music before, and I think the average person sees light and shade when he

SOUSA'S BAND

Thirty minutes of jazz is the new feature to be introduced by John Philip Sousa when he appears at Syria Mosque on October 4 with his band in afternoon and evening engagements. The reason for this innovation is given by Sousa himself, for it was necessary

for him to make an explanation of such an unheard-of arrangement. Sousa simply explained that he firmly believed that syncopated music had established itself in America permanently.

The Sousa organization is the first of its size to present jazz. Usually a jazz orchestra consists of from 10 to 12 pieces. But with a dozen trombones, thirty clarinets, half a dozen sousaphones—the brass equivalent of the stringed bass—and other instruments in like proportion, the jazziest kind of jazz is obtained to the delight of the listeners.

SEP 24 1924

SOUSA GIVEN CORDIAL WELCOME TO PORTLAND

Famous Bandmaster More Quiet in His Work But Still Retains Authority and Absolute Control

Lieut.-Commander John Philip Sousa paid an epochal visit to Portland last evening.

It is doubtful if in any of his appearances, and they have been many in number, he has surpassed the success of last evening's concert, or has been welcomed with more enthusiasm. It was as if all Portland had turned out to see him, and wish him good luck in this, the 70th year of his life, and the 32nd eventful year of his career as a bandmaster at the head of his own organization.

The house was a magnificent one, approaching although not quite achieving standing room only.

The concert was the kind that only Sousa knows how to arrange. Not the least of the stones in the secure foundation upon which his fame rests is his efficiency as a program builder. Few living directors can feel the popular pulse as can Sousa. Last evening he demonstrated his ability to keep pace with every modernity, and still to stir audiences with his oldtime favorite marches, such as Semper Fidelis and Stars and Stripes Forever.

Sousa is pre-eminently a band master.

He is of course a true musician. He has a fine corps of musicians under him. They are trained to a nicety, and the band is capable of achieving effects thrillingly orchestral in character. But it is in the typical band selections, and particularly in his marches that Sousa has most endeared himself to the people of the United States, and they are always the high lights of a Sousa program.

However, thrilled as the audience was with the Stars and Stripes Forever, with its wonderful life, cornet and trombone effects, which brought every man, woman and child in the audience spontaneously to his feet, it lent appreciative ear to Sousa's new compositions, The Ancient and Honorable Artillery Co. March and Peaches and Cream, latter a syncopated melody, and to the half hour of jazz into his program.

Sousa demonstrated his place as humorist as well as bandmaster with the Chinese Wedding Procession, presented by a jazz band whose leader, Howard Goulden, was equipped with a remarkable flow of Chinese lingo as well as dexterity with the drum sticks. This novelty was immensely enjoyed, while Sousa's Fantasia, Music of the Minute, in which many up-to-date melodies are rhythmically interpolated was an enormous hit. In fact the great composed proved himself as much at home in the field of syncopation as in that of creating stirring marches. Sousa's program opened with the overture Maximilian Robespierre of Litolff, a vivid and intensely dramatic composition depicting that stirring final day of the Reign of Terror in France when the streets of Paris were overrun with humanity, when joy ran riot, and when the stirring sounds of the Marseillaise were heard above the noises of the crowd like a peen of triumph.

The stirring composition, with the interwoven martial notes of the French national anthem was rendered

with telling effect, and brought the encores so inevitable to a Sousa program, the first of which was the well beloved Washington Post March. Sousa presented this year, as always, some excellent soloists. Miss Marjorie Moody has already appeared here several times with Sousa, and needed no introduction. Her voice has if anything gained in timbre and clarity since her last appearance. It was clear, flute-like, handled with the utmost ease and flexibility, and her selections, Polonaise from Mignon, coming Through the Rye, and Sousa's melodious Goose Girl, were greatly enjoyed.

John Dolan, cornetist, who is likewise a favorite of previous concerts, gained some remarkable cornet effects, and was applauded to the echo after two selections.

Robert Gooding, saxophonist, was not only a soloist of merit, but a humorist as well, and his burlesque gestures during the jazz rendition of Here Comes the Bride, contributed not a little to the amusing character of the selection.

George Carey, lightning xylophonist, was a joy and a revelation both in musicianship and manual dexterity.

Sousa favored liberally with selections that have grown to enormous popularity with his audiences. His suite, El Capitan and his Friends, was a stirring bit that evoked a storm of applause, and the finale, Carnival Night in Naples, was band music at its best, and with all the various instruments blended into a triumphal burst of melody.

The most ambitious of the band numbers was the symphonic poem, Don Juan, of Strauss. This tone poem, which expresses both passion's ecstasy and its unbridled vehemence, was directed and played with true musicianly understanding, and with a degree of artistry that was Sousa at his best.

Sousa directs somewhat more quietly than of yore but he has lost nothing of authority, nothing of briskness in his manner of conducting, and his musicians are responsive to his baton as one man, so that an evening of rare pleasure is assured to all who hear him.

Sousa Says Syncopated Music Presented by Band Really Colorful



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA.

Figuratively speaking, a tuft of camel's hair has been fixed on the end of the baton of Lieutenant-Commander John Philip Sousa, the famous bandmaster, and during his thirty-second annual tour at the head of the organization which bears his name he will present what he declares to be music with color—modern syncopation. "Music of the Minute" is the title of the new Sousa arrangement, which will be presented by the largest jazz band the world has known—the Sousa organization of 100 musicians, which appears at the Memorial on Saturday, Oct. 16, for two performances.

"To my mind modern syncopation must be classed as 'colored music,'" Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly suggest colors. I think light and shade has been produced in music before, and I think the average person sees light and shade when he listens to a tone poem, or even to a symphony. But

here we have all of the hues of the rainbow.

"When syncopation was jazz and had just begun to develop three or four years ago, we had an era of howling saxophones, screeching clarinets and squeaking violins. There were the reds, the yellows and the blues. Then as the music toned down and the melodies began to develop we had the greens, the browns, the purples and the violets. In the past year or two a great deal of pastel coloring has crept into modern music, and in the arrangement of popular dance tunes which I have made these pastel and somewhat neutral colors are predominant. I do not mean that we have no use for the bright colors, musically speaking. But one is less likely to tire of a dash of red than an entire dress of that color, so we have used only a bit of a strong color. Musically, I have experimented with some new color combinations, and before each concert I examine my baton closely to make certain that it is not sprouting a little tuft of bristles.

SOUSA SETS THE FEET TO TAPPING

With New March, Humorsque Medley of Musical Comedy Hits and Jazz Fantasy, the Official Slogan for the New Season is "Try To Keep Your Feet Still."

At the Portsmouth Theatre Tuesday, Matinee, at 2 P. M.

All the world has marched to the strains of the Sousa marches. In Germany and Russia, before the Great War, Sousa marches, such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea" and "El Capitan" sold as widely both in the form of sheet music and phonograph records as in the great band-



master's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his forthcoming thirty-second annual tour. But Sousa is going to make American feet tap in another way during the coming year. There will still be the pat-pat-pat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute," a thirty-minute visit into the realm of modern jazz, during which the new musical form will be played by the largest organization which has ever attempted syncopated music—Sousa's own band of more than one hundred pieces.

That Sousa should write a foxtrot is news, because the foxtrot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's Band, and made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the cores of "The American Maid," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan" and "The Free Lance."

"The march form has become so firmly accepted as a symbol of military power that I have accepted the 2-3 principle of the Washington Arms conference, and for the next few years, I think I shall make a serious attempt to write in a ratio of five dance selections and five suites or arrangements of syncopated music to three marches," Sousa said recently. "I have been presenting a new march each year for so long that I think I shall continue that annual custom, and this year the new march, 'Ancient and Honorable Artillery Company,' is dedicated to the oldest military organization in America. I wrote the new march at the invitation of Governor Channing H. Cox, Massachusetts."

Sousa's own contributions to his programs this season will include, in addition to his new march, his new foxtrot and his arrangement of syncopated music, a new Sousa suite, "Looking Upward," and his annual humorsque, this time based upon "What Do You Do On Sunday, Mary?" from the New York musical comedy success, "Poppy."

SEP 20 1924

SOUSA PLAYS TO MILLIONS YEARLY

March King Will Introduce His "Syncopators" at Worcester Concerts



JOHN PHILIP SOUSA at Mechanics Hall

In the 31 consecutive seasons he has been at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable 100 bandmen. Upwards of fifty millions of people have heard Sousa concerts since 1892, when he resigned as director of the United States Marine band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people annually. This season, as a Sousa conception, for approximately 30 minutes in each program, the audiences will be introduced to the "Sousa Syncopators."

In addition to the Sousa conception, "You Can't Keep Your Feet Still" there are other new Sousa features: The Sousa fox trot, "Peaches and Cream"; the Sousa suite, a classic interpretation of Richard Strauss' tone poem, "Don Juan," and the Sousa humorsque, "What Do You Do On Sunday, Mary?" which is the theme song of "Poppy." The new Sousa march is dedicated to the Ancient and Honorable Artillery company of Boston, of which President Coolidge is an honorary member. The marching theme is "Auld Lang Syne," and Sousa calls the piece the "Ancient and Honorable Artillery March."

Sousa and his band will be at Mechanics hall for two concerts on Saturday, Sept. 27, under the direction of Albert Steiner, marking the opening of the Worcester musical season. Seats for both concerts are on sale at Steiner's.

SEP 23 1924

Sousa's Band

Lieut. Com. John Philip Sousa, who with his famous band will be heard at the Strand Theatre, Pawtucket, Sunday afternoon, September 28th, will have as his principal soloist Miss Marjorie Moody, who has for the past five consecutive seasons been connected with the organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South

America. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance and finally met the biggest test of her lifetime when she sang in the spacious auditorium in Chicago and was heard, among others, by Herman DeVries, that famous music critic of the Chicago Evening America, who acclaimed her so highly that from that day to this she ceased to be an "unknown soprano."

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra as well as appearing as soloist at the Worcester music festival, and at the great musical festival. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera.

SYNCOPIATION IN PROGRAM

Special Features Will Add Pleasure to Sousa's Concerts at Colonel Wednesday

Syncopated music of real merit will be found in the two programs to be rendered by Sousa's Band of 100 pieces at the Colonial tomorrow. This novelty in a Sousa program has proved an outstanding hit in connection with the 32nd annual tour of America's foremost musical organization and Utica music lovers will receive the innovation with delight.

In addition to the ever popular Sousa marches, played as only a Sousa organization can render them, solo features, including a trombone solo by John Schueler, Utica musician, and numerous other favorite selections, Sousa has added "Peaches and Cream," a foxtrot of his own composition, and the Sousa fantasy of syncopation, entitled "Music of the Minute," in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humorsque and the Sousa suite.

SEP 23 1924

SOLOIST TO PRESENT SONG WRITTEN HERE

Miss Moody to Sing "Just Been Wonderin'" by Mrs. Canning

Manchester people will have an added interest in the appearance here this year of the world's most popular conductor and composer, John Philip Sousa, who opens the local musical season on Friday night in the auditorium of the Practical Arts high school with his organization of 100 talented musicians. One of the songs to be featured by Miss Marjorie Moody, soprano soloist, was written by Mrs. Irene Ackerman Canning, wife of William S. Canning, manager of the Palace theatre.

The composition is entitled "Just Been Wonderin'," and was written by Mrs. Canning during the war. It was published by Witmark.

To her it will be an event of great joy for it will be the first time that she will hear her own song in person, although one evening while quite ill she heard it over the radio, being broadcast from station WEAJ, New York City. Miss Moody, who is well known to Manchester people, will also sing "Polonaise" from "Mignon."

John Dolan, cornetist, will play "Our Maud"; Robert Gooding, saxophone artist, will render "Kiss Me Again," and George Cary, xylophonist, will feature "The Pin-Wheel," written by himself.

Seats are now on sale at Piper-McIntire's music store and there are still some choice seats to be had.

MUSIC AND MUSICIANS

Both Will Hold Forth at Today's Meeting of Kiwanis Club—Sousa to Be Guest of Honor

Music and musicians will predominate today's meeting of the Kiwanis Club at Hotel Utica. John Philip Sousa, America's famed bandmaster, will be guest of honor, and it is expected he will make a brief address.

The Kiwanis Quartet, which won first honors at the state convention at Buffalo last week, will render the winning selection, and the trophy, emblematic of the quartet's success, will be presented the club by President Charles G. Bonnett.

Sousa's Band Tonight
Delighting thousands each week with his enlarged program, John Philip Sousa, famed bandmaster, will gain hundreds of new admirers in this city tonight by his classy concert at the Colonial Theatre. Several hundred attended the matinee and Sousa concludes his engagement here, one of the few in New York State in connection with his 32nd annual tour of the United States.

With Utica honored by rendition of Professor McCormick's new march, "Spic and Span," and a trombone solo by John Schueler, Utica musician, a member of the band for several years, tonight's program makes an especial appeal for local music lovers and a capacity house is assured. Syncopated music, as played by a special Sousa band, is another feature.

SEP 22 1924

ANCIENTS PRESENT SOUSA LOVING CUP

Band Master "Says It With Music" When Governor Delivers Token

BOSTON, Sept. 22.—Lieut.-Comdr. John Philip Sousa, known wherever music is enjoyed as the "March King" was presented a silver loving cup by Gov. Cox during his concert at Symphony Hall last night, in behalf of the Ancient and Honorable Artillery Co. of Massachusetts.

The presentation was made because the famed bandmaster dedicated his latest march to the organization. "The Ancient and Honorable Artillery Company" is the name of Sousa's newest composition and when it was played by Sousa's band as part of last evening's program it was received with tremendous applause and by cheers from the hundreds of Ancient and Honorables who had come in full regalia to honor the noted leader.

The gift, a silver humidor with a copper rotating band around the base to give it the appearance of a projectile or shell, bore the following inscription:

"In composing and dedicating his new march to our old organization, he has conferred upon us a distinguished honor and we gratefully acknowledge his kindly courtesy and pay loving tribute to his high attainments and generous spirit."

In his presentation speech, Gov. Cox, himself a member of the Artillery Company, paid high tribute to Lieut.-Comdr. Sousa. He spoke of the millions of people who had found pleasure in listening to the music of Sousa's band, and referred particularly to the March King's popularity with the children. The Governor emphasized the importance of Sousa's work in the World War, declaring that his music had afforded an admirable inspiration for the soldiers.

While the great audience waited eagerly for Sousa's address of acceptance, the bandmaster turned slowly, faced a full house of admirers and smilingly remarked: "I'll say it with music."

Sousa and His Band

Here Next Sunday

Lieutenant Commander John Philip Sousa, who with his famous band will be heard at the Albee Theatre Sunday evening, will have as his principal soloist Miss Marjorie Moody, who has for the past five consecutive seasons been connected with the organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra as well as appearing as soloist at the Worcester music festival, and at the great music festival. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera. Miss Moody's voice has refreshing youth and purity, she sings with charming naturalness and refinement.

Miss Moody will sing the "Polonaise" from "Mignon." Other noted soloists with the band are John Dolan, cornetist; Robert Gooding, saxophone, and George Carey, xylophone. With the added feature of the Palestine Temple Band combining with Sousa's band in playing "The Nobles of the Mystic Shrine" and Reeves's "Second Connecticut March," this should prove one of the best Sousa concerts ever heard in Providence.

Sousa's Band

A Worcester musical season without Sousa's band would be dull indeed. This is not going to happen this season, for the famous "march king" and band leader is coming to Mechanics hall tomorrow for two concerts, matinee and evening. He brings 100 musicians and a half a dozen soloists, all of national reputation. Marjorie Moody, soprano, and George Carey, xylophone, have a large following, for Miss Moody has come to be one of the best of the concert stage, and Carey is the greatest xylophonist in the world. There is a fascination about a Sousa band concert that cannot be resisted. He brings the new thing and plays as many or more encores than there are numbers on the regular program, and does it gladly.

Seats for both concerts are on sale at Steinert's.

Sings With Sousa's Band



MISS MOODY

Lieutenant Commander John Philip Sousa who with his famous band will be heard at the Albee Theatre, Sunday evening, September 28, will have as his principal soloist Miss Marjorie Moody, who for the past five consecutive seasons has been connected with the organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements.

During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious auditorium in Chicago and was heard, among others, by Herman DeVries, music critic, who acclaimed her so highly that from that day to this she ceased to be an "unknown soprano."

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra as well as appearing as soloist at the Worcester Music Festival, and at the great Music Festival. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic

Sousa's Band.

The greatest bandmaster in the world, Lieut. Com. John Philip Sousa, who will appear at the Strand Theatre, Pawtucket, with his famous organization Sunday afternoon, Sept. 28th, was born in Washington in 1854, and from the time he was seven years old, till the time he was 11, the Civil war raged on. There were many military bands, brass bands, and "buckskin" bands, composed of fifers and drummers, about



LT. COM. JOHN PHILIP SOUSA.

Washington. Sousa's father, Antonio Sousa, was one of those who marched in the grand review. Growing up in a city where the military tradition was kept alive, Sousa first started his career as a violinist in an orchestra. He rapidly gained recognition as a composer and finally became director of the United States Marine band.

Sousa's band does something in music that no other organization is quite able to accomplish. No other body of players can get quite the stir that this body of players do, especially when playing a composition written by the march king.

The oldest of the Sousa marches is the "High School Cadets," but the most popular one is "The Stars and Stripes Forever." This composition gained great popularity in the days of the war with Spain, and has grown in favor as the years rolled by. "The Stars and Stripes Forever" is the official tune of the United States of America even though it lacks the formal and written sanction of the Congress.

CONCERTS TODAY BY SOUSA'S BAND

Famed Leader Will Present Typical Sousa Programs

Sousa and his band are in town today to give two concerts in Mechanics Hall, matinee and evening, and Sousa will conduct every number played and sung at both concerts. He does not allow the wonderful organization to get out from under his control for a moment. That is why the hall will be crowded because the public knows Sousa and can depend on him. His program for the concerts is attractive.

The soloists, four in number, will be heard at both. They are John Dolan, cornetist; Marjorie Moody, soprano; Robert Gooding, saxophonist, and George Carey, xylophonist. Sousa's new compositions this year are, "Ancient and Honorable Artillery March," dedicated to the Boston Ancient and Honorables; an interpretation of the tone poem by Richard Strauss, "Don Juan;" the fox trot, "Peaches and Cream;" the humoresque, "What Do You Do On Sunday, Mary?" from "Poppy," and the new suite, "Looking Upward."

A feature of the program is his half hour of jazz, playing some of the more popular jazz numbers, with an orchestra that has all the jazzing instruments imaginable. The encores to be played will include several of his famous marches and some of his new ones will be heard.

ON Sousa's last two visits to Cleveland he has made a practice of conducting selected local bands as a feature of his matinee concerts. Something a great deal better is being arranged this year by Russell V. Morgan, director of music in the Cleveland schools. With the assistance of Harry Clarke, instructor in band music in the high schools, Mr. Morgan in about ten days will name the 100 best bandmen in seven city high school bands. These young musicians will be rehearsed for the Sousa engagement in the public auditorium on November 15, on which date they will be conducted in two numbers by Lieut. Com. Sousa during the intermission at the matinee.

SEP 21 1924

"THE BABY OF THE BAND"



MISS WINIFRED BAMBRICK.

Nashville will have the opportunity of hearing Miss Bambrick on October 1, when she appears with Sousa's band at the Ryman auditorium for two concerts.

SEP 22 1924

ANCIENTS MAKE GIFT TO SOUSA

In Recognition of March Dedicated to Them

Gov Cox Presents Humidor in Their Name at Evening Concert

Lieut. Commander John Philip Sousa, veteran bandmaster, was signally honored last evening during his concert in Symphony Hall by members of the Ancient and Honorable Artillery Company of Massachusetts, before an audience that taxed the capacity of the hall. The Ancients, in uniform, and members of many military organizations, with their wives and families occupied the floor of the hall. On the stage were the American flag and the State flag, with the flag of the Ancients. At the close of the new march by Sousa, "The Ancient and Honorable Artillery Company," Capt. Henry D. Cormerais of the organization and Gov. Cox stepped to the platform. Capt. Cormerais expressed the gratitude of his comrades to the bandmaster for naming his new composition for the organization, and stated that he thought it fitting that the gift from the Ancients should be presented by the Chief Executive, Gov. Cox, who could assure Mr. Sousa of the appreciation of the organization.

Presentation by Governor

Gov. Cox then presented a silver humidor, shaped like an artillery projectile, mounted with a spread eagle in gold, and the coat of arms of the Ancient and Honorable Artillery Company in gold at the base.

The humidor stands 15 inches high and is six inches in width. Between the eagle and the seal is the following inscription:

Presented to Lieut. Commander John Philip Sousa by The Ancient and Honorable Artillery Company of Massachusetts.

In composing and dedicating this new march to our old organization, he has conferred upon us a distinguished honor and we gratefully acknowledge his kindly courtesy and pay loving tribute to his high attainments and generous spirit.

September 21st, 1924.

Governor Cox then asked the bandmaster to accept the gift from an organization now in its 25th year, in fact the oldest military organization in the country.

He paid a tribute to Sousa, now in his 70th year, for the entertainments he and his organization had provided for people the world over since 1878, and asked him, as he sat in a leisure hour, by the humidor to think of the millions he had delighted through his talent, and of the thousands of young folks who had tripped to his melodies, and of the armies of young men who had marched to the defense of the country to the time of his stirring marches and also to think of his many friends in the Ancient and Honorable Artillery Company.

The new march is a spirited one, written about the music of "Auld Lang

Syne," and was received with tremendous applause by the audience. Lieut. Commander Sousa told his comrades that he "thanked them profusely."

Greeted by Symphony Leader

The bandmaster was greeted last evening by Serge Koussavitzky, leader of the Symphony Orchestra, who had come to hear the concert. The symphony conductor remembered seeing Sousa some years ago in Vienna, but met him personally for the first time last evening.

Preceding the concert, the leader was the honor guest at a banquet tendered by Capt. Clarence McKenzie at Hotel Somerset to the officers of the organization and their wives.

Among those present were Gov. and Mrs. Cox, Maj. Sampson and Maj. Pratt of the Governor's staff; General Clarence R. Edwards, Maj. Albert F. Walker, Mr. and Mrs. Timothy McCarthy, Capt. and Mrs. McKenna, Mr. and Mrs. Joseph M. Sullivan, Capt. and Mrs. Henry D. Cormerais, Miss Susan Williams, Maj. Thomas Cleaton, John Hyatt, chief of staff of the 26th Division; Maj. Gen. Lombard, Col. Sidney Hedges and Mrs. Hedges, Commander F. H. Potette, U. S. N., and Capt. Thomas H. Ratigan.

NUMBERS FOR ALL TASTES IN TWO SOUSA PROGRAMS

Anybody who cares for any sort of music must have found something to his taste on the program of Sousa's two Boston concerts, yesterday afternoon and evening at Symphony Hall. There was a new Sousa march, dedicated to the Ancient and Honorable Artillery Company, with "Auld Lang Syne" appropriately used as one of its main themes.

For the frequenter of Symphony concerts there was an arrangement for band of Richard Strauss' tone poem "Don Juan," never before heard in Boston outside the Symphony concerts. For those who prefer the latest thing in popular music a jazz band of 10 players discoursed lively strains in a way not without humor. For those who like musical buffoonery, as most people do, a group of assorted saxophones gave some ineffably ludicrous effects.

Among the encores two selections by men famous other than as composers figured: Cardinal O'Connor's "Hymn to the Holy Name," introduced into a march by Bogan, and Gen. Dawes' "Melody in A."

Anybody who knew the Republican candidate for Vice President only by the reputation his pipe and his vocabulary have won would assume that a piece by him would be in the class with Litolff's "Last Day of the Reign of Terror," which began yesterday's concert with sound and fury, but Gen. Dawes' "Melody" is the mildest of pretty lullabies. He has stopped composing, for publication at least, since unkind musical friends gave their candid opinion of his works as not particularly original. His interest in music makes him, however, one of the most active supporters of the Chicago Civic Opera, of which he is a trustee.

Marjorie Moody, a Medford girl, who has been on tour with Sousa in several seasons, had to give two encores to still the applause after her singing of the brilliant, if not profoundly emotional Polonaise from Thomas' "Mignon."

The virtuosity of individual members of the band was also effectively displayed in cornet solos by John Dolan, saxophone solos by Robert Gooding, and xylophone solos by George Carey.

Sousa's new fantasia, "Music of the Minute," proved ingratulating, but what the public still plainly wants from him is marches. Such old favorites as "Semper Fidelis," "Washington Post," and particularly "Stars and Stripes Forever," played as encores, won the greatest bursts of applause.

Sousa and his band are an American institution, as the size and eagerness of the audiences they inevitably draw here, as elsewhere, proves. They deserve more attention than they have yet received from serious, not to say "high" musicians. At least, their art is ingenious in America, which is more than one can claim for either Bach or Debussy.

SEP 27 1924

SOLOISTS ADD TO SOUSA'S PROGRAM

World-Famed March King and His Band Appear Here Twice Today

Lt. Com. John Philip Sousa, "march king," and band master de luxe, is in Worcester today with his band. Soloists who have a part in each program are Marjorie Moody, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey and Howard Goulding, xylophone. There is an afternoon concert in Mechanics hall and a similar program will be given this evening.

Tonight Sousa will play his new compositions, including the "Ancient and Honorable Artillery" march, dedicated to the famous Boston organization, his new humoresque, "What Do You Do on Sunday, Mary?" from "Poppy," his fox trot, "Peaches and Cream," and his interpretation of the Richard Strauss tone poem, "Don Juan." John Dolan plays Short's "Our Maud," Miss Moody sings the ballad from Thomas' "Mignon," Robert Gooding renders Herbert's "Kiss Me Again," and George Carey plays his own composition, "The Pin Wheel." The encores that the band plays, and that the soloists respond to make up some of the best features. It is here that Sousa plays some of his most famous marches.

SEP 26 1924

SOUSA TO PLAY AT EASTMAN NEXT WEEK

Lieutenant Commander John Philip Sousa, veteran conductor who brings his band to the Eastman for two concerts next Thursday afternoon and evening, was honored signally Sunday evening during his concert in Boston by the Ancient and Honorable Artillery Company of Massachusetts.

The Ancients, in uniform, and members of many other military organizations, with their wives and families, occupied the floor of the hall. On the stage were the American flag and the state flag, with the flag of the Ancients.

At the close of the new march by Sousa, "The Ancient and Honorable Artillery Company," Captain Henry D. Cormerais of the organization and Governor Cox stepped to the platform.

The captain expressed a word of gratitude to Mr. Sousa and Governor Cox presented him a silver humidor, shaped like an artillery projectile, mounted with a spread eagle in gold and the coat of arms of the "Ancient and Honorable Artillery Company" in gold at the base.

The new march, which is a spirited one, will be included in Sousa's program when he brings his band to Rochester.

AN ALL-AMERICAN SOPRANO

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 32d annual tour, and, therefore, the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization when it comes to the Wood-Rayen auditorium on Oct. 10.

Miss Moody first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious auditorium in Chicago where she was heard, among others by Herman DeVries, of the Chicago Evening American, who said of her: "The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah Fors e lù!' from La Traviata, surpassed by a league the performance of many a coloratura soprano heard in these regions."

Sousa And His Famous Band Will Play Here On October 2

Lieutenant - Commander John Philip Sousa and his band will inaugurate the Eastman Theater concert season on Thursday, October 2, when the famous organization will be heard in afternoon and evening concerts.

Mr. Sousa, who has just started his 32d annual tour, features a number of soloists, among whom are Marjorie Moody, soprano; John Dolan, cornetist; Robert Gooding, saxophonist; George Carey, Rochester xylophonist, and Winifred Bambrick, harpist.

There will be more than the usual variety in the programs which range from Richard Strauss' tone-poem, "Don Juan," to a typical Sousa interpretation of popular syncopation. The formal afternoon program is as follows:

Rhapsody—"The Ethiopian" (new) Hosmer
Cornet Solo—"Carnival of Venice" John Dolan
Suite—"Looking Upwards" ... Sousa
(a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus"
Vocal Solo—"Du Puis Le Jour" (Louise) Charpentier
Marjorie Moody
Finale—"Andre Chenier" ... Giordano
Symphonic Poem—"The Chariot Race" ... Sousa
(a) Saxophone Solo—"Maritana" ... Robert Gooding
(b) March—"Marquette University" (new) ... Sousa
Xylophone Duet—"The March Wind" ... George Carey

Messrs. Carey and Goulden.
Tunes—"Songs and Dances of the Cumberland Mountains of Kentucky" ... Orem
The evening program includes the following numbers:

Overture—"Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolf
Cornet Solo—"Our Maud" ... Short
Suite—"El Capitan and His Friends" ... Sousa
(a) "El Capitan," (b) "The Chariot," (c) "The Bride-Elect,"
Vocal Solo—"Polonaise" from "Mignon" ... Thomas
Marjorie Moody
Symphonic Poem—"Don Juan" ... Strauss
Fantasia—"Music of the Minute" (new) ... Sousa
(a) Saxophone Solo—"Kiss Me Again" ... Herbert
Robert Gooding
(b) March—"The Ancient and Honorable Artillery Company" (new) ... Sousa
Xylophone Solo—"The Pin Wheel" ... George Carey
George Carey
Finale—"Carnival Night in Naples" ... Massenet

In addition to these numbers the programs will include as encores some of the well-known marches for the composition of which Sousa has rightly earned the title of "March King." Other numbers will be Sousa's first fox-trot composition, a new annual humoresque, "What Do You Do Sunday, Mary?" which includes airs from popular musical comedies, and "Peaches and Cream," a new dance hit.

HARPIST WITH SOUSA

Band to Give Afternoon and Night Concerts at Syria Mosque Next Saturday.



MISS WINIFRED BAMBRICK.

John Philip Sousa and his band, at Syria Mosque next Saturday afternoon and night, will be assisted by Miss Winifred Bambrick, harpist.

The matinee program:

Rhapsody, "The Ethiopian" ... Hosmer
Cornet solo, "Carnival of Venice" ... Arban
John Dolan
Suite, "Looking Upwards" ... Sousa
Vocal solo, "Du Puis le Jour" (Louise) ... Charpentier
Miss Moody
Finale, "Andre Chenier" ... Giordano
Symphonic poem, "The Chariot Race" ... Sousa
Saxophone solo, "Maritana" ... Robert Gooding
Wallace-Henton

March, "Marquette University" ... Sousa
Xylophone duet, "The March Wind" ... George Carey

Messrs. Carey and Goulden.
Tunes—"Songs and Dances of the Cumberland Mountains of Kentucky" ... Orem
The night program:

Overture, "Maximilien Robespierre" ... Litolf
Cornet solo, "Our Maud" ... Short
Mr. Dolan

Suite, "El Capitan and His Friends" ... Sousa
Vocal solo, "Polonaise" from "Mignon" ... Thomas
Miss Moody

Symphonic poem, "Don Juan" ... Strauss
Fantasia, "Music of the Minute" ... Sousa
Saxophone solo, "Kiss Me Again" ... Herbert

March, "The Ancient and Honorable Artillery Co." ... Sousa
Xylophone solo, "The Pin Wheel" ... George Carey

Mr. Carey
Finale, "Carnival Night in Naples" ... Massenet

ASKS CITY TO HONOR SOUSA

Mayor Scheible Issues Proclamation—Asks People to Pray for March King

John Philip Sousa is 70 years old this year and in all the cities where his band plays "Sousa Day" is observed when the march king comes

Sousa To Play Fox Trots When He Comes Here

All the world has marched to the strain of the Sousa marches. In Germany and Russia, before the Great War, Sousa marches, such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea" and "El Capitan" sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his forthcoming thirty-second annual tour.

But Sousa is going to make American feet tap in another way during the coming tour. There will still be the pat-pat-pat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa fox-trot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute," a thirty-minute visit into the realm of modern jazz, during which the new musical form will be played by the largest organization which ever has attempted syncopated music—Sousa's own band of more than one hundred pieces.

Sousa will appear at the Akron Armory, Oct. 11, matinee and night.

March King Here for Two Shows Tomorrow

Sousa and his band come to town tomorrow. There is but one Sousa and he conducts every number played by his band of 100 pieces. The soloists this season are Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Howard Goulden, saxophone; Robert Gooding, saxophone. In addition to his regular programs he plays an equal number or more of encores, in which his famous marches are heard.

In his new march, "Ancient and Honorable Artillery Company," Sousa, for the first time in his career, will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the Boston "Ancients" and it swings through the new march.

Interest is also general in the first Sousa fox-trot, "Peaches and Cream," and his first arrangement of syncopated melodies, "Music of the Minute." The new Sousa suite is "Looking Upwards," and the annual humoresque is founded on "What Do You Do on Sunday, Mary?" from "Poppy" and introduces in the Sousa style the song hits of the New York musical comedy of the past season.

rounded out his three score and ten and is still leading the band. Oct. 10 will be "Sousa Day" in Youngstown and Mayor C. F. Scheible has issued the following proclamation for the event.

City of Youngstown
Office of Mayor
Youngstown, Ohio

PROCLAMATION

To the People of Youngstown:
Thirty-five years ago Youngstown welcomed into its midst a United States Marine Corps Band. Its leader was a young man named John Philip Sousa. Many Youngstowners today remember this first appearance here of a man whose work was to touch

AMUSEMENTS

WHAT HAS SOUSA WRITTEN?

Marches, of Course, Suites, Operas, Songs, Dance Music, Choral Music, and Countless Arrangements and Transcriptions.

The world at large knows Lieut. Com. John Philip Sousa as the composer of the greatest march music the world has known, and as the director of the finest band that has ever been developed in America. It would seem that Sousa's fame should be secure on these two counts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

If one writes to Sousa's publisher for a catalogue of Sousa's compositions, he will receive a list of nearly 100 successful, wire-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 Boston military organization.

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upwards," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World," and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great

labors as a musician. The countless transcriptions and arrangements pile of original manuscripts represent never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers will soon be listed among the Sousa publications. The first of these will be the first Sousa fox-trot, "Peaches and Cream," which was not published until after the beginning of Sousa's 1924 season, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of 200 voices.

Sousa and his band will give a concert at the Casino on Morgan street next Monday night. The concert is under the local management of Albert Steiner and tickets for it are on sale at Steiner's Music Store, 52 North Main street.

SOUSA'S TOUR SHORT BUT BUSY 33,000 MILES IN ELEVEN WEEKS

A short tour but a busy one has been arranged for Lieut. Com. John Philip Sousa, who this season makes his thirty-second annual trip around the country at the head of the famous organization which bears his name. Sousa's season this year will consist of twenty-two weeks, eleven of which will be spent on tour and eleven of which will be spent in Philadelphia, where he has played an annual engagement for the past thirty years. That Sousa will hit only the high spots this season is indicated by the fact that the total distance which he will travel in the eleven weeks on tour is in excess of 33,000 miles, whereas he travelled only 40,000 miles last season in a coast-to-coast tour of about thirty-five weeks.

Sousa's tour this year begins in Wilmington, Delaware, on June 21st. He will reach his point farthest to the east at Bangor, Maine, his farthest north at Hibbing, Minnesota, his farthest west at Valley City, North Dakota, and his farthest south at Albany, Alabama.

the lives of countless millions.

Subsequently this young band leader returned—but as the proud head of his own organization. Year after year he has come back and played his way into the hearts of our people. And each year he has come to us it has been with added glory of achievement until today he and his organization occupy a unique place, not in the musical history of America alone, but in that of the entire world.

In times of war Sousa's martial music has fired the American people with a patriotism that has known no defeat; in times of peace his melodies have guided the footsteps

SOUSA PROGRAM A VARIED ONE

Runs Gamut of Music—Band Plays Twice—New Popular Airs Poor Stuff.

Lieutenant Commander Sousa and his band played at two concerts given in The Auditorium Wednesday afternoon and night, in a program that with many encores and extra novelties occupied the better part of three hours in its presentation. It was a typical Sousa program, ranging from the classic strains of Strauss symphonic poem, Don Juan, daringly attempted but not wisely taken from the orchestral repertory, to the latest jazz with vaudeville effects.

Variety spells the success of the Sousa program, for never before in the 32 years in which Sousa's Band has been playing in Bangor has he introduced such variety and so many novelties into his decidedly interesting, entertaining and educational program.

In addition to the classical music of Litolf, Thomas, Strauss and Massenet, there were marches, the old Sousa favorites of other days and the new numbers of which the Ancient and Honorable Co. is an example.

Four soloists, John Dolan on the cornet; Robert Gooding on the saxophone; George Carey on the xylophone, and Miss Marjorie J. Moody, soprano soloist, also contributed delightful numbers that enhanced the program to a considerable extent. There were the usual massed effects on the old Sousa marches, Stars and Stripes Forever, Semper Fidelis, and Washington Post. There was also a jazz band presenting as novelties, Chinese Wedding March and Hula Lou. An octet of saxophones also presented some jazzy effects.

Beginning with an overture, Maximilien Robespierre, by Litolf, the program swept through almost every phase of music to its triumphant close in the Massenet number, Carnival Night in Venice. As an encore to the opening overture the band responded with the Washington Post March, one of the composer's earliest successes.

John Dolan is still the master corner of his time and easily established him supremacy in the solo, Our Maud, by Short. He has all the fineness of tone, so noticeable in other years, and the tricks, trills and runs which show that he is complete master of his instrument. His encore was a Sousa number, Milkweed.

In the suite, El Capitan and His Friends, Sousa has wove the thematic beauties of El Capitan, The Chariot and The Bride-Elect, three of his earlier concerts. This was the next number and Peaches and Cream, a Sousa offering, was given as an encore.

Miss Marjorie Moody, a soprano of excellent voice, vibrant and with wide range, sang exquisitely, the Polonaise from Mignon, by Thomas, and responded with Coming Through the Rye. The symphonic poem, Don Juan, with encore, Semper Fidelis, closed the first part of the program.

Features of the second part were a saxophone solo by Robert Gooding and an xylophone solo by George Carey, Mr. Gooding playing Kiss Me Again, and Mr. Carey, The Pin Wheel. The encores in the second part brought out an arrangement of popular airs under the title, What Do You Do Sunday, Mary? by Sousa; Hosmer's Chinese Wedding Procession, Semper Fideles and Stars and Stripes Forever, and many other of the well known Sousa marches.

Two numbers on the program may be designated as new. One of these was the fantasia, Music of the Minute, by Sousa, in which the famous bandmaster does a rather pleasing piece, although lacking in material, suggesting the pretent crop of popular airs is a very lean one.

In his latest march, The Ancient and Honorable Artillery Co., there is tangible evidence that not even Sousa himself can now write a Sousa march and that the old master's earlier work remains today unapproached and unapproachable.

his countrymen in new cultural attainments.

So it is with mingled love and pride that Youngstown again welcomes Lieutenant-Commander John Philip Sousa—now in the seventeenth year of his most useful life. It has seemed eminently fit that the opening day of his engagement here, Friday, October 10th, should be known as "Sousa Day," and I therefore commend its observance to all Youngstown and ask our people to join in the prayer that America's beloved march-king may be spared to return here many, many times.

Sincerely,
C. F. SCHEIBLE
Mayor of

Respondents
H. DAKOTA
NAMED RE

SEP 26 1924

Sousa's Band Next Saturday.

New numbers by John Philip Sousa which have not been heard in Pittsburgh before, are included in the program for the afternoon and evening appearances of the famous conductor and his band at Syria Mosque next Saturday. Sousa, however, has promised to include among his encores such old favorites as "El Capitan," "Sabres and Spurs," "Hands Across the Sea," and others with, of course, the universally popular "Stars and Stripes Forever." Assisting Sousa and his band are the following soloists: Marjorie Moody, soprano; John Dolan, cornetist; Robert Gooding, saxophonist; and George Carey and Howard Goulden, xylophonists. In addition, Miss Winifred Mambrick, who enjoys the distinction of being the only woman harpist with any band, will participate both afternoon and evening.

The matinee program:
Rhapsody, "The Ethiopian".....Hosmer
Cornet solo, "Carnival of Venice".....Arban
Mr. Dolan
Saxophone solo, "Looking Upward".....Sousa
Vocal solo, "Dulcis in Jour" (Lamotte).....Miss Moody
Saxophone solo, "March of the Champions".....Mr. Gooding
Final, "Andre Chénier".....Giordano
Symphonic poem, "The Chariot Race".....Sousa
Saxophone solo, "Merrill".....Wallace Henton
Mr. Gooding
March, "March of the University".....Sousa
Xylophone duet, "The March Winds".....Mr. Carey and Mr. Goulden
Tubas, "Songs and Dances of the Cumberland Mountains of Kentucky".....Oren
The evening program:
Overture, "Maximilien Robespierre".....Litolf
Cornet solo, "Our Maid".....Short
Mr. Dolan
Suite, "El Capitan and His Friends".....Sousa
Vocal solo, "Polonaise" from "Mignon".....Miss Moody
Symphonic poem, "Don Juan".....Strauss
Fantasia, "Music of the Minute".....Sousa
Saxophone solo, "Kiss Me Again".....Herbert
March, "The Ancient and Honorable Artillery Company".....Sousa
Xylophone solo, "The Pin Wheel".....Mr. Carey
Final, "Carnival Night in Naples".....Massenet

NEW NUMBERS ON SOUSA PROGRAMS

Bandmaster's Last Compositions Cover Varied Fields

A march, a suite, a humoresque, a fox trot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the programs for his Worcester visit in Mechanics Hall tomorrow at the head of the band which bears his name. The "marching king," who will celebrate his 70th birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 contains more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March," dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary?" from the musical comedy, "Poppy."

Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspired and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, "Music of the Minute," in which Sousa will present his musical comment upon the modern syncopation.

SOUSA CHOSEN TO SUCCEED HERBERT

Bandmaster Becomes Vice President of American Society of Composers, Authors and Publishers.

45 NEW MEMBERS ADMITTED

An official announcement received yesterday from the American Society of Composers, Authors and Publishers says: "The determination of the composers and authors that their rights under copyright shall be respected and protected is indicated by the volume of applications for membership flowing into the American Society of Composers, Authors and Publishers, more than a hundred important writers having enlisted under its banner since the inception of the controversy with the broadcasting stations, and numbering among them many of the country's foremost musical creators."

"At the last meeting of the society the following were elected to membership: Ayres, Frederick; Knox, Helen Boardman; Bartholomew, Marshall; Kreiser, Fritz; Bassett, Carolyn Wells; MacBryen, Earl; Beach, Mrs. H. H. A.; Mills, Irving; Bloom, Marty; Murchison, Kenneth M.; Callahan, J. Will; Neldinger, W. H.; Damrosch, Walter; Nevins, Arthur; Dryer, Dave; Owens, Harry; Egan, John C.; Brice, Alice Barnett; Fairman, George; Rapaport, Ruth; Farley, Roland; St. Clair, Floyd J.; Gilbert, L. Wolfe; Seager, Gustav; Gold, Joe; Savino, Domenico; Goldman, Edwin Franko; Schonberger, John; Grinnell, Edmund; Sherman, Al; Handy, William C.; Sturn, Murray; Harris, Victor; Terry, R. H.; Heath, Bobby; Trent, Joseph H.; Heron, Frank E.; Woods, Harry M.; Holden, Sidney; Burns, Anneli; Hughes, Rupert; Coombs, C. Whitney; Huss, Henry Holden; Homer, Sidney; Jacobs, Frederick.

"At this meeting also Mr. John Philip Sousa was elected vice president, vice Mr. Victor Herbert, deceased, and Mr. Jerome Kern was elected a director, vice Louis A. Hirsch, deceased."

"The indications are that in the very near future the society will represent a practically unanimous and united membership of the most worth while elements in the profession of music writing."

SOUSA AND HIS GREAT BAND IN TWO CONCERTS HERE TODAY



Sousa and his world-famed band will arrive in Bangor at 11.50 this noon, and will give concerts in The Auditorium at 2.30 and 8 o'clock.

Lieut. Commander Sousa will be the guest of honor at the noon luncheon of the Lions Club at the Penobscot Exchange, and a large gathering of club members is expected.

The seat sale has been very large for both afternoon and night concerts, although good seats are yet to be had at Steinert's, 87 Central street. School children will be admitted to the afternoon concert at the special low price of 50 cents. The program to be played here was published in Tuesday's News, and is rich in music of varied character, with plenty of the lively sort.

A telegram received Tuesday by Manager S. A. Hill of the local Steinert store from Richard Newman of Boston, who is managing the New England tour of Sousa for Steinert, stated that thousands were turned away at the Sousa concert in Boston Sunday evening. One of the notable features of this concert was

the presentation of a loving cup to Mr. Sousa by Gov. Cox in honor of the bandmaster's 70th birthday anniversary and in appreciation of his services for the advancement of music. Another feature was the rendering for the first time of Sousa's newest march, Ancient and Honorable Artillery which has been placed on the Bangor program.

PRESS AGENTS SAY.

SOUSA'S ONLY BOSS.

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

But Lieut. Com. John Philip Sousa who with his band will play a concert at the Casino on Morgan street, next Monday night, has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss. For 31 seasons Sousa's band has existed solely because Sousa has so reflected public taste in music that great numbers of people have been willing to pay the nominal admission fees which have made it possible for an organization of at least 100 highly-paid musicians to be given their salaries and transported each season over virtually the length and breadth of the United States.

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

The Casino concert is under the local management of Albert Steinert and tickets are now on sale at Steinert's music store, 52 North Main street.

Sousa's Band Will Give Two Concerts At Eastman Theater, Thursday, Oct. 2

Lovers of syncopation will find plenty to entertain them in the programs which Lieutenant Commander John Philip Sousa has arranged for the concerts by Sousa's Band at the Eastman Theater.



MARJORIE MOODY.

Thursday afternoon and evening of this week, Mr. Sousa has arranged a "Jazz Fantasy" which he calls "Music of the Minute"; also a humoresque, "What Do You Do Sundays, Mary?" into which he has woven a number of song hits from musical comedy successes.

The ever-popular Sousa marches, of course, will be played as will a new march, called "The Ancient and Honorable Artillery," which was dedicated to the organization at a concert in Boston last week. The soloists include Marjorie Moody, soprano.

The afternoon performance will begin at 2:20 and the evening concert at 8:20 o'clock.



John Philip Sousa.

John Philip Sousa was born in Washington, D. C., the son of Antonio Sousa and Elizabeth Trinkhaus Sousa. His father was an attaché of the State Department before the Civil War, and a soldier in the Union Army during the war. Sousa's education as a musician began when he was about six years old. His first instruction was in vocal music, and then in violin. By the time he had reached the age of fifteen, he was a teacher of violin, and at the age of seventeen he was a conductor in the various theatres devoted to the prententious operettas of the day. At the age of twenty-one he became violinist with Jacques Offenbach, composer of "The Tales of Hoffman" during his American tour with an orchestra. At the age of twenty-six, in 1850, he accepted the post of director of the United States Marine Band, with 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-second annual tour. On May 31, 1917, Sousa was commissioned a lieutenant, senior grade, in the United States Navy, and until the end of the World War, he served at the Great Lakes Naval Training Station in charge of the musical activities of that section. Upon the signing of the Armistice, he returned to the Naval Reserve Forces with the rank of lieutenant-commander, from which, because of having reached the age limit, he was recently retired.

Sousa's music is generally regarded as the most thoroughly American in conception and expression of any composer of his time. When he was a small boy, he saw the Grand review of the victorious Union Army in Washington, and this boyhood impression was to shape his entire career as a composer. Every Sousa march has as its dominant motif the exultant power and glory of America, and it has reached its most triumphant expression in his immortal "Stars and Stripes Forever" which has become so completely the march of the entire American people that Sousa audiences throughout America, without bidding, are accustomed to rise whenever and wherever it is played.

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SOUSA GRATEFUL FOR GOLD KEY TO CITY OF LEWISTON

LEWISTON, Sept. 26.—Lieut. Commander John Philip Sousa, who appeared here last night, was presented with a small golden key as a token of the affection of the people of Lewiston and Auburn. Mayor Louis J. Brann made the presentation in behalf of the citizens of both cities. Commander Sousa, in his speech of acceptance, stated that he had received 12 keys heretofore which he carried with him, but never one of gold; that he had been in Lewiston a great many times in the past years and that he would like to love Lewiston as much as it loved him.

Sousa and Band Here October 23

John Philip Sousa will bring his famous band to Minneapolis Thursday, October 23, appearing in matinee and night concerts at the Armory.

The concert will be a part of the band's thirty-second season as a self-supporting organization which never has received any endowment since Sousa, then a composer and conductor, took his own band on its first American tour.

"It is to Sousa the American people have looked, are looking and will continue to look for the best there is in our national music," R. J. Horgan, who will act as local manager for the band, said today.

Sousa Is Elected By Composers

John Philip Sousa, bandmaster, is the new vice-president of the American Society of Composers, Authors and Publishers. He was elected at a meeting of the society which admitted 45 new members.

Sousa succeeds the late Victor Herbert. Jerome Kern, John Philip Sousa song writer, succeeded the late Louis A. Hirsch as a director.



BIG AUDIENCE GREET'S SOUSA

John Philip Sousa and his wonderful band gave a very large audience a musical treat at the Portsmouth Theatre on Tuesday afternoon, rendering one of the best concerts he has given here in the great many years that he has been playing here.

It was undoubtedly the largest audience that has ever greeted the "March King," for it was a crowded house, the gallery being sold out long before the opening of the doors and the floor was crowded. The audience included many from the surrounding towns and Geraldine Farrar and some of her company were in the audience, as well as Alvan T. Fuller, Republican candidate for governor of Massachusetts, and his family.

Sousa presented a more varied program than usual and every number was heartily encored, and he was equally as generous with special numbers, and of all of these, his famous march, "Stars and Stripes Forever," was given the greatest ovation and it was played with a vim that almost brought the audience to their feet.

The band has 92 pieces, which is the largest that he has had on the road for years, and it was beautifully balanced, with every man a musician of note.

All of the special numbers were beautifully rendered. John Dolan's cornet solo was exceptionally pleasing and he responded with an encore. Miss Marjorie Moody rendered "Polonaise" from "Mignon" in a most pleasing manner. She was in good voice and received a fine hand. Robert Gooding had a saxophone solo and this was very fine, and then called out the entire saxophone section and they rendered one or two jazz selections. Another very fine number was the xylophone solo by George Carey, and he proved himself an artist of great ability.

Sousa Defers to Public And Introduces Jazz Music

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

But Lieut. Com. John Philip Sousa has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. This season, Sousa will defer to his one boss, the music-loving public, by adding modern syncopated music to his programs. Sousa and his band of 100 will be at the Rayn-wood auditorium next Friday night. Tickets on sale at Yahrling and Rayners.



GEO. CAREY THE WORLD'S GREATEST XYLOPHONE WITH SOUSA'S BAND

A REAL AMERICAN FAMILY



John Philip Sousa and his five grandchildren: John Philip, 3rd, Nancy, Jane Priscilla, Tommy and Eileen

NEW SAUSA MARCH

A NEW Sousa march is always of interest, not only to those in touch with musical happenings, but also to everyone whose senses respond to rhythm and whose blood tingles to the accompaniment of inspiring melody. Of his new efforts in this line the march king says: "The march form has become so firmly accepted as a symbol of military power that I have accepted the 5-5-3 principle of the Washington arms conference, and for the next few years, I think I shall make a serious attempt to write in a ratio of five dance selections and five suites or arrangements of syncopated music to three marches," Sousa said recently. "I have been presenting a new march each year for so long that I think I shall continue that annual custom, and this year the new march, 'Ancient and Honorable Artillery Company,' is dedicated to the oldest military organization in America. I wrote the new march at the invitation of Governor Channing H. Cox, of Massachusetts." Sousa's own contributions to his programs at the Rayen-Wood auditorium on Friday will include in addition to his new march, his new fox-trot and his arrangement of syncopated music, a new Sousa suite, "Looking Upward," and his annual humoresque, this time based upon "What Do You Do On Sunday, Mary?" from the New York musical comedy success, "Poppy."

Music

SOUSA'S BAND, THURSDAY.

Lieut. Com. John Philip Sousa, the world's foremost bandmaster, will bring his famous band and soloists, numbering 100 musicians, to the Eastman Theater next Thursday and give afternoon and evening concerts. This remarkable

organization will open the concert season in the beautiful big auditorium. In it last year the Sousa strains took on added appeal. The general seat sale will open in the lobby of the theater this forenoon. The mail applications for seats have been very large, it is said, and the management predicts that more people than can be accommodated will be drawn to both concerts. The two programs will have many different numbers, although all of the soloists will appear on both. Marjorie Moody, a young soprano who has drawn high critical praise, and who will enter the concert field next season, will be a featured artist. John Dolan, the noted cornetist; George Carey, the popular Rochester xylophonist, and Winifred Bambrick, an accomplished harpist, will be other soloists.

SOUSA'S BAND COMES TO KNOXVILLE OCTOBER 14

Figuratively speaking, a tuft of camel's hair has been fixed on the end of the baton of Lieut. Commander John Philip Sousa, the famous bandmaster, and when he appears in Knoxville October 14 on his thirty-second annual tour, he will present what he declares to be music "Music of the Minute" is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Sousa organization of 100 musicians.

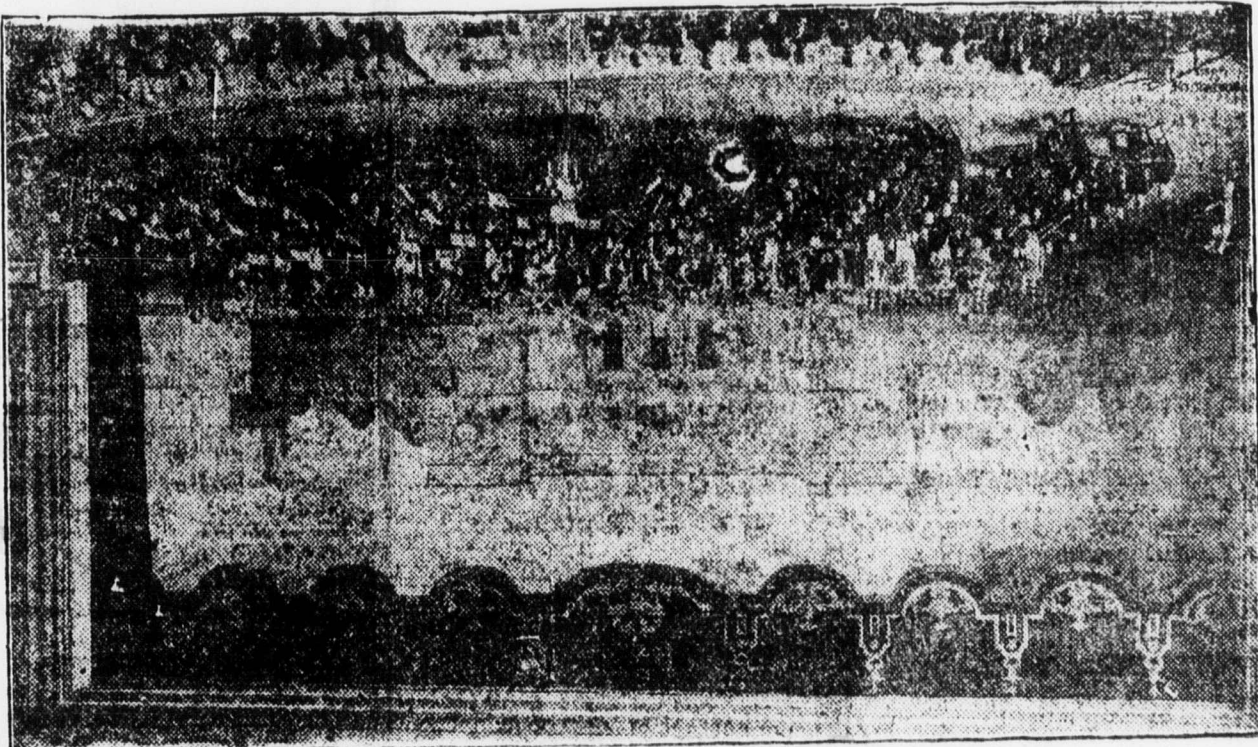
"To my mind modern syncopation must be classed as 'colored music,'" Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly suggest colors. I think light and shade has been produced in music before, and I think the average person sees light and shade when he listens to a tone poem, or even to a symphony. But here we have all of the hues of the rainbow."

Uticans Will Figure in Programs to Be Rendered by Famous Band at Colonial

With syncopation added to an ever enjoyable Sousa program, Utica music lovers will find added pleasure in the two programs to be rendered by America's foremost band at the Colonial today in the fact that two Uticans, Prof. Harry McCormick, leader of the Colonial Theater orchestra, and John P. Schueler, trombonist, will feature in the concerts. The band of 100 musicians will play Professor McCormick's new composition, "Spick and Span," while Schueler, a member of Sousa's successful organizations for years, will be heard in a solo number, added to the program as an encore feature.

Keeping abreast of the times, Sousa offers not only a new jazz band but a fox trot of his own composition, "Peaches and Cream," said to have been inspired by a dancing granddaughter. In addition to the Sousa syncopation and the Sousa fox trot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Plenty of seats are available for the popular price matinees.



SOUSA'S BAND AT POLI'S ON SEPTEMBER 30.

"TRY TO KEEP YOUR FEET STILL" NEW SAUSA SLOGAN HERE TUESDAY

"Try to Keep Your Feet Still!" has been adopted by Lieut. Com. John Philip Sousa and his one hundred musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's Band, which plays at Poli's September 30th, next Tuesday.

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.

Sousa And Large Band At Poli's September 30

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieutenant Commander John Philip Sousa, and his estimable one hundred bandmen who will play at Poli's Tuesday evening, September 30. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of

this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

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

PRESS AGENTS SAY.

SOUSA PROGRAM RUNS TONE POEM TO JAZZ

Novelty and variety are the two outstanding characteristics of the program which Lieut. Com. John Philip Sousa will offer the Fall River music-loving at the concert he and his band will give at the Casino on Morgan street, Monday evening, Sept. 29. This announcement does not mean that Sousa, after 30 years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his program a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera House, and who last season scored a sensational suc-

cess with Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public, which he claims, will welcome a number of the high musical qualities of this number. And he is certain, also, that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Honorable Artillery Company," the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?," the first Sousa fox-trot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's Band this season will consist of 100 musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchaud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

THE AVERAGE AMERICAN

THAT the average American is nearest his true self when he is listening to music is the opinion of Lieut. Com. John Philip Sousa, who is coming to Youngstown with his band on Oct. 10. When it comes to music, the enthusiasm clearly indicates his real likes and dislikes.

"The average American will make a bluff at enjoying poetry or bridge even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless he enjoys a certain form of music, he lets it severely alone."

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well-performed and he will applaud a well-performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime by a piano-and-violin orchestra with an out-of-tune piano and a squeaky violin."

SOUSA WILL ADDRESS AD CLUB TO-MORROW

Lieutenant-Commander John Philip Sousa, famous "March King," will address members of the Ad Club at their weekly luncheon at noon tomorrow in the assembly hall of Hotel Rochester, speaking on "Music and People." As a tribute to Commander Sousa, the Ad Club will also have as guests the members of the Damascus Temple Chanters, who, under the direction of W. Stanley Hawkins, will give a musical program.

This noon, at the Crackers and Milk Club, with Robert W. Woodruff, as chairman, will introduce discussion of "What's the Biggest Fool Thing You Ever Did?" Ad Club golfers, under the leadership of Chairman John P. Day, are making extensive plans for their third and final match with the linksmen of the Greater Buffalo Advertising Club, which will be played over the course of the Perry Country Club at Silver Lake next Wednesday. The winner of this match will take permanent title to the Addison F. Vars trophy, on which each club now holds one leg.

Next Thursday noon, the Ad Club will entertain Arthur ("Bugs") Baer, newspaper humorist.

Concert And Stage

"ANCIENT AND HONORABLE ARTILLERY COMPANY," THE NEW SAUSA MARCH, WILL BE HEARD AT MEMORIAL HALL SUNDAY NIGHT WHEN LIEUT. COM. JOHN PHILIP SOUSA AND HIS BAND WILL GIVE THEIR ANNUAL CONCERT HERE. SEATS FOR THE CONCERT ARE SELLING AT THE HARTMAN BOX OFFICE.

OCT 1 1924

Columbus Ohio Oct 3/24

Fall River Mass Sept 23/24

48 1/2
40 1/2
14 1/2
28 1/2
102 1/2
6 1/2
6 1/2
78

SOUSA COMES AND AGAIN CONQUERS

He and His Band, with Marjorie Moody as Vocalist, Open Musical Season in Auditorium.

The annual concert here by Lt. Commander John Philip Sousa and his band last evening was as usual a gala affair. The program was one of wide range and variety and it pleased the large audience present from start to finish.

Sousa knows the psychology of his audiences, and chooses his programs accordingly. He includes a smattering of the really great music of the masters, a great many of his own stirring marches and to keep up to the standard of the times he now includes not a little of the type of music which as played last evening is well called "symphonic jazz." It was a pleasure to welcome back Miss Marjorie Moody as assisting soprano soloist, as well as John Dolan, cornetist. Two other soloists who gave good account of themselves were Robert Golding, saxophonist, and George Carey, xylophonist. During the evening, by way of diversion, a real jazz band of 11 pieces played in characteristic "little club" style and then an octette of saxophones, for novelty, were well balanced as to tone.

Musically speaking the two most ambitious numbers of the evening were the opening overture, "Maximilien Robespierre," by Litolff, and Strauss' Symphonic Poem, "Don Juan." The first named was new to most of those present and was a welcome change from the stereotyped overtures usually played at such concerts. True, it is somewhat bombastic in parts, but there are moments of real beauty in it. Sousa had his hand well in hand throughout it and he climax where the "Marsellaise" sounds through the boomings of the drums was effectively played. "Don Juan" was played with excellent regard for tonal contrasts, and it provided one of the most pleasing parts of the evening.

A suite, by Sousa himself new to Lowell, and known as "El Capitan and his Friends," and based on the familiar "El Capitan" march, while spirited and excellently played, lacked the humorous touch that Sousa usually imparts to these musical paraphrases, a touch, however, which was admirably shown later in the evening in the medley of present popular hits dominated by the inevitable "What Do You Do Sunday, Mary?" This number, introduced as an encore to a fantasia of past and present songs of the jazz age, was playful throughout, introducing all sorts of harmonies and antiphonal effects in the various choirs of instruments. Needless to say, it was received with something akin to cheers by the audience.

The final programmed number by the band, the familiar "Carnival Night in Naples" by Massenet, was given with all the color possible and sent the audience out in enthusiastic mood.

Of course, the Sousa marches were played as encores and when the first strains of "The Stars and Stripes Forever" were heard, the audience almost rose to take part in the parade of brass instruments. Other marches played with abandon were "Washington Post," "Semper Fidelis," "Peaches and Cream," "Imperial Edward," all by Sousa, and Fulton's "Vigor et Ardus" which introduces Cardinal O'Connell's "Hymn to the Holy Name."

Following the rendition of the number by the band entitled "Music of the Minute," 11 players came forward and a special set of traps marked in bold letters "Jazz" was brought on, and then ensued a brace of the jazziest of jazz numbers. The opening "Chinese Wedding Procession" by Hosmer was quite as good as Vincent Lopez' interpretation and then "It Had to Be You" pleased mightily.

Following an excellent saxophone solo by Mr. Gooding, seven more players of that instrument joined him and played another humoresque known as "Combination Salad," introducing many weird chords and "blues." As encore, the popular "Hula Lou" was played.

This section of the program proved Sousa's alertness to changes in public taste and like Paul Whiteman's equipment such music as played last evening and the manner of its playing shows that there is a real concert field in this direction. Last evening there was taste, skill and not a little genius shown in the manner that the pieces of the day have been orchestrated for the different instruments of the band.

Miss Moody sang the brilliant and difficult "Polonaise" from the opera "Mignon" by Thomas, and its vocal pyrotechnics appeared to offer no obstacle to her. She did not try to make it overflowery and sang with ease and surety of tone. The band accompanied this number in symphony.

For encores she sang the traditional "Comin' Thro' the Rye" and Sousa's "Goose Girl." Miss Moody has not only an excellent voice, but she also has a pleasing personality and it would be interesting to hear her in a recital by herself.

Mr. Dolan offered as cornet solos "Our Maude," by Short, and as encore, Sousa's "Milkmaid." He is master of his chosen instrument and plays with brilliant effect.

One of the pleasing features of the evening was the xylophone group by George Carey. First, he played his own composition, "The Pin Wheel," and he got all the music possible out of this now popular music-making device. As encores he added Chopin's "Minute Waltz" and Herbert's "Gypsy Love Song," giving the latter with a pipe-organ effect gained by using soft hammers.

Commander Sousa is to be commended for the generosity of his programs. He gives the audience a full evening of enjoyment and this free-handedness adds to the friendship between people here for him. The program ran a full two hours and a half last evening and at the end the audience was loath to leave its seats.

Thus the musical season of 1924-1925 for Lowell was most auspiciously begun and for an appetizer we can think of nothing better than this lively program of the finest touring band in America.



Allegheny high school's band blared a welcome to the great Sousa and his band at the Baltimore & Ohio station today. The school band, at the top, is one of the best in the city. Below—Miss Jean Breitweiser, Mildred Norris and Gertrude Swift of the Girls' Reserve club, high school branch of the Y. W. C. A., are presenting the great band leader with flowers.

Sousa Will Be Greeted by Throngs When His Band Comes Friday Night



Lieut. Com. John Philip Sousa, and Five Grand Children

Sousa and his Band will play but one concert in Youngstown this season, a departure from policy, as in the past when this great musical organization came it played in theaters where the seating capacity was limited and it was necessary to give afternoon and evening concerts in order to realize sufficient revenue to prevent financial loss to the management. This year's concert will be given in the Wood-Rayen auditorium, with its great seating capacity, and as a result prices are not so high for this engagement and only the evening concert will be rendered.

Sousa's is the largest band touring

the country. There are 100 people in the organization, including the vocal soloists and the new jazz band of 20 which gives a special program. Sousa gives a concert that is a spectacle as well as a musical treat. The great director has an eye for effects as well as the ability to arrange programs to please all tastes. His program this year includes the popular as well as the classic. It is said to be the best and most pleasing program he has ever played. Seats are selling at a rate that indicates the auditorium, large as it is, will be too small to hold the crowd next Friday evening. The band has been breaking all records in the cities

where it has played. Seats for Friday night are now on sale at the Yahrling-Rayner music store in West Federal st. Many theater parties have been booked and school children, for whom there is a special note, are planning to attend in groups from the various schools. Sousa always includes special treats for the young folks in his programs and this season is no exception.

Mayor C. F. Scheible has called upon the citizens of Youngstown to observe Sousa Day next Friday in honor of the 70th anniversary of the great leader's birth. Prayers were said for Lieut. Com. Sousa in local churches Sunday.

SOUSA COMING TO EASTMAN

Lovers of syncopated music will find enjoyment in the programs arranged by Lieutenant Commander John Philip Sousa for his two concerts at the Eastman tomorrow afternoon and evening.

In addition to classical numbers and the marches for which the Sousa organization is famous, there will be included "Peaches and Cream," the first foxtrot to be composed by Sousa, a new humoresque based on "What Do You Do Sunday, Mary?" and the first Sousa arrangement of modern syncopation, entitled "Music of the Minute," which is a half hour visit into the realm of jazz, during which the new musical form will be played by the largest organization which has ever attempted syncopated music—Sousa's own band of more than a hundred pieces.

Sousa is no novice with dance music. Before he headed the band which now bears his name and before he made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the scores of "The American Maid," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan"

OCT 2 1924

Sousa's Band to Play New Composition

FOR the first time in the 286 years of its history, the Ancient and Honorable Artillery company, of Massachusetts, is able to "pass in review" to the strains of its own official march.

The march, the most recent work of Lieut.-Com. John Philip Sousa, was formally presented to the "Ancients" at the annual Boston concert of Sousa and his band last Saturday.

In appreciation of his efforts, the company presented the veteran march king with a huge silver loving cup at the evening concert, preceding which they tendered him a dinner at which Channing H. Cox, governor of Massachusetts, presided. It was at the request of Gov. Cox that Sousa composed the march, which is being featured in the program of the thirty-second annual tour of the Sousa organization. The march will be heard in Cleveland Nov. 15, when Sousa and his band will give an afternoon and an evening concert in the Public hall.

Youngstown, Ohio
Sousa's band
Oct 10/24

ON Friday evening, the 10th, John Philip Sousa and his famous band will appear at the Rayen-Wood auditorium, presenting, in addition to a stirring program, the soprano, Miss Nora Fauchald, and the cornet soloist, John Dolan, who is considered by many the best cornetist in America, if not in the world.

Modern music, otherwise syncopation, will take its place in the Sousa programs for the first time this season, when the "March King" goes on his 32nd annual tour at the head of the famous band which bears his name. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current, will be used by Sousa for presenting the new music form.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan Opera house in New York, and now I am glad to present an essentially American music form in my programs."

THE Sousa organization is the largest that ever has interpreted syncopated music. Most jazz bands or orchestras consist of 10 or 12 pieces. Sousa has about one hundred musicians. The result will be a more balanced rendition, better tonal qualities, and a heightened impression of melody and rhythm.

In addition to his syncopation, Sousa this season for the first time will present a fox trot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he has written numerous waltzes and two steps.

Sousa's program:
Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf
Cornet solo, "Our Maud".....Short
Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan".....Sousa
(b) "The Charlatan".....Sousa
(c) "The Bride-quest".....Sousa
Vocal solo, "Polonaise" from "Mignon".....Thomas
Symphonic poem, "Don Juan".....Strauss

INTERVAL
Fantasia, "Music of the Minute" (new).....Sousa
(a) Saxophone solo, "Kiss Me Again".....Herbert
Robert Gooding
(b) March, "The Ancient and Honorable Artillery Co." (new).....Sousa
Xylophone solo, "The Pin-Wheel".....George Cary
George Cary
Finale, "Carnival Night in Naples".....Massenet

During the many years at the head of his famous band, Sousa, who brings his organization to the Grand on Oct. 10, has brought numerous praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed, and many things original. His fame, of course, rests upon his celebrated and world-wide known marches, but it also rests upon his versatility in all things original, as a composer and a conductor.

These are the days of jazz, and therefore jazz now has a conspicuous place in Sousa's repertory. This season he has with him a special jazz orchestra, consisting of a section comprising no less than twenty-two members of his band. They are under the leadership of Mr. Howard Goulden, and they appear as one of the extra numbers on his programs, their opening number being the new and ultra sensational "Chinese Wedding Procession."

Sousa Includes Jazz In His Repertoire

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Composes Marches on March—"I do not think I ever have received the initial inspiration for a march except by marching," the famous bandmaster, John Philip Sousa, said recently. "Perhaps the inspiration came when I was at the head of a band, either during my days in charge of the United States Marine band in Washington, or during the World War when I took charge of the band at the Great Lakes naval training station. Always, the of the march came when I was in my own feet, marching. With my Wartake, I do not believe I could sit in a chair and write a march."

Na Sousa will give a concert at the Grand hall Sunday night, Oct. 13.

after studying with America's foremost instructors of the harp, made her debut in New York City.

Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzi, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire.

Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she.

John Philip Sousa Delights Audience

Spirited Marches Provide Big Thrills—Guard Band Joins In Concert

John Philip Sousa waved his magic wand before his illustrious band at Poll's theater last night, and in response came music—sometimes soft and low and sweet, then, again, in a crashing outburst that swelled and lifted to superlative heights of power and cadence.

Sousa, an institution throughout the United States and the world, now on his thirty-second American tour, was greeted cordially when he appeared to lead his overture, "Maximilien Robespierre," and every successive number to the finale brought him that same tribute of applause which always awaits his efforts. The house was in an appreciative mood, and the musicians responded splendidly.

Most delightfully arranged was the program giving a variety that sustained the eager interest of every listener throughout. One of the encores following the overture was the melody composed by Brigadier-General Charles G. Dawes. The number might be said to have belied the touted explosiveness of the vice-presidential candidate, whose proficiency on the violin is another of his numerous achievements.

Particularly noteworthy were the supporting soloists. John Dolan, in his cornet solo, "Our Maud," proved himself a master of the instrument, and likewise Robert Gooding, who played a saxophone solo, and George Carey, xylophonist, performed with remarkable skill. Miss Marjorie Moody, soprano soloist, added an especially entertaining chapter to the concert, being recalled for several encores. One of them, "The Goose Girl," by Sousa, was an excellent choice in bringing out the fine qualities of her voice.

In a Sousa fantasia, "Music of the Minute," an airy selection following the intermission, several bits of "popular" music crept into the score, making one wonder just what the famed composer and connoisseur might think of jazz. As if taking up the mental challenge, Sousa sent to the footlights eleven of his men who compose a separate jazz department. They showed their ability to depart from "music" to "jazz," and, although they, too, were heartily applauded, the comparison was striking, to say the least.

However masterful were the concert selections, evidencing as they did the wonderful ability of Sousa to draw from his men, with the lightest motion of his hand, the most wonderful results, it was the Sousa marches which aroused the audience to its most excited pitch.

With the trumpeters lined in front of their colleagues, the band played "Semper Fidelis," Sousa's march dedicated to the U. S. Marines, and if anyone present was not thrilled, that person is made of stone. Then came Sousa's immortal march, "Stars and Stripes Forever," which brought mixed cheers and applause, as the martial notes flared with the spirit of patriotism and pride. In this number, and an encore, "Comrades of the Legion," Sousa's men were joined on the stage by the members of the 118th Medical Regiment band, which had turned out en masse to welcome the distinguished musician. The local bandsmen serenaded Sousa before the concert and occupied two boxes before going to the stage to join in the playing of his famous march.

Music
Rochester, N.Y. 30

SOUSA TO PLAY NOVELTIES.

One of the novelties on the programs that Sousa and his famous band and soloists will play on Thursday afternoon and evening of this week at the Eastman Theater will be a blending of jazz tunes under the title of "Music of the Minute." In the use of the new musical form the great composer and bandmaster has achieved delightful effects. It is said. A special section of the band plays this novelty. The first Sousa fox trot, "Peaches and Cream," is also one of his offerings this season. A number of new marches mark the programs, too, one of the chief being "Ancient and Honorable Artillery Company," written in honor of the noted Boston organization of the title. A pretentious new suite a new humoresque and other fresh features will be offered. Many

SOUSA PLAYS HERE OCT 11



WINIFRED BAMBRIST.

That Lieut. Com. John Philip Sousa actually gets the inspiration for a new march by marching was revealed recently by the famous bandmaster when he was discussing "Ancient and Honorable Artillery Company," the new Sousa march, which will be one of the features of his program at the Armory the afternoon and evening of Oct. 11. "The Ancient and Honorable Artillery Company March" was written for the famous Boston organization of that name in response to the appeal made by Governor Channing H. Cox, of Massachusetts, but it, like more than a hundred Sousa marches that have gone before, was literally written on the march.

"I do not think I ever have received the initial inspiration for a march except by marching," the famous bandmaster said recently. "Perhaps the inspiration came when I was at the head of a band, either during my days in charge of the United States marine band in Washington, or during the World War when I took charge of the musical activities at the Great Lakes naval training station. Perhaps it came during a one-man march in which I was the entire body of marchers around my home on Long Island, or thru a park or along a secluded road when I was on tour. But always the idea for a march came when I was on my own feet, marching. With my life at stake, I do not believe I could sit in a chair and write a march."

"Strangely enough it is the form of musical expression at which I am most facile which I must write most on the strength of inspiration. Any other form I can work out from a given theme exactly as an essayist, for instance, develops his work from certain basic ideas. In my suites I have generally found the initial inspiration in something I have seen or from something I have read. Most of the time all I have kept in a way of memorandum was a quotation or a note which would keep the incident from escaping my memory. Then in the quiet of my study or my hotel room, I would sit down and write my story, much as would a magazine or a newspaper writer."

John Hand
Sousa's band
Oct 11/24

Melody by Gen. Dawes In Sousa Repertoire

Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour, and who brings his band to the Grand in October, has added to his program the "Melody in A Major," recently written by General Charles G. Dawes, the republican vice presidential candidate. The number will be presented as a band arrangement, and the work of preparing the composition for the big band of more than one hundred pieces has been done by Sousa himself.

Sousa has added the Dawes composition to his repertoire for this season not only because of its musical worth but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man also may have read musical ability. As far as Sousa has been able to ascertain, General Dawes is the first presidential or vice presidential candidate who has achieved any recognition as

Sousa Proud Noted Band Made Up of Americans; Sees West Music Leader

One of the great matters of pride with Lieutenant Commander John Philip Sousa, the famous bandmaster who will play here at the Armory on the afternoon and evening of October 23, always has been that he has never been compelled to go outside America to seek musicians and soloists of sufficient artistic attainments to serve with his famous organization. During the 32 years that he has directed his own band, the Sousa bandmen and soloists almost without exception have been Americans by birth and have received their entire musical educations in America. This condition is true again this year, and while Miss Nora Fauchald, soprano soloist with the great organization, was born in Norway, she is of American parentage and her musical education has been acquired exclusively in America.

Perhaps the chief hobby of Mr. Sousa throughout most of his career has been to develop a taste for good music in all sections of America, and one of his keenest delights has been to observe competent departments of music growing up not only in New York but even in the smallest of colleges and secondary schools throughout the country.

"I fear that the east," Mr. Sousa said, "is likely to fall behind the rest of the country in producing new musicians because life is so strained and nerve-racking. Our eastern boys and girls, and particularly our girls, are jaded by the time they are 20, and it seems that we have an enormous number of mere children who are suffering from nervous breakdowns. Music requires great repose, must be studied deliberately and not on the gallop."

Band Leaders Musn't Preach To Audiences, Says Director



LT. COM. JOHN PHILIP SOUSA

The fact that he never had preached to his audiences is regarded by Lieut. Com. John Philip Sousa as one of the chief reasons for the great success of his famous band for the past thirty-one seasons, and the fact that Sousa is on his thirty-second annual tour of his great organization of one hundred musicians and soloists is the best proof of the enormous popularity which he enjoys with the American people.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the

music," says the March King. "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it cannot continue in business. I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenue from its concerts." Sousa will be at the Rayen-Wood Auditorium the evening of Oct. 10.

SOUSA'S BAND TO BE HERE TUESDAY

Winifred Bambrick, Harpist with the Organization, is One of the Most Interesting Features of the Program.

A bright and charming spot in the program of this season's tour of Lieutenant Commander John Philip Sousa and his band, who will play at Carmichael auditorium, Tuesday, October 7, matinee and night, is the solo number of Miss Winifred Bambrick, harpist.

after studying with America's foremost instructors of the harp, made her debut in New York City.

Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzi, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire.

Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she.

SOUSA WELCOMED BY CITY OFFICIALS

Bandmaster Greeted on Arrival Here on Thirty-Second Tour of United States.

ACHIEVEMENTS ARE LAUDED

Lieut. Com. John Philip Sousa arrived in Pittsburgh shortly before noon today with his band of 100 players and soloists on his thirty-second annual tour of the United States. He was greeted at the Baltimore and Ohio Railroad Station by the Allegheny High School band and Girl Reserves of the school.

A large bouquet of dahlias was presented him on behalf of the Allegheny High School student body by three representatives of the Girl Reserves, Miss Gertrude Swift, president of the organization; Miss Mildred Norris and Miss Catherine Young.

Welcomed to City.

Following the greeting, Sousa was escorted by the high school band to the City-County Building, where he was welcomed to the city by members of city council and the heads of the various departments of the city government. In an address, Daniel Winters, president of council, welcomed the bandmaster to the city on behalf of the citizens and spoke of Sousa's achievements in the musical world; his praiseworthy work in the recruiting field during the World War, and the early acquaintance made with him at the Pittsburgh Exposition.

Mr. Winters expressed Mayor William A. Magee's regret that he was unable to welcome Sousa, the mayor being out of the city.

Two Concerts Today.

Sousa is giving the first of two concerts at Syria Mosque this afternoon, and will give the second tonight. At the afternoon concert he was to present the Allegheny High School Band with a silver trophy, the award for being fifth prize in the national high school band competition at Chicago last year, and led the school band in several numbers.

Tonight he will be guest of honor at a dinner in the Pittsburgh Athletic Association. His final concert at the Mosque will follow.

To Play New March.

Pittsburgh will hear for the first time today Sousa's latest march, "The Ancient and Honorable Artillery." He will also play his famous "Stars and Stripes Forever" march by request. Sousa's band gave a concert at Punxsutawney last night.

Members of the Allegheny High

School band who met Sousa at the station and escorted him to the mayor's office are Jacob Hill, Ralph Walker, Kenneth Baird, James McDonough, Fred Schuck, John Rathgahn, Harry Pandolfo, Julius Harris, Paul Fuszek, William Bauer, George Thezze, Michael Sandry, Thomas Wallace, Joseph Eldridge, John Robertson, David Dietz, Leonard Merwick, Jacques La Belle, George Allison, Lynn Parks, Ralph Gould, Frank Kelly, William Swope, Wilson Walker, Stephen Stoffan, Edward Hennig, Leonard Lebro, Henry Holusha, Clare Rink, Cornelius Sanguim, William Helb, Harry Cochran, Bert Ford, Clarence Fleischer, Curtis Guckert, Philip Roos, John Proudlay, Stanley Hasemann, Kenneth Porterfield, Carl Weinert, George Scheffel, Edwin Wallace, Edwin Rohm, Howard Morrison, Frank Okerly, Fred Dent, Merle Frazier, Frank Chermock, William Miller, John Crunkelton, Kenneth McGaw, Gilbert Lee, Raymond Kaiser, Robert Daker, Gilbert Sarver, Edward Lucas and Otis Steinbrenner.

*Rochester NY
Democrat
Oct 2*

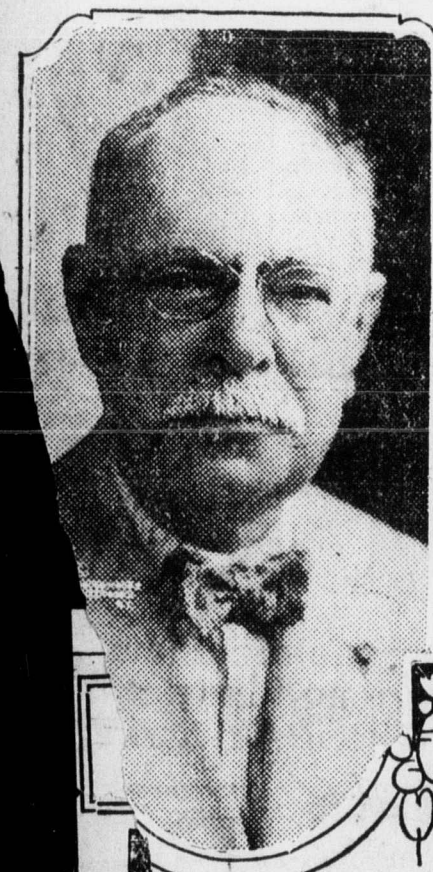
ROCHESTER SOLOIST WITH SOUSA'S BAND



One of the most popular soloists with Sousa's famous band, which will come to the Eastman Theater to-day to give afternoon and evening concerts, is George Carey, a well known Rochester musician. Mr. Carey formerly played as a drummer in theater orchestras here and then appeared in vaudeville with much success as a xylophonist. He has been with Sousa for several years, and his skillful playing of his own compositions have won him wide favor. Between Sousa tours he has been much in demand as a player for radio audiences. His family home is still in Rochester. Tickets for both concerts are on sale in the lobby of the Eastman Theater.

Pittsburgh Press Copy

SOUSA TO CELEBRATE BIRTHDAY HERE



PHILIP SOUSA.



WINIFRED BAMBRICK.

Bambrick, harpist, is one of the soloists to be heard at the early concerts at Syria mosque on Saturday afternoon and Sunday morning. The programs which mark the seventieth birthday of the march programs will be given and extra soloists featured. In addition to Bambrick, other soloists include Marjory Moody, soprano; George Carey, xylophone; Paul Gergardt, oboe, and trombone. In compliment to Sousa's contribution to American music, Mayor William A. Magee has issued a proclamation declaring Saturday, October 12, as "John Philip Sousa Day" in Pittsburgh, and on his arrival in the city he will be met by the Allegheny High School band and Girl Reserves of the school, where

SOUSA DAY



Above—Allegheny High School band, which escorted John Philip Sousa from the Baltimore and Ohio station to the City-County building, and which the bandmaster later conducted in several numbers at his afternoon concert at Syria Mosque. Below—Sousa with a bouquet of dahlias presented by Miss Gertrude Swift, Miss Mildred Norris and Miss Catherine Young, of the Girl Reserves, of the high school, on behalf of the entire student body.

*Musical Courier
OCT 2 - 1924*

John Philip Sousa still is giving band concerts, composing music, writing books and telling stories, and his success continues in all those fields. One of the best of his tales, related recently but dating back a great many years, concerns a concert he gave in a small Illinois town. In the corridor of the local hotel he met Marshall P. Wilder, the celebrated hunchback humorist of that period.

"Hello, John."

"Hello, Marsh."

"Giving a concert here?"

"Yes. What are you doing in this forlorn dot on the map?"

"I am on a tour with Francis Gilder, the great American pianist and composer. We appear here tomorrow evening."

"I should be glad to have you as guests at my concert this evening. Here is a box for yourself and Mr. Gilder."

As a further compliment, Sousa put on his program the Danse Africaine, by Gilder, which was enjoying extreme popularity at that time. Just before he began the number the bandmaster (a humorist of no mean capacity) turned, faced the audience, and in a loud voice asked: "Is Mr. Marshall P. Wilder in the house?"

"Yes," came that gentleman's reply from a balcony box.

"Would you mind rising, so that the audience may see you?" asked Sousa. Wilder stood up.

"Is Mr. Francis Gilder with you, America's foremost pianist and composer?" continued Sousa.

"He is," came Wilder's reply.

"Would you ask him also to rise and step to the front of the box?" Gilder did as requested.

Then Sousa announced that he was about to play the Danse Africaine, and rapping with his baton, he commenced the piece, while the audience divided itself between listening raptly and gazing in awestricken wonder at the composer standing in the box.

After a dozen measures or so, Sousa stopped suddenly. Turning again toward Gilder, he asked: "Do I get the tempo right, Mr. Gilder, and does my interpretation meet your views?" Gilder nodded gravely.

"Then we will proceed," announced Sousa, and the audience broke into rousing cheers and applause. It was the most momentous thing which ever had happened in that Illinois town, this polite and public meeting of two great men of the day.

Boston, Mass., September 27.—Last Sunday afternoon and evening Lieutenant-Commander John Philip Sousa and his justly celebrated band opened the Boston musical season with two concerts at Symphony Hall. The program for both concerts was as follows: overture, Maximilian, Robespierre, or The Last Day of the Reign of Terror; Litoli; cornet solo, Our Maud, Short; suite, El Capitan and His Friends, Sousa; vocal solo, Polonaise, from Mignon, Thomas; symphonic poem, Don Juan, Strauss; fantasia, Music of the Minute, Sousa; saxophone solos; march, The Ancient and Honorable Artillery Company, Sousa; xylophone solo, The Pin Wheel, Carey; Carnival Night in Naples, Massenet.

Mr. Sousa is a favorite in this city and capacity audiences filled the hall on both occasions. The band played with its customary virtuosity and both audiences insisted on numerous encores. Needless to add, Mr. Sousa sprinkled the old favorites generously among these encores.

A great many members of the Ancient and Honorable Artillery attended the evening in recognition of Mr. Sousa's naming his new march The Ancient and Honorable Artillery Company. In behalf of the members of the company, Governor Cox presented the band leader with a silver humidor formed in the shape of a shell and bearing an appropriate inscription. The principal soloist was Marjorie Moody, the popular soprano, who has toured with Sousa for several seasons. Miss Moody disclosed her fine flexible voice and her abilities as an interpreter in the ornate Polonaise from Mignon. Enthusiastic applause necessitated the addition of extra pieces. The other soloists were John Dolan, cornetist, Robert Gooding, saxophone, and George Carey, xylophone.

KOUSSEVITZKY'S OPENING PROGRAMS

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, now announces the programs with which he will make his first appearances in this country, both at the opening of the symphony season on Friday afternoon and Saturday evening, October 10-11, and at the second pair of concerts on October 17-18. Mr. Koussevitzky will first assemble the orchestra for rehearsal next Thursday morning.

The first program will consist of a concerto of Vivaldi, arranged for orchestra by Silioti, Weber's overture to Oberon, two Wagnerian excerpts—the Bacchanale from

Shrine To Hear Sousa's Band

Zenobia Shrine in planning to make a jubilee occasion of the concert to be given in the Coliseum on Nov. 14 by John Philip Sousa and his band of 100. Hundreds of Shriners will be present in a special block of seats to honor the famous bandmaster.

There will be something on the program to appeal to every musical taste. For the frequenter of symphony concerts there will be an arrangement of the Strauss masterpiece, "Don Juan." Popular fancy will be met in Sousa's latest jazz fantasia, "Music of the Minute," played by a special jazz band.

The concert will be under the management of Gra...

SOUSA'S BAND TO PLAY MANY POPULAR AIRS

Famous Band Leader and
100-Piece Band to Play
Here October 29

Popular music of the present day will have a larger part than ever before in the program which John Philip Sousa and his band of 100 musicians will play in Grand Forks on the evening of October 29. Sousa and his band will give a concert at the city auditorium on that date under the auspices of the Grand Forks municipal band, while on his 32nd annual tour.

Sousa has provided a setting for his first offering of syncopated music to be entitled, "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz a deluxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humorous. This season the humorous will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher—Mr. Sheen" from the "Follies," and the previous season "Look for the Silver Linings" from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa Marches, Mr. Sousa has written a foxtrot, entitled "Peache and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery company, of Boston, Mass., which has maintained a continual existence since 1638, when it was chartered by Governor Winthrop, and which has existed in England since 1511 under a charter from King Henry VII.

Sousa's decision to include syncopated music this season came as result of the many requests which he received last season for a representation in his programs of the new, modern music translated into the Sousa language.

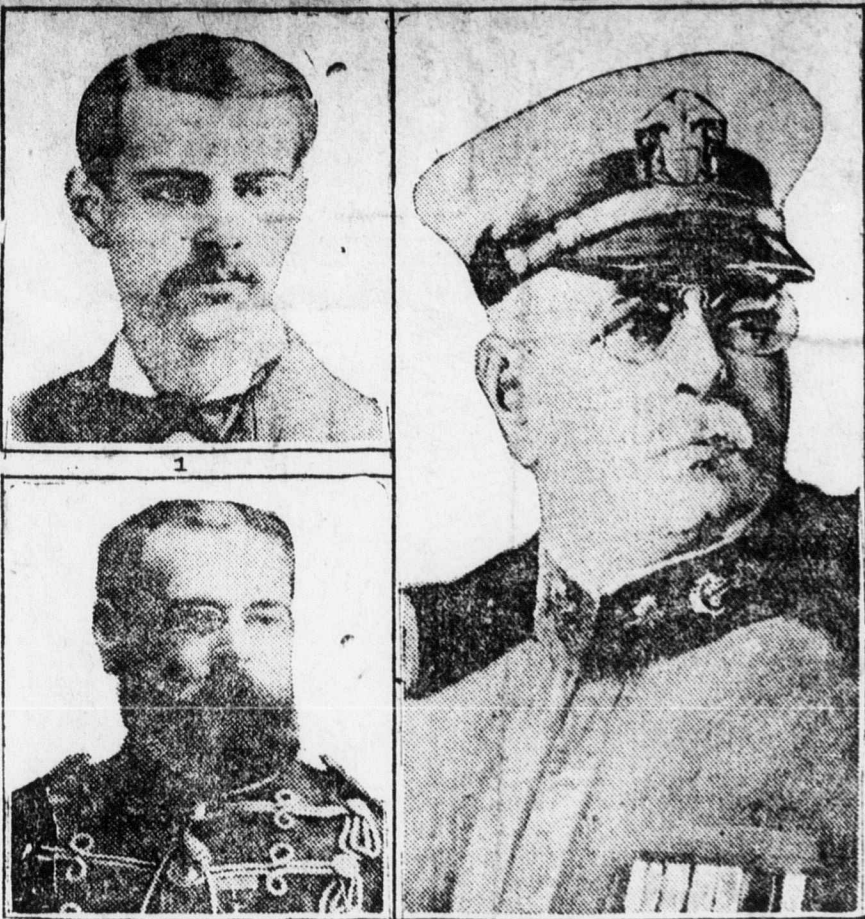
American Soprano
Who Is a Soloist
With Sousa's Band



Marjorie Moody.

Marjorie Moody, the young American soprano, has been especially engaged for Sousa's anniversary concerts in Pittsburgh tomorrow at Syria Mosque. Miss Moody's musical education has been received entirely in America, and following the Pittsburgh concerts she will go direct to Boston, where she is soon to appear in recital at Symphony hall. Miss Moody will sing at both the matinee and evening concerts, having chosen for the afternoon number the aria, "DuPuis le Jour" from "Louis," by Charpentier, and for the night "Polonaise" from "Mignon" by Thomas.

PITTSBURGH WILL HONOR SOUSA TOMORROW



1—John Philip Sousa at the age of 21 years. 2—The bandmaster at the age of 35 years. 3—The famous lieutenant-commander as he is today, aged 70 years.

Lieut. Com. John Philip Sousa will be given the key to the city tomorrow when he comes for his anniversary concerts at Syria Mosque. Mayor William A. Magee has declared tomorrow "Sousa Day" in Pittsburgh, in compliment to the March King's contribution to American music, and his many visits to this city, where his friends are legion.

JOHN PHILIP SOUSA



Sousa Has Been Touring 31 Years

Upwards of Fifty Million
People Have Heard His
Celebrated Band in That
Time

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three mil-

lions of people, annually. And this season, for approximately thirty minutes in each program the audience will be introduced to the Sousa Syncopators.

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

Sousa and his band will play in Carmichael auditorium in Clarksburg, matinee and night. Tuesday October 7.

Saturday "Sousa Day."

John Philip Sousa, the "March King" and his band will come to Pittsburgh next Saturday for afternoon and night concerts in Syria Mosque and in view "of the sentiments of pride and patriotism which come unbidden with the name of Sousa" Mayor W. A. Magee yesterday issued a proclamation urging that Saturday be called "Sousa Day." Mayor Magee commends its observance to the people and suggests that a welcome be accorded the bandmaster which will be eloquent and a long remembered testimonial of love and appreciation.

Sousa Will Direct West High's Band

West high school band will be in its "glory" Saturday when Sousa, who appears at the armory with his own band, will also personally conduct the school band. During an intermission the band of 40 pieces will go on the stage and give a short program under direction of the famous leader.

Band Leader Sousa Given Great Welcome

As Noted Composer Plays Familiar Numbers
and Scores Another Success On Final Visit

With due applause, a packed house Poll's theatre last night sat through the rendition of "Maximilien Robespierre," "The Bride-Elect," "Don Juan" and other well known compositions by John Philip Sousa and his band but not until the 100 musicians broke into the strains of Sousa's old faithful, "The Stars and Stripes Forever" did they give vent to their true feeling. It was then that round after round of applause echoed and re-echoed throughout the house.

It has been said that "There is only one Sousa's band, and John Philip Sousa is its leader." This statement was conclusively proven when the band of international reputation played final, road tour. Never before, and final, road tour. Never before, and perhaps never again, will there be a leader who has that almost uncanny knack of drawing from the depths of instruments and the souls of men combinations if harmony that completely thrill the audiences. If there was a person in Meriden last night who had the blues or felt lonely that person should have attended the concert by Sousa's band and he or she would have left the theatre with a new outlook on life.

The New England tour of Sousa and his band is under the direction of Messrs. Rudolph and Albert Steinert. The program for the tour as arranged by its conductors and the world famed Lieutenant-Commander is of the best. In addition to the marches and concert selections there were vocal, cornet, saxophone and xylophone solos. Mr. Sousa realizes that a present day concert to be complete must have its bit of jazz. With this thought in view there was introduced into the program thirty minutes of jazz and the musicians who played the up-to-date music bade well toward making the jazz artists of New York's up-to-date hotel dance halls turn green with envy.

The average person would be rather skeptical were he told that Brigadier General Charles G. Dawes, the Republican party's vice president-

ial candidate, was a musician. Sousa's band last night rendered a "Melody" by Mr. Dawes which proves that this accomplished soldier and diplomat is also a composer of no mean ability. Mr. Dawes has for years been a violinist and has composed several songs.

To Warrant Officer Philip Azzolina and his 118th Regimental band fell the honor of escorting Mr. Sousa to the theatre. A concert was rendered by the 118th band in front of the Matis hotel and Poll's theatre before the concert by Sousa's band in the theatre. The members of the 118th band then entered the theatre and occupied the two downstairs boxes as the guests of Mr. Sousa. During the playing of "Stars and Stripes Forever" and "Comrades of the Legion" by Sousa's band the 118th band took positions on the stage and accompanied them.

To John Philip Sousa music has been his life time vocation, and in a public career of half a century it has been his only source of income. His musical training started when he was six years old and at fifteen he was a teacher of violin. At seventeen he was a theatre director. In 1880, at the age of twenty-six he was appointed director of the United States marine band. He held this post for twelve years when he resigned to become the head of the organization with which he is now touring. On May 31, 1917 Sousa was commissioned a lieutenant, senior grade, in the United States Navy, and until the end of the World War he served at the Great Lakes Naval Training Station, in charge of the musical activities. Upon the signing of the armistice, he returned to the Naval Reserve forces with the rank of lieutenant-commander, from which, because of having reached the age limit, he was recently retired. Mr. Sousa has composed hundreds of songs, marches and selections. He is seventy years of age.

Last night's program follows:
Overture, "Maximilien Robespierre"

SOUSA BAND IS ON THIRTY-SECOND TOUR

Famous Musical Organization
To Give Two Concerts In
Akron

Lieut. Com. John Philip Sousa and his famous band will tour again this season for more than 20 weeks in a journey which began in Wilmington, Delaware, on June 21, and which ends with two concerts in Greater New York on November 16. This is the thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birthday.

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

Sousa's band this season, as for several years past, will consist of more than 100 musicians and soloists.

Sousa's band appears at the armory, matinee and night, on Saturday, October 11. Tickets are on sale at the Windsor-Poling Co.

lay a tax sufficient, in connection with the other estimated for the ensuing year, to pay the expenses of the town for as by-law provided, and to the time within which such

SOUSA COMING TOMORROW FOR TWO CONCERTS

City Will Help Noted Musician
to Celebrate 70th
• Birthday.

John Philip Sousa, noted band leader and composer, will arrive in Pittsburgh tomorrow morning and will give matinee and evening programs with his band in Syria Mosque.

Sousa will be met at the Pennsylvania Railroad Station by the Allegheny High School band and will be escorted to the office of Mayor William A. Magee where he will receive the freedom of the city and will be welcomed in a brief address by the Mayor.

To Observe 'Sousa Day.'

Recently Mayor Magee issued a proclamation in which he urged all residents of Pittsburgh to unite on Saturday in the celebration of "Sousa Day" on Saturday, inasmuch as the famous composer will celebrate the seventieth anniversary of his birth in Pittsburgh on that day.

The Allegheny High School band will appear at Syria Mosque tomorrow afternoon in uniform and during

the intermission of the regular program will be led in two numbers by Sousa. The Allegheny High School band was chosen for this honor because of the record it established a year ago when it placed fourth at Chicago at the national high school band concert in a field of 200 bands.

Our Festival

The March King Says It Puts Us in the Class With
Two Famous American Musical Cities



JOHN PHILIP SOUSA

In a letter stating emphatically that but for touring engagements with his band in the West he would hear at least one of the concerts in the forthcoming Worcester Music Festival, John Philip Sousa, the world famous bandmaster, declares that this festival has given Worcester reputation as a city of culture which "extends around the world."

Mr. Sousa writes:

"There is no single factor that does as much to put a city in a distinctive class as musical culture. Those towns, such as Worcester, Cincinnati and Philadelphia, have a reputation, as a home of culture, that extends around the world."

"It seems to me that every man and woman should use every effort, if they possess singing voices or a knowledge of music, to secure admission into your musical association. The sixty-four years of its activity has proven its worth and its artistic value."

"With every hope that your coming festival will surpass all that have gone before, artistically and financially, believe me

"Most Sincerely,

"JOHN PHILIP SOUSA."

Sousa, in Kiwanis Talk, Admits He's Great Artist

John Philip Sousa is a modest man.

He is also a hard man to please in press agency.

Both facts were disclosed at this noon's luncheon of the Kiwanis Club at which the feature was a talk by the famous bandmaster. The luncheon was at Hotel Utica.

After Harry R. Gossling, who was called upon by President Charles Bennett to introduce the speaker, told something of the bandmaster's achievements, the soft-spoken musician got up and declared he was going to fire his press agent. He didn't say it in just those words, but the meaning was there. His complaint was that the press agent had fallen down on his job, part of which is to instruct toastmasters how to introduce the bandmaster.

Toastmasters who are limited in vision, explained Mr. Sousa, might be content with declaring him the greatest musician in the United States, those with somewhat larger outlook might make it the world,

while only those of the broadest horizon would get it just right and say that the speaker is the greatest musician in the universe dead or alive.

This gives a good idea of the talk with which the Kiwanians were regaled. There was not serious moment in it, and yet the talk was given with an air of seriousness that not for one minute let the speaker to crack a smile.

Mr. Sousa told of a speech he gave in Russia, a story he told to a group of Englishmen in South Africa, and of the consternation felt by him when he goes to Boston which he called not only the hub of the universe but the axle-tree as well.

He poked goodnatured fun at himself, at the members of his band, at the Kiwanis Club, at about everything he touched on. Perhaps the best hit was when he remarked that it was an ahem, shame, to have to give a \$500 talk for a 50 cent luncheon.

Artillery Company Trophy Is Added To Large Collection by 'March King'

John Phillip Sousa, famous as the American "March King," has been the recipient of many trophies and gifts and the latest is a large silver humidor presented to him by Gov. Cox of Massachusetts in behalf of the Ancient and Honorable Artillery company of that state.

Sousa had dedicated his newest composition to this order and the evening of its presentation by Sousa's band in Symphony hall, Boston, attended by a full membership of the Ancient and Honorable Artillery company, came as an interesting event to the order.

Gov. Cox, who is also a member of the order, made the presentation of the silver humidor.

The humidor has a copper rotating band around the base to give it the appearance of a projectile or shell containing an inscription. The humidor is in the shape of a shell with an eagle perched on the small end and with a large emblem directly above the copper band and inscription.

When Sousa and his band visited St. Petersburg last winter the famous march king guest at a reception club and a dinner Shrine club.

SOUSA AND HIS MARCHES AGAIN STIR HEARERS

"March King" And His
Famous Band Give Two
Concerts In the Eastman
Theater — Programs
Offer Novelties.

By A. J. Warner.

Lieutenant-Commander John Philip Sousa and his band returned to Rochester yesterday and gave two concerts in the Eastman Theater, playing in the afternoon to a small audience and in the evening to a very large one. Applause, encores and pleasure were, as always, the product of the performance of this famous organization, which long since became an institution in America and which is known the world over. Sousa has been quickening the pulse of the public for the last 30 years, and to those of the older generation there is reminiscence grave and gay in his highly characteristic baton gesture and his compositions.

It is, however, in his marches and in their singularly mobile interpretation that Sousa is at his best. There is nothing quite like "The Washington Post," "El Capitan," "Manhattan Beach" and "The Stars and Stripes Forever," as he plays them, in all the realm of music, and their invigorating power was as poignant yesterday as when first they thrilled the country. It is entirely possible that Sousa's newer works are as stirring as his earlier marches, but those who have been brought up on the latter will be slow to admit the fact.

These same marches and a few other pieces of similar type, such as "Semper Fidelis" and the new "Marquette University March," were the feature of the two concerts at the Eastman as they are sure to be wherever and whenever Sousa plays. But because of the superlative quality of his organization and the high degree of flexibility that marks its performance, as well as the tonal beauty of its various instrumental choirs, whatever he offers is worth hearing—and particularly the musical novelties invariably included on a Sousa program, which assumes thereby the value of an entertainment in addition to being a concert of an extraordinarily popular appeal.

Among the specialties yesterday were a jazz band, a saxophone ensemble, xylophone solos and cornet solos, all played by men who are masters of their respective instruments. There was also a soprano soloist, named Marjorie Moody, who sang an aria from Charpentier's "Louise" at the matinee and the "Polonaise" from Thomas' "Mignon" in the evening and whose coloratura is pleasantly effortless and fluent, albeit her singing is not yet distinguished in style. To the writer, however, one Sousa march was worth all the rest.

The wisdom of including a symphonic poem like Richard Strauss' gorgeous "Don Juan," which was the most ambitious feature of the evening concert, on a brass band program is open to question. Undoubtedly Mr. Sousa, who arranged the music, achieved some effects splendid enough to have delighted the redoubtable Richard himself, but the artistic consequence of the effort seemed on the whole rather dubious.

Yesterday's concerts opened the musical season at the Eastman Theater. The next concert, scheduled for Thursday evening, October 16, will inaugurate the second season of the Rochester Philharmonic Orchestra, and will introduce once more to the local public Eugene Goossens, the brilliant young English conductor, whose triumphs here last year are so happily remembered.

Sousa's Band Tomorrow

Thirty minutes of jazz is a new feature of the programs to be rendered by Sousa's Band tomorrow afternoon and evening at the Colonial Theater. Mr. Sousa, ardent lover of music, is of the firm belief that syncopated music has established itself permanently in America and, as usual, he bows to the will of the public—his audiences. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side. "Music of the Minute," a Sousaesque jingling together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa program.

SOUSA BAND PLAYS TWICE AT EASTMAN

Famous Conductor Includes
Old Favorites and New in
Popular Concerts.

By HARVEY W. SOUTHWATE.

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

In their anxiety to hear the marches that have made the Sousa name famous, many may have overlooked the fact that the Sousa band is really a singularly fine musical body, a collection of instruments expertly blended, capable of getting effects, as in the "Don Juan" number, that are very difficult to get except with a symphony orchestra and mellowed by constant association and tireless training. The Sousa band is the New York Symphony Orchestra of its class. Wherever there is opportunity for individual display or wherever one section is given a chance to sing a little louder than the others, it becomes apparent that technical excellence in the playing of wind instruments extends all the way through the band. The remarkably rich and varied clarinet section is probably unmatched anywhere, and the cornets are likewise finely toned, pliable and in admirable unison.

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

The soloists shared in the success of both concerts. John Dolan with his cornet, Miss Marjorie Moody with her soprano numbers, Robert Gooding as chief of the saxophone family and George Carey, popular Rochester musician, with his mastery of the xylophone. Of course there was humor in both programs. Sometimes it almost seems that the unique Sousa contribution to the American concert platform is the humorous effect which he makes his band produce without sacrificing the dignity of the program nor seeming to betray the legitimate scope of his instruments. Such numbers last were the amusing Chinese wedding number, played by a selected group, and the saxophone dialogues, taking liberties with popular airs.

In the playing of the familiar marches, there were the little Sousa tricks, such as the line-up of brasses before the footlights for the "Stars and Stripes," tricks that audiences expect and must have. Of the more serious numbers, the "Maximilien Robespierre" overture by Litolff and the "Carnival Night in Naples" by Massenet were given spirited performances, and in the afternoon Sousa's own symphonic poem, "The Chariot Race," was made an exciting musical description of the Ben-Hur race.

The evening audience was of capacity size; the afternoon audience somewhat smaller than that of last year.

SOUSA WILL DIRECT HIGH SCHOOL BAND

The Allegheny High School Band, under the direction of Ralph E. Blakeslee, an English instructor in the school, will be honored Saturday by John Philip Sousa, band master and composer, when he will direct them in the presentation of two numbers during the intermission of Sousa's matinee appearance at Syria.

SOUSA'S OWN THRILLS UTICA MUSIC LOVERS

America's Foremost Band Presents
Enjoyable Concerts at Colonial

UTICANS FEATURE SPECIALS

Old and New Marches Received
With Great Enthusiasm

Sousa's own musicians and compositions, long recognized as leaders in musical circles of the United States, delighted and thrilled two large crowds on the 32d annual tour, at the Colonial Wednesday. Numbers to meet all tastes, classical, soothing lullabies, martial marches, as only Sousa can produce and last but not least, a new feature to a Sousa program, syncopation and real and entertaining jazz, are produced with equal success and to the enjoyment of hundreds of admirers of America's greatest bandmaster and his efficient organization.

Three new Sousa compositions are included in the program, a fantasia, "Music of the Minute," opening the second part, set the audiences in good humor, humming and tapping accompaniment with the feet and proved a good fore-runner to a dainty melange of popular hits, well written and rendered. "What Do You Do on Sunday Mary?" The other, a spirited march, "The Ancient and Honorable Artillery Company" well upholds the Sousa standard of martial music. The pleasant strains of "Auld Lang Syne" prove the background of the effort.

As may be expected no Sousa program is complete without several of his marches of yesteryear which pleased parents of many of Wednesday's audiences, and it required no additional announcement and but a note or two of "Semper Fidelis," "High School Cadets," and the never to be forgotten "Stars and Stripes Forever" before loud applause swept through the house, partly drowning out the music.

For lovers of classical music the overture, Litolff's "The Last Day of the Reign of Terror" and the symphonic poem, "Don Juan," Strauss, served their purposes—and well. The much heralded "Melody in A" by General Dawes, Republican candidate for vice president proved a very acceptable lullaby and was received with pronounced enthusiasm.

The special numbers brought complete satisfaction to the audiences, presenting two Uticans, in feature roles. Concluding the first part of the program, John P. Schueler, trombonist, stepped to the footlights and splendidly displayed his musical ability in two selections, "Monarch Polka" and for an encore rendered "Oh Dry Those Tears." The title of the latter selection casts no reflection whatever on Mr. Schueler's initial effort.

Then realizing that Uticans are for Utica, Sousa swung his experts into excellent harmony in the new composition by Prof. Harry McCormick, "The Colonial March," dedicated to the theater in which he is musical director. Loud and deserving applause was the result of the Uticans' share of the entertainment.

Jazz found its way into the second part in generous measure and it can't be said it was out of place by any means, judging by the applause. A saxophone solo and an octet likewise a jazz band of 10 pieces discoursed lively and popular tunes with humor that appealed.

Solo efforts by John Dolan, cornetist, Miss Marjorie Moody, soprano, Robert Gooding, saxophonist and George Carey, xylophonist, added variety and class to a very enjoyable program.

Sousa Has Unusual Composition Record

The world at large knows John Philip Sousa as the composer of the greatest march music the world has known and as the director of the finest band that has ever been developed in America. But an examination of the catalogs of Sousa's publishers reveals that Sousa has written music of a greater number of classifications than any other American composer.

Sousa's published number represent but a small phase of his great

labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Sousa's band will appear at armory, Saturday, Oct. 11, for noon and evening concerts.

Painting Presented to Sousa



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Com. John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the "March Past" of the band battalion organized by Mr. Sousa during the late war. Sousa's band will give two concerts here on October 8.

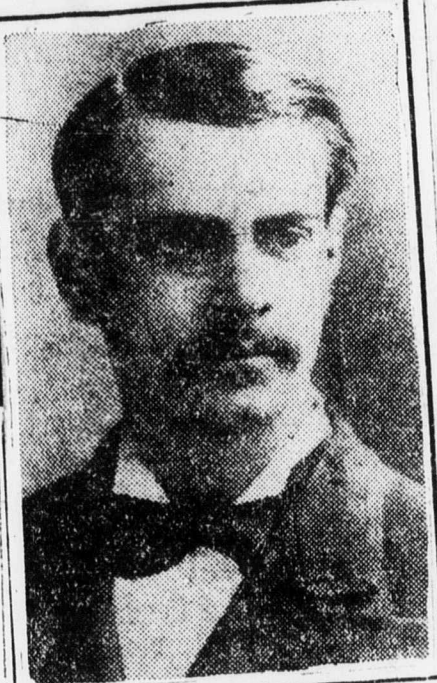
Returns on 70th Anniversary



AT 70

JOHN PHILIP SOUSA

AT 35



AT 21

Many older residents of Columbus remember when John Philip Sousa, bandmaster, first appeared here as the leader of a U. S. Marine Corps band. Few then thought that this youthful leader some day would be known all over the world.

Several years later he made his second appearance here. It was as the proud head of his own organization.

Now, at the age of 70, Sousa is returning to Columbus, on his thirty-second annual tour, and will give a concert in Memorial Hall, Sunday night, Oct. 5.

Year after year he has come back, and played his way into the hearts of the people, and each year he has added new laurels. He and his organization occupy a unique place in American musical history.

AMUSEMENTS

CAPITOL THEATER.

SOUSA AND HIS BAND.

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner" or the second, for that matter, and few people know that words were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a



JOHN PHILIP SOUSA.

long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee singers, an organization of colored singers, who used the number for a finale to its entertainments. The Slayton Jubilee singers at the time were regarded as the finest organization of any kind in America.

Sousa and his band will be at the Capitol theater tomorrow afternoon for one engagement only.

SOUSA'S CONCERT.

Lieutenant Commander John Philip Sousa, who will give a concert next Sunday night in Memorial Hall, and who always will be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth, has written his new march for the season of 1924 for the oldest American military organization, the Ancient and Honorable Artillery Co. of Massachusetts.

Seats for the concert go on sale tomorrow at the Hartman Theater.

JOHN PHILIP SOUSA.

John Philip Sousa's arrival in Meriden Tuesday evening will be heralded with full military as well as musical acclaim. The 118th Medical Regiment Band under the direction of



Philip Azzolina will escort Mr. Sousa from the hotel to Poli's theatre where it is expected that the local unit will play one or two numbers under the direction of Mr. Sousa.

The visit of Lieutenant Commander Sousa is an event in any city. Recently in Boston Symphony Hall was packed to the doors and Governor Cox presented Mr. Sousa with a silver humidor inscribed with a testimonial of the Ancient Artillery of Massachusetts. Hundreds of members of the organization were present in full regalia.

Mr. Sousa and his band will arrive in Meriden on a special train about six o'clock on Tuesday. This concert always draws a big crowd and this year will doubtless be no exception judging from the advance ticket sale at the J. A. V. Thomas company.

SOUSA'S SEVENTIETH YEAR

John Philip Sousa, whose thirty-second tour began September 15, will be seventy years old in November; and his birthday will find him near the end of his thirty-second tour—a record without parallel in the musical history of the United States for the continuousness of one organization under a single director. This 1924-25 tour will be what Sousa calls the "short alternate"; the preceding tour was transcontinental in scope, and one of the longest he has ever made. He will put in but eleven weeks in travel this season.

Despite the brevity of the tour, Sousa's creative urge will have its usual full and free expression in the programs to be played by his band under his magic baton; and his manager, Harry Askin, says that each program of the tour will include not fewer than five new works of Sousa's own. He will play at Poli's next Tuesday.

THEATRES

SOUSA HAS A JAZZ BAND THIS YEAR!

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandsmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

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

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen saxophones—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.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Sousa and his Band plays at the State next Wednesday, October 8th, Matinee and night.

SOUSA'S BAND PLAYS IN PENITENTIARY

John Philip Sousa's many tours with his famous band have carried him in far places, but it remained until last Wednesday for the band master to go to jail. On that day the prison band of the Eastern penitentiary in Philadelphia gave a concert in the yard under his leadership. At times the affair took the form of a rehearsal, for Mr. Sousa stopped the band several times in the middle of numbers to indicate exactly the expression with which he wished certain passages to be played.

Long before Mr. Sousa arrived the musicians were gathered in the little octagonal building in the center of the corridors wherein are the blocks of cells.

The band played four numbers, two of them compositions by Mr. Sousa. He led them and aided them, for when they did not give just the expression he thought best he stopped and had them do it over.

At the end of the third number Alfred Fleisher, on behalf of the band, gave him a box of cigars and a cane made in the institution.

The windows and corridors were crowded by the inmates. But it was a silent audience. There was freedom of action, but no applause.

When the affair was all over the musicians went back to their cells—and, of course, Mr. Sousa went home.

SOUSA'S ENCORE RULE

"ROLL YOUR OWN!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here on Oct. 10, in the Wood-Rayen auditorium. The march king has two set rules with respect to his concerts: 1. Never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident or non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the World war as a tribute to the men who did their bit in the nation's shipyards; and 2. never to tell an audience what it ought to listen to when it calls for more. Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa, "and surely an American audience has the right to say what it wants when it, too, asks for more."

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the

second choice of the audience, and plays "The Stars and Stripes" later, after the trumpet-corps has had a brief rest.

SOUSA'S BAND AT POLI'S THEATER TONIGHT

Of the three American composers who first gave to the United States a native school of operetta, John Philip Sousa alone survives, who brings his famous band to Poli's theater tonight. The fact suggests itself for mention in view of Sousa's approaching seventieth birthday, in November, and his going on his thirty-second tour of the country at the head of what has long been the most famous band in the world.

The "Big Three" of comic opera in this country in the productive decade from 1890 to 1900 were Sousa, Victor Herbert and Reginald De Koven. De Koven died suddenly in Chicago early in 1919, between the first and second performances of his opera called "Rip Van Winkle." Herbert, too, died suddenly—last May—after having spent the preceding night at a rehearsal of the Ziegfeld Follies, for which he composed some ballet-music.

The first of the big three to win recognition as a composer of light opera was Sousa, with his work called "Desiree," staged in Philadelphia in 1884. De Koven came along three years later with "The Begum," also staged in Philadelphia. Herbert's first offering was "Prince Annanias," staged in 1894. But none of them is remembered for his first operetta. De Koven made his big success with "Robin Hood"; Sousa with "El Capitan"; Herbert with "The Serenade." All three works are still "alive."

SOUSA AND BAND TO LAUNCH MUSIC SEASON THURSDAY

Lieutenant Commander John Philip Sousa will bring his famous band and soloists, numbering 100 musicians, to the Eastman Theater next Thursday and give afternoon and evening concerts. This remarkable organization will open the concert season in the beautiful big auditorium. In it last year the Sousa strains took on added appeal.

The general seat sale will open in the lobby of the theater this forenoon. The mail applications for seats have been very large, it is said, and the management predicts that more people than can be accommodated will be drawn to both concerts. The two programs will have many different numbers, although all of the soloists will appear on both. Marjorie Moody, a young soprano who has drawn high critical praise, and who will enter the concert field next season, will be a featured artist. John Dolan, the noted cornetist; George Carey, the popular Rochester xylophonist, and Winifred Bambrick, an accomplished harpist, will be other soloists.

Sousa's programs have a bigger variety than ever before this season. They have many new things and novelties, among them being new marches, a blending of jazz tunes, an appealing dance number, a fine suite and a new humoresque. As encores Sousa will play several of his famous old marches.

SOUSA AND BAND DELIGHT AT CASINO

Large Audience Hears Varied and Entertaining Program — Marches, As Usual Heartily Applauded

Lieut. Com. John Philip Sousa and his band appeared in a concert that pleased a large audience in the Casino last night. It was a varied and interesting program that they presented, and all of the numbers were heartily applauded, but it was the swing of the great band leader's own marches, written both before and since he earned the title of lieutenant commander in the World War, that brought forth the spontaneous bursts of staccato handclapping that tells conclusively when an audience gets the thrill that it came to get.

"Washington Post," "The Charlatan," "The Bride-Elect," "Semper Fidelis," "Stars and Stripes Forever," and a new march, "The Ancient and Honorable Artillery Co.," all were played in the perfect Sousa rhythm that has inspired untold thousands of marching Americans, at home and abroad. There was no flag waving. The concert did not end with the playing of "The Star Spangled Banner." But, for so long has Sousa's band been a national institution that probably nearly everybody in the audience last night visualized his country's flag passing proudly in review.

Body of Men's Men.

John Philip Sousa is 70 years old, but has still that quality of bearing and leadership which discourages describing him as "venerable." His bearing is military, dignified, unemotional. No more than ever he did, does he now resort to long hair and extravagant gestures to create his atmosphere. He acknowledges applause with one precise bow. On rare occasions he vouchsafes two bows. He probably wears the best hair cut of any of the world's famous musical directors. We will go further and say that his entire band probably wears its hair shorter and trimmer than any other band in the world. And it is equally well shaved. Aside from Sousa's close-cropped mustache, we detected but one other hirsutal appendage in the whole band, and this was "a nifty" on a dapper, grey haired bandsman.

And evidently Lieut. Com. Sousa is as sparing of words as he is of gestures. Not so much as a monosyllable did the audience receive from him last night. When there was an announcement to be made, he left it to one of his lieutenants, the same who was so busily engaged in his shirt sleeves arranging the leader's stand and music rack and the chairs and what-not when the audience began to arrive.

Soloists With Band.

The soloists with the band were John Dolan, an appealing coloratura cornetist, whose numbers, however, could easily have been more effectively chosen; Robert Gooding, an accomplished saxophonist, and George Carey, a phenomenally dextrous xylophonist, whose numbers were enthusiastically applauded. Miss Winifred Bambrick appeared as harpist, but did not play alone. Miss Marjorie Moody, soprano, sang the "Polonaise" from "Mignon" in a manner that pleased the majority, judging from the applause. There is no denying that she is an accomplished vocalist. For an encore, she sang "Coming Through the Rye" very prettily, but in this instance had to contend with the scurrying of boys who had been discovered by policemen on the Casino roof.

The second part of the evening's program included, in addition to a highly entertaining fantasia by Sousa on "Music of the Minute," some amusing "jazz" numbers, in which the saxophonists, eight in number, and the cornetists, also eight in number, "did their stuff."

Many of the Sousa marches, in which the audience delighted, were given as encores. Concerning the overture, "Maximilien Robespierre," with which the concert opened, and the symphonic poem of "Don Juan" by Strauss, the program contained sufficient descriptive material to portray the musical ideas underlying both numbers.

The Program.

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litoff
Cornet Solo, "Our Maud" Short
Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
Vocal Solo, "Polonaise" from "Mignon" Thomas
Miss Marjorie Moody
Symphonic Poem, "Don Juan" Strauss
Interval
Fantasia, "Music of the Minute" (new) Sousa
a. Saxophone Solo, "Kiss Me Again" Herbert
b. March, "The Ancient and Honorable Artillery Co." (new) Sousa
Xylophone Solo, "The Pin-Wheel" Geo. Carey
George Carey
Solo, "Carnival Night in Naples" Massenet

MUSIC LOVERS AGAIN THRILLED

Sousa and His Band Plays Before Good Sized Audience at Casino

Lieutenant Commander John Philip Sousa and his famous band now touring the New England States on the occasion of the 70th anniversary of the internationally famed conductor, played before a very appreciative audience last evening in the Casino. It has been several seasons since this noted musical unit has appeared in this city, but last night, as on previous occasions, it clearly demonstrated to Fall River music lovers that it is still the greatest group of musicians in United States. The veteran conductor has lost none of his old time ability and conducted the unit with the same snap and pep which has characterized his work for many years. Fall River music lovers were pleased at having the opportunity of seeing him again and of enjoying a delightful concert.

Assisting Sousa's Band last evening were: Miss Marjorie Moody, soprano; John Dolan, cornet; Miss Winifred Bambrick, harp; Robert Gooding, saxophone and George Carey, xylophone. The efforts of the soloists were much appreciated. Miss Moody sang "Polonaise" from "Mignon" in fine voice and for an encore offered "Comin' Thru the Rye." The saxophone solo, "Kiss Me Again," by the late Victor Herbert was most pleasingly rendered by Mr. Gooding. His encore number was "Chinese Wedding Procession." The cornet solo, "Our Maud," Short, given by Mr. Dolan and "The Pin-Wheel" by George Carey, played on the xylophone by Mr. Carey, the composer, were well received.

The band numbers were very popular. Two of Sousa's newest numbers, "Music of the Minute" and "The Ancient and Honorable Artillery Co." were played here for the first time and were equally as pleasing as some of the older masterpieces. Conductor Sousa was most liberal with encore numbers. Among the extra offerings were "Washington Post March," "Peaches and Cream," "Semper Fidelis," "What Do You Do Sunday, Mory," "Marquette University March," and that ever popular march number, "Stars and Stripes Forever" Sousa's composition.

The program follows:
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Cornet Solo, "Our Maud" Short
Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan"
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Vocal Solo, "Polonaise" from "Mignon" Thomas
Miss Marjorie Moody
Symphonic Poem, "Don Juan" Strauss
Interval
Fantasia, "Music of the Minute" (new) Sousa
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b. March, "The Ancient and Honorable Artillery Co." (new) Sousa
Xylophone Solo, "The Pin-Wheel" Geo. Carey
Mr. George Carey
Finale, "Carnival Night in Naples" Massenet

SOUSA'S BAND AT POLI'S THEATRE TONIGHT

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HEARTY WELCOME GIVEN SOUSA'S BAND; MANY ENCORES GIVEN

In a programme designed to please every musical taste, from light and gay marches, tinkling tunes and jazz to the serious works by great classic writers, Sousa and his band last evening at the E. P. Albee Theatre made their annual appearance here and received a royal welcome. The theatre was crowded and the march king and his men were kept busy throughout the evening acknowledging with favorite pieces the deafening applause which greeted every programme number.

There were, of course, popular marches in profusion as extras, and on this occasion Lieut. Commander Sousa went a step farther than usual in his efforts to please the musical multitude. Real jazz, undeniably, was permitted to find a place among the many pleasing offerings played as encores and its reception left no doubt of its popularity. And jazz, if you please, played by members of the Sousa organization, is by no means difficult for ears accustomed to music of more classic line. Soloists lent still more variety to the programme and they, too, were required to work overtime at their specialties in music making. The assisting artists were Miss Marjorie Moody, soprano; John Dolan, cornetist; Robert Gooding, saxophonist, and George Carey, xylophonist.

Sousa's Programme

This was the programme:
Overture, "Maximilien Robespierre" Litoff
Cornet solo, "Our Maud" Short
John Dolan
Suite, "El Capitan and His Friends" Sousa
"El Capitan"
"The Charlatan"
"The Bride-Elect"
Vocal solo, "Polonaise" from "Mignon" Thomas
Miss Marjorie Moody
Symphonic poem, "Don Juan" Strauss
Fantasia, "Music of the Minute" Sousa
Saxophone solo, "Kiss Me Again" Herbert
Robert Gooding
March, "The Ancient and Honorable Artillery Co." Sousa
Xylophone solo, "The Pin-Wheel" Geo. Carey
George Carey
Finale, "Carnival Night in Naples" Massenet

As per custom in his yearly visits Conductor Sousa offered something new. New here were his fantasia, "Music of the Minute," introducing up-to-date melodies, and the march "The Ancient and Honorable Artillery Co." The symphonic poem, "Don Juan," by Strauss, should also be mentioned in this connection for its arrangement for band as played last evening is the result of many months work on Sousa's part.

The programme opened with the fine overture, "Robespierre." Descriptive of the dramatic scenes of the French revolution it abounds in passages that grip the imagination and quicken the pulse. It is music that is bound to please the layman as well as the musician. Both conductor and players sensed well its possibilities as a powerful means of stirring the emotions and gave it a rendition that brought a furor of applause.

The Strauss tone poem, "Don Juan," was the other big programme number. This work, having for its inspiration the poem by the Austrian poet, Lanau, is filled with the unbridled passion so forcefully expressed by the text. In these two symphonic pieces the band revealed its virtuosity.

Numbers Loudly Approved

Sousa's suite, "El Capitan and His Friends," and his marches, worked havoc with the hands of his host of admirers. Inevitable enthusiasm followed each favorite piece, the names of each being displayed by the sign boy, a proceeding which seemed scarcely necessary, so well known are these tunes.

One of the biggest hits of the evening came with the playing of the march, "Nobles of the Mystic Shrine." Played as an encore, the march received added effect from many members of the local Shrine band, who came upon the stage to assist in this number. Reeves' "Second Regiment" march and another by Sousa were played by the combined forces. It was here that the jazz band came forward and provided a good time for the audience. This assortment of instruments gave a "Chinese Wedding Procession" and a popular tune offering excellent material for jazzy effects. Following the saxophone solo, a humorous number by a flock of these comedian instruments brought down the house.

The evening's vocal soloist, Miss Moody, sang well in her operatic aria, giving her number with nice tone quality and good technique. Her voice responds easily in coloratura work and she sings with pleasure.

He style. Obligated to contribute two encores she gave "Comin' Through the Rye" and a song by Sousa. Under the agile hands of Mr. Carey, the xylophone responded brilliantly and extras were also in order after his solo appearance. The enjoyable concert closed with a spirited rendition of Massenet's "Carnival Night in Naples" by the band.

A. F. P.

WILL MEET SOUSA

Famous Bandmaster Will Be Guest of Honor at University Club Wednesday

John Philip Sousa, the world's most famous bandmaster, who has received decorations from the governments of Great Britain, France and Belgium, will be the guest of honor at the University Club Wednesday night. There will be an informal dinner at 6 p. m., which Mr. Sousa will attend, his acceptance of an invitation having been received by telegraph from Providence.

Members of the club will have an opportunity to meet this distinguished guest at an informal reception after dinner.

BET YOU DIDN'T KNOW THIS

Sousa Wrote Words for Most Famous March in the World, "Stars and Stripes Forever."

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner," and it also goes without saying that virtually every man, woman or child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter, and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selections have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to her dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as the finest singing organization of any kind in America.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes Forever," of course lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the twenty-eight years since it was first performed, Sousa has never been able to leave it out of his programs. Here, merely as a matter of record are the original words, as set down by Mr. Sousa:

Hurrah for the Flag of the Free!
May it wave as our standard forever,
The gem of the land and the sea,
The Banner of the Right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray,
That by their might, and by their right,
It waves forever.

SOUSA WILL OFFER VARIED PROGRAM IN DULUTH ON OCT. 25

A march, a suite, a humoresque, a foxtrot and a jazz fantasia—perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contribution to the program of his famous band, which plays at the Duluth Armory under the auspices of the Aad Temple Shrine band on Saturday, Oct. 25.

The March King, who will celebrate his seventieth birthday during this thirty-second tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus."

For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary?" from the musical comedy, "Poppy."

Two new expressions of the Sousa musical genius will be included in the Duluth programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream," and was inspired and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasia, "Music of the Minute," in which Sousa will present his musical comment upon the modern syncopation.

The Sousa novelties will not result in a lesser place for the classical music which always has been a part of his programs. The Strauss "Don Juan" tone-poem will be presented for the first time by a band, from a special arrangement made in order to give the most musically expression to this great composition. The "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences, and there will be several notable solos.

The Great Sousa And His Band Coming Here For Kerbela



Four things are recognizable without a doubt the world over. They are: An American, an Irishman, an Englishman and a Sousa march. The American will be recognized by his willingness to take a chance, the Irishman by his readiness for battle, the Englishman by his complacency and the Sousa march by its universal appeal and catchiness.

The Englishman does not quite understand either American or Irishman, but all three of them understand and appreciate a Sousa march. A Sousa march is dignified joy set to music, and yet it appeals to the elemental and primitive. A white explorer sets up a box marked "Made in U. S. A." places a black disk within it, and releases a spring, and as the Sousa march rolls out the naked savage, forgetting his barbaric dance, stands at strict attention with staring eyes and swelling nostrils. Kitchener mowed the savage down with cannon, and educated the survivors. Sousa, without firing a shot, melts them all down with his music.

Hail, Sousa! Civilizer of the savage breast! Ambassador of Music, Mercy and Merriment! For centuries the militant drum-beat has been heard round the world, but you, and such as you, are diverting that drum-beat to the service of the gentler emotions and the art of peace and progress.

Noble Sousa's musical career began early. He was a music teacher at fifteen and a conductor at seventeen. Perhaps, before he reached his teens, he heard some one read from the Book: "Behold, I set before you this day a blessing and a curse." In childish way he may have inquired and learned that for the man that helps his fellow-men there is a blessing, and for the man that hurts them there is a curse. He may have decided that he would seek the blessing. In any event, he has found it. For him profiteering, graft, scandals, investigations and prison doors have no personal significance. Serene and smiling, he keeps on his way, entertaining, inspiring and blessing his fellow-men, and receiving their blessings in return. The silver in his hair is spreading and the lines in his face are growing, but his heart is buoyant, and his step is light, for his path brightens as the twilight deepens.

Music Scores at Library

Many of Sousa's compositions are in the music collection of the Providence Public Library, including music scores of

some of the selections to be played at his concert to-night. Listed are the orchestral score for a selection from Sousa's opera, "El Capitan"; vocal score with piano accompaniment of Thomas's "Mignon"; a piano arrangement of Strauss's "Don Juan"; and piano scores of Sousa's "Nobles of the Mystic Shrine" and Reeves's "Second Connecticut Regiment." Other marches include "The High School Cadets," "The Picador," "Stars and Stripes Forever," (orchestrated arrangement), and for piano, "King Cotton," "Liberty Bell," "Washington Post" and one written at the time of the World War, "We Are Coming; Marching Song of America." An article on "Sousa's Philosophy," by Boltwood, is in the Musical Digest for last Sept. 9, page 4, at the library.

SOUSA'S MUSIC THRILLS CROWD

Master of Band Music Is
Greeted by Hearty Ap-
plause in Two Concerts

When Sousa and his band come to town it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Mechanics hall last night and yesterday afternoon, they all did. The music composed or interpreted by Mr. Sousa gives a thrill that only martial strains can evoke.

It is difficult to determine whether it was the fresh ears of the opening of the concert season or the especially felicitous afternoon and evening for leader and players which impressed one so with the clearness and brilliancy of the instrumental tone. The two programs of yesterday were entirely different and were typical ones, containing Sousa marches and waltzes in good measure, all played with dramatic precision.

The opening number in the evening "Overture, Maximilian Robespierre," descriptive of the last days of the French revolution, was very excellently played. It is very stirring and picturesque music with its introduction of the "Marsellaise" and its trumpet calls and cannon booms.

One of the things that make Sousa's concerts so popular is the profusion of encores which invariably outnumber the printed program. Here one hears the "March King," "Washington Post March," "Sempor Fidelis," and "Stars and Stripes Forever."

The effect of all the music would hardly have been the same without Mr. Sousa's characteristic manner of conducting, the "pop" of his gestures, the swinging arms which once persuaded a doubtful bank cashier that it was John Philip Sousa and none other, whose check was to be cashed.

Miss Marjorie Moody again was very successful in the use of her lovely soprano voice as were Messrs Dolan and Carey in cornet and xylophone solos respectively.

The most applauded number was a humorous saxophone octet and a dozen or so players converted into a jazz band. It was typical jazz, the jumble-jingle kind full of "barbershops and blue" chords multifarious twisting and wrestling of the instruments, making howls, shrieks, bleats, crashes and whines. And the audience which packed the hall applauded vociferously.

SOUSA WRITES NEW NOVELTIES FOR 1924 TOUR

March King Brings Band
to Nashville Oc-
tober 18.

A march, a suite, a humoresque, a foxtrot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be John Philip Sousa's own contributions to the programs for his thirty-second annual tour at the head of the band which bears his name. The March King, who will celebrate his seventieth birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation, and "Auld Lang Syne," the old, old song of the ancient and honorable artillerymen, will sing through the new march tune.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque, which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary?" from the musical comedy "Poppy." It will be remembered that the Sousa humoresque last season was based upon the popular song "Mr. Gallagher—Mr. Shean" and the previous season on "Look For the Silver Lining" from "Sally."

Sousa and his band will appear here on Oct. 18, for a matinee and evening performance, at the Ryman auditorium. The coming of Sousa's band is always an unusual event in Nashville, and capacity houses are expected to each concert.

SOUSA CONCERT PLEASING TO ALL TASTES

Something for Everyone in
Famed Bandmaster's Pro-
gram for Thursday Night.

Seats for both the afternoon and evening concerts by John Philip Sousa and his band at the Eastman Thursday, October 2, went on sale this morning at the theater box office, which is open daily from 10 a. m. until 9 p. m.

Anybody who cares for any sort of music will find something to his taste on the program of Sousa's two concerts. There will be a new Sousa march, "The Ancient and Honorable Artillery Company," with "Auld Lang Syne" appropriately used as one of the main themes. For the followers of symphony concerts, there will be an arrangement of Richard Strauss' tone poem, "Don Juan." For those who prefer the latest thing in popular music, the first of its kind, a "Jazz Fantasy" has been included.

In addition to the formal pro-

gram, there will be included many of the old favorites, with which the public in general associates the name of Sousa, such as "Sempor Fidelis," "Washington Post," "Stars and Stripes Forever" and other marches.

As the sale of series tickets for the Eastman Theater Thursday Evening concerts draws to a close many music lovers are taking advantage of the opportunity to engage their concert seats at prices much lower than will prevail for single seat sales. Series purchases mean a saving of from thirty to eighty cents on each concert. In addition the series subscriber has first choice of seat locations.

A fair number of the lowest priced seats for each series are still available.

There are three series, each consisting of five concerts. The list of artists includes such world-famous concert stars as Jascha Heifetz, Mary Garden, Giovanni Martinelli, Frieda Hempel, Mischa Elman, Margaret Matzenauer, John Charles Thomas, Marguerite D'Alvarez, Alfred Cortot, Rafael Diaz and Florence Macbeth. The Rochester Philharmonic Orchestra, Albert Coates conducting, will give one concert in each series.

The first series concert will be held on Thursday evening, October 23, with Mario Chamlee, tenor of the Metropolitan Opera Company, and Paul Kochanski, violinist, as the artists.

Sousa's Band Gives Concert To-night
in Albee Theatre.—New Works
by Composer on Programme.
Coming Musical Events.—Series
of Operalogues Announced.

To-night at the Albee Theatre, John Philip Sousa with his band and soloists appears for his annual engagement in this city. The programme to be given is a characteristic one of Sousa numbers old and new, a "classic" or two, and vocal and instrumental solos.

Sousa's great popularity has been due in large measure to the fact that he strives to give his audiences the music they enjoy best. For that reason his programmes this season include jazz. He is not one of those who believe that the vogue of syncopation has been at the expense of the older classical forms, but thinks that classical music and syncopated music, until the latter gradually merges into the general body of music, will prosper side by side. His jazz piece is "Music of the Minute," in which he ties together some half-dozen current syncopated airs into a musical whole.

He has also gone to other types of modern popular music for his annual humoresque, taking for his principal theme the song "What Do You Do Sunday?" from "Poppy," recently seen here. His new suite, "Looking Upwards," is said to have had its inspiration while the bandmaster was motoring across the Dakota prairie. Its three movements are nominated "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus."

This year's march, "Ancient and Honorable Artillery," was played in public for the first time at Sousa's concert in Symphony Hall, Boston, recently. It is dedicated to the famous Boston military company. In addition to providing original compositions for his programme this season, Sousa made the band arrangements of Strauss' tone-poem "Don Juan," which he will play to-night. It is said that Marjorie Moody, soprano, principal soloist with the band, expects to make a debut with the Chicago Opera Company next season. She has been with Sousa's Band five years.

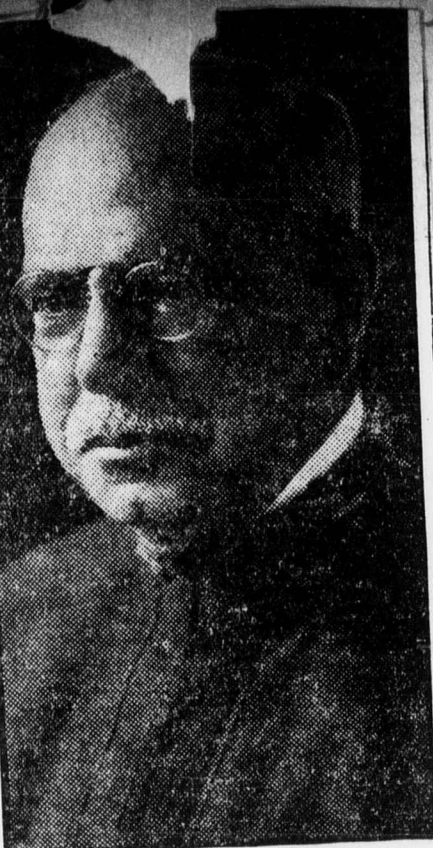
JOHN PHILIP SOUSA will lead his band through two concerts of interesting and typical "Sousa" music at the Eastman Thursday afternoon and evening.



SOUSA'S BAND WILL VISIT ASHEVILLE

Lieut. Com. John Philip Sousa and his famous band will tour again this season for more than twenty weeks in a journey which begins in Wilmington, Del., on June 21, and which ends with York on November 16. This is the thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birthday. The band will play at the Auditorium on October 15.

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The Sousa organization is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of two millions of people a year for the past 31 years, have kept Sousa's Band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.



John Philip Sousa

Famous Conductor and His Band Give Concert in Albee Theatre To-night.

NEW MARCH TO BE PLAYED BY SOUSA

"Ancient and Honorable
Artillery Company" Piece
on Program Here.

A tour by Lieut. Com. John Philip Sousa and his famous band would not be complete without a new march, and for his 32d annual season at the head of the organization which bears his name, Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America. The march was publicly presented to the Ancient and Honorable company at a great public ceremonial held in Boston on September 21 to a capacity audience, many thousands being turned away for lack of room.

Although chartered in 1638 the Ancient and Honorable Artillery company is without an official march, notwithstanding many efforts that have been made to secure an official march for it.

Mystic Shrine March.

Last year Sousa wrote "Nobles of the Mystic Shrine" as an official march for all the Shrine organizations in America, and when he visited Boston last year he promised Governor Cox of Massachusetts that before another year he would provide the "Ancients," as they are locally known, with their long-sought quickstep.

The Ancient and Honorable Artillery company of Massachusetts has always been a peculiarly colorful bit of old-world pageantry in the prosaic new world. Chartered in 1638 by order of Governor Winthrop, its first members were, in the main, colonists who had been members of the Ancient and Honorable Artillery company in London before coming to America. That organization had been chartered by King Henry VIII in 1537, so that the parent organization had existed for a full century before the organization was made in America. Since 1747 the company has maintained its headquarters in historic Faneuil Hall.

Coming Here in October.

In the new march, Sousa for the first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the Ancients, and it will sing through the new Sousa march.

"The Ancient and Honorable Artillery Company March" is but one of the new original compositions or arrangements which Sousa has prepared for the coming tour. Probably of greatest interest are the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward" and the annual humoresque is founded on "What

Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of the New York musical comedies of the past season.

Sousa and his band will give two concerts here on October 18 at the Ryman auditorium opening the musical season, and large audiences are expected to attend both performances.

To Sing Here With Sousa's Band



MISS NORA FAUCHALD

Miss Fauchald, soprano, will sing here with Sousa's Band at two performances October 18 at Ryman Auditorium.

SOUSA'S LIBRARIAN HAS INTENSE TASK

Sousa's Band, with Lieut. Com. John Philip Sousa at its head, shows every indication of going on forever, and aside from its leader, perhaps one of the reasons for the long-sustained career of this famous organization is that a great number of the men with the band have been with it over a period of years, so that it is not a year-to-year organization but a continuing thing, which constantly is growing in popularity merely from its own momentum, and which is constantly becoming a finer organization, as its men year after year absorb more of the Sousa traditions of music.

One of the veterans of the Sousa

organization who carries a great measure of responsibility for the day-by-day appearances of the band is O. J. Russell, its stage manager. Mr. Russell, a graduate of Williams College, has been with the band for the past 14 years, serving as librarian and stage manager. He came to the band after 12 years as assistant principal of a high school in Massachusetts and that he has musical ability as well as executive ability is indicated by the fact that he was formerly a trumpet player with the New York Symphony Orchestra, and at present, between the Sousa tours, he is instructor of trumpet and bugle in the Brooklyn School of Music.

Mr. Russell is directly responsible for the presence of the band upon the concert platform at the scheduled time, and has direct supervision of the arrangements of scenery and seating facilities for the band at each auditorium in which it appears. But his great and important duty is as librarian, and as such he has charge of one of the most valuable and most comprehensive libraries of music in America. This library has a practical value of about \$250,000 and a collectors' value of considerably more because of the great numbers of manuscripts and rare arrangements which Sousa has accumulated during his 40 years as a director either at the head of his own organization or of the United States Marine Band.

SOUSA'S BAND BOOKED.

To Appear Here October 24 With
Supplemented Repertoire.

John Philip Sousa and his band have been booked for the Auditorium Friday, October 24. The appearance will be under auspices of E. A. Stein. Mr. Sousa has several new original compositions in his repertoire this season and has added a jazz band to his regular organization to make a feature of a rag time arrangements of the Sousa compositions.

SONGS OF A CENTURY

By JOHN PHILIP SOUSA

MARYLAND, MY MARYLAND

Hark to a nation's warm appeal,
Maryland! my Maryland!
And sister States that for thee feel,
Maryland! my Maryland!
Gird now thy sons with arms of steel,
And heavy be the blows they deal;
For traitors shall thy vengeance feel,
Maryland! my Maryland!



(C) Courtesy of G. Schirmer, Inc.

IT is always a question about which people make long theories; is a song, a poem, a speech, that is composed or written under the fire of a strong and sudden emotion—"dashed off" so to speak—superior to that which is written with slow, conscious care, that is thought out, written and re-written.

Certainly the national songs that have leaped, fully finished, from the brains of their authors, seem to be in the lead.

The Marseillaise, The Star Spangled Banner, and many others which have become immortal, were composed in this way.

Maryland is another of the same stamp. It so happened that in April of 1861 a young Marylander named James Ryder Randall was teaching English in Poydras college in New Orleans. For weeks he had been worried and humiliated by the apparent indecision of his home

state in casting its balance for or against the Confederacy. His own sympathies, needless to say, were rampantly southern, and he resented what he considered a weak attitude on the part of Maryland.

Finally came the news that a troop of Massachusetts Infantry had been fired on in Baltimore. He took it as proof positive of his state's intention to secede; the news filled him with enthusiasm that demanded an outlet, and in one evening

he wrote what is considered the second finest poetry that the Civil War produced (the Battle Hymn of the Republic is conceded first place). It became instantly popular throughout the South, doubly so because of its music which was simple and tuneful and easy to learn. It was the German folk song O Tannenbaum (O Pinetree).

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SOUSA'S BAND AT THE EASTMAN NEXT THURSDAY

Popular Conductor Comes on Thirty-second Annual Tour—Dupre To Play December 5.

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA and his band will inaugurate the Eastman Theater concert season Thursday, October 2, when the famous organization will be heard in afternoon and evening concerts. The box office sale begins tomorrow morning at 10 o'clock.

Mr. Sousa, who has just started his thirty-second annual tour, features a number of eminent soloists, among whom are Marjorie Moody, soprano; John Dolan, cornetist; Robert Gooding, saxophonist; George Carey, Rochester xylophonist, and Winifred Bambrick, harpist.

There will be more than the usual variety in the program, which ranges from Strauss' tone poem, "Don Juan," to a typical Sousa interpretation of popular syncopation.

The formal afternoon program is as follows:

1. Rhapsody, "The Ethiopian," Hosmer
2. Cornet Solo, "Carnival of Venice," John Dolan
3. Suite, "Looking Upwards," Sousa
4. Vocal Solo, "Depuis le Jour," Miss Marjorie Moody
5. Final, "Andre Chénier," Giordano
6. Symphonic Poem, "The Chariot Race," Sousa
7. (a) Saxophone Solo, "Mariana," Robert Gooding
8. Xylophone Duet, "The March Wind," George Carey
9. "Songs and Dances of the Cumberland Mountains of Kentucky," Orem

The evening program includes the following numbers:

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror," Litolf
2. Cornet Solo, "Our Maud," John Dolan
3. Suite, "El Capitan and His Friends," Sousa
4. Vocal Solo, "Polonaise" from "Mignon," Thomas
5. Symphonic Poem, "Don Juan," Strauss
6. Fantasia, "Music of the Minute" (new), Sousa
7. Saxophone Solo, "Kiss Me Again," Robert Gooding
8. Xylophone Solo, "The Pinwheel," Sousa

Wheel, George Carey

9. Final, "Carnival Night in Naples," Massenet

In addition to those numbers, the program will include as encores some of the well known marches, for the compositions of which Sousa has rightly earned the title of "March King." Other numbers will be Sousa's first foxtrot composition, a new annual humoresque, "What Do You Do Sunday, Mary?" which includes airs from the popular musical comedies, and "Peaches and Cream," a new dance hit.

The Versatile Mr. Sousa



March, Suite, Foxtrot, Humoresque and Jazz Fantasy, All of His Own Composition or Arrangement in New Programs

A march, a suite, a humoresque, a foxtrot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the programs for the concert at the Casino on Morgan street, next Monday night. The March King, who will celebrate his seventieth birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America as it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation, and "Auld Lang Syne," the old old song of the Ancient and Honorable Artillerymen, will sing through the new march tune.

"Looking Upwards" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque, which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary?" from the musical comedy "Poppy." It will be remembered that he Sousa humoresque, last season was based upon the popular song "Mr. Gallagher-Mr. Shean" and the

previous season on "Look for the Silver Lining," from "Sally."

Two new expressions of the Sousa musical genius will be included in the Casino program. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspired and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, "Music of the Minute," in which Sousa will present his musical comment upon the modern syncopation.

The Sousa novelties will not result in a lesser place for the classical music, which always has been a part of his programs. The Strauss "Don Juan" tone-poem will be presented for the first time by a band, from a special arrangement made in order to give the most musically expressive to this great composition. The "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences.

The Casino concert will be under the local management of Albert Steinert, and tickets for it are on sale at Steinert's Music Store, 52 North Main street.

"Sousa Day" Urged To Honor "March King" on Birthday

As a tribute to John Phillip Sousa, "The March King," who will celebrate his seventieth birthday anniversary in Pittsburgh, next Saturday, Mayor W. A. Magee issued a statement yesterday, urging the observance of "Sousa Day" in honor of the band master.

On that day Sousa will fill an engagement at Syria Mosque. The mayor's statement suggests "that a welcome be given the 'March King' which will be an eloquent and long-remembered testimonial of our love for and appreciation of America's beloved composer."

SOUSA, MARCH KING, HONORS TWO UTICANS

Solo by John Schueler, Trombonist, Added to Program

AT COLONIAL WEDNESDAY

New Composition by Prof. Harry McCormick Will Be Played Also

Additional charm to an ever popular and pleasing program is announced by John Philip Sousa, America's great bandmaster, in connection with the appearance of the march king and his band of 100 artists at the Colonial Theater Wednesday, in the appearance in the role of soloist of John P. Schueler, 1639 Kemble Street, a trombone player of merit who has been a member of Sousa's Band for a number of years.

As a special favor to Mr. Schueler's many friends and admirers, Mr. Sousa has arranged to have the Utican render a solo during the course of both afternoon and evening performances.

Another addition to the program will be the rendition of a new march, "The Colonial," composed by Prof. Harry McCormick, director of the Colonial Theater Orchestra, and played by that organization in connection with the opening of the theater this season. Acquisition of these two specialties is evidence of Sousa's desire to give the public what it wants and that he honors two Uticans is especially pleasing to the many admirers of both musicians.



JOHN P. SCHUELER

Sousa has brought numerous praiseworthy and popular ideals to accomplishments, and among them has been the desire to give the public a taste of everything in the musical line—something old, something new, something borrowed, and many things original. His fame, of course, rests upon his celebrated, and world-wide known marches, but it also rests upon his versatility in all things original, as a composer and a conductor. These are the days of jazz, and therefore jazz now has a conspicuous place in Sousa's repertory. This season he has with him a special jazz orchestra consisting of a section comprising no less than 22 members of his band. They are under the leadership of Howard Goulden, and they appear as one of the extra numbers on his program, their opening number being the new and ultrasensational "Chinese Wedding Procession."

Indications point to two capacity houses to hear Sousa's concert, always one of the banner events of the musical season in Utica and vicinity.

SOUSA'S BAND AT ANSONIA TUESDAY

Ansonia, Sept. 27—It is with great pleasure that local music lovers look forward to the coming to Ansonia on Tuesday afternoon of one of the greatest musicians of all time, Lieut. Com. John Philip Sousa, the famous band master. Doubtless some of the local theatergoers attended the performance that Sousa gave in New Haven a short time ago and will remember it as a performance of merit.

Sousa and his band played two performances in Boston, Mass., last Sunday, where he was greeted by thousands. People crowded each other to get seats for the two performances and no seats were available at either after 12 o'clock.

At the evening performance a presentation was made to Mr. Sousa in the form of a silver humidor. This was presented by the governor, who attended the performance with the entire organization of the Governor's Foot Guard Band.

This is but one of the many greetings that are extended to this marvelous conductor of the most famous band in the world, as all over the country there are similar greetings and presentations. Do not miss hearing Sousa when he plays here. It is a treat that will please all, as Sousa plays jazz, has a saxophone double quartette, many novelties and the usual soloists.

SOUSA'S SEVENTIETH YEAR
John Philip Sousa, whose thirty-second tour began September 15, is now seventy years old in November; and his birthday will find him near the end of his thirty-second tour—a record without parallel in the musical history of the United States for the continuousness of one organization under a single director.

His 1924-25 tour will be what he calls the "short alternate"; preceding tour was transcontinental in scope, and one of the best he has ever made. He will be in but eleven weeks in travel season.

Despite the brevity of the tour, creative urge will have its full and free expression in programs to be played by his band under his magic baton; and manager, Harry Askin, says each program of the tour will not be fewer than five new compositions of his own. He will play next Tuesday.

SOUSA'S BAND TO GIVE TWO CONCERTS THURSDAY WITH NOTED SOLOISTS

The Eastman Theater will open its concert season Thursday of this week when John Philip Sousa will bring his famous band for two concerts, afternoon and evening. Sousa's Band is always a great popular favorite in Rochester, and last season two crowded houses were attracted.

Always rich in soloists Sousa's Band is bringing eight performers this year. Marjorie Moody, whose fine soprano was heard here last year, is again with the band. Other soloists include Winifred Bembrick, harpist; John Dolan, cornetist; George J. Carey, a Rochester boy, xylophonist; Howard Goulden, xylophonist; John W. Bell, piccolo; Paul Gerhardt, oboe, and J. P. Schuler, trombone.

Mail orders are now being filled. The box office sale for both after-



JOHN DOLAN, cornet soloist.

noon and evening concerts will open in the theater lobby at 10 o'clock tomorrow morning. The afternoon program is as follows:

Rhapsody — "The Ethiopian" (new) — Hosmer
Cornet solo — "Carnival of Venice" — Arban
John Dolan.
Suite — "Looking Upwards" — Sousa
"By the Light of the Polar Star."
"Under the Southern Cross."
"Mars and Venus."
Vocal solo — "Dulcis le Jour" (Louise)
Miss Marjorie Moody.
Final — "Andre Chenier" — Giordano
Symphonic poem — "The Chariot Race" — Sousa
Saxophone solo — "Maritana" — Wallace-Henton
Robert Gooding.
March — "Marquette University" — Sousa
Xylophone duet — "The March Wind" — George Carey
Messrs. Carey and Goulden.
Tunes — "Songs and Dances of the Cumberland Mountains of Kentucky" — Orem

The evening program includes the following numbers:

Overture — "Maximilien Robespierre" or "The Last Day of the Reign of Terror" — Litolf
Cornet solo — "Our Maid" — Short
John Dolan.
Suite — "El Capitan and His Friends" — Sousa
"El Capitan."
"The Chariot Race."
"The Bride-Elect."
Vocal solo — "Polonaise" from "Mignon" — Thomas
Miss Marjorie Moody.
Symphonic poem — "Don Juan" — Strauss
Fantasia — "Music of the Minute" (new) — Sousa
Saxophone solo — "Kiss Me Again" — Herbert
Robert Gooding.
March — "The Ancient and Honorable Artillery Company" (new) — Sousa
Xylophone solo — "The Pin-Wheel" — George Carey
Final — "Carnival Night in Naples" — Massenet

In addition to these numbers the programs will include as encores some of the well known marches for the composition of which Sousa has rightly earned the title of March King. Other numbers will be Sousa's first fox-trot composition, a new humoresque which includes airs from popular musical comedies, and "Peaches and Cream," a new dance hit.

SOUSA HAS FUN, 'KIDS' KIWANISANS

UTICA, Oct. 4. — John Philip Sousa is a good scout.

Kiwanis members voted his so after intimate contact at their luncheon, the day he played with his famous band in Utica.

For Mr. Sousa admitted that he was great. Critics of some vision would say he was greatest in the United States, he declared; others a larger vision would make it a world. The club remained aghast for a time at the egotism of the confession of greatness. Then it became apparent that Mr. Sousa was kidding. He had the time of any one at the club.

"The Stars and Stripes Forever"



JOHN PHILIP SOUSA

Awaited annually with something of the same anticipation at Christmas and other festivities, Sousa's Band of 100 musicians comes to the Colonial Theater Wednesday for two performances. Always a big favorite here, John Philip Sousa enjoys the friendship and admiration of thousands of devotees in Utica and Central New York and it is predicted the 32nd annual visit of America's greatest leader-composer, will find his welcome as ardent and enthusiastic as ever before.

Appreciative of the patronage accorded him here in year past, Sousa has so arranged his concert program at both matinee and evening performances so as to honor two Utica musicians—Prof. Harry McCormick, leader of the Colonial Orchestra and John Schuler, 1633 Kemble street, a member of the band. A march, recently written by Professor McCormick will be rendered, while Schuler, trombonist, will appear as solo artist. Another feature will be the rendition as a special encore number, of the composition of Charles G. Dawes, Republican vice president nominee, "Melody in a Major."

Popular music of the present day this season will have a larger part than ever before in the programs. Sousa has provided a setting for his

first offering of syncopated music, entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal them in "What Do You Do On Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies," and the previous season in "Look For the Silver Lining," from "Sally."

Mr. Sousa has written a fox trot, entitled "Peaches and Cream," the first dance composition of that kind which he has contributed. Of course, there will be the annual Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America, the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII.

The public sale of seats will open tomorrow.

Well Played Symphony or Jazz Music Receives Approval, But Poor Efforts Never Encouraged, Sousa Asserts.

That the average American is near his true self when he is listening to music is the opinion of Lieut.-Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the famous band which bears his name. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes.

"The average American will make a bluff at enjoying poetry or bridge, even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He will even go to a serious drama when his heart yearns for a musical comedy or a vaudeville show, but unless

he enjoys a certain form of music, he lets it severely alone.

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well performed, and he will applaud a well-performed symphony for the same reason, but he will not applaud a poorly-performed symphony by an organization of more than 100 men, any sooner than he would applaud a piece of badly-played ragtime presented by a piano-and-violin orchestra with an out-of-tune piano and a squaky violin."

"Another peculiarity of the average American listener is that he will not permit any one to tell him what he is expected to enjoy in the way of music. Music is his enjoyment or it isn't, and that's that. I have recognized this factor in program making almost since the beginning of my career, and I have always felt it was more essential to try to give music which was enjoyable or interesting through novelty than to try to offer programs which recommended themselves only because they appealed to trained musicians."

"I have constantly marveled at the uniformly high standard of taste in America, and I base this observation upon the requests which come to me. Each year I build my programs as much as possible upon the kinds of music for which I have had the greatest number of requests the previous season. That is why the 'Tannhauser' overture and the Strauss tone-poem 'Don Juan' are in my program this year—because a great number of people have asked for them."

By odd coincidence Sousa will celebrate his seventieth birthday anniversary on the day he is scheduled to arrive in the city. Plans are already being made to give Sousa a rousing reception in honor of this event. It is planned to give him a dinner which will be in the nature of a civic affair, attended by a large number of representative Milwaukeeans.

Uticans Who Will Come With Sousa



JOHN SCHULER



WILLIAM SCHULER

The Schuler brothers, John and William, come to this city, their home town, to play as members of the famous Sousa's Band, which appears at the Colonial Theater, Wednesday afternoon and evening. John will be especially honored at that time for he will be trombone soloist. His brother is in the clarinet section. Both were well known as local musicians before they left the city to play under the baton of John Philip Sousa. Claude F. Hubley, also a native Utican, is one of the French horn players in the band.

Sousa Includes Thirty Minutes of Jazz Music



JOHN PHILIP SOUSA.

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable 100 bandmen who will play at the Casino on Morgan street, next Monday night. Upwards of fifty millions of people have heard the Sousa concerts since 1892, when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audiences will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time.

The Casino concert will be under the local management of Albert Steinert and tickets for it are on sale at Steinert's music store, 52 North Main street.

Sousa and His Band

Sousa, who continues to be as much as anyone can be the musical voice of America, brought his band of eighty-odd men to Memorial hall last night, presented by the Messrs. Boda of the Hartman theater to a large audience. Its enthusiasm kept the band playing until a few minutes before 11 o'clock.

We cannot today give an adequate appraisal to the band, but it played at its best, in every department of music. To a frequent concertgoer the program was overlong, but very few auditors left before the Massenet finale. The Litolf "Robespierre," a picture of the last days of the French revolution, was played with brilliant color. "Don Juan" of Strauss was rather a sorry affair. It can be done only by a symphony orchestra. The suite, "El Capitan and His Friends" was excellent, and so were many lighter numbers. Jazz was given a liberal place on the program. The soloists were numerous and popular, especially John Dolan, cornet; Norma Fauchaud, a charming soprano, and George Carey, master of his instruments, whose numbers on xylophone and marimbaphone won him three recalls. "Marquette University" is a new march worthy of Sousa and "Peaches and Cream" is an attractive fox-trot. —Cherrington

SOUSA AND HIS BAND.

BREAK EASTERN RECORDS.

It is announced from the New York office of Lieut. Commander John Philip Sousa that the famous bandmaster's annual tour of New England, just concluded had established a new record for receipts in that territory. The band played to a gross business of \$65,000 in the two-week period beginning September 15 and ending last Sunday. This record exceeds by \$10,000 that of any other Sousa visit to Maine's rock-bound coast and interior waystations. What is perhaps more remarkable is the reception accorded to Sousa's jazz programs by the unemotional New Englanders. For out-and-out jazz was played at every concert on this northeastern tour and almost everywhere met with favor. In some places like Portland and Bangor, for instance, the jazz selections created a veritable sensation.

Sousa and his band are now on their thirty-second annual tournee and their itinerary takes them, as usual right across the continent. The matchless organization comes to St. Louis on the night of Tuesday, November 4 (election night), when a program of national airs and other appropriate selections is to be offered at the Odeon with frequent intermissions to permit the reception of the latest election news.

Lt. Com. John Philip Sousa



JOHN PHILIP SOUSA



SOUSA HAS BEEN TOURING 31 YEARS

Upwards of Fifty Million
People Have Heard His
Celebrated Band in That
Time.

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audience will be introduced to the Sousa Syncopators.

Half an hour of modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's band for the first time. "Music of the Minute," a Sousaesque ty-

ing together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

Sousa and his band will play in Carmichael auditorium in Clarksburg, matinee and night, Tuesday October 7.

Sousa To Play Here Under Auspices Of Kerbela Shriners

Sousa's famous band, coming to Knoxville for matinee and night performances October 14, will appear under auspices of Kerbela Temple Shrine.

This announcement was made yesterday by Dr. W. H. MacIntyre, illustrious potentate, who said the band always made its best performances when appearing under the Shrine auspices. Lieut. Com. John Philip Sousa, the director, is a Shriner.

The famous band will be in charge of Captain Fred R. Stair of the Shrine band, Dr. W. T. DeSautelle and the Shrine Luncheon club. Dr. W. S. Nash, president of the luncheon club is also among those who are making special preparations for the entertainment of the band while it is in Knoxville.

Charles C. Rutherford will be chairman of the day and will appoint assisting committees to help him with the arrangements. Most of the members of Sousa's band are members of the Shrine.

VISIT OF SOUSA'S BAND A BIG EVENT

Capitol Theater Expected to Be
Filled on Next Tuesday
Afternoon.

There is every indication that the visit of Sousa's band to the Capitol theater next Tuesday afternoon, will be an event of more than usual interest. People in general are quite familiar with the compositions of the "March King" and as the opportunity of seeing Sousa himself will not likely come again, the Capitol is expected to be filled to capacity Tuesday afternoon.

It is John Philip Sousa's 32nd tour. He will be seventy years of age in November, which is near the end of his present tour. The tour is what Sousa terms the "short alternate." The preceding tour was transcontinental in scope and one of the longest he ever made. He will put in but 11 weeks in the present tour.

The band appears in Fall River, Mass., Monday night. Tuesday night Sousa will play in Meriden. He will have to hurry to get to Meriden after his appearance here, but the Sousa artists travel in a special train which will leave immediately after the engagement at the Capitol.

Each program of the tour will include no less than five new works of Sousa's own. A tour of Sousa would not be complete without a new march and for the present season the veteran band master and composer has written the "Ancient and Honorable Artillery Company March." Last Sunday the march was publicly presented to the artillery company at a public ceremonial in Boston.

Some Features.

The Ancient and Honorable Artillery company of Massachusetts has always been a peculiarly colorful bit of old-world pageantry in the prosaic new world. Chartered in 1638 by order of Governor Winthrop, its first members were, in the main, colonists who had been members of the Ancient and Honorable Artillery company in London before coming to America. That organization had been chartered by King Henry VIII in 1537, so that the present organization had existed for a full century before the organization was made in America. Since 1747, the company has maintained its headquarters in historic Faneuil hall.

In the new march, Sousa for the first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the official song of the "Ancients" and it will sing through the new Sousa march.

The Ancient and Honorable Artillery Company March is but one of the new original compositions or arrangements which Sousa has prepared for the coming tour. Probably of greatest interest are the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward" and the annual humoresque is founded on "What Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of the New York musical comedies of the past season.

AND IVANOV EMINENT

SOUSA AND LIGHT OPERA.

Of the three American composers who first gave to the United States a native school of operetta, John Philip Sousa alone survives. The fact suggests itself for mention in view of Sousa's approaching seventieth birthday, in November, and his going on his thirty-second tour of the country at the head of what has long been the most famous band in the world.

The "Big Three" of comic opera in this country in the productive decade from 1890 to 1900 were Sousa, Victor Herbert, and Reginald De Koven. De Koven died suddenly in Chicago early in 1913, between the first and second performances of his opera called "Rip Van Winkle." Herbert, too, died suddenly—last May—after having spent the preceding night at a rehearsal of the Ziegfeld Follies, for which he composed some ballet-music.

The first of the big three to win recognition as a composer of light opera was Sousa, with his work called "Desire," staged in Philadelphia in 1884. De Koven came along three years later with "The Begum," also staged in Philadelphia. Herbert's first offering was "Prince Ananias," staged in 1894. But none of them is remembered for his first operetta. De Koven made his big success with "Robin Hood," Sousa with "El Capitan," Herbert with "The Serenade." All three works are still "alive." Sousa and his band will be at the Capitol theater, next Tuesday for a matinee only.

Music Notes

Lieutenant Commander John Philip Sousa's annual tour of New England, which closed a week ago, established a new record for receipts in that territory. The band played to a gross business of \$65,000 in the two-week period beginning September 15. This record is about \$10,000 greater than that of any other Sousa visit to New England. Sousa is now on his thirty-second annual tour at the head of the band which bears his name.

Musical Mention

SOUSA AND HIS BAND.

Lieut. Commander John Philip Sousa, who will be heard with his great band at the Albee Theatre this evening, will be 70 years old in November, and his birthday will find him near the end of his 32nd tour—a record without parallel in the musical history of the United States for the continuousness of one organization under a single director.

The great popularity which Sousa enjoys in the field of music in America has not been won easily, and it is not lightly held by the march king. He has become the most popular and best known of American musicians for the sole reason that he has been heard during his career by upwards of 50,000,000 of people, the greatest audiences of any musician in the world. Sousa truly strives to give to American audiences the music they enjoy best, and that is the reason that this season, for the first time, the Sousa program will include jazz. He doesn't believe that the popularity of syncopation has been at the expense of the older classical forms but 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 this season. "Music of the Minute," a Sousaesque tying together of half a dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

That Sousa is "a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general" was the tribute paid the famous bandmaster by Leopold Stokowski, the conductor of the equally famous Philadelphia Symphony Orchestra. The tribute, perhaps one of the most sincere ever paid one musician by another, was not only the tribute of Dr. Stokowski but also the tribute of the American people to a native composer.

A march, a suite, a humoresque, a fox trot and a jazz fantasy will all be included in the program for tonight's concert. It is doubtful if there could be a Sousa concert without a new Sousa march and the announcement each year of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company," and it is dedicated to that famous Boston military company, and was played for the first time last Sunday at Symphony Hall, Boston.

"Looking Upwards" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Stars," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque the principal theme will be "What Do You Do Sunday, Mary?" from the musical comedy, "Poppy."

The Sousa novelties will not result in a lesser place for the classical music which always has been a part of his programs. "The Strauss Don Juan" tone poem will be presented for the first time by a band, from a special arrangement by Sousa made in order to give the most musicianly expression to the great composition.

Miss Marjorie Moody, the principal soloist, will sing the "Polonaise" from "Mignon." This is Miss Moody's fifth season with the band, and her fame has spread all over the country. Next season Miss Moody expects to make her debut with the Chicago Opera Company.

Other soloists are John Dolan, cornetist; Robert Gooding, saxophone, and George Carey, xylophone.

Sousa's Band

Sousa and his band came to town today. It is the formal opening of the musical season in Worcester. The band is to give two concerts in Mechanics hall, this afternoon and evening, and several soloists will take part in each program. The famous "march king" is sure of an enthusiastic welcome tonight, and he will give to Worcester the best there is in him, for he had made up a program that will please. The majority of the numbers are his own compositions, including his famous marches that have been whistled for years. His new compositions this season are the "Ancient and Honorable Artillery Company" march, dedicated to the Boston Ancient and Honorable. There is his new fox trot, "Peaches and Cream," there are the jazz numbers played in his selection, "Music of the Minute," there is the humoresque, "What Do You Do On Sunday, Mary," from "Poppy," and there is the suite, "Looking Upward." He has several soloists, those taking part being Marjorie Moody, soprano, who sings afternoons and evenings; George Carey, xylophonist, and John Dolan, cornetist, who play numbers at each concert, and Robert Gooding, saxophone, who plays at both concerts.

SOUSA'S BAND

Programs announced for the afternoon and evening appearances of John Philip Sousa and his band at Syria Mosque Saturday, contain new compositions by the conductor which have not been heard here. Both the afternoon and evening programs have three of Sousa's works and in addition his programs include other works that are new. Assisting Sousa and his band are Miss Marjorie Moody, John Dolan, cornetist; Robert Gooding, saxophonist, and George Carey and Howard Goulden, xylophonists; Miss Winifred Bambrick, harpist.

Matinee program:
Rhapsody, "The Ethiopian".....Hosmer
Carnet solo, "Carnival of Venice".....Arban
Suite, "Looking Upwards".....Sousa
Vocal solo, "On Pairs de Jour" (Louise)
.....Miss Moody
.....Chapentier
Finale, "Andre Chenier".....Giordano
Symphonic poem, "The Chariot Race".....Sousa
(a) Saxophone solo, "Meditation"
.....Wallace Henton
.....Mr. Gooding
(b) March, "Marquette University".....Sousa
Xylophone duet, "The March Wind"
.....George Carey
.....Mr. Carey and Mr. Goulden
Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....Orem

Night program:
Overture, "Maximilien Robespierre".....Litolff
Carnet solo, "Our Maid".....Short
.....Mr. Dolan
Suite, "El Capitan and His Friends".....Sousa
Vocal solo, "Polonaise" from "Mignon"
.....Thomas
.....Miss Moody
Symphonic poem, "Don Juan".....Strauss
Fantasia, "Music of the Minute".....Sousa
(a) Saxophone solo, "Kiss Me Again"
.....Herbert
(b) March, "The Ancient and Honorable Artillery Company".....Sousa
Xylophone solo, "The Pin Wheel"
.....George Carey
.....Mr. Carey
Finale, "Carnival Night in Naples"
.....Marsenet

Sousa Gets \$65,000 In Two Weeks' Tour Up in New England

It was announced yesterday from the New York office of Lieutenant Commander John Philip Sousa that the bandmaster's annual tour of New England, which closed on Sunday night, had established a new record for receipts in that territory.

The band played to a gross business of \$65,000 in the two-week period beginning September 15 and ending on Sunday. This record is about \$10,000 greater than that of any other Sousa visit to New England.

Sousa, who is now on his thirty-second tour at the head of the band which bears his name, this season for the first time has added jazz music to his program, and the Sousa interpretation of the modern music form has proved sensational.

He will make his annual appearance in New York at the conclusion of his tour, on Sunday, November 16, when he will give a matinee at the Academy of Music, in Brooklyn, to be followed by an evening concert at the Manhattan Opera House, in New York.

Sousa's Band Coming to City on October 23

John Phillip Sousa will bring his band to Minneapolis to appear in the Armory Thursday, October 23, according to announcement Saturday by R. J. Horgan, local manager of the program. Afternoon and evening concerts will be given by the band on the one day here.

The March King



Paul Stahr has painted the latest portrait of Lieut. Commander Sousa and a reproduction is shown above.

ON THE LABOR OF LEADING A BAND

Sousa Finds Conducting Concerts Enormous Physical Effort

If the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of seventy-two beats a minute for three minutes, he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by forty or fifty, he will have a faint idea of the amount of physical effort which is exerted by Lieut. Com. John Philip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name, and which will appear in concert at the Casino on Morgan street, next Monday night. If he will multiply this sum by 300 and the resulting figure by thirty-one he will have a little idea of the great amount of physical stamina which Mr. Sousa undoubtedly has possessed to have been able to have maintained his strenuous gait over a stretch of almost a third of a century—more, if one wishes to count the time he was director of the United States Marine Band before the formation of his own organization.

And our experimenter, even if he is to imagine the exertion of seventy-two beats a minute for two hours and a half to three hours, twice a day for 300 performances a year over a period of thirty years, will have imagined only a single element in the strenuous sport of directing a band. For our experimenter has his mind only on the arm exercises. Sousa, when he is conducting, not only is setting the time for his band, but he is watching a score, is watching every one of 100 instrumentalists, is helping a soloist and is watching his audience. And Sousa can watch an audience so well with his back to it, as to have been accused more than once of having eyes in the back of his head and not a few times of having a highly reflective surface which serves as a mirror on one of the big sousaphones.

Sousa is, perhaps, the only conductor in the world who conducts his concerts from beginning to end. The majority of musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every conductor save Sousa has a chair placed at his music stand into which he drops for a few seconds of rest between numbers. Sousa does not leave his platform, except during the intermission, from the beginning of a concert to its end.

Perhaps one of the reasons for Sousa's success has been that Sousa's Band always is under his immediate direction. There is no person with the band with the title of assistant director. There is no person with whom he divides responsibility for the great organization once it is on the stage. Several years ago, it was pointed out that Sousa might increase his earning powers by organizing several bands, all bearing the Sousa name, and it was argued that a band of Sousa-trained musicians would be an organization of which even Sousa might be proud. But the famous bandmaster declined. For thirty-one years, he has kept his faith with the American people and there has been no Sousa's Band without Sousa and no concert without the famous bandmaster conducting every number on the program.

The Casino concert will be under the local management of Albert Steinert and tickets for it are on sale at Steinert's music store, 52 North Main street.

HARPIST WITH SOUSA

IT IS doubtful if more than a few hundred people ever heard the famed harp "that once thrummed the halls," but upward of two millions of Americans each season for the past several years have heard its 20th century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is bringing his band to the Wood-Rayen auditorium Oct. 10. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting when she appears in a bright frock against the background of the 100 sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded to his programs. Her appearance in the Sousa organization, of course, is due to the fact that she is one of the best harpists in America.

SOUSA'S BAND WILL PLAY NEW NUMBERS IN MOSQUE CONCERTS

Old Favorites Will Also Be Tried By Musicians Here Saturday.

Programs announced yesterday for the afternoon and evening appearances of John Philip Sousa and his famous band at Syria Mosque Saturday contain a number of new compositions by the noted conductor. Both the afternoon and evening programs contain three of Sousa's works.

In addition to the formal and set programs, Sousa has promised to include among his encores such old favorites as "El Capitan," "Sabres and Spurs," "Hands Across the Sea," "Liberty Loan March," and last, but not least, the famous "Stars and Stripes Forever."

The matinee program:

- Rhapsody, "The Ethiopian".....Hosmer
- Cornet solo, "Carnival of Venice".....Arban
- Suite, "Looking Upwards".....Sousa
- Vocal solo, "DuPuis le Jour" (Louise).....Charpentier
- Miss Marjorie Moody.....Giordano
- Symphonic poem, "The Chariot Race".....Sousa
- (a) Saxophone solo, "Maritana".....Wallace-Henton
- Robert Gooding.....
- (b) March, "Marquette University".....Sousa
- Xylophone duet, "The March Wind".....George Carey
- George Carey and Robert Goulden.....
- Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....Orem
- The evening program:
- Overture, "Maximilien Robespierre".....Litolf
- Cornet solo, "Our Maud".....Short
- Mr. Dolan.....
- Suite, "El Capitan and His Friends".....Sousa
- Vocal solo, "Polonaise" from "Mignon".....Thomas
- Miss Moody.....
- Symphonic poem, "Don Juan".....Strauss
- Fantasia, "Music of the Minute".....Sousa
- (a) Saxophone solo, "Kiss Me Again".....Herbert
- (b) March, "The Ancient and Honorable Artillery Company".....Sousa
- Xylophone solo, "The Pin Wheel".....George Carey
- Mr. Carey.....
- Finale, "Carnival Night in Naples".....Mascetti

SOUSA PROGRAM HAS WIDE RANGE

Novelty and Variety Are Outstanding Characteristics of the Concert to Be Given Here Tuesday, October 7.

Novelty and variety are the two outstanding characteristics of the program which Lieut. Com. John Philip Sousa will offer the American music-loving public during the twenty-odd weeks of his thirty-second annual tour, which began in Wilmington, Delaware, on June 21st, and which ends in New York city on November 16th. This announcement does not mean that Sousa, after thirty years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his program a greater range of musical fare.

The Strauss tone-poem "Don Juan" will be the classical feature

of the new Sousa program, and Sousa who presented "Parsifal" music to the American public before that Wagnerian opera had been heard at the Metropolitan Opera House, and who last season scored a sensational success with Schelling's "Victory Ball" which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upwards"; the new Sousa humorous, based on "What Do You Do On Sunday, Mary?"; the first Sousa fox trot, "Peaches and

Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's Band this season will consist of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchaud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Sousa and his band will play in the Carmichael auditorium here, matinee and night, Tuesday, October 7.

SOUSA ENLARGES HIS REPERTOIRE

March King's Program Here Oct. 14 Replete With Popular Hits.

Popular music of today will have a larger part this season than ever before in the programs of Lieut. Com. John Philip Sousa, the march king, who will appear in Knoxville October 14, for two performances at the head of a band of 100 of the world's most famous musicians and soloists. Included in the ensemble will be John Dolan, super-cornet soloist, "Gus" Helmecke, renowned as the world's greatest bass drummer, Miss Nora Fauchaud, soprano, Miss Winifred Bambrick, harpist, and George J. Carey, famed xylophonist.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general.

Sousa will present his usual review of the song hits of the past New York season in his annual humorous. This season the humorous will find its principal theme in "What Do You Do On Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies," and the previous season in "Look for the Silver Lining," from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled, "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery Company, of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII.

UTICA ONE OF FEW CITIES IN SOUSA'S TOUR

Noted Bandmaster This Season Has One of Shortest Schedules in His Career—Two Programs Wednesday.

What might be called the official opening of the 1924-25 musical season for Utica and Central New York is scheduled for Wednesday at the Colonial Theater when John Philip Sousa, famed composer and bandmaster, comes here for his annual visit. This is Sousa's 32nd annual tour of America and Utica is one of few cities to be included in what is perhaps the shortest tour ever made by the American favorite.

Always welcomed, Sousa has added additional interest and charm to his programs for Wednesday by the insertion, as special encore numbers, a march, recently composed by Prof. Harry McCormick, leader of the Colonial Orchestra in honor of the reopening of the newly decorated Robbins' playhouse, "Spic and Span," and a solo number by John Schueler, trombonist, a resident of this city, who has been a member of Sousa's Band for many years. These added features will be appreciated by Uticans and are worthy compliments for both local musicians by one of the greatest of all musicians.

The advance sale of seats by mail order indicates the immense interest in Sousa's coming and while many choice seats remain for the public sale which opens Monday, wise persons will see to their reservations at once.

Sousa's Band deserves to be classed as the most thoroughly American institution of music. The organization is the only instrumental aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 of people a year for the past 31 years have kept Sousa's Band before the public because Sousa has created programs which have interested and entertained the public. The public has been generous to Sousa and he has responded by bringing to it the world's best music.

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

POPULAR MUSIC SOUSA BAND FEATURE; IN MOSQUE OCT. 4

IN ALL the years that John Philip Sousa has been with his band before the public he has played numberless brilliant and interesting programs. Yet it may be asserted without fear of contradiction that never before has he had so varied and so delightful and novel programs as those with which he will charm audiences during his forthcoming tour. For weeks he has been preparing for his tour at concerts of the widest range of music and from the wealth of material at hand he selected finally novelties and worthy compositions to form ideal musical entertainment. Not only that but he also has assembled the most efficient organization that has ever played under his baton and his band unquestionably is far superior to any other in the world.

Sousa has ever been an advocate of melody. Without it music has little or no appeal, and so melody dominates in his programs. But Sousa concert is never a cut and dried event. It sparkles, it entrances it is filled with surprises. This season one of the greatest surprises is in the jazz band of 20 men who come forward to entertain and who set audiences in a whirl of excitement. These men are under the immediate direction of Howard Goulden, and he has been given a free hand to supply as novelty as an extra piece on the program of the afternoon concert. Weird effects are in the jazz offerings. "The Chinese Wedding Procession" of Hosmer, given syncopation and such variety that it is certain that it should rival in popularity "The March of the Wooden Soldiers." The latest musical comedy successes, as for instance White's Scandals, will contribute gems, such as "Somebody Loves Me."

One of the features of the program afternoons and evenings will be a saxophone double quartet, composed of eight of the most talented saxophonists in the country. They will devote themselves largely to music of Victor Herbert, as a tribute to his memory, and to his fine musicianship.

Such gems as "Kiss Me Again," will be in the offerings. Then there will be a duet of xylophones, also of Herbert music such as "A Kiss in the Dark." "A Smile Will Go a Long, Long Way" is also in the repertoire. George Carey and Howard Goulden are the duettists.

A matinee feature will be a new Ethiopian rhapsody by Lucius Hosmer, comprising some beautiful spirituals, "Looking Upwards," a Sousa suite, will be enjoyed and selections from "Andre Chenier" are sure to find welcome. Particularly attractive will be a cornet trio that will give zest to listeners with "Non-Committal Declarations" as the offering. The soloists are John Dolan, Dana Garrett and William Tong, the latter a protege of Herbert L. Clarke.

Marjorie Moody, soprano, will accompany him on tour and will be heard afternoons and evenings. The dramatic overture of Litolf, "Robespierre," is on the evening bill, and Strauss' "Don Juan" suite, a new offering, is sure to be a success. In the jazz fantasy, "Music of the Minute" will be heard "Limehouse Blues," "What'll I Do?" and "Raggy Ann."

He will bring his band to Syria mosque matinee and night, Oct. 4.

The following programs will be played next Saturday:

- The matinee program:
- Rhapsody, "The Ethiopian".....Hosmer
- Cornet solo—Carnival of Venice.....Arban
- Suite, "Looking Upwards".....Sousa
- Vocal solo—DuPuis le Jour (Louise).....Charpentier
- Miss Moody.....
- Finale—Andre Chenier.....Giordano
- Symphonic poem, "The Chariot Race".....Sousa
- Saxophone solo—Maritana.....Wallace-Henton
- Xylophone duet—The March Wind.....George Carey
- Tunes—Songs and Dances of the Cumberland Mountains of Kentucky.....Orem
- The evening program:
- Overture—Maximilien Robespierre.....Litolf
- Cornet solo—Our Maud.....Short
- Mr. Dolan.....
- Suite—El Capitan and His Friends.....Sousa
- Vocal solo—Polonaise from Mignon.....Thomas
- Miss Moody.....
- Symphonic poem—Don Juan.....Strauss
- Fantasia—Music of the Minute.....Sousa
- Saxophone solo—Kiss Me Again.....Herbert
- Mr. Gooding.....
- Xylophone solo—The Pin Wheel.....George Carey
- Mr. George Carey.....
- Finale—Carnival Night in Naples.....Mascetti

Sousa's Music of the Minute.
Popular music of the present day this season will have a larger part than ever before in the program of Lieut. Com. John Philip Sousa in his annual concert here, which will be given Sunday night, October 5, in Memorial Hall.
Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute" in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its deluxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.
In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humorous. This season the humorous theme in esque will find its principal theme in "What Do You Do On Sunday, Mary?" from "Poppy" as it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies," and the previous season in "Look for the Silver Lining," from "Sally."

Sousa's Band

Lieut.-Com. John Philip Sousa, who is coming to the Strand with his great band, under the management of Albert Steinert, Sunday afternoon, Sept. 28, will always be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth. This year Mr. Sousa has dedicated his new march to America's oldest military organization, the Ancient and Honorable Artillery Company of Massachusetts. This company, which has maintained an uninterrupted existence almost from the first days of the colonies, has been without an official march since its foundation and at the recent request of Governor Cox, a member of the company, Sousa has composed a march for it which will be formally accepted by the company at a great ceremonial in Boston during the 32nd annual tour of the Sousa organization.

The Strauss tone-poem, "Don Juan," will be the classical feature of the Sousa programme this season, and Sousa, who presented "Parsifal" music to the American people before the Wagnerian opera had even been heard at the Metropolitan, and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number.

Sousa's band this season will consist of 100 musicians and soloists, as it has in the past. The soloists will include Marjorie Moody, Nora Fauchaud, Winifred Bambrick, John Dolan, George Carey and John Carr. The programme:

- Overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror".....Litolf
- Cornet solo, "Our Maud".....Short
- John Dolan; suite, "El Capitan and His Friends".....Sousa
- (a) "El Capitan".....
- (b) "The Chariot Race".....
- (c) "The Bride-Elect".....
- Vocal solo, "Polonaise" from "Mignon".....Thomas
- Miss Marjorie Moody; symphonic poem, "Don Juan".....Strauss
- Fantasia, "Music of the Minute" (new).....Sousa
- (a) saxophone solo, "Kiss Me Again".....Herbert
- (b) "The Ancient and Honorable Artillery Company" (new).....
- Saxophone solo, "The Pin Wheel".....George Carey
- Toy-trivial Night in Naples.....

HONORS FOR SOUSA

NO ONE ever came to Youngstown with greater honors than have been allotted to John Philip Sousa, who brings his band to the Rayen-Wood auditorium Friday evening. Ministers have mentioned Sousa in their prayers, the band leader is to be honor guest at the Kiwanis club meeting Friday noon, and Mayor Charles Scheibel has even made a "Sousa Day" proclamation in recognition of the visit.

The title, "March King," is not an empty one. Ever since the days when "Washington Post" and "High School Cadets" brought in the two-step dance, Sousa's name has been a household one in all parts of the world.

With band and orchestra leaders "The Gladiator," "National Pencibles," "The Crusader," "The Placador," "Thundered," "Liberty Bell," and a dozen others, have been perennial favorites, and for years no vaudeville show has seemed complete without a strain or two of "Stars and Stripes."

Sousa played a great trick on the vaudeville mimics when he shaved off his beard. Before that it was an easy matter to get a set of "lace curtains," a uniform coat and a cap, and give "imitations" of the famous bandmaster.

Sousa is the "showman supreme" among bandmasters. He knows perfectly just the kind of a program to give the average American

SOUSA'S BAND HERE TOMORROW

Lieutenant Commander John Philip Sousa, who will be heard with his great band at the Albee Theatre tomorrow evening, Sept. 28, will be 70 years old in November, and his birthday will find him near the end of his 32nd tour—a record without a parallel in the musical history of the United States for the continuousness of one organization under a single director.

A march, a suite, a humoresque, a fox trot and a jazz fantasy will all be included in the program for tomorrow's concert. It is doubtful if there could be a Sousa concert without a new Sousa march, and the announcement each year of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company," and it is dedicated to that famous Boston military company, and played for the first time last Sunday at Symphony Hall, Boston.

"Looking Upward," is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque, the principal theme will be: "What Do You Do on Sunday, Marie?" from the musical comedy "Poppy."

The Sousa novelties will not result in a lesser place for the classical music which always has been a part of his programs. The Strauss "Don Juan" tone poem will be presented for the first time by a band, from a special arrangement by Sousa made in order to give the most musically expression to the great compositions.

Miss Marjorie Moody, the principal soloist, will sing the "Polonaise" from Mignon. This is Miss Moody's fifth season with the band, and her fame has spread all over the country. Next season Miss Moody expects to make her debut with the Chicago Opera Company.

Other soloists are John Dolan, cornetist; Robert Gooding, saxophone, and George Carey, xylophone.

SOUSA'S BIG BAND TO BE HERE TODAY

Two Concerts Will Be Given and Both Will Include Some New Sousa Music.

Lieut. Commander John Phillip Sousa and his band of close to 100 pieces will arrive in Clarksburg bright and early this morning from Connelleville, Pa., where they played a concert Monday night. The great band, the largest in the world, will play a matinee at 3:15 o'clock this afternoon and will give a night concert at 8:15 o'clock. Both concerts will be played in Carmichael auditorium.

The matinee is being given later than usual in order that students of the city schools may be able to attend without missing any of their studies. Jack Marks, who booked the famous band for Clarksburg, received scores of inquiries Monday last night that he expected an unusually large crowd of them for the matinee this afternoon.

A march, a suite, a humoresque, a fox trot and a jazz fantasy—perhaps the first fantasy of syncopation ever written will be a part of the program which will be played this afternoon and tonight.

Sousa, who is noted for his versatility, has more that is novel and unusual than ever before this season. It is doubtful, too, if there could be a Sousa tour without a new Sousa march. This year the march is, "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century later.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do on Sunday, Marie," from the musical comedy "Poppy." It will be remembered that the Sousa humoresque last season was based upon the popular song "Mr. Gallagher—Mr. Shean" and the season on "Look For Sally" from "Sally."

MUSICAL QUERIES

Answered by Johannes Megandans of the Utica Conservatory of Music

Address All Questions Music Editor of The Press

Question: How old is Sousa? Did he start his career as leader of his own band or had he experience with other organizations? Is it true that he wrote an autobiography? G. S. A. Utica.

Answer:—According to some records Mr. Sousa will reach the 6th of November three score and ten; the majority of statistics, however, are more flattering to the "March King" for they give him two more years of grace before rounding off the seventh decennium. He is, I presume, the only one to settle this point, and as he is going to pay us a visit here pretty soon make him confess.

His Career.

Mr. Sousa had various experiences as conductor of other organizations before he made himself known as the "March King," leader of his famous band. From the age of 17 he acted as conductor of divers theatrical travelling companies. In 1877, when Jacques Offenbach, composer of the celebrated operetta—really grand opera—"Tales of Hoffmann," made his American tour, Sousa played the violin in his orchestra. It is even said that he wrote or Offenbach the fantasy "International Congress." In 1876-1879 he played at the Chestnut Street Theater, Philadelphia, under Hassler and at the Arch Street Theater of the same city under Zimmerman. He acted also as musical director of the Philadelphia church choir "Pinafore Company" and it was in this capacity that he wrote his first comic opera "The Smugglers," for the Mackey's Comedy Company he composed "Our Filtrations." His real work as bandmaster, however, commenced when he became leader of the U. S. Marine band, and it may be said that the foundation of his later fame as band leader rests on the experiences which he gained during his service in connection with this band, covering a space of 12 years. He must have played often for presidents Hayes, Garfield, Arthur, Cleveland and Harrison during that period. Upon quitting the U. S. Marine Band he formed the Sousa Band, his own band, and after the first concert at Plainfield, N. J. September 26, 1892—32 years ago—he gradually rose to national and subsequently to international fame. As the "March King" he was known already in 1885, a sobriquet which was bestowed on him by a foreign journal. With his band he has made 38 semi-annual tours, 12 trans-continental, five European tours and one tour around the world, 1910-1911, 700,000 miles by land and sea were thus covered; more than 10,000 concerts were given in every city and town of importance in the United States, Canada, Europe, South Africa, Tasmania, Australia, New Zealand, etc. Indeed a glorious record.

Sousa's Autobiography

Whether Mr. Sousa is guilty of an autobiography, I can not say with any degree of certainty. Since he is in great demand as a writer of magazine articles and has won a reputation as a novelist—of his novels I mention "The Fifth String," "Through the Year," and "Pipetown Sandy"—it is quite possible he will soon add to the list of autobiographies one that should prove of the most interesting reading. There exists, however, a little "autobiography" which several years ago appeared in one of our leading magazines, and as it gives us a fair idea, a real flavor of the "autobiography" in spe, I attach it to the above: "The boy, who has not an inordinate desire to excel in whatever line of endeavor he may be placed, will have hard sledding as the days go on. Of course, he who is unfortunate as to be misplaced in a trade or profession that does not meet with his sympathy is to be pitied, but if a youngster is in love with the career mapped out for him, if he lacks in ambition and makes his slogan 'Manana,' he cannot hope to reach an honorable height in his life work."

"One of the most necessary concomitants of adaptability, talent and genius is capacity for work, hard grinding and never ending work. The milkmaid, who takes her pail and sits in the middle of the field expecting the cows to back up to be milked, is going home with an empty pail; and, so it is with the student in any profession and especially in music. As far back as I can remember I studied with these objects in view—to be a composer and conductor. When very young I had the pleasure of hearing the Theodor Thomas Orchestra; and that gave me the first idea of what beautiful and consummate musical expression could be made from a combination of instruments. To me it was a glimpse of heaven; and, in after years some of my happiest moments were spent with Mr. Thomas in discussing his genius in interpreting the works of the great masters."

"When I was 12 or 13 years old was playing first violin in Ford's Opera House, Washington; and a travelling comic opera company came for a week's engagement. I took the first violin part of the opera we had been rehearsing; my teacher had been marking some of the fingering and asked him if I would ever be able to write an opera. He



smiled, and said: 'Philip, you will write a better opera than this one,' and I have every reason to believe that since then a lot of people have agreed with him.

"I was born in Washington, D. C., and in almost my infancy Washington was an armed camp and there were regimental bands galore. During that period the ambition took possession of me to compose military music. The first march I wrote was played by the marine band of which years later I became conductor. I cannot recall any time in my life, from my very start as a student to the present moment, that I have ever given way to jealousy of either a fellow-student or fellow-musician. Perhaps the main reason has been that I have always felt that I could be a better student or a better musician; and therefore, I was so busy improving my own knowledge that I have had no time to bother about the knowledge of another unless in admiration. My career reads very much like a fairy story, for I desired to be a conductor of instrumental bodies and have been one for 40 years; I desired to be a composer and I have been recognized as such for at least 35 years; I desired to go forth into all corners of the world and conduct my own organization, and I have done so; and I believe I have toured over a greater expanse of territory than any other conductor; and possibly my compositions are as well known as those of any composer."

Fizzle as Solo Violinist

Should Mr. Sousa ever decide to launch upon an autobiography I am sure he is going to relate the funny experience he had when appearing for the first time as solo violinist. His music master, perhaps, John Esputa, with whom he studied from 1864 to 1867, had made arrangements for the little fellow to play a solo at a concert to be given before the lunatics of a certain asylum. But, alas, what a quandary he was in when he found that he had no clean shirt to put on for the occasion. Time was pressing and to remedy the deficiency one of his master's shirts, many sizes too big for the boy debutante, had to serve as a substitute. Thus he stepped before the audience; and imagine his nervousness when he felt his—or rather his master's—shirt wobble around him and the cuffs hang around his fingers while playing. He couldn't stand that longer than a couple of minutes; then he fled from the platform, giving a hang for the solo and the opinion of the audience. A good supper was following performance and young Sousa thought he could manage to forget his grief in the performance of a more delectable and congenial nature; but, alas every time he reached for a tempting morsel from the well filled platters that covered the table, his master's angry and forbidding eyes would scare him so that he did not dare help himself. "All through the

SOUSA HERE FRIDAY



THIS is John Philip Sousa's latest portrait.

Paul Stahr, the young American artist, who painted the first poster issued by the United States government during the World war, has painted the portrait of Sousa, the famous bandmaster, for presentation to the United States navy.

Sousa's band will appear here at 8:15 Friday at the Rayen-Wood auditorium.

Sousa began his career as director of the United States marine band

and after 25 years in individual service, re-entered the United States service at the opening of the World war to direct the navy's musical activities at the Great Lakes Naval Training station, where he organized and directed a band of 1,800 pieces.

Only the Rayen ave. entrance will be used for the concert in the Rayen-Wood auditorium Friday night, John R. Elliott, in charge of the engagement announced Thursday.

This is deemed necessary to avoid confusion owing to the large crowd expected.

Coming With Sousa's Band



Miss Winifred Barnbrick with Sousa and his band to be at the Auditorium Saturday, October 18.

ness of one organization under a single director.

A march, a suite, a humoresque, a fox trot and a jazz fantasy will all be included in the program for tomorrow's concert. It is doubtful if there could be a Sousa concert without a new Sousa march, and the announcement each year of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company," and it is dedicated to that famous Boston military company, and played for the first time last Sunday at Symphony Hall, Boston.

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"When I was 12 or 13 years old I was playing first violin in Ford's Opera House, Washington; and a travelling comic opera company came for a week's engagement. I took the first violin part of the opera we had been rehearsing to my teacher to mark some of the fingering and asked him if I would ever be able to write an opera. He



smiled, and said: 'Philip, you will write a better opera than this one;' and I have every reason to believe that since then a lot of people have agreed with him.

"I was born in Washington, D. C., and in almost my infancy Washington was an armed camp and there were regimental bands galore. During that period the ambition took possession of me to compose military music. The first march I wrote was played by the marine band of which years later I became conductor. I cannot recall any time in my life, from my very start as a student to the present moment, that I have ever given way to jealousy of either a fellow-student or fellow-musician. Perhaps the main reason has been that I have always felt that I could be a better student or a better musician; and therefore, I was so busy improving my own knowledge that I have had no time to bother about the knowledge of another unless in admiration. My career reads very much like a fairy story, for I desired to be a conductor of instrumental bodies and have been one for 40 years; I desired to be a composer and I have been recognized as such for at least 35 years; I desired to go forth into all corners of the world and conduct my own organization, and I have done so; and I believe I have toured over a greater expanse of territory than any other conductor; and possibly my compositions are as well known as those of any composer."

Fizzle as Solo Violinist

Should Mr. Sousa ever decide to launch upon an autobiography I am sure he is going to relate the funny experience he had when appearing for the first time as solo violinist. His music master, perhaps, John Esputa, with whom he studied from 1864 to 1867, had made arrangements for the little fellow to play a solo at a concert to be given before the lunatics of a certain asylum. But, alas, what a quandary he was in when he found that he had no clean shirt to put on for the occasion. Time was pressing and to remedy the deficiency one of his master's shirts, many sizes too big for the boy debutante, had to serve as a substitute. Thus he stepped before the audience; and imagine his nervousness when he felt his—or rather his master's—shirt wobble around him and the cuffs hang around his fingers while playing. He couldn't stand that longer than a couple of minutes; then he fled from the platform, giving a hang for the solo and the opinion of the audience. A good supper was following performance and young Sousa thought he could manage to forget his grief in the performance of a more delectable and congenial nature; but, alas every time he reached for a tempting morsel from the well filled platters that covered the table, his master's angry and forbidding eyes would scare him so that he did not dare help himself. "All through the meal," comments Mr. Sousa, whenever retelling the story, "I could see that his eyes were fixed sternly upon me, and I had to refuse daintily after daintily, pretending to my companions that I had had such a good dinner before I came, that I was not hungry, which was anything but the truth."

His Most Popular March

Of Mr. Sousa's marches the most famous one is undoubtedly "Stars and Stripes Forever," which has almost a patriotic significance. Its martial strains have stirred every army in the world and in the 28 years since it was first performed the "March King" has hardly ever been able to suppress it on any of his programs. The popularity of this march will be imagined to some extent when we read that more than 2,000,000,000 copies of the sheet music and 5,000,000 copies of the record of this march have been sold in America alone. His first composition to win him renown was his march "Liberty Bell" which netted him \$35,000. The music of his famous marches has been sold to 18,000 bands in the United States, which is a conservative estimate.

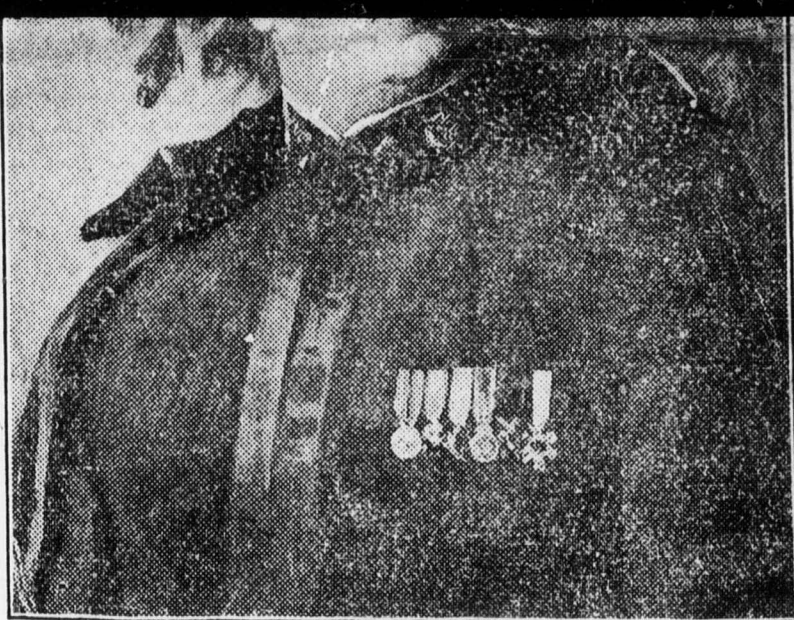
It is related of the French operatic composer Auber, best known to us through his "Fra Diavolo" and "La Muette de Portici," that his sprightly, frequent and rhythmically incisive melodies came to him only when taking a canter on one of his horses. Let us hear what Mr. Sousa has to say about the first conception of his march themes: "I do not think I ever have received the initial inspiration for a march except by marching. Perhaps the inspiration came when I was at the head of a band, either during my days in charge of the United States Marine Band in Washington, or during the World War when I took charge of the musical activities at the Great Lakes Naval Training Station. Perhaps it came during a one-man march in which I was the entire body of marchers around my home on Long Island, or through a park or along a secluded road when I was on tour. But always the idea for a march came when I was on my own feet, marching. With my life at stake, I do not believe I would sit in a chair and write a march.

"Strangely enough it is the form of musical expression at which I am most facile which I must write most on the strength of inspiration. Any other form I can work out from a given theme exactly as an essayist, for instance, develops his work from certain basic ideas. Arrangements, transcriptions, suites and even songs come to my mind naturally as I set myself to work on them. But I have to go out and march in order to write a new march."

As a Conductor

Mr. Sousa is a young man of about 70 years; by virtue of his youth and magnetic personality, which he pours into every performance, he has a perfect command over his men the power he wields is almost uncanny, but then he is a drillmaster comme il faut.

During the rehearsals he is apt to show, when necessary, the sternness of a dictator, yet like the late Victor Herbert, who once asked certain members of his organization when not playing in tune "to play just about two inches higher," Mr. Sousa can obtain all he wants from his players by humor and indulgence. About Mr. Sousa's accomplishments as conductor the world is pretty well unanimous in its praise. As a rule he is chary of gesture, of what the French call "esbouffe." There is no pretension, no frenzied fury. He obtains from his men all he wants with a single and alert glance, sometimes with a mere indication of head, arm or finger.



THIS is John Philip Sousa's latest portrait.

Paul Stahr, the young American artist, who painted the first poster issued by the United States government during the World War, has painted the portrait of Sousa, the famous bandmaster, for presentation to the United States navy.

Sousa's band will appear here at 8:15 Friday at the Rayen-Wood auditorium.

Sousa began his career as director of the United States marine band

and after 25 years in individual service, re-entered the United States service at the opening of the World War to direct the navy's musical activities at the Great Lakes Naval Training station, where he organized and directed a band of 1,800 pieces.

Only the Rayen ave. entrance will be used for the concert in the Rayen-Wood auditorium Friday night, John R. Elliott, in charge of the engagement announced Thursday.

This is deemed necessary to avoid confusion owing to the large crowd expected.

Nashville Tennessee 10/5/24

Coming With Sousa's Band



Miss Winifred Bambrick with Sousa and his band to be at the Auditorium Saturday, October 18.

SOUSA'S BIG BAND TO BE HERE TODAY

Two Concerts Will Be Given and Both Will Include Some New Sousa Music.

Lieut. Commander John Phillip Sousa and his band of close to 100 pieces will arrive in Clarksburg bright and early this morning from Connellsville, Pa., where they played a concert Monday night. The great band, the largest in the world, will play a matinee at 3:15 o'clock this afternoon and will give a night concert at 8:15 o'clock. Both concerts will be played in Carmichael auditorium.

The matinee is being given later than usual in order that students of the city schools may be able to attend without missing any of their studies. Jack Marks, who booked the famous band for Clarksburg, received scores of inquiries Monday from the students and he said last night that he expected an unusually large crowd of them for the matinee this afternoon.

A march, a suite, a humoresque, a fox trot and a jazz fantasy—perhaps the first fantasy of syncopation ever written will be a part of the program which will be played this afternoon and tonight.

Sousa, who is noted for his versatility, has more that is novel and unusual than ever before this season. It is doubtful, too, if there could be a Sousa tour without a new Sousa march. This year the march is, "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century later.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque which is coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do on Sunday, Marie," from the musical comedy "Poppy." It will be remembered that the Sousa humoresque last season was based upon the popular song "Mr. Gallagher—Mr. Shean" and the season on "Look For Me" from "Sally."

Sousa and His Great Band Will Play Here Friday Night



Lt. Com. John Philip Sousa.

If a psychologist any place in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "music" in the traditional nine cases in ten. If a psychologist almost any place in America says "music" the response of the subject is likely to be "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and music are synonymous with the great rank and file of Americans.

The great popularity which Lieut. Com. John Philip Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the March King. Sousa has been a conductor now for more than 40 years and he is now heading his organization for his 32nd annual tour. He has become the most popular and the best-known of American musicians for the sole reason that he has heard during his career by upwards of 50 millions of Americans, the greatest audiences of any musicians in the world, and also because there is scarcely a city or town of more than 25,000 population in all America in which he has not ap-

peared during his career. Sousa and his band will be at the Rayen-Wood auditorium Friday night.

Sousa is the chief opponent of the theory that the American people love good music and are willing to pay a reasonable fee to hear it. Without exception, Sousa's Band is the only large musical organization in America which has been able to maintain itself solely upon the revenue from its concerts.

CONGRESSIONAL LIBRARY TO GET SOUSA'S MUSIC

Lieut. Commander John Philip Sousa, who has decided to leave his extensive music collection to the Library of Congress, declares that in a few years original scores will be in as great demand as are first editions and manuscripts of books today.

"Americans, avid collectors of first editions and manuscripts of books, for some reason have not yet become collectors of music," Mr. Sousa said recently. "My attention was called to the present small collector's value of a great deal of music recently when the music of the late Victor Herbert was dispersed at a sale. I then determined that I would hold in tact or at any rate dispose of all the music which I have collected in such a manner that it could be preserved. Because of my twelve years with the United States Marine Band, I first considered leaving it to that organization. Then I decided to give it a wider use by depositing it with the Congressional Library."

"Americans have not yet begun to collect music, but I feel that music will be collected within a few years. The general public does not realize that music varies in its editions as much as literature."

A recent catalogue of the Sousa collection revealed that it contained the works of about 1100 composers. The library now contains a total of about 3800 manuscript or autographed scores, other than the works of Sousa himself.

The Sousa manuscript collection contains about 200 items, including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Fidelis," "El Capitan," "Washington Post," "Manhattan Beach," and other world famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour complete band arrangements of more than 500 selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the thirty-two years of its history.

Sousa Will Be Honored Guest Here On 70th Birthday Anniversary

Newton D. Baker, Martin L. Davey and Prominent Businessmen to Attend City Club Luncheon

JOHN PHILIP SOUSA, "the march king," whose band will give concerts at the Akron Armory Saturday afternoon and night, will be honored at a luncheon at the City Club at noon Saturday. It will be Sousa's 70th birthday anniversary.

When Sousa appears at the Armory Saturday afternoon, he will personally conduct the West High School Band. Sousa has invited this band to attend as his guests, and during intermission will have them come on the stage, where he will conduct them in several selections.

This band is composed of 40 boys from the school, under the leadership of Verner Kelly. They have been organized just one year and have won many prizes. They competed at the State Fair with 25 other bands and won second prize.

Newton D. Baker of Cleveland will attend the luncheon in Sousa's honor. The complete list of invited guests includes:

I. S. Myers, Mayor D. C. Rybolt, J. Edward Good, Harry Andrews, Francesco De Leone, Dr. Roy Sanborn, John Knight, Harry Williams, N. C. Stone, Carroll R. Reed, D. C. Dye, Harold Parsons, H. A. Galt, Jerome Dauby, John Yeager, Dr. H. S. Cowden, Charles Herberich, B. A. Polsky, M. K. Mell, Ray Ellsworth, H. S. Firestone, H. S. Firestone Jr., Robert E. Lee, Jacob Pfeiffer, L. V. Kelly.

J. E. Williams, W. J. Ruoff, E. R. Held, Hurl Albrecht, Arden Hardgrove, N. S. Noble, Newton D. Baker, Rev. J. M. Russell, J. G. Robertson, J. H. Barry, Carl Sheppard, George Bates, Martin L. Davey, B. G. Work, Charles Seiberling, Frank Seiberling, L. E. Judd, William O'Neill, W. K. Maxwell, E. W. Chamberlain, Jack Windsor, A. C. Chandler, R. E. Murray, A. J. Guth, Ross Walker and W. W. Thornton.

Sousa Will Help Crippled Kiddies Through Concert

Hail Imperial Sousa and his band. For the benefit of the cripple children of East Tennessee and the uniform bodies of the nobility, your John Philip Sousa will give a program at the Bijou theater on Tuesday, October 14, under the auspices of Kerbel temple.

Noble C. C. Rutherford is chairman in charge, and he advises you to get your tickets today. You can buy them at the luncheon today, or if the rush is too big just telephone W. E. Drumbar at the Riviera theater to reserve you the best seats in the house for yourself, your wife, your children and your neighbor and his family. Ten seats is not too many for any noble. We are expecting Noble Hugh M. Tate to reserve two dozen. Who will be the next highest?

Sousa Says Collectors Seek Original Scores

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CIVIC OPERA PROGRAM

John Philip Sousa Near 70th Birthday

John Philip Sousa, whose 32nd tour began in September, will be 70 years old in November; and his birthday will find him near a touring record without parallel in the musical history of the United States for the continuousness of one organization under a single director. The 1924-25 tour will be what Sousa calls the "short alternate," the preceding year was transcontinental in scope and one of the longest he has ever made. He will put in but 11 weeks in travel this season. The popular leader and his wonderful band will appear at the Armory for a concert Saturday, Oct. 11.

In honor of his birthday, 40 local business men have been invited by Earle Poling to attend a luncheon in Sousa's honor, to be held at the City club at noon Saturday.

SOUSA GIVEN BOQUET OF DAHLIAS



After being escorted from the Baltimore and Ohio Railroad Station to the City-County Building by the Allegheny High School Band, John Phillip Sousa, whose band gave concerts Saturday at Syria Mosque, was presented with flowers by Miss Gertrude Swift, left, and Miss Catherine Young of the Girl Reserves of the school, in behalf of the student body.

ONE BY SOUSA

Contributors' Club:

John Phillip Sousa tells of an incident when some musical talent was needed at an informal social affair and a stranger was introduced by one of those present and called upon as a piccolo soloist.

The visitor proved a pretty poor piccolo performer and one of those present, bored by the performance, so far forgot himself as to murmur "the lobster."

"Who called this piccolo player a lobster," cried the piccolo player's friend, glaring in the direction of the one who had made the offensive remark. The offender's reply was, "What I want to know is who called this lobster a piccolo player?"

70 YEARS YOUNG.

SOUSA HERE NOV. 12

Lieut. Com. John Phillip Sousa will bring his famous organization to Detroit for his annual pair of concerts Wednesday afternoon and evening, Nov. 12, the first time in several years that Sousa has visited Detroit on any day but Sunday. Orchestra Hall will be the auditorium. As usual, the Sousa programs will have the widest possible appeal, with numbers selected from the standard concert works, plus a group of jazz numbers. One of the new marches will be one dedicated to the Ancient and Honorable Artillery Company of Massachusetts. Sousa is also including a "Melody" written by Charles G. Dawes, the Republican candidate for Vice-President.

Sousa Will Be 70 Soon After His Concert Here

Just a little less than three weeks before he will be 70 years old, Lieut. Com. John Phillip Sousa will appear here in two band concerts at the Ryman auditorium, Saturday, October 18.

According to his custom, he makes one long tour and then this next year a short tour. This is his short tour year. No concerts will be given by the great musician after Thanksgiving.

SYNCOPIATION ON SOUSA PROGRAM

Famous Bandmaster Includes Modern Music in Numbers to Play.

Modern music, otherwise syncopation, has its place in the Sousa programs for the first time this season. A Sousa arrangement, "Music of the Minutes," which introduces popular selections now current will be used by Sousa for presenting the new music form.

Sousa and his band will give two concerts here on Saturday, October 18, at the Ryman Auditorium. The coming of Sousa is always a matter of unusual interest and large crowds are expected at each performance.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently.

"I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan Opera House in New York, and now I am glad to present an essentially American music form in my programs."

"I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rhythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

PROVIDE FOR PARKING DURING SOUSA CONCERT

John R. Elliott, who has charge of the arrangements for the coming of Sousa's band to the Rayen-Wood auditorium, Friday night, announces that special parking accommodations have been provided for people who motor to the concert. Parking will be permitted on both sides of Wood west of Elm. Seats for the concert are going fast at the Yahrling music store in West End.

SOUSA GIVES WAY TO DEMANDS OF PUBLIC

Old Time Admirers Set to Wondering at Concert Incident

FAMILIAR SPIRIT IS LACKING

Latest March Effort Hardly Rivals Compositions of Past

To old-time admirers of John Philip Sousa present at the Colonial Wednesday night there must have been a touch of pathos as they beheld the once alert "march king," now grown gray, step from his little red platform, to sit with folded hands, thus voluntarily subordinating himself while a jazz band with a comedian leader held the stage. "It's the march of time," was the comment made in a little group when the subject was discussed after the performance.

Yet it was the ability of the famous musician to keep step with the progress (or retrogression, if one pleases) of the public tastes, that ability evidenced in all his programs through the years gone by, that resulted in a capacity audience at the local theater.

That he himself should step aside to please his audience apparently mattered not to Sousa—yet if that was faulty so far as it concerned those who have followed him through his 32 years as bandmaster.

His public used to go to his concerts quite as much to see Sousa direct his men with gestures quite distinctive as to hear his band render programs in which his own compositions were high spots.

His reasoning, as applied to the rising generation, perhaps, is correct. It may be that element of the public which is hungry for jazz music has little sentiment about the matter. Yet, somehow, the jazz orchestra, good as it was, seemed out of place on a Sousa program as it lined up at the front of the stage. It gave the program a modern touch, but it robbed the Sousa program of its old-time dignity and distinction when the great leader took a back seat.

In other respects, too, the passing of the old days was apparent. How different in style and theme from present day songs was his "Goose Girl"—an excerpt from one of his operas—sung at the recent concert by Marjorie Moody—and originally sung by—was it Alice Neilson?

And, too, the more recent march numbers written by Sousa lack the spark of attractive ingenuity that gave seeming perpetual life to his early "High School Cadets" march and "Stars and Stripes Forever." Somehow, a new march by Sousa no longer creates the popular interest of other days, due possibly to the inroads of syncopation.

Sousa's strongest bid for popularity may possibly be found in his "Peaches and Cream," a thoroughly lovely dancing number, yet as arranged for and rendered by his band, it gave no evidence of surrender by the composer to the demand for jazz.

It would seem, therefore, Sousa still maintains the dignity of the composer, though yielding in his roll of bandmaster.

Sousa and his band and his marches have become an institution in America quiet as much as the Capitol in Washington. There is none to take his place when he comes to the final halt in the march of time. And isn't there material here for a thoughtful musical theme, in this great march of time? It may be written when the great American play has been found.

SCHOOL TICKETS FOR SOUSA CONCERT

Arrangements Made for Many Students to Hear Famous Band.

The school tickets for Sousa's concert have been distributed to Central High school, Chattanooga High school, East-side Junior High school, Dickinson Junior High school, McCallie and Baylor schools.

The ticket prices are 25 cents in the balcony and 50 cents anywhere else in the house. Because of there being only a few more than 5,000 seats in the Memorial auditorium, all schools cannot be served. However, there are several hundred tickets of each price that may be had if representatives will notify the box office at the auditorium.

When requests are made they will be given consideration and all will be served until all tickets are sold. These tickets may be exchanged any time after the seat sale begins on Oct. 13 and if schools wish a particular location and desire to be seated together, this may be done by calling the auditorium, stating how many seats are desired and the approximate location.

Great enthusiasm has been evidenced by the schools and co-operation by the school officials by both the city and county has been most gratifying.

Through the courtesy of the auditorium management, the teachers in the various schools where the tickets have been placed, will be entertained at the performance and have the opportunity to see the band.

BOYS' BAND FEATURE OF TYPICAL SOUSA CONCERT IN MOSQUE

By Burt McMurtrie.

All hats off to the Allegheny High school band, that aggregation of boys from the Northside who went atroping to Chicago last spring and came back with a national prize, the winning of which was the more to their credit in that they paid their own fares individually out of their earnings, and made the trip upon their own determination, only to impress the more highly yesterday by playing under the leadership of John Philip Sousa in Syria mosque and acquitting themselves in excellent fashion. They are a well trained bunch of bandsters, and they possess a lot of genuine worth that should make Pittsburgh proud of them.

Lieut. Commander Sousa commended the boys on their work and to top off the afternoon presented the band with a large silver loving cup, carrying his best wishes and assurances for their success. Playing Sousa's "Field Artillery" march, the boys started off in weak fashion, but quickly redeemed themselves as confidence grew and swung into "Fighting Men" from the pen of the Pittsburgh composer, Rodereto, in great style. A small but enthusiastic crowd at the matinee applauded heartily.

The two concerts played yesterday by Sousa and his men were typical Sousa affairs. The programs, if anything, were a bit too heavy, with the audiences keenly appreciative of the brilliant march numbers that served as encores. They were all there, the "Semper Fidelis," "El Capitan," "Washington Post," "Stars and Stripes," and many others. The Sousa suite "Looking Upwards," displayed wide versatility in the musicians and held considerable worth. The heaviness of the opening number at the matinee, Hosmer's rhapsody, "The Ethiopian," a cumbersome thing at best, was quickly relieved as the musicians broke into Sousa's "Washington Post." The symphonic poem "The Chariot Race," held all the beauty and appeal of the Sousa composition. Particularly bright was the night program, with the "El Capitan" and His Friends' suite, including the "El Capitan," "The Chariot Race" and "The Bride-Elect." The entire programs of both concerts were typical Sousa affairs, which is best descriptive. There is no other conductor who wields the baton in such masterly fashion and his band has long since established itself.

The singing of Marjorie Moody, soprano, displayed a likable voice, the singer prone to theatrical display rather than perfection of tone. John Dolan derived a beautiful tone from his cornet playing while Robert Gooding scored with his saxophone solos, if that instrument is to be taken as a solo invention.

Pittsburgh had made it Sousa day and coming once a year, the band is always a welcome visitor.

SOUSA'S BAND MAKES A HIT

Old Tunes Are Popular With Sunday Audience.

THE old favorites made the biggest hit with the crowd that heard Sousa and his band at Memorial Hall Sunday night.

Not that any of the newer offerings of the March King's organization lacked merit, but such selections as "Stars and Stripes Forever," "Carry Me Back to Old Virginia," "Washington Post" and "Manhattan Beach" drew the most applause.

Miss Nora Fauchald, vocal soloist, sang the Virginia song effectively. The big band offered everything, from the seldom heard overture by Liszt, "Maximilien Robespierre," to the latest jazz in "Music of the Minute."

Instrumental solos by John Dolan, cornet; George Cary, xylophone, and Robert Gooding, saxophone, brought a demand from the audience for several encores.

Several new selections including a fox trot, "Peaches and Cream," and a march, "Marquette University," both by Sousa, were offered. A saxophone sextet and several novelties also pleased the crowd.

—R. H. K.

A piece of melon and some drink.

SOUSA ENTERTAINED AT UNIVERSITY CLUB

Number Hear Recital of Interesting Experiences Abroad

John Philip Sousa was entertained informally at the University Club Wednesday night. There a number of Ulicans had an unusually pleasant opportunity to enjoy a recital of his interesting experiences in all parts of the world. One recently returned from Europe brought word of Louis Lombard, about whom Mr. Sousa inquired. He had met Mr. Lombard here in the early nineties on one of his trips to Ulica.

He was greeted also by a newspaperman, who had interviewed him some 25 years ago on the occasion of another trip to this city, and they exchanged reminiscences. Mr. Sousa told of an amusing experience on one of his European tours, when he was playing a program in Germany. One man, seated in the front row, hissed vociferously every time the band played a selection by Wagner.

This continued so noticeably that after the concert Mr. Sousa asked the manager if he might interview the man who hissed. Soon he appeared on the stage, and through an interpreter, Mr. Sousa said he had noticed the rather unusual action, and was curious to know the explanation. When he said that he had noticed the man hissed all the Wagner numbers, the stranger at once replied:

"Yes, I always hiss Wagner." "And might I ask why?" inquired Sousa.

Chicago Tribune

Sousa and his world-famous band come to Emery Auditorium for two concerts next Sunday afternoon and evening. The great march king and his equally well known company of musical artists are now on their thirty-second annual tour of this country, the longest period any musical institution has been held together under the same conductor. They are meeting with enthusiastic success everywhere and the crowds which have been attending the concerts in New England, where the tour began, broke all previous records.

The sale of seats for these concerts will open in the Willis music store next Thursday morning. Advance orders from the smaller communities around and about Cincinnati indicate that Sousa still retains his remarkable popularity.

SOUSA MAKING 32D ANNUAL TOUR

Famous Bandmaster Coming to St. Paul for Concert in October.

The 32d annual tour of Lieutenant Commander John Philip Sousa and his band will end Nov. 10 with two concerts in New York.

The organization will appear at the St. Paul Auditorium Friday, Oct. 24, under the auspices of E. A. Stein. During this tour Mr. Sousa is celebrating his 70th birthday. He will have a birthday celebration in St. Paul.

Mr. Sousa's records show that an average of 2,000,000 persons a year have heard the Sousa band.

The Sousa programs this season are more varied than ever before. They range from the Strauss tone-poem, "Don Juan," to new syncopation. The programs also include a Sousa suite, a new Sousa march, a Sousa fox trot (the first fox trot he has written) and the annual Sousa humoresque.

There are more than 100 musicians in the Sousa organization. Soloists include Marjorie Moody and Nora Fauchald, sopranos; Winifred Rambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

United States regulations for bands of army, navy, and marine corps forbid the playing of "The Star Spangled Banner" or any part of it in a medley. There is one of Sousa's marches that comes dangerously near to violating the rule, but the musical phrase is so short, so soon over, and so different in rhythm from the original that no great harm is done.

In the opera "Madam Butterfly," written by an Italian, a strain of "The Star Spangled Banner" is introduced for a tense moment, and that too is unfortunate, for many persons feel called upon to stand and disturb the continuity of the music and the play.

"March King" Shown in Several Different Poses



SOUSA AT 19 SOUSA TODAY SOUSA AT 35

The three views of John Philip Sousa, shown above, practically tell the story of the life of that celebrated bandmaster and march king. The first, with the flowing mustache, was taken at the age of nineteen. At that time he was playing first violin in the Offenbach orchestra in Philadelphia. The second picture shows him as leader of the Marine band, with the beard which made him known to thousands. At this age he was thirty-five and at this age he wrote the first of his marches which made his name famous throughout the musical world. The Washington Post march belongs to this period, soon followed by "Manhattan Beach," "El Capitan" and "The Stars and Stripes." The third picture is a reproduction of a painting just made of him by Paul Stahr. It shows him in his uniform as a lieutenant-commander of the United States Navy and was painted for the navy by Stahr. Sousa is now on his thirty-second annual tour and comes to Cincinnati for two concerts on Sunday afternoon and evening, October 12, in Emery Auditorium.

Sousa Has Three Tunes to Make People Shuffle Their Feet

"Try to keep you feet still!" has been adopted by Lieut. Com. John Philip Sousa and his one hundred musicians and soloists as the official slogan for the 32d annual tour of Sousa's Band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known. The band plays Friday night. Seats are on sale at Yahrhng & Rayner's.

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

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Peaches and Cream," a fox trot of his own composition, and the Sousa fantasy



John Philip Sousa

of syncopation entitled "Music of the Minute" in which he will give a Sousa interpretation of modern dance music which will be as Sousaque in its arrangement as the Sousa marches, the Sousa humoresque, and the Sauso suites.

Sousa Has Great Mind for Music His Work Shows

Carries in Mind Entire Arrangements of Band Selections.

By actual tests psychologists in the past few years have discovered that people of average intellect and educational capacities are visual-minded as compared to aural-minded people in a proportion of almost 100,000 to 1. In other words, to 100,000 people the first reaction to a given idea, is a mental image of that idea. But Person No. 100,001 is likely to be aural-minded instead of visual-minded, and his mental reaction to a given idea is not a mental-picture but a mental sound. Lieutenant Commander John Philip Sousa, the famous bandmaster, is aural-minded and it is perhaps this facility for transcribing ideas into sounds which has made him so prolific, not only as a composer, but as an arranger and orchestrator of all classes of music.

To the average person, perhaps one of the most unfathomable mental processes is that of the chess player who is able to play games with several opponents simultaneously. But Sousa has a mental faculty, not widely known, which is perhaps as baffling and marvelous in its way, and that is his ability to write down directly on paper, without the common composer's method of trial and error at a piano, not only principal themes, but orchestrations for an entire band of one hundred men with more than a dozen parts for different principal instruments.

Sousa and his band will play in Cincinnati auditorium.

Minneapolis Girl Is Soloist With Sousa



NORA FAUCHALD.

Miss Fauchald is soprano soloist with the John Philip Sousa band organization, which will appear at the Auditorium in St. Paul Friday, Oct. 24. She is a Minneapolis girl.

Lieut.-Commander John Philip Sousa, who has decided to leave his extensive music collection to the Library of Congress, declares that in a few years original scores will be in as great demand as are first editions and manuscripts of books today.

"Americans, avid collectors of first editions and manuscripts of books, for some reason have not yet become collectors of music," Mr. Sousa said recently. "My attention was called to the present small collectors' value of a great deal of music recently when the music of the late Victor Herbert was dispersed at a sale. I then determined that I would hold intact or at any rate dispose of all the music which I have collected in such a manner that it could be preserved. Because of my 12 years with the United States Marine band, I first considered leaving it to that organization. Then I decided to give it a wider use by depositing it with the Congressional Library."

"Americans have not yet begun to collect music, but I feel that music will be collected within a few years. The general public does not realize that music varies in its editions as much as literature."

A recent catalogue of the Sousa collection revealed that it contained the works of about 1,100 composers. The library now contains a total of about 3,800 manuscript or autographed scores, other than the works of Sousa himself.

The Sousa manuscript collection contains about 200 items, including marches, operas, suites and arrangements. Sousa has the manuscript of virtually every march, including "Stars and Stripes Forever," "Semper Parvulus," "El Capitan," "Washington Post," "Manhattan Beach," and other world-famous tunes, and because the march form has been his distinct contribution to world music, it is probable that this portion of his manuscript collection eventually will become the most valued of the Sousa library.

Sousa carries with him on his average tour complete band arrangements of more than 500 selections. As a rule about \$25,000 insurance is carried on the music taken on tour. The Sousa collection contains virtually all of the numbers which have been played by the Sousa organization during the 32 years of its history.

HALF HOUR OF JAZZ NEW SOUSA FEATURE

SYNCOPIATORS WILL HAVE
PROMINENT PART IN PRO-
GRAM, WEDNESDAY

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. Com. John Philip Sousa, and his estimable 100 bandmen. Upwards of 50 millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to 3,000,000 people, annually. And this season, for approximately 30 minutes in each program, the audiences will be introduced to the Sousa Syncopators. Sousa and his band come to Bangor Wednesday for matinee and evening concerts at the auditorium.

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

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or 12 pieces, one instrument of a kind, but with ten or a dozen trombones, 30 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.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Sousa Today.

Novelty and variety are the two outstanding characteristics of the program which Lieut. Commander John Philip Sousa will offer in his concert tonight in Memorial Hall.

This announcement does not mean that Sousa, after 30 years, during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera House, and who last season scored a sensational success with Schelling's "Victory Ball," which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward"; the new Sousa march, "Ancient and Honorable Artillery Company"; the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's Band this season will consist of 100 musicians and soloists as it had in the past. The soloists will include Marjorie Moody, Winona and Nora Fauchald, sopranos; Alfred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. Seats on sale today at Memorial Hall.

SOUSA AGAIN WINS BANGOR AUDIENCES

The March King and His 100
Musicians Give Two Great Con-
certs at Auditorium

Lieut. Commander John Philip Sousa and his famous band gave two fine concerts at the Bangor Auditorium, Wednesday afternoon and evening. Sousa has been rightfully proclaimed The March King, and his many encores presenting his world-famous marches were received very enthusiastically by the large audiences. At night, the hall was nearly filled.

The first number, the Overture, Maximilien Robespierre, descriptive of the French Revolution, was very vivid and one familiar with the terrible career of Robespierre and his death at the hands of a mob, could easily recognize the motive that inspired the writing of the famous overture.

John Dolan presented the second number with a cornet solo, Our Maud. Triple tonguing and high and low notes were all alike to Mr. Dolan. He is a cornetist of national reputation, and his selection and encore Wednesday, simply confirmed the fact that his reputation was well earned. The audience very willingly showed its appreciation.

Miss Marjorie Moody singing the Polonaise from Mignon, was very pleasing. Her delightful personality and rendering of difficult passages placed her at once as one of the most delightful vocal artists ever heard with Sousa. Her encores, The Goose Girl and Coming Thro' the Rye, were very enjoyable, the old-

time ballad being especially well received.

An innovation in the form of a jazz band of eight pieces presented A Chinese Wedding March and two encores. It was jazz, and as jazz, was good but the contrast was there and even these selections could not detract from the fine and wholesome selections of the band.

Robert Gooding with his saxophone solo, Kiss Me Again, showed wonderful technique and execution and proved himself to be a thorough master of that pleasing instrument. An octet of saxophones assisted him in two encores which were thoroughly enjoyed.

George Carey, a thorough artist in charge of the percussion instruments of the band, deserves more than passing notice. Mr. Carey was busy throughout the performances, handling the snare drums, bells, xylophones, tympani and numerous effects. He is a musician known all over the United States and Europe where he has toured many seasons and his work with Sousa's band this season is better than ever. He presented the Pin-Wheel as xylophone solo, and for an encore gave very fine rendering of a waltz by Beethoven.

Sousa's new march, The Ancient and Honorable Artillery was heard with interest. The composer used Auld Lang Syne for the theme of the last movement of the march and while as a whole the selection was well received, it is not equal to many of his earlier marches. The Washington Post, Semper Parvulus, United States Field Artillery and Stars and Stripes Forever were among the old time marches presented as encores and the audience applauded for more after each of these familiar airs.

The entire program was very enjoyable and the unusual number of novelties introduced together with selections ranging from classical to jazz combined to make a program pleasing to all and it still may be said that John Philip Sousa is March King, and his characteristic generosity with encores, allowed him to

leave Bangor with a warm spot in the hearts of all who had the pleasure of hearing his famous band.

"TRY TO KEEP YOUR FEET STILL" NEW SOUSA SLOGAN

Sousa Dares Audiences to Refrain from Patting Floor When He Presents Syncopated Music in New Programs

"Try To Keep Your Feet Still!" has been adopted as the official slogan for the thirty-second annual tour of Sousa's Band.

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

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Peaches and Cream," a foxtrot of his own composition, and the Sousa fantasy of syncopation, entitled "Music of the Minute" in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques, and the Sousa suites.

Sousa to Celebrate His 70th Birthday Nov. 2 in Chicago

Lieutenant Commander John Philip Sousa will be 70 years old on Thursday, Nov. 6. Formal celebration of the occasion will be made in Chicago on Sunday, the 2d, when he will be here for his annual afternoon and evening concerts in the Auditorium. The date, by the way, represents an intrusion on the schedule of the Chicago Opera's rehearsals, but it was set aside for the march king because his tour for this season represents what he calls his "short year"; he has always alternated a long tour with a short one; and, as he does not plan to give concerts beyond Thanksgiving, a later date, after the opera, was out of the question if he was to come to Chicago at all this season.

What form the celebration will take has not been worked out by his friends in Chicago. He was stationed at Great Lakes from May of 1917, soon after the United States entered the war, until Nov. 9, 1918, all the time save for a brief furlough on active service; and it may be that arrangements will be made to have the training station take part in the program, which, however, will lean heavily on the musical aspect of Lieut. Sousa's long public career.

SOUSA WILL BE HONOR GUEST OF FRATERNITY

Noted Band Director to Be
Dined at Chittenden by Eta
Chapter, Kappa Kappa Psi.

John Philip Sousa, noted band director and composer who will arrive in Columbus, Sunday, with his band for a concert at Memorial Hall, will be the guest of honor at a dinner to be given at the Chittenden at 6:30 p. m. by Eta Chapter of the Kappa Kappa Psi, national honorary musical fraternity.

The arrangements for the dinner are in charge of Elvin F. Donaldson, president of Eta Chapter, and student director of Ohio State university band, and John Lee Burk, national vice president of the fraternity, also a student at the university. Burk is the originator of the bass drum on wheels.

WEATHER RULES SOUSA PROGRAMS

Orders Light, Gay Music if It
Storms and "Warm" Tunes
if It Is Cold

If the lights should go out, or a thunderstorm start, or the program begin late, Minneapolis music lovers may hear a much changed program, when John Philip Sousa and his band play at the Armory October 23.

For Mr. Sousa fits his program to circumstances, climate and weather, according to Richard J. Horgan, under whose management the band will appear in Minneapolis.

"Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theater where he was playing, by ordering his men to play from memory a group of the liveliest tunes in their repertoire," Mr. Horgan says.

If a sudden storm breaks outside, the famous bandmaster changes his program and puts on gay, light music to distract the audience's attention from the storm. If train connections or other causes make a concert late in starting, he opens his program with a bright selection. And, Mr. Horgan said, "When the weather is cold and dismal, a cold audience is cheered with a selection of warm musical warmth."



JOHN
PHILIP
SOUSA

SOUSA'S BAND APPLAUDS WHILE VINDY PLAYS GAM

All kind of folks have watched the Vindy mechanical player since it began playing the World Series on Friday's audience was noteworthy for the presence of members Sousa's world famous band. The famous conductor watched several things himself, and applauded vigorously when Manager "Bucky" Harris of the Nats made his home run.

Many of the band players live in Washington, D. C., and those who were pulling for Washington win, anyway. The band players declared that the Vindy player was almost as good as the real game at home.

AT THE CASINO

An attractive program has been arranged by the Casino management for this week. On Thursday night the Sousa Keith Circuit Orchestra will play for dancing. This musical unit is one of the leaders in the East and is certain to attract a large patronage. On Thursday evening and Saturday afternoon and evening there is to be roller skating at this popular auditorium. The floor space is the largest used for skating purposes in New England. There will be a small admission charge and in addition a similar charge for those who care to skate.

BANDMASTER IS HERE TODAY



The world's most popular and best known bandmaster, whose name is a household word the earth over, is to lead the attraction.

We'll Bet You Didn't Know This

Sousa Wrote Words for Most Famous March in the World, "Stars and Stripes Forever."

It goes without saying that nearly every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star Spangled Banner." It also goes without saying that virtually every one in the same area can hum or whistle the tune of Sousa's "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter, and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa, who will appear here Sunday night, October 5, in Memorial Hall, wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay in New York harbor, waiting for clear-fogbound in the lower bay of New York to permit it to sail up does not know is that Sousa at the time wrote a single verse for

his famous march. Those words were published in an arrangement for mixed voices and for male voices.

Here, merely as a matter of record are the original words, as set down by Mr. Sousa:

Hurrah for the Flag of the Free!
May it wave as our standard forever.

The gem of the land and the sea,
The Banner of the Right!

Let despots remember the day
When our fathers, with mighty endeavor,

Proclaimed as they marched to the fray.

That by their might, and by their right,
it waves forever!

Sousa's Band Will Be Here Saturday

Figuratively speaking, a tuft of camel's hair has been fixed on the end of the baton of Lieut. Com. John Philip Sousa, the famous bandmaster, and during his thirty-second annual tour at the head of the organization which bears his name, he will present what he declares to be music with color—modern syncopation. "Music of the Minute" is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Sousa organization of 100 musicians.

"To my mind, modern syncopation must be classed as 'colored music,'" Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly suggest colors. I think light and shade has been produced in music before, and I think the average person sees light and shade when he listens to a tone poem, or even to a symphony. But here we have all of the hues of the rainbow."

Sousa and his band will give concerts at the armory Saturday, matinee and night. Tickets are on sale at the Windsor-Polling Co.

The Versatile Mr. Sousa

March, Suite, Foxtrot, Humoresque and Jazz Fantasy, All of His Own Composition, in New Programs.

A MARCH, a suite, a humoresque, a foxtrot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the program for his concert tonight in Memorial hall. The March King, who will celebrate his seventieth birthday during the tour, apparently becomes more versatile with each passing year, and the Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

It is doubtful if there could be a Sousa tour without a new Sousa march, and the announcement each season of the annual march is of such interest throughout America that it is usually carried on the wires by the news associations. This year the march is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation, and "Auld Lang Syne," the old, old song of the Ancient and Honorable Artillerymen will sing through the new march tune.

"Looking Upward" is the new Sousa suite, and its three movements are entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The inspiration for this new suite is said to have come to Sousa as he rode in an automobile across the Dakota prairie while on tour. For the annual humoresque which is

coming to divide popular attention with the march and suite, the principal theme will be "What Do You Do On Sunday, Mary?" from the musical comedy "Poppy."

Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspired by and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, "Music of the Minute," in which Sousa will present his musical comment upon the modern syncopation.

Seats are on sale at Memorial hall today.

"Iron Man"

To the average person the task of standing upon a small platform and waving a light wand over the devoted heads of 100 musicians is merely a profession, involving only a minor amount of physical exertion. But to Lieutenant Commander John Philip Sousa, who gives a concert tonight in Memorial Hall, and who has been waving his stick over his own organization for 32 years, and over various bands and orchestras for at least 40 years, it is a species of exceptionally hard labor. Any person has Mr. Sousa's permission to demonstrate this for himself in the privacy of his own home, simply by standing in one spot and swinging his right arm at the rate of 72 beats to the minute for a period of two hours and a half to three hours, twice a day, for a period of 20 to 30 weeks each year, for a third of a century. In case he cannot put in this amount of time, Sousa suggests that the experimenter merely multiply "that tired feeling" at the end of the third minute by 40 or 50 and then multiply that result by 300 and again by 30.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trapshooting, horseback riding, tennis and walking have been his chief means of keeping himself in training, and no athlete ever trained more faithfully and industriously for competition than does Mr. Sousa for a season with his band.

In musical circles Mr. Sousa is known as the "Iron Man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance. The majority of orchestra conductors leave the stage between numbers.

TWO SOUSA CONCERTS TO BE GIVEN ON SUNDAY

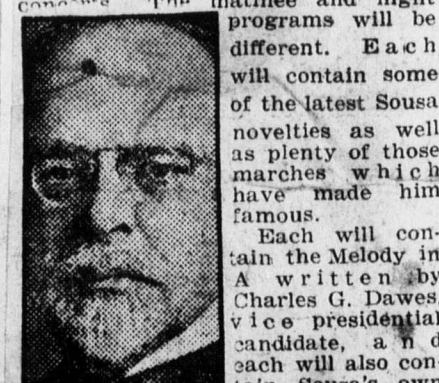
Two concerts will be given on next Sunday in Emory Auditorium by John Philip Sousa and his band. Sousa is now making his thirty-second annual tour of this country.

The programs for the two concerts to be given here will be distinctive, though each will include special features and novelties. Among these is Sousa's own idea of jazz and also his arrangement of the "Melody in A," written by Charles G. Dawes, the candidate for Vice President on the Republican ticket. The melody is becoming quite famous, having originally been played in concert by the violinist Kreisler.

The sale of seats for the Sousa concerts is in the Willis Music Store.

Sousa Sunday

Sousa and his band are coming to Emory Auditorium Sunday for two concerts. The matinee and night programs will be different. Each will contain some of the latest Sousa novelties as well as plenty of those marches which have made him famous.



Each will contain the Melody in A written by Charles G. Dawes, vice presidential candidate, and each will also contain Sousa's own conception of jazz. His entire orchestra will play a jazz arrangement.

There also will be soloists, among them Nora Fauchald, soprano, and John Dolan, cornetist.

This is Sousa's 32d tour of America. Seats are on sale at the Willis music store.

SHORT BUT BUSY TOUR FOR SOUSA

(By PRESS AGENT)

A short tour but a busy one has been arranged for Lieut.-Com. John Philip Sousa, who this season makes his thirty-second annual trip around the country at the head of the famous organization which bears his name. Sousa's season this year will consist of twenty-two weeks, eleven of which will be spent on tour and eleven of which will be spent in Philadelphia, where he has played an annual engagement for the past thirty years. That Sousa will hit only the high spots this season is indicated by the fact that the total distance which he will travel in his eleven weeks on tour is in excess of 33,000 miles, whereas he travelled only 40,000 last season in a coast-to-coast tour of about thirty-five weeks.

Sousa's tour this year begins in Wilmington, Delaware, on June 21. He will reach his point farthest to the east at Bangor, Maine, his farthest north at Hibbing, Minnesota, his farthest west at Valley City, North Dakota, and his farthest south at Albany, Alabama.

The high lights in Sousa's engagements for the season of 1924 will be the official dedication of his new march "Ancient and Honorable Artillery Company" before that historic organization in Boston, on September 21, and the Sousa Birthday Party in New York City on the evening of November 16 when the famous bandmaster will be honored at a celebration in honor of his seventieth birthday.

Sousa Will Play Selection by General Dawes

Lieut.-Com. John Philip Sousa, who is now on his thirty-second annual tour, has added to his programs the "Melody in A Major," recently written by Gen. Charles G. Dawes, the Republican vice-presidential candidate. The number will be presented as a band arrangement, and the work of preparing the composition for the big band of more than one hundred pieces has been done by Sousa himself.

Sousa has decided to add the Dawes composition to his repertoire for this season not only because of its musical worth, but as a sly way of impressing upon the American people that a man whose chief fame has been as a financier and business man also may have real musical ability. As far as Sousa has been able to ascertain, General Dawes is the first presidential or vice-presidential candidate who has achieved any recognition as a composer, or for that matter as more than an amateur musician.

"I think one of the finest ways to advance music in this country is to impress upon the people generally that music should belong not only to the class whom we commonly call musicians, but to all the people," said Sousa. "If the Dawes composition had been much less worthy than it actually is, I believe I would have added it to my programs for this reason alone."

Lieut.-Com. Sousa and his band will give two concerts here at the Ryman auditorium on Saturday, October 18, and large audiences are expected to attend each performance.

SOUSA TO BE GUEST AT LIONS LUNCHEON

Sousa and his band who appear at the auditorium Wednesday afternoon and evening will arrive in Bangor Wednesday noon. Mr. Sousa will be a guest of honor at the noon day luncheon of the Lions club at the Penobscot Exchange and the members of the club will turn out in large numbers to meet and hear the famous band master and composer. Mr. Sousa and his secretary will be guests

at the Bangor House during their stay in Bangor.

A telegram received Tuesday by Manager S. A. Hill of the local Steinert store from Richard Newman of Boston, who is managing the New England tour of Sousa for Mr. Steinert, stated that thousands were turned away at the Sousa concert in Boston Sunday evening. One of the notable features of this concert was the presentation of a loving cup to Mr. Sousa by Gov. Cox in honor of the band master's 70th birthday anniversary and in appreciation of his services for the advancement of music. Another feature was the rendering for the first time of Sousa's newest march, Ancient and Honorable Artillery which has been used on the Bangor program.

Marjorie Moody, Soprano, Engaged for Chicago Opera



MARJORIE MOODY
Soloist for Sousa's Concert.

It is pleasing news to her many admirers that Miss Marjorie Moody is to be the soprano soloist at the Sousa concert, Thursday evening, in the Lewiston Armory.

This may be Miss Moody's last appearance here with Sousa's Band for she has already signed a contract with the Chicago Grand Opera, next to the Metropolitan Opera, the most important opera in the country. Miss Moody's opera engagement, however, does not begin until after the close of the present Sousa concert tour.

It may not be generally known that the same city which produced Geraldine Farrar also produced Marjorie Moody. Both were born in Melrose, Mass. Miss Moody is singing for her fifth consecutive season with the Sousa organization and has appeared with them several times in Lewiston. Miss Moody is quite capable of giving an entire evening's entertainment by herself. So sure of this is Harry Askin, manager of Sousa and his Band, that he is planning a recital tour for Miss Moody if it can be worked in between her engagement with Sousa's Band and the Chicago Opera.

It would be expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with his organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccolli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. Miss Moody first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American, who compared her to Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best. Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival, at Portland, Maine.

Miss Moody is not the first woman musician who has been introduced to the American public by the "March King." The late Maude Powell, the violinist, began her career with Sousa, and it was during her country-wide tours with Sousa that she became famous.

STUDENTS MAY HEAR SOUSA AT SPECIAL RATE

Arrangements have been made for sale of special students tickets for the Sousa matinee at the Auditorium next Wednesday, the price of admission to any part of the house having been set at 50 cents. This fine privilege extended to the school pupils of Bangor and Brewer and vicinity is the result of Lieut. Commander Sousa's desire to make his concerts of the greatest possible educational benefit to the young people of the community and in this he received the full cooperation of M. Steinert & Sons, under whose auspices the New England tour and Bangor concerts are to be given.

The seat sale for the two concerts here opened Thursday morning at the Steinert store on Central street in charge of Miss Elizabeth Firth, who has handled the tickets for Mr. Hill, Steinert's local manager for a number of years.

Greatest of All Sousa's Concert

First Time in Lewiston "March King" Had Suitable Hall

For the first time since John Philip Sousa has been coming to Lewiston, the city has a hall adequate for a concert by this magnificent organization. Never before, in Lewiston, has this band—or for that matter any other—sounded as it did Thursday evening in new Armory; never did the music flood the hall so resonant and full and unconfined. This may be in part due to the fact that the band is larger than ever before and has been strengthened in some sections. Sousa expressed his pleasure in the auditorium after the concert.

The largest audience ever seen at a Lewiston concert outside the Music Festival was in attendance. There must have been 2500 persons. The ushers were from companies E and H, 103rd Infantry of Lewiston, and the crowd was taken care of with fine military order.

There were a number of features that distinguished this from any previous Sousa concert. There was the playing of a composition by a gifted Maine composer, Walter Rolfe; the introduction of a new jazz band, and the presentation by Mayor Louis J. Brann to Lieut. Commander Sousa of a key to the city. Not a common key, or a figurative one, but a key of solid gold, suitably inscribed.

The presentation came in the interlude following the first half of the concert. Mayor Brann extended the welcome of Lewiston and Auburn to "the distinguished leader of a distinguished band." In honor of his splendid services to his country and as a token of the love and appreciation of the people of Lewiston and Auburn the key was conferred—the only such key ever presented to any visitor here, symbolic of the loving regard of the citizens.

Characteristically brief and witty was Lieut. Sousa's acceptance. He spoke of the many years he has been coming to Lewiston, years in which he has come to love Lewiston and Auburn people. Sousa has several such keys presented by various cities and he designates them by musical names. The Lewiston one he calls his A sharp key.

It was the general opinion of those who have attended the Sousa concerts from year to year that Thursday night's program was the most varied and interesting one he has ever given here. It showed, better than any other, the versatility of Sousa as a composer. His compositions included marches, operas, songs, novelties, fantasies, and lastly jazz—compositions representative of all his career as composer, from the early nineties up to the present year.

It seemed especially appropriate that the first half of the program in the new armory should be of a more or less military character, opening with the splendid overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror." Trumpet calls, the boom of basses (there were five of them), the crash and bang of instruments of percussion dramatically proclaimed the spirit of revolution that pervades this composition of Litolff. And, by the way, it was an entertainment in itself to watch the big bass drummer.

For an encore came the old favorite, "Washington Post March" and, then, most fittingly, the latest, most popular composition of Gen. Charles Dawes, who has so recently visited this city and vicinity. It was not a composition of martial character as might have been expected, but a "Melody in A Major" its smooth, flowing melody and cadenzas beautifully voiced by the reeds. Not even the master violinist, Kreisler, brought out the melody finer than these musicians under the master baton of Sousa.

Three familiar friends, "El Capitan," "The Charlatan," and "The Bride Elect" were reminiscent of the days when Sousa operas were being brought out the march themes delighting as of old with their swing and verve. When, as an encore, Sousa played his new "Peaches and Cream," a gallant tribute to the flapper, with delightful effects of baritone and xylophone, the audience was glad that Mr. Sousa had tried his hand at jazz.

A roar of applause followed John Dolan's cornet solo, "Our Maud," played with the ecstatic beauty of tone and the clean-cut execution of every phrase, as smooth as velvet, which distinguishes this musician. For encores he gave Sousa's "The Milkmaid."

Miss Marjorie Moody, the soprano, also received enthusiastic welcome. Her sweet, pure tones carried well in the big hall, both in the "Mignon" polonaise and her encores, which included Sousa's captivating "The Goose Girl."

The more serious music-lovers among the audience must have appreciated Sousa's musicianly interpretation of the classic, symphonic poem, "Don Juan." The rendition of this dramatic and impassioned

SOUSA'S BAND WILL GIVE CONCERT OCT. 25

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa, who is bringing his band for a concert at the Duluth Armory Saturday, Oct. 25.

He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here. They will appear under the auspices of the Aad Temple Shrine band.

work was as stirring as those given by the great symphony orchestras. Not a person in the audience but was roused and inspired by Sousa's "Semper Fidelis", with its trumpet chorus, which followed as an encore.

An extra number was "Haunting Dreams," Walter Rolfe's new waltz, especially arranged for Sousa's Band. In no way could the composition have been so effectively presented to Maine audiences. The instrumentation was entirely delightful, the harp work of Miss Winifred Pambrick especially standing out, making a fascinating thing of this charming air.

After this substantial musical feast Mr. Sousa humored his audience with a light dessert of jazz and popular airs, with the spice of surprise with which he always flavors these musical morsels. And, let it be said, Sousa, the march king, has almost beaten Paul Whiteman, the jazz king, in his own field, when it comes to putting genuine melody into jazz. But perhaps Sousa's Fantasia, "Music of the Minute" should not be called real jazz. That came later when a bona fide jazz band came to the front, with a leader of its own. This organization seemed to be made up of the humorists of the band and they knew well how to get the laughs out of their instruments in "The Chinese Wedding" and the "Combination Salad." This latter was played by a double quartet of saxophones, a new institution in the band, and was a sort of humorous.

A Sousa program would not be complete without the good old "Stars and Stripes," and a Sousa medley. The audience, Thursday night, got both as encores. "What Do You Do Sundays, Mary," was a pocket edition musical revue and made a distinct hit.

Other features were Sousa's latest march, "The Ancient and Honorable Artillery Company," breathing the spirit of comradeship with its introduction of "Auld Lang Syne"; and one of George Carey's always popular xylophone solos, for which, of course, encores were demanded. "Carnival Night in Naples" made a joyous finale to nearly two hours of undiluted musical enjoyment.

Arthur N. Pettengill, the local manager, so managed all details that everything went with perfect smoothness and everybody was happy. A guest of the evening was Walter Rolfe, the Rumford composer.

SOUSA WILL PLAY HERE

"March King" To Be Met By West High Band

THE West High School Band will meet John Philip Sousa, "the march king," when he arrives here Saturday morning at 11 o'clock with his band for concerts at the Akron Armory Saturday afternoon and night. If the weather is favorable, the band will be near to the City Club by the famous composer.

Saturday is Sousa's 70th birthday anniversary and he will be the guest of honor at a luncheon at the City Club at 12 o'clock.

The composer will lead the West High Band in several elections at night. At this concert, a number of blind boys will be guests of the Lions Club.

PROGRAMS FOR TWO CONCERTS

The programs for the two concerts are:

AFTERNOON
Rhapsody, "The Ethiopian" Hosmer
Cornet solo, "Carnival of Venice" Arban
Suite, "Looking Upward" Sousa
(a) "By the Light of the Polar Star"
Vocal Solo, "Serenade of Seville"

FORMER SOUSA SOLOIST ON BRADBURY FACULTY



EDWARD COPELAND.

Edward Copeland, former member of Sousa's band and now saxophone soloist at the Garrick theater, has joined the teaching staff of the Bradbury School of Music.

JOHN PHILIP SOUSA TO PLAY ASHEVILLE

(By Press Agent)

Perhaps one of the secrets of the success of Lieutenant Commander John Philip Sousa, who this season will make his thirty-second annual tour at the head of the band which bears his name, is the resourcefulness of the famous bandmaster and of the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions.

Sousa's programs are planned months in advance, and much thought goes into their makeup. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

The number of emergencies which can develop during the tour of Sousa's Band is remarkable and the emergencies range all the way from loss of baggage to weather. And Sousa attests that weather makes a great difference in audiences.

THE AKRON

Miss Nora Fauchald
Finale, "Andre Chenier" Giordano
Symphonic Poem, "The Chariot Race" Sousa
(a) Saxophone Solo, "Maritana" Wallace-Henton
Robert Gooding
(b) March, "Ancient and Honorable Artillery Co." Sousa
Xylophone Duet, "The March Wind" George Carey
Messrs. Carel and Goulden
Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky" Orem

NIGHT

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolff
Coronet Solo, "Our Band" Short
John Dolan
Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
Vocal Solo, "Maide of Cadiz" Delibes
Miss Nora Fauchald
Symphonic Poem, "Don Juan"

THEY HEAR SOUSA

Because his children wanted to hear Sousa's band at the armory Saturday night, Congressman Davey cancelled a speaking engagement at Elyria and took them to the concert. Davey and Mrs. Davey were guests at the Democratic Women club's luncheon Saturday noon.

♦ Interesting ♦
Features for all
Herald Readers

The Miami Herald

MAGAZINE SECTION

Science, Fiction
Art and Travel
up to the minute

VOL. 15; NO. 111.

MIAMI, FLORIDA, SUNDAY MORNING, MARCH 15, 1925.

PRICE: SEVEN CENTS.

Leaders In America Who Spent The Winter In Miami

THOMAS TAGGART, Indianapolis, president French Lick Hotel Company and former member of congress from Indiana.



Member National Democratic committee and powerful leader in national democratic affairs. Mr. Taggart is a frequent winter visitor in Miami. Mr. Taggart's rise to power in American politics is one of the nation's spectacular stories, and his influence as a leader was best demonstrated during the convention of the Democratic party in Madison Square Garden last July. While a staunch Democrat, he knows no party lines in friendships.

FRANK MICHLER CHAPMAN, ornithologist, dean of American Museum of Natural History and curator of department of birds. Mr. Chapman came to Miami for relaxation and quiet. Has been carrying on the study of bird life with the museum for 37 years and his own personal investigation into their origin for 15 years.

HARLOW SHAPLEY, astronomer and director of Harvard Observatory. Dr. Shapley came to Miami to dedicate the Southern Cross observatory at Royal Palm Park and gave a lecture on astronomy during his visit here. He is a fellow in the American Academy of Arts and Sciences and of the Washington Academy of Sciences.

ISAAC GIMBEL, one of the leading figures in world mercantile industry. He is president of the Gimbel Brothers, Inc., a concern which controls three of the largest department stores in the nation. He visited his son and daughter-in-law, Mr. and Mrs. Bernard F. Gimbel, at their Brickell avenue home early in the season. The Gimbel stores are centers of attraction in the cities in which they are located. Mr. Gimbel has made some notable donations to public institutions and takes a lively interest in the extension of public benefactions. His concerns are looked upon as being the strongest financially in the mercantile world.



ADDISON ROMAIN SMITH, railway official from Louisville, Ky., who filled various clerical positions for the L. & N. Railroad and official positions for different railway or-

ganizations of Territorial School Fund Commission. Wrote "Review of the Revolt of 1895." Chairman of board of regents of College of Hawaii. Governor since 1921.

S. DAVIES WARFIELD, banker of Baltimore, Md. Organized Warfield Manufacturing Company. President of Continental Trust Company. Is now president and chairman of board for S. A. L. Railway Company, which he helped to organize. Also owner of Consolidated Gas, Electric Light & Power Company. Pioneer developer of Susquehanna river for electric power purposes. Served as postmaster of Baltimore under Cleveland, McKinley and Roosevelt.

E. LEE TRINKLE, governor of Virginia. Began law practice at Wytheville, Va., where he was born. Was member of the firm of Trinkle Bros., farmers. First vice president of Shenandoah Life Insurance Company at Roanoke, Va. Was member of Virginia Senate from 1914 to 1920. Was elected to governorship in 1922 by a majority of 75,000, the largest ever given in the state. Is a trustee for Hampden-Sidney College. Member of Sigma Chi and Phi Delta Phi fraternities. Graduate of Hampden-Sidney College and B. L. U. of Virginia.



JUDGE OTTO A. ROSALSKY is judge of the court of general sessions of New York city. Judge Rosalsky is a well-known philanthropist and one of the foremost Jewish leaders of America. On a former visit to Miami he assisted local Jewish charities in raising funds for war sufferers.

CHARLES COOPER, state senator from New York. Holds official capacity in well-known financial institutions in New York including the Kings County Trust Company and Hamilton Trust Company. He was one of the founders of the Brooklyn Citizen, which is still being published and aided in the organization of Brooklyn Jockey Club.

JAMES DEERING, Chicago, officer in International Harvester Company. Spending winter at his estate, Villa Vizcaya, near Miami. His home is finest estate in Florida and is Mecca of visitors on days when it is open for driving through the grounds. Was educated in Northwestern



Garment Workers of America, vice president of the American Federation of Labor and also a member of the executive council. He was also a member of the war labor board during the World War and a member of the industrial conference called by President Wilson in 1919.

WINFIELD TAYLOR DURBIN, ex-governor of Indiana. Was born at Lawrenceburg, Ind. Served in the Union army as a private. Taught school, worked in office and traveled for wholesale dry goods house. Moved to Anderson, Ind., in 1879 and became engaged in banking. Connected with first fuel gas company which was installed in Anderson and also with a fuel supply company. Is interested in several large manufacturing companies as well as electric traction lines. Was colonel in 161st regiment of Indiana in the Spanish American war. Served on Republican State Committee of Indiana, chairman of executive committee and member of Republican National Committee. Was governor of Indiana from 1901 to 1905 and was Republican nominee for governor in 1912.



LUCIEN NORRIS SULLIVAN, American consul to Spain, who is stationed at Cadiz. Mr. Sullivan looks after American industries in the country to which he is sent. He was a teacher at Lehigh University at the time he was appointed consul to Mexico. Later he was transferred to Australia and then to Spain. He held his first appointment from Theodore Roosevelt and has been reappointed by succeeding presidents.

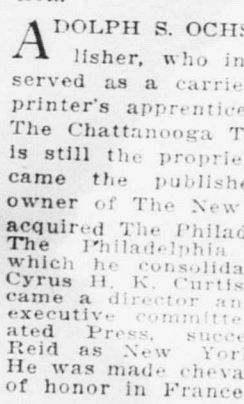
WILLIAM W. BRANDON, governor of Alabama. Was born at Talladega, Ala., and graduated from law school at the University of Alabama in 1892. Was a member of the Alabama House of Representatives from 1894 to 1898 and served as state auditor from 1897 to 1911. Was a captain and major during Spanish American War and served as brigadier and adjutant general of the Alabama National Guard from 1898 to 1917. Is eminent supreme court justice. Voted Alabama's 20 votes every ballot at Democratic convention for Underwood.



WILLIAM HANFORD EDWARDS, better known to his many Miami and New York friends as "Big Bill," has appeared in many cases of importance, and in 1917 was special counsel for the congressional committee to investigate as to advance information concerning proposed terms of peace. He was also general counsel for the United States Shipping Board and Emergency Fleet corporation.

DOLPH S. OCHS, newspaper publisher, who in his early youth served as a carrier newsboy and a printer's apprentice. He first owned the Chattanooga Times of which he is still the proprietor. Later he became the publisher and principal owner of The Philadelphia Times and The Philadelphia Public Ledger, which he consolidated and sold to Cyrus H. K. Curtis in 1912. He became a director and member of the executive committee of the Associated Press, succeeding Whitelaw Reid as New York representative. He was made chevalier of the legion of honor in France in 1919.

WILLIAM DAVID BLAKESLEE AINEY, chairman of public service commission of Pennsylvania and ex-congressman. He served as district attorney in Susquehanna county for two terms. Was elected to the sixty-second congress in 1911 and re-elected to the sixty-third. Was Republican delegate to Interparliamentary Conference at Geneva, Switzerland, in 1912 and delegate to The Hague, where he was made secretary of the Japanese-American groups of parliamentarians. Visited Japan as delegate from United States.



IRVING BERLIN, composer. Mr. Berlin was born in Russia and was brought to the United States in 1893, to be educated in the public schools of New York, and attended school two years only. He later became a writer and composer of popular songs. During the war he served as a sergeant in the infantry.

EDWARD F. HUTTON, New York. Mr. Hutton is a widely known banker and is chairman of the board of directors of the Postum Cereal Company.

CYRUS H. K. CURTIS, Philadelphia publisher. Established Ladies' Home Journal, president Curtis Publishing Company, owner and publisher Saturday Evening Post. Is owner of The Public Ledger which he purchased in 1913 and The New York Evening Post which he purchased in 1923. Was at one time county judge of Otsego county. Was member of convention to revise the judiciary article of the constitution of New York in 1921.

EPPA HUNTON, lawyer, Richmond, Va. Mr. Hunton, a native of Virginia, is now president of the Richmond, Fredericksburg & Washington Ry., a railroad which is partly owned by the state of Virginia, and which, by law, cannot be headed by any other than a native Virginian. The railroad is reputed as the "neck of the bottle" between the North and South, six important trunk lines using its route to connect Northern points with Southern.

ERWIN WASEY, Chicago. Is president of the Wasey Advertising Agency, and is considered one of the leading authorities on advertising in the United States.

RIGHT REV. RICHARD BARRY, Doyle, world-famous war chaplain, visited Miami during the season while conducting a campaign in behalf of the relief of Near East.



MAJ. GEN. CHARLES S. FARNSWORTH, chief of infantry of the United States Army, who is making a short visit in Miami before he leaves for a trip to Cuba. General Farnsworth has followed the army since his graduation from the United States Military Academy, in 1887. He has seen service practically all over the world, both during the Spanish American War and the World War. He has also been a teacher of military science and tactics in various army camps and in the University of North Dakota.



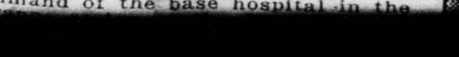
ANDREW FLEMING WEST, distinguished educator and dean of Princeton University. Is president of the American Classical League, past president of the American Philosophical Association, vice president of the Archaeological Institute of America, and trustee of the American Academy in Rome. Home, Princeton, N. J.

DR. JOHN D. LONG, physician. Dr. Long is assistant chief of the United States Public Health Service, and has just recently completed a mission as delegate to the Pan-American Scientific Congress, held in Lima, Peru.

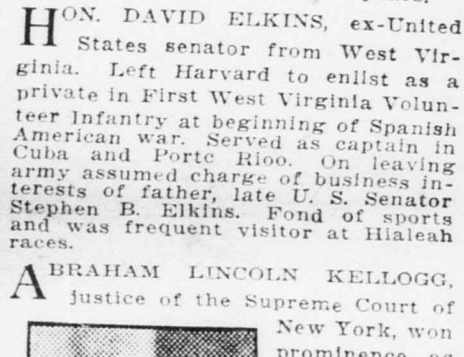
EMMET F. BRANCH, succeeded Warren McCray as governor of Indiana. Was elected lieutenant governor of Indiana four years ago. Was born in Martinsville, Ind. Is a prominent lawyer and a veteran of Spanish War. Served at colonel in the latter.



JOHN PHILIP SOUSA, famous band leader and composer. Here with his family. Made several tours of the world; decorated with Victorian order and order of Palmes of the Legion of Honor.

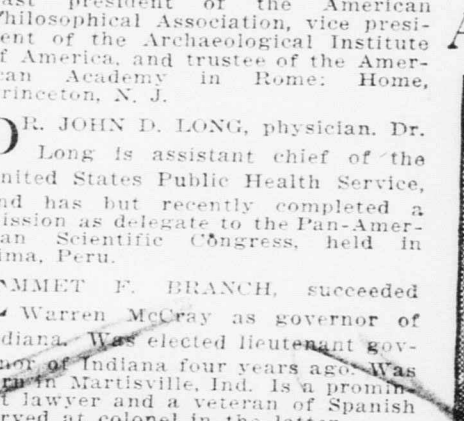


HON. DAVID ELKINS, ex-United States senator from West Virginia. Left Harvard to enlist as a private in First West Virginia Volunteer Infantry at beginning of Spanish American war. Served as captain in Cuba and Porto Rico. On leaving army assumed charge of business interests of father, late U. S. Senator Stephen B. Elkins. Fond of sports and was frequent visitor at Hialeah races.



MARIE NEWS. Served as chairman of delegation from New Hampshire to Republican national convention in 1920. Prominent in national Republican politics. Was guest at Halcyon Hotel during visit in Miami.

DANIEL FROHMAN, theatrical manager, began his career as manager of traveling theatrical companies. Has been owner and part owner of many theatrical organizations and manager for American and English stars. Is part owner of New Lyceum Theater in New York and vice president of Famous Players Film Company.



JACOB A. O. PREUS, former governor of Minnesota. Was born in Columbia county, Wisconsin. Served as clerk to United States Senator Knute Nelson of Minnesota. Was admitted to Minnesota bar in 1906. Executive clerk to governor of Minnesota, insurance commissioner and auditor of state and governor of terms from 1921 to 1923 and 1923 to 1925.



FRANKLIN KNOX, Manchester, N. H. Publisher Manchester Union and Leader. Served with Rough Riders in Spanish American war, and as major in World War. Was at one time reporter and later city editor and manager of circulation on Grand Rapids Herald. Was publisher of Sault Ste. Marie News. Served as chairman of delegation from New Hampshire to Republican national convention in 1920. Prominent in national Republican politics. Was guest at Halcyon Hotel during visit in Miami.

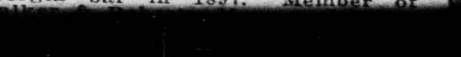


ALBERT LASKER, former chairman of United States Shipping Board. Proprietor Lord & Thomas. Guest during stay at Fleetwood Hotel, Miami Beach. Came into political prominence by his appointment and service on shipping board during Harding administration. Was born in Freiberg, Germany. Served at colonel in the latter.

CLIFFORD MITCHELL WALKER, governor of Georgia. Educated at Georgia Military Institute and University of Georgia. Admitted to Georgia bar in 1897. Member of



WILLIAM LYON PHELPS, university professor. A native of New Haven, Conn., educated at Yale, Harvard, Brown and Colgate. Instructor in English language and literature, at Yale, and Lamson professor, since 1901 at Yale. Author of many books.



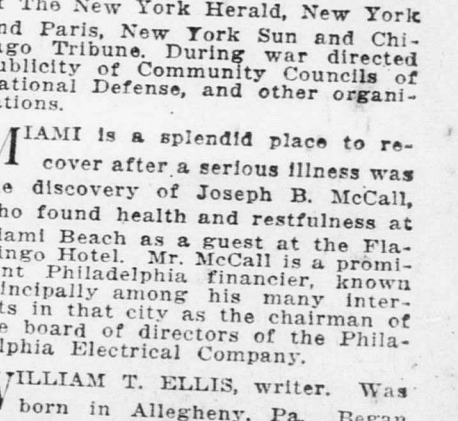
WILLIS SHARPE KILMER, Binghamton, N. Y. Mr. Kilmer is publisher of the Binghamton Press and is the manufacturer of Swamp Root. He is an enthusiastic follower of the race track and his judgment along turf lines has been supported by his ownership of Exterminator, one time winner of the Kentucky Derby and one of the outstanding race horses of all time. He was a familiar figure at the Nautlius during the season and was almost in daily attendance at the Jockey Club track. He regretted very much that he had overlooked the opportunity of bringing his horses to Miami. He promised that they would be here next season.

G. SELMER FOUGNER, newspaper man. Native of Chicago. Has been a member of the editorial staff of The New York Herald, New York and Paris, New York Sun and Chicago Tribune. During war directed publicity of Community Councils of National Defense, and other organizations.

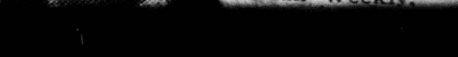
MIAMI is a splendid place to recover after a serious illness was the discovery of Joseph B. McCall, who found health and restfulness at Miami Beach as a guest at the Flamingo Hotel. Mr. McCall is a prominent Philadelphia financier, known principally among his many interests in that city as the chairman of the board of directors of the Philadelphia Electrical Company.

WILLIAM T. ELLIS, writer. Was born in Allegheny, Pa. Began work on staff of Philadelphia dailies. Was editor The International Christian Endeavor organ and of Forward Presbyterian Weekly.

JOHN PHILIP SOUSA, famous band leader and composer. Here with his family. Made several tours of the world; decorated with Victorian order and order of Palmes of the Legion of Honor.



JOHN PHILIP SOUSA, famous band leader and composer. Here with his family. Made several tours of the world; decorated with Victorian order and order of Palmes of the Legion of Honor.



ated. Mr. Gimbel has made some notable donations to public institutions and takes a lively interest in the extension of public benefactions. His concerns are looked upon as being the strongest financially in the mercantile world.

ADDISON ROMAIN SMITH, railway official from Louisville, Ky., who filled various clerical positions for the L. & N. Railroad and official positions for different railway organizations. Mr. Smith has been third vice president for the L. & N. since 1905 and was one of the officials who came in on the Dixie Flyer on its initial trip in November.

THE REV. H. A. IRONSIDE, president of the Western Book & Tract Company, Inc., and the Immanuel Council, both of Oakland, Calif. The Rev. Ironside was one of the speakers at the Bible conference which was held at the First Presbyterian Church during the season.

MAXIMILIAN BETHUNE WELLBORN, Atlanta, governor Sixth District Federal Reserve Bank, began business career as bookkeeper in a wholesale grocery store; native of Alabama; organized several banks, was at one time president First National Bank, Jacksonville, Fla.

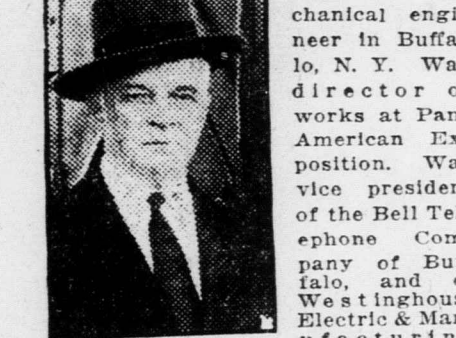


was at one time engaged in the insurance and real estate business. He is a member of the court of county commissioners of Calhoun County, Ala.

WILLIAM RODERICK SAMPLE, army official, who held the rank of brigadier general during the World war. He participated in the attack on San Juan Hill, Cuba, in 1898, also saw duty in the Philippines and Alaska and was commander of the base for the punitive expedition into Mexico in 1916.

MAX NEUBERGER who has been a regular winter visitor in Miami for the last 10 years. Mr. Neuberger is very fond of fishing. He is also a collector of historic documents of which he has an interesting number including letters from each of the presidents. Mr. Neuberger is a retired business man.

NEWCOMB CARLTON, president of the Western Union Telegraph Company, practiced as mechanical engineer in Buffalo, N. Y. Was director of works at Pan-American Exposition. Was vice president of the Bell Telephone Company of Buffalo, and of Westinghouse Electric & Manufacturing Company. Is president of American Telegraph & Cable Company and other telegraph companies. Director in Chase National Bank and several other large corporations. Visited in Miami to see new offices of Western Union here.



WALLACE RIDER FARRINGTON, governor of Hawaii. Was born at Orono, Maine. Educated at University of Maine. Began newspaper work as reporter and later as night editor of Bangor Daily News. Worked with other newspapers and was managing editor and one of founders of Rockland Daily Star. Was president of Hawaiian Gazette Company and interested in other publications on the island. Chairman

of the Hawaiian National Association. Served as president of International Harvester Company of New Jersey.



MAJ. REGINALD TOWNSEND editor of Country Life at Garden City, L. I., since 1919. Previous to this was editor of World's Work and the Red Cross Magazine. He is president and director of the Staten Island Land Improvement Company. He was a private in the motor battery, National Guard of New York from 1916 to 1918, and was captain and major of the American Red Cross service in France. Country Life ranks first among journals devoted to beautification.

ARTHUR P. SMITH is president of the Franklin National Bank, situated in the heart of the fruit and produce section of New York. This institution remits millions of dollars to Florida growers annually for thousands of carloads of citrus fruits and vegetables shipped there every year.

BASCOM SLEMP, former secretary to President Coolidge, former congressman, and president of several business organizations. He was a visitor in Miami just before the inauguration for which he returned to Washington. Resigned secretaryship at the beginning of this presidential term to take care of private interests.

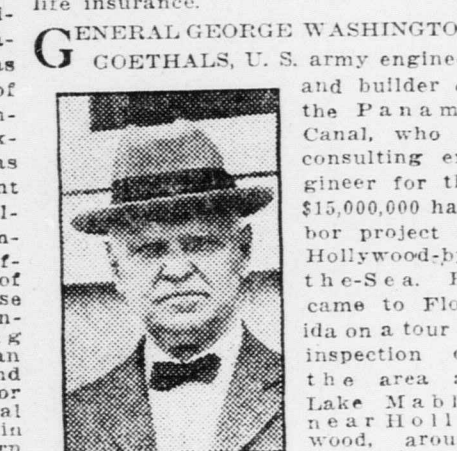
Is president of several large business concerns, including the Slomp Coal Company and Hampton Coal Company. He was adjutant and professor of mathematics at the Virginia Military Institute in 1900, and later practiced law at Big Stone Gap, Va.



JOHN S. STEVENSON, New York. Mr. Stevenson is vice president of the Equitable Life Assurance Company of New York city.

COL. JOHN L. SHUFF, Cincinnati. Mr. Shuff is founder and now president of the Union Central Life Insurance Company, after having began his career as a salesman of life insurance.

GENERAL GEORGE WASHINGTON GOETHALS, U. S. army engineer and builder of the Panama Canal, who is consulting engineer for the \$15,000,000 harbor project at Hollywood-by-the-Sea. He came to Florida on a tour of inspection of the area at Lake Mable, near Hialeah, and around which the sea port is to be developed. We relieved from active duty at own request, March, 1919. Received thanks of congress, March 4, 1915, for distinguished service in constructing Panama Canal and was awarded D. S. M. in 1918 for his work in reorganizing quarter-master department.



THOMAS A. RICKERT, labor leader of Chicago, who has been actively identified with the labor movement since he was 19 years old. He is president of the United States

Spanish American war and served as brigadier and adjutant general of the Alabama National Guard from 1898 to 1917. Is eminent supreme arch deacon of Sigma Alpha Epsilon fraternity. Voted Alabama's 20 votes every ballot at Democratic convention for Underwood.

WILLIAM HANFORD EDWARDS, better known to his many Miami and New York friends as "Big Bill," is a welcome annual winter visitor in Miami. Mr. Edwards has held several important civic positions in New York city, among which are his appointment by Mayor Gaynor to the post of commissioner of street cleaning and his appointment by President Wilson as collector of internal revenue in New York.

THE career of Albert Payson Terhune, author, has been an interesting one. When 21 he traveled through Syria and Egypt on horseback investigating the leper colonies and living with the Bedouins, a story told in his book "Syria from the Saddle." During the latter years he has perhaps been better known for his dog stories and has been a breeder of prize collies, who appear in his stories.

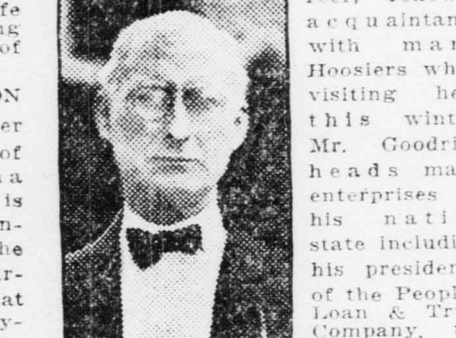
GEORGE W. LOFT, former congressman, was born in New York and educated in the public schools. President of Loft, Inc., candy manufacturers. Vice president of the Long Island Realty Company. Is director for Gotham Assets Corporation, Nafta Company, Incorporated and others. Was Democratic presidential elector in 1912. Served as member of 63d and 64th congresses, from 1913 to 1917, for Thirteenth New York District. Had box for season at Hialeah track and was frequently in attendance.



FREDERICK I. THOMPSON, Mobile, Ala. Mr. Thompson is a native of Mississippi where he was educated, and later entered the newspaper business. He is chief owner and publisher of the Mobile Daily and Sunday Register, and is president of the Mobile News-Item Company. He is a commissioner of the United States Shipping Board, having been appointed by the late president, Warren G. Harding.

JAMES P. GOODRICH, war governor of Indiana, who has had a varied and busy career, renewed acquaintance with many Hoosiers while visiting here this winter. Mr. Goodrich heads many enterprises in his native state including his presidency of the Peoples' Loan & Trust Company, the Railway Service & Supply Company, director of the Union Heat, Light & Power Company of Winchester, member executive committee Great Lakes-St. Lawrence Tidewater Association and chairman of the Indiana branch. For eight years he was chairman of the Republican National Committee and is a trustee of Wabash College, McCormick Theological Seminary of Chicago.

JORDAN MOTT, manufacturer. Mr. Mott's home is at Mott Haven, N. Y., where he has one of the largest iron works in the country, known as the J. R. Mott Iron Works.



SHERMAN L. WHIPPLE, lawyer, of Boston, Mass. A native of New London, N. H. Mr. Whipple has practiced law in Boston since 1885. He

member of Chicago Historic Society. Set aside 400 acres in Du Page county, Illinois, to be known as the Joy Morton Arboretum, endowed by himself.



FRANK PRESBREY, author. After becoming editor and publisher of the Daily News-Register at Youngstown, Ohio, Mr. Presbrey founded and edited Public Opinion, Washington, and later published The Forum, New York. He is a director in the New York Life Insurance company, the Union Exchange National Bank, the Bowers Savings National Bank, and many other important corporations.

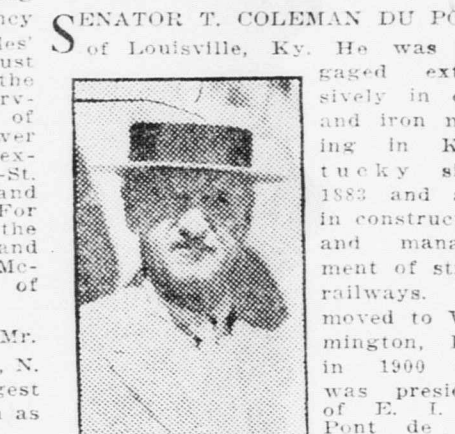
MAURICE MASHEK, Republican leader of Cleveland, Ohio. Mr. Mashek has been in Cleveland politics for 30 years and since he was 25 years of age. His influence extends through the politics of his party in the entire nation. He is an ardent golfer.

JOY MORTON, Chicago salt king. President Morton Salt Company, prominent in Western financial circles. Here on yacht Editha accompanied by his wife and his daughter. Director Chicago & Alton Railway, Commercial National Bank & Trust Company, the Equitable Life Assurance Company. Is member of Chicago Historic Society. Set aside 400 acres in Du Page county, Illinois, to be known as the Joy Morton Arboretum, endowed by himself.



HOMER S. CUMMINGS, lawyer. Since being admitted to the bar in 1893, Mr. Cummings has practiced in Stamford, Conn., in which city he has been mayor for three terms. He has been delegate at large to the National Democratic committee, and during the convention of the party at San Francisco was temporary chairman. He has been a state's attorney, candidate for congress and is looked upon as one of the powers in the Democratic party.

SENATOR T. COLEMAN DU PONT of Louisville, Ky. He was engaged extensively in coal and iron mining in Kentucky since 1882 and also in construction and management of street railways. Removed to Wilmington, Del., in 1909 and was president of E. I. du Pont de Nemours Powder Company from 1902 to 1915. Is president of the Central Coal and Iron Company, McHenry Coal Company, Main Jellico Mountain Coal Company and Wilmington Trust



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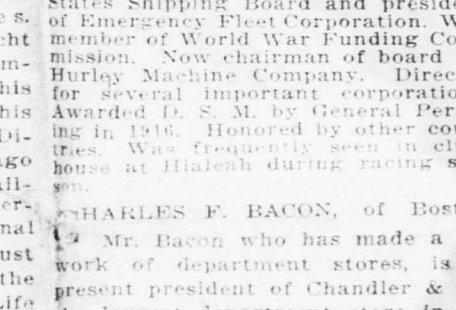
WATTERSON R. ROTHAKER, of Chicago. He began his career as a photographer, but was possessed of a vision. Today he is president of the Rothaker Film Company which has just released a new picture, "The Lost World," a fulfillment of some of his early dreams.

E. W. HOWE, editor and author of Atchinson, Kansas, spent the winter in Miami as usual. He is one of the leading literary figures in the United States, and as a journalist his fame has been carried to every corner of the county by "E. W. Howe's Weekly." Has been in printing office since 12 years of age.

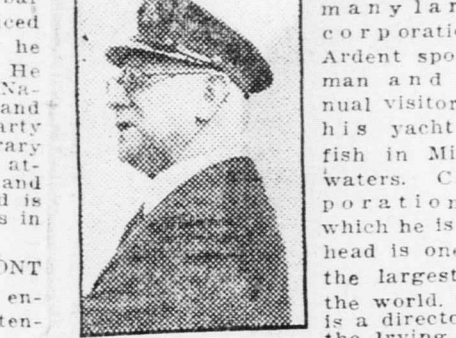


HENRY HAGGERTY, president of Barber Asphalt Company of New York. Was one of prominent visitors at race track during season.

BARRON G. COLLIER, capitalist and developer. President Barron G. Collier, Inc., Railways, New York. Born in Memphis, Tenn. Is largest individual land owner in Florida. Owner of entire county created by last Florida legislature. President of Florida Railroad and Navigation Corporation. He has been a special deputy police commissioner, in charge of the bureau of public safety of New York city, since 1922.



WILLIAM N. REYNOLDS, Winston-Salem, N. C. Mr. Reynolds was "born and reared in the tobacco business," and is a brother of the late R. J. Reynolds. At the present Mr. Reynolds is chairman of the board of the R. J. Reynolds Tobacco Company.



THOMAS MEIGHAN, moving picture star. Has become famous in cinema world through his portrayal of virile roles. One of the best known starring vehicles was lead in "The Miracle Man." Also won considerable recognition from his interpretation of the title role in the screen adaptation of J. M. Barrie's "The Admirable Crichton" called "Male and Female." Is identified with Famous Players, Lasky Corporation.

MERCER P. MOSELEY, banker from New York, is a native of Virginia. He was first engaged in the mercantile and brokerage business and later organized and was officially connected with lumber manufacturing. Entered journalistic work in 1901. Was president and general manager of Commercial Newspaper Company, and publisher of New York Commercial. President of New York Securities Company, vice president of Amer-

ican newspapers. Traveled in Russia as war correspondent. Special correspondent of New York Herald and associated newspapers in Balkans, represented Chicago Daily News and associated newspapers at conference on limitation of armaments at Washington in 1921 and 1922. Traveled in Near East for Saturday Evening Post and other magazines. Is lecturer.



CLIFFORD MITCHELL WALKER, governor of Georgia. Educated at Georgia Military Institute and University of Georgia. Admitted to Georgia bar in 1897. Member of Walker & Roberts, Monroe, Georgia. Served as mayor of Monroe, Solicitor general of Western Judicial Circuit of Georgia, also attorney general for state.

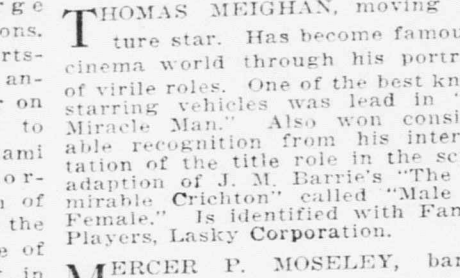
WALTER CLARK TEAGLE, president of the Standard Oil Company of New Jersey. Mr. Teagle is also a director of the White Company of Cleveland. He is an officer in the Legion of Honor and a member of the Alpha Delta Phi fraternity, besides several clubs, including several for hunting.

JAMES R. SHEFFIELD, of New York, United States ambassador to Mexico. Received news of his confirmation by the senate as ambassador while visiting in Miami January 10, where he had come from Mexico City for his health. He had been holding his diplomatic office under a recess appointment of President Coolidge. Ambassador Sheffield is a graduate of Yale University and of the Harvard Law School. He is former president of the United League, trustee of Barnard College and Carnegie Endowment for International Peace.



EDWIN W. SIMS, Chicago, lawyer. Mr. Sims is a native of Ontario, and obtained his degree at law at the University of Michigan. He later became state's attorney of Cook county, Illinois, and in 1905 was solicitor for the United States Department of Commerce and Labor. He was sent by President Roosevelt to investigate fur seal fisheries in Alaska, after which he became United States district attorney, for the district of northern Illinois.

JOHN OLIVER LAGORCE, editor. Mr. LaGorce is an associate editor of the National Geographic Magazine, and internationally known as an author on geographical subjects.



COMMODORE A. A. SHANTZ, of Detroit, commodore three times of the Detroit Yacht Club. He took an active and successful part in the campaign for a new million dollar yacht club building for the Detroit club. He has been an important factor in the Miami and Miami Beach regattas, being officially connected with the races. For his work and efficiency while commodore of the Detroit club, the club had an oil painting of him made for the club. Commodore Shantz is an ardent sportsman and is often seen at the wheel of a speed boat on Biscayne bay.

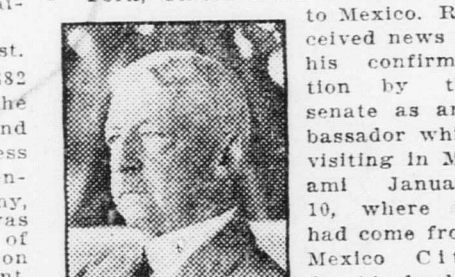
JOSEPH E. DAVIS, New York. Is member of New York Jockey Club and president of National Steeple Chase and Hunt Association. Owned string of horses at Miami Jockey Club track.

W. O. BRIGGS of Detroit. Owner of large automobile body company. Was often seen at Hialeah track.

LEONARD REPLOGLE, steel manufacturer of New York. Began as an office boy in Cambria Steel Company and later became its vice

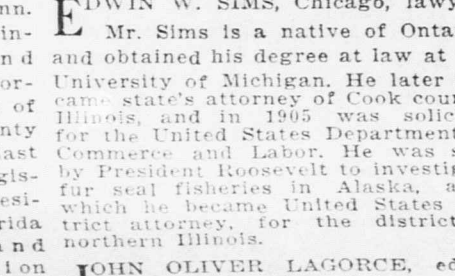
ternational Christian Endeavor organ and of Forward Presbyterian Weekly. Toured the world investigating social, religious and political conditions for syndicate of American newspapers. Traveled in Russia as war correspondent. Special correspondent of New York Herald and associated newspapers in Balkans, represented Chicago Daily News and associated newspapers at conference on limitation of armaments at Washington in 1921 and 1922. Traveled in Near East for Saturday Evening Post and other magazines. Is lecturer.

BENJAMIN LAFON WINCHELL, of New York city. Began his career in the Burlington Railroad shops at Hannibal, Mo., and later became vice president and general manager of the Frisco System. He later became director of traffic for the Union Pacific Railroad, and during the war was regional director of railroads for the southern section. In June, 1922, he became president of the Remington Typewriter Company.



ROBERT H. TYNDALL, Indianapolis. Mr. Tyndall, prominent in Indianapolis financial circles, commanded a unit in the Rainbow Division during the World War, and at the conclusion of hostilities became treasurer of the American Legion. He still holds that position, and is a major general in the United States army reserve corps.

FRANK H. BARNES, Stamford, Conn., neurologist. Proprietor of Dr. Barnes' Sanitarium at Stamford and prominent in The American Medical Association. Was guest at Hotel Urney during his stay in Miami earlier in the season. Graduate of New York Medical College. Was formerly associate professor neurology at New York Post Graduate Hospital, neurologist at Stamford Hospital and psychiatrist at Greenwich Hospital. Was at one time president of Stamford Chamber of Commerce.



JOHN H. CLARK, a native of Ohio. His career numbers in its annals his admission to the Ohio bar, service as general counsel for the N. Y. C. & St. L. Ry., United States district judge for the northern district of Ohio, and an appointment to the Supreme Court of the United States, as an associate justice, in 1916. He resigned in 1922 to give his entire time to world peace.

MARIO G. MENOCAL, ex-president of Cuba. For a quarter of a century has been a leader in Cuban politics, defeated for president in November election. Was here on his way to Nassau in January and returned later for a more extended visit along the beach. Is member of interesting family. Owner of large plantation in Cuba. Has been visitor to Miami on several previous occasions.



CONTINUED ON NEXT PAGE

LEADERS IN AMERICAN AFFAIRS WHO HAVE SPENT THE WINTER IN MIAMI

CARY A. HARDEE, former governor of Florida. Was born in Taylor county. Was teacher in public schools until admitted to the bar in 1900. Practiced at Live Oak. Was director in American Trust Company and First National Bank of Live Oak. Was state's attorney for third judicial circuit of Florida. Served as member and speaker of the Florida House of Representatives from 1915 to 1917. Was governor of Florida for term 1921 to 1925. Visited in Miami during the season with party of governors from various states.



E. R. THOMAS of New York and Palm Beach. Publisher and owner of Morning Telegraph. Was large race horse owner and comes down from Palm Beach to attend races at Hialeah.

B. B. and MONTFORT JONES of Bristow, Okla., owners of largest independent oil holdings in Oklahoma. Have extensive stables and breeding farms for race horses in Virginia. Race at Hialeah track as Audley Farms.

A. ALBRIGHT, Jr. of Newark, N. J., president of the Rubber Company, of Newark. Is one of many prominent visitors frequently seen at Hialeah track.



CHARLES C. CARLIN, former congressman from Virginia, was born in Alexandria and received his LL. B. from the National Law University at Washington in 1891. Engaged in law practice at Alexandria and was postmaster there during Cleveland's second administration. Was president in 1904 and was elected to the 60th congress in 1907. Was re-elected from 61 to 66 from Eighth Virginia district. Is publisher and owner of the oldest daily newspaper in the United States, The Alexandria Gazette.

W. E. SCRIPPS, publisher. Mr. Scripps is a native of Detroit, and is vice president and managing director of The Detroit Evening News Association; secretary and treasurer of the James E. Scripps Corporation and head of the Scripps-Howard Newspaper Service.

HARRY C. MUIR, Chicago. Owner of the New Morrison Hotel, which, with 3,400 rooms, is reputed to be the largest hotel in the world.

GEORGE MATHEW ADAMS, newspaperman. Mr. Adams is head of the George Mathew Adams Newspaper Syndicate Service, supplying leading newspapers of the United States with cartoon and feature story service.

DR. BERNARD GORDON, former specialist of New York, who enjoyed a rest and relaxation in Miami this season, might almost be con-

work through long years of fine endeavor. Mr. Hirsch is the father of the late Louis A. Hirsch, composer of songs and also has a son who is a financial broker and member of the New York Stock Exchange.

EGBERT THOMAS, miller and banker of Melford, N. J. Mr. Thomas was formerly head of the Thomas Milling Company which has been in his family for three generations. He was head of the milling business for 34 years and is now president of the First National Bank of Melford, N. J.

GEORGE VERE HOBART, Ventnor, N. J., journalist and author. Wrote Dinkelspiel papers for 16 years and author of John Henry books and wrote plays for Ethel Barrymore. Scored success in "Experience" and "In Idle Moments in Florida."

W. STARLING BURGESS, yacht designer and naval architect of Boston had the satisfaction of seeing many graceful craft designed by his firm, Burgess, Swasey & Paine, reflected in the blue of tropical waters on his visit to Miami during this season.



under the skillful design of his firm were the fishing schooners Mayflower and Columbia which represented the United States in the Halifax races and Mariner, the winner of the trans-Pacific race.

CHARLES WAYLAND BRYAN, former governor of Nebraska and publisher and associate editor of The Commoner for many years and editor and proprietor of The American Homestead for five years. Democratic candidate for vice president in last election. He is a guest of his brother, William Jennings Bryan, at Marymount.

DR. WILLIAM EDMUND AUGHIN. BAUGH, foreign ad export editor of the New York Commercial, member of the supreme court bar of the United States and graduate medical doctor. Dr. Aughinbaugh is also a noted lecturer and author, and is enjoying a rest from his varied activities while here.

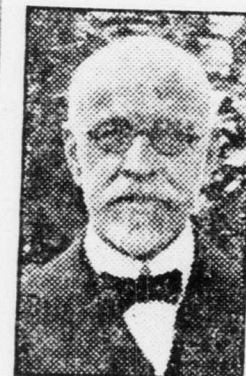
JUDGE GEORGE OLVANY, of New York. Successor of the late Charles Murphy as chief of the powerful Democratic political organization in New York. Judge Olvany was named to succeed Murphy only after a thorough canvass of Tammany leaders for the best man to fill the departed chief's high place. He has been a visitor in Miami and at the Miami Jockey Club track at Hialeah and is particularly fond of watching the racing thoroughbreds.



THE REV. CLARENCE EDWARD NOBLE MACCARTNEY, former pastor of the First Church of Pater-son, N. J., and now pastor of the Arch Street Church in Philadelphia.

tric Manufacturing Company, and has held many official positions in various other electrical concerns. Mr. Herr is also a director in the East Pittsburgh Savings & Trust Company and the First National Bank of Wilkesburg, Pa.

JAMES M. GRAY, D. D., Chicago. Dean and trustee Moody Bible Institute and author of numerous religious books and theological text books. Here to attend a Bible conference. A guest at Hotel Urney during his stay. Some of his books are "How to Master the English Bible," "Great Epochs of Sacred History," "Bible Problems to Come," "Text Book on Prophecy" and "Primer of Faith."



BARON HUGH VON MENDELSSOHN of the famous composer. Baron Bartholdy has come to America to study the banking methods of this country. He is a very modest young man and declines to use his title while in America.

WILLIAM JAMES MAYO has been a surgeon in the Mayo Clinic since 1889. With the brother, Charles, he donated \$1,500,000 to the establishment of a Mayo Foundation for Medical Education and Research at Rochester in affiliation with the University of Minnesota. Was a colonel in the medical corp of the United States army during the war, and chief consultant for surgeons.

REV. NEHEMIAH BOYNTON, born in Medford, Mass.; educated at Amherst College and Andover Theological Seminary; ordained in the Congregational ministry and served at various pastorate including Union Church at Boston. First Church at Detroit, Clinton Avenue Church, Brooklyn. Lecturer at Oberlin Theological Seminary; Moderator National Council of U. S. and served as chaplain in 13th Coast Defense Co., N. C., N. Y., during war. He has taken up work for world peace and lectured in Miami on the subject.

CLARENCE S. DARROW, lawyer and author, who was admitted to the bar in 1875. He was formerly attorney for the Northwestern Railway. He has been identified with many prominent cases during recent years, notably in cases against monopolies, including litigation against the gas trust in Chicago. He was elected to the Illinois legislature in 1902 and has been active in political campaigns as an Independent Democrat.

GEORGE LIVINGSTON, marketing specialist, who became assistant marketing specialist of the United States department of agriculture in 1915 and chief of the bureau of markets of the United States department of agriculture in 1920. Is now director of the American Institute of Agriculture. Author of books on agriculture.

HON. JOHN N. HAGER, financier and jurist of Kentucky, who was president of the Kentucky State Bar Association until recently. He has practiced in Federal courts of many states and has been active in his profession.

JOHN H. PERRY combines publishing newspapers with banking and the practice of law. He is publisher of the Jacksonville Journal, the Pensacola News and Journal, the Reading (Pa.) Times, and is president of the American Press Association of New York city. He is a director of several banks and a member of the American

ing from his weighty business cares in Miami and is following his favorite sport, tennis. He is interested in philanthropic work.

HORACE C. STILLWELL, of Anderson, Ind., now residing in Indianapolis. He has been a leader in Republican politics in his state for 25 years. He is identified with various industrial enterprises including the promotion of mergers in industrial and public utilities corporations. The development of interment in Indiana was largely due to Mr. Stillwell's energies. Indiana possessed an interurban railway system of several hundred miles of the finest roadbed in the country before interurban railway building gained headway in other states. Mr. Stillwell expects to spend a large part of every year in the Miami section.

RUSSELL HERMAN CONWELL, clergyman and author. The Rev. Conwell practiced law in Minneapolis and was a lieutenant-colonel of the United States veterans. Was also foreign correspondent and immigrant agent from the state of Minnesota to Germany at one time. Has traveled as Lyceum lecturer.

UREY WOODSON, noted newspaper man and political leader of Kentucky. He has been editor and publisher of the Owensboro (Ky.) Messenger since 1881.

G. O. WALSON, newspaper man and banker. Mr. Walson established a successful newspaper, The Anacostia Herald, at the age of 17. He is president of the Liberty National Bank of Washington, D. C., and is prominent in the banking circles of that city. He is also a member of the board of public relations of the American Banking Association.

RODERICK W. MCKINNON is the senior member of the brokerage firm of Thompson and McKinnon. He is a member of the New York Stock Exchange and a former officer of the Chicago Board of Trade. He has been visiting Miami every winter since 1906.

EMIL OBERHOFFER, conductor of the Minneapolis Symphony Orchestra, was born in Munich, Germany. He came from there to St. Paul, Minn., to conduct the Apollo Club. For many years he was Professor of Music at the University of Minnesota. He has had his present position for 19 years.

JOHN F. JELKE, president of the John F. Jelke Company of Chicago, the largest concern engaged in the manufacture of oleomargarine in the world. Mr. Jelke has retired from active business but he still directs his large business interests. He is spending the winter in Miami for his health. He is looked upon as one of the financial stalwarts of the Middle West. His financial genius is sought by a number of the leading financial institutions of Chicago. He is regarded as one of the most conservative men in the manufacturing business.

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the afternoon concerts. He has a band of 25 pieces. Mr. Pryor is one of the two or three most prominent bandmasters in the country.

FONS A. HATHAWAY, educator, who is also secretary to Governor Martin. Here with the governor's party. He reconstructed the school system of Jacksonville and is now school superintendent of Duval county. He is a graduate of the University of Florida.

MRS. GEORGE RANDOLPH SHORT visited Miami shortly after she sold the Brad Music Studios of Chicago, of which she was president, to the American Conservatory of Music.

MRS. MARY BARTHOLOMEW MEHRMAN is the composer of many of the songs that American children hear in the nursery. She has set many poems to music and published many volumes of songs. Her home is in Cincinnati.

WARREN A. CANDLER, Atlanta, bishop Methodist Episcopal Church, south. Is senior bishop of his church in the United States. Accompanied on recent visit by Mrs. Candler and spoke at First Baptist Church and Trinity Methodist Church to large audiences. Was president of Emory College of Emory University since 1914. Is author of several religious works and was formerly assistant editor of the Christian Advocate at Nashville, Tenn.

CHARLES W. ZARING, retired lawyer of New York city, made his annual visit to Miami with Mrs. Zaring. He is one of the men who founded the Miami Anglers' Club and wrote the constitution of that organization.

JOHN LOWNDES MCLAURIN, former United States senator from South Carolina, was the father of the cotton warehouse system which is now law in every cotton state. He was a member of the U. S. senate and later of the house of representatives. He was a member of the South Carolina state senate.

SIR JAMES SANDS, of Nassau, is one of the few Bahamians ever to be knighted. He was a member of the house assembly for some years and afterwards president of the legislative council.

DR. B. M. TITTLE, educator. For 15 years president of the International Interdenominational College of Monte Mario, Rome, Italy.

AL. JOLSON, actor and comedian. Made his first appearance in mob scene in "Children of the Ghetto." Later traveled with a circus and joined Dock-staker's minstrels. Has had successful career as comedian. Popular visitor.

JAMES KEELEY, Chicago newspaper man. Here in January on the

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College of Surgeons. Is associated with G. H. Benton in practice of his profession in Miami at present.

WALTER CHRYSLER, heads the companies engaged in the manufacture of the Chrysler and Maxwell automobiles.

WILLIAM KNOX GAMBLE, Pittsburgh. Vice president and treasurer Potter Title & Trust Company and active in Pittsburgh business. Is one of promoters of Holleman Park and Holleman Manor development in Miami and has large holdings here. Has been instrumental in bringing many people and money to the city.

DR. FRANK MENOCAL, Havana, Cuba. Throughout the island, and in New York, Dr. Menocal is known as the Cuban Sugar King, because of his interests in that product. He is a brother of the former president of Cuba.

MARCELLUS E. FOSTER, editor and publisher Houston (Texas) Chronicle, largest newspaper of southwest, stopped over on way to Havana, accompanied by his wife and daughter. Prominent among owners of American newspapers. Guest at Urney.

J. ELWOOD COX, High Point, N. C., capitalist. President Commercial National Bank and High Point Savings and Trust Co., Officer American Bankers' Association, National Highway Commission and a trustee of Peabody College for Teachers.

AUBREY LEE BROOKS, attorney, Greensboro, N. C. Ten years solicitor Ninth N. C. District; general counsel Jefferson Standard Life Insurance Co., president American Bar Association, 1916-17, attracted wide attention by address on "The Law and the Fact."

JAMES H. VAN SICKLE, Springfield, Mass., educator and lecturer. Superintendent public schools, Denver nine years and of Springfield, Mass., schools 12 years. Purchased home and will become resident maintaining his summer home at Pocono Lake, Pa.

ELWOOD RICE, L.L.D., founder and president of the Rice Leaders of the World Association, New York. This association for over 10 years has been emphasizing the highest standards of business conduct. Spent his fourth season at Miami Beach.

E. F. MORGAN, ex-governor of West Virginia. Began practice of law at Fairmount, W. Va., in 1898. Was city attorney and judge of Intermediate Court of Marion county, W. Va. Was member of Public Service Commission of West Virginia. Member of Company E, First Virginia Infantry, in the Spanish-American War.

FRED F. FRENCH of New York. Mr. French is the president of three companies under his own name. One company deals with real estate, another with finances, and the third with architectural and contracting work. The interests are planning the erection of a

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pany, and the Jones Beach Company of Philadelphia. Associated with the General Electric Company and a director of a number of New York banks.

WILLIAM C. GIBSON, New York. Mr. Gibson is chief art editor of the Hearst magazines, including the Metropolitan and Hearst's International.

FRED LUNDIN, of Chicago. Mr. Lundin, less than a decade ago, left the Northwest and entered Chicago. Politics began to interest him, and within 10 years his ability as an organizer had developed to such a point that he is declared to have been the man who elected William Hale Thompson mayor of Chicago for two terms, and came near placing Thompson in the United States senate.

GALEN L. STONE, of New York. Originally Mr. Stone was interested chiefly in banking and financial affairs, but many years ago turned his abilities to that of shipping. He has since become chairman of the board of the AGWIA group of steamship lines, including the Clyde, Mallory, Porto Rico and other coastal companies.

LOUIS KROH LIGGETT, Detroit, capitalist; president United Drug Company; the United Mutual Fire Insurance Company; Liggett's Ltd.; chairman of the board, Liggett Company and United Jewelers; director in many important corporations and one of the leading capitalists of the United States. Was born in Detroit. Is a trustee in New England Conservatory of Music, member of the League for Preservation of American Independence, Republican League of Massachusetts and various clubs. Guest at Flamingo Hotel during his stay.

THOMAS GORDON M'LEOD, governor of South Carolina. Was admitted to South Carolina bar in 1896 and has been a member of the firm of McLeod & Dennis of Bishopville, S. C., since 1905. Is extensively engaged in farming and is a pioneer in the promotion of co-operative marketing among Southern farmers. Served as member of South Carolina House of Representatives, senate and as delegate to Democratic National Convention. Was lieutenant governor of South Carolina. Served as chairman of exemption board of Lee county during World War.

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paper syndicate service, supplying leading newspapers of the United States with cartoon and feature story service.

D. BERNARD GORDON, former

specialist of New York, who enjoyed a rest and relaxation in Miami this season, might almost be considered a dean of the medical fraternity of his state, as he has practiced there ever since he completed his graduate work in 1887 at the University of Berlin, and also holds a high medical degree from the University of the State of New York. Like many other men famous in the world of medicine, Dr. Gordon is a music lover, and describes himself as being especially fond of grand opera.

NICHOLAS F. BRADY, capitalist from New York. Graduate of Yale. Is president of New York Edison Company, Municipal Gas Company and United Electric Light & Power Company, Chairman of Board of Brooklyn Edison Company and trustee and director for many other large corporations. With James Brady frequent visitor at Hialeah track.

N. B. UPDIKE, Omaha, Neb. Mr. Updike is probably better known as the president of the Updike Grain Corporation, than as owner of The Omaha Bee. He is listed among the economic leaders of the state of Nebraska, but finds time to enter social life occasionally and numbers many of the socially prominent of his home state among his acquaintances.

GEORGE T. BURLING of White Plains, N. Y. Mr. Burling is president of the Citizens Bank of White Plains and is state senator from New York. He has wide political and business influence and connections.

THE great national game of baseball has its outstanding stars,

as clearly defined as any theatrical lights, and Bob Shawkey, ace pitcher for the New York Yankees, has received the homage of thousands in the three world series which he has played with the Yankees. Mr. Shawkey spent a short visit in Miami this season, at the El Comodoro Hotel. Mr. Shawkey became an important part of the Yankee team in 1915, when he was traded by the Philadelphia Athletics.

EDWARD B. McLEAN, newspaper publisher from Washington. Is publisher of Cincinnati Enquirer and Washington Post. Succeeded his father as owner of latter. Was confident of late President Warren G. Harding. Attended races at Hialeah during his stay in Miami.

JOSEPH E. BIDWELL, Jr., of Chicago and Palm Beach. Is president of Bentley Murray Company of Chicago. Came down from Palm Beach for races at Miami Jockey Club track during the season.

GEN. J. A. BUCHANAN of Upperville, Va. Is prominent horse owner in Virginia and had horses at Miami Jockey Club track.

HIRSCH, retired expert wood worker of New York. Mr. Hirsch was born in Alsace, France, 80 years ago and came to America at the age of 20. Became an expert in wood

fill the departed chief's high place. He has been a visitor in Miami and Palm Beach. He has been seen much at the Miami Jockey Club track at Hialeah and is particularly fond of watching the racing thoroughbreds.

THE REV. CLARENCE EDWARD NOBLE MACCARTNEY, former pastor of the First Church of Paterson, N. J., and now pastor of the Arch Street Church in Philadelphia, is author of several works on religious subjects, including an historic sketch of the First Presbyterian Church at Paterson, and a magazine contributor.

IRVIN S. COBB, author and humorist. War correspondent Saturday Evening Post during World war and was made Chevelier Legion of Honor. Born in Kentucky and was member of staff New York World for years. Guest at Royal Palm Hotel while in Miami.

ARCHIBALD BARKLIE of Wayne, Pa. Owned horses at Hialeah track. Is member of New York Jockey Club.

WILLIAM LINKEL of New York. Is horse owner and was frequent attendant at Hialeah track. Is prominent in New York and Philadelphia society.

RUFUS WASHINGTON WEAVER, D.D., LL.D., president Mercer

University, Macon, Ga. Baptist clergyman and 32nd degree Mason and author of numerous religious works. Is chancellor of Mercer University system of colleges and secondary schools. Was adjunct professor of religious education in Bible department of Vanderbilt University from 1913 to 1917. Author of several religious works and numerous tracts and articles in religious press. Dr. Weaver was entertained during his stay by Mercer men, and spoke at Marine Gardens in December.

GEORGE PALMER PUTNAM, publisher and author, former mayor of Bend, Ore., and at one time secretary to the governor of that state. Mr. Putnam is publisher and editor of the Bend Bulletin. He served as a lieutenant in the field artillery reserve corp and has been president of several publications.

JAMES HILLHOUSE FUERTES, engineer, who has designed and constructed numerous works for sewerage, drainage, refuse disposal, water purifications and water supply of cities in the United States, Canada and Brazil. He is also consulting engineer for various municipalities and corporations and an author of several books concerning his work.

KENDRIC CHARLES BABCOCK, Urbana, Ill. Dean College Arts and Sciences, University of Illinois. Author of books and magazine articles. He was formerly president of the University of Arizona. Taught country schools in early career. Served as instructor of history and English at the

University of Minnesota and assistant professor of American history and political science at the University of California. Also was at one time specialist in high education on the United States bureau of education. Guest at Hotel Urmy during his visit in Miami.

EDWIN MUSSER HERR, electrical and mechanical engineer, is president of the Westinghouse Elec-

GEORGE LIVINGSTON, marketing specialist, who became assistant marketing specialist of the United States department of agriculture in 1915 and chief of the bureau of markets of the United States department of agriculture in 1920. Is now director of the American Institute of Agriculture. Author of books on agriculture.

A. M. LEIBLING, prominent publisher and real estate broker of Chicago. Is owner and publisher of The Jewish Daily Press of Chicago, one of the leading Jewish publications of the country. Was in charge of the foreign language bureau for the Republican party during the recent campaign. Works in behalf of Jewish immigrants.

COLONEL EDWIN HOLMES, Bata-

via, Ill., made Miami a stopping point on a trip he has mapped out for himself to include a visit to every city in the United States of more than 50,000 population. Colonel Holmes, who is more than 80 years old, spends his time in traveling and writing his impressions of the cities he sees. He hopes that he may find time to incorporate his travel articles in a book. He has merely written for pleasure and the benefit of his friends. On his present visit he promised to return to Miami next season.

SAM W. SMALL, newspaper publisher and evangelist. Mr. Small established three newspapers, all of which are still being published. Is still an editor and contributor to The Atlanta Constitution after 53 years with that publication. Mr. Small is also well known in connection with his work as an evangelist.

COL. J. R. V. VAN CLEVE, retired political leader. Col. Van Cleve was instrumental in organizing the Lincoln Centennial Association which is responsible for the erection of the tomb over Lincoln's grave in Springfield, Ill.

EUGENE KATZ, advertising expert from New York. At the beginning of his career Mr. Katz was a reporter on The Denver Post. Later he went to Chicago, where he has earned the reputation of being one of the foremost advertising men in the United States.

CHARLES W. FLINT, clergyman and chancellor of Syracuse University since 1922. Was born in Stouffville, Ontario, Can. Served as principal of public schools at Scarborough, Ont. Entered Methodist Episcopal ministry in 1909 and held pastorates in numerous churches including St. James Church, Brooklyn, First Church, Middletown, Conn., and New York Avenue Church, Brooklyn. Was president of Cornell College at Mt. Vernon, Iowa. Is member of University Senate of Methodist Episcopal Church, Advisory Council Methodist Federation for Social and National Council of National Economic League.

DAVID H. KNOTT, New York. Former sheriff of the county in which New York is located, and owner of the chain of Knott hotels.

J. H. FURAY, vice president of the United Press Association and head of the foreign news department for that organization. Mr. Furay is a Western man and went East only

until recently. He has practiced in Federal courts of many states and has been active in his profession almost continually since his admission to the bar in 1874 except for a term as state treasurer of Kentucky and three years as state railroad commissioner. Judge Hager was a close friend of the late Col. Henry Watterson. He is president of the Merchants' Bank and Trust Company of Ashland, Ky.

A. B. CHIVARS, general manager of the Atlanta Georgian and the Atlanta Sunday American, has been associated with several of the leading Southern publications including a 10-year contract with the New Orleans Item. He was also business manager of the New York Globe and is interested in the representation of numerous South American papers.

ERNEST AMOS, Florida state comptroller, who submitted to the Internal Improvement Fund Trustees a plan under which Miami and other East Coast cities could be supplied with water from Lake Okeechobee by state owned aqueducts.

CLAYTON C. TOWNES, mayor of Cleveland, Ohio. Mr. Townes spent several days in Miami during the season enjoying golf and swimming. He is the first mayor to hold office under the new city planning whereby the city government is mediated along the lines of a corporation. Mr. Townes is finding the system very successful.

CHARLES A. BINSCH, Cincinnati banker, who returned to Miami

this winter after a 12-year absence. Began his career in the employ of the Exchange National Bank of Cincinnati. Later he was with the Cincinnati National Bank, President of the Fifth National Bank which has absorbed Third National Bank, American National Bank, and S. Kuhn & Son's private bank. Market National Bank. Served as president of Union Trust Company and president of Cincinnati Clearing House.

THOMAS J. KEANE, acting national director of the Sea Scout Department of America, who is planning the organization of a Sea Scout department in Dade county. Addressed a meeting of the executive board of the Dade County Council of Boy Scouts for that purpose. Biscayne Yacht Club will sponsor movement.

GORDON PRATT, head of the firm of Cox & King, naval architects of London. The firm has been established for more than a hundred years and Mr. Pratt trained himself for this work while a young man by taking training in naval architecture and studying all departments of the work.

DAVID L. McCAHILL, of Pennsylvania, is president of several railroad corporations in Pennsylvania including the Pittsburgh, Butler, Harmony & New Castle railroad one of the important transportation lines in the Keystone state. Is counsel for several other roads and is general counsel for the Pennsylvania Public Service corporation. Mr. McCahill is re-

siding newspapers with banking and the practice of law. He is publisher of the Jacksonville Journal, the Pensacola News and Journal, the Reading (Pa.) Times, and is president of the American Press Association of New York city. He is a director of several banks and a member of the American Bar Association. His home is at Hastings, N. Y.

WILLIS S. PAINE is prominent in banking and legal circles in New York city, besides being a member of many clubs. He is a trustee of the United States Fire Insurance Company and several other concerns, but has now relinquished most of his active participation in business.

JOHN E. MADDEN of Lexington, Ky. Is most famous breeder of race horses in the world. Was visitor at Hialeah races.

EDGAR SELWYN, noted actor, playwright and producer of stage and screen successes and owner of a number of New York theaters. He came to Miami Beach to obtain "atmosphere" for a new play or motion picture which he is now creating. He is one of the most popular actors and producers in New York. He has produced some of the best actors during the past 10 years. He has a reputation for novelty in both stage and screen productions. His theaters are among the most attractive in New York city.

GENE TUNNEY, light heavyweight boxing champion, made Miami his winter headquarters. Tunney is 26 years old and one of the highest type of the professional pugilist. He took the title in 1922 from Battling Levinsky, lost it to Harry Greb the same year and then regained it from Greb.

MRS. ALAN PARSONS, of London. Better known as Viola Tree, is a well-known actress and journalist. Her father is Sir Herbert Beerbohm Tree, the famous English actor.

JOHN COOK, horticulturist of Baltimore, spent the winter in Miami. Mr. Cook is the inventor of several well known varieties of roses, including the Radiance, La France and Lord Calvert. This was Mr. Cook's fourteenth winter in Miami.

GEORGE W. FULLER, of New York, construction engineer. He is chairman of the engineering board of review of the Chicago sanitary drainage district. He is prominent in engineering circles all over the nation. A number of Miami's largest buildings were constructed by the company of which he is the head. Only recently his company was awarded the contract for the building of the new theater on the site at E. Flagler street and Second avenue. The First National Bank building was built by the Fuller company as was Gov. James M. Cox's tower building on the bayfront.

SAM L. WOOLRIDGE, of Versailles, Ky., is one of the foremost breeders of foxhounds. His entry last year took first prize in the show of the National Fox Hunters' Association. Mr. Woolridge is president of the Chase Publishing Company and is also a banker.

ARTHUR PRYOR conducts his famous band throughout the season at daily concerts in Royal Palm Park. Arthur Pryor, Jr., conducted

joined Dock-staker's minstrels. Has had successful career as comedian. Popular visitor recently in Miami. Was born in Washington, D. C., where he made his first stage appearance at the Herald Square Theater. Some of his recent notable successes were in "The Honey Moon," "Express," "Robinson Crusoe, Jr.," and "Sinbad."

GEORGE FLEMING MOORE, Washington, D. C., past sovereign grand commander of the Southern Jurisdiction Scottish Rite Masonry Member Supreme Council Scottish Rite Masons since 1885. Honorary grand member of several foreign councils. Now engaged in greater work for Americanization.

JAMES K. HACKETT, actor. Born in Canada and educated for lawyer. Made debut as actor in Palmer's Stock Co., Philadelphia, 1892. At 21 was leading man of the New York stage. Won fame by his production of Macbeth in New York in 1918. Decorated Cross Legion of Honor during war.

CORNELIUS KINGSLEY GARRISON BILLINGS, Chicago, inventor and financier, president People's Gas & Light Company and officer in numerous other corporations. Here on yacht Vanadis. Was director of Columbian Exposition and is a frequent season visitor in Miami.

ALEXANDER P. MOORE, ambassador to Spain. Former Pittsburgh newspaper man, editor of Pittsburgh Leader. Has been in the newspaper business since 1873. Came up from reporter through city editor, managing editor and publisher. Was part owner in Pittsburgh Telegraph and pointed by late President Harding to diplomatic post in 1923. Came over from Palm Beach where he spent part of the season for short stay in Miami.

DR. FRANK BILLINGS, Chicago physician, a guest on the yacht Vanadis while cruising in Miami waters. Was chairman of the Red Cross mission to Russia in 1917 and served during World War as provost marshal and surgeon general. President Illinois State Board of Charities.

AUGUSTUS CANFIELD McCOMB, U. S. A., retired. Distinguished for his service in the Crow Indian and Cheyenne Indian campaigns in 1879. Served later in Porto Rico and the Philippines during the Spanish-American War and on the Mexican border.

JOHN JAMES HATTSTAEDT, Chicago, musician and teacher. Founded Chicago Conservatory of music in 1886 and still its president and director. Author of Manual of Musical History. Had musical education by private instruction in Boston and in Germany. He is lecturer on history music, aesthetics, pedagogics, etc.

DR. TOM A. WILLIAMS, Washington and New York neurologist. Studied in South Africa and holds degrees from Edinburgh and Royal

largest fashionable parties given during the season.

JAMES KEELEY, Chicago newspaper man. Here in January on the Cuban Special. Was general manager Chicago Tribune and went from it in 1914 as editor Chicago Herald. Is now publisher of all the Pullman Company's publications.

REV. J. C. ANDERSON, Boston chaplain Massachusetts state prison and director of charities. Consecrated auxiliary bishop in 1909. Pastor of Peter's Church, Dorchester, 1917. Guest at McAllister Hotel during his visit to Miami.

HENRY E. HARMAN, Atlanta, Ga. author and publisher. Established Southern Tobacco Journal, Winston-Salem, 1889; Cotton and Cotton Gin Magazine, Atlanta, 1890; Southern Engineer, 1901; Concrete Age, 1903. Owner and publisher Cotton Oil Magazine and Southern Architect.

JOHN M'ENTEE BOWMAN, president of the Biltmore Hotel Corporation, which operates a string of famous hotels in the East and as far South as Havana. Distinguished for remarkable leadership. Here to look after construction of Miami-Biltmore at Coral Gables.

LOUIS JAY HOROWITZ, New York builder. President Thompson-Starritt Co. He is a guest of George E. Merriek at Coral Gables, where his company is constructing the Miami-Biltmore Hotel. Born in Poland. Assistant to chief of ordnance, U. S. A., as director tank construction during war; also director of department of foreign relief, American Red Cross. Trustee for Louis J. and Mary E. Horowitz Foundation. Is member of New York Chamber of Commerce.

WILLIAM CHARLES GOTSHALL, New York. After interesting career in railway service was appointed chief engineer Union Depot Railway Company, St. Louis, and rehabilitated entire system. Now engaged in purchase and rehabilitation railroads in United States, Europe and Africa.

JAMES DAWSON CALLEY, Pittsburgh, street railway president and manufacturer. Began business career in his father's leather manufacturing plant. Now chairman of one of the boards of the Philadelphia Company, director Pittsburgh Railway Company and numerous other important corporations.

THOMAS R. SHIPP, publicity counsel, born in Indiana, began his career as a reporter on The Indianapolis News, became private secretary to U. S. Senator Albert J. Beveridge, and later secretary of National Conservation Congress, becoming president of Thomas R. Shipp, Inc., Washington, D. C., in 1914.

HARRY M. DAUGHERTY, born at Washington Court House, Ohio, and began practicing law in 1881. During 1890-94 was a member of the house of representatives, Ohio, and on March 4, 1921, was appointed attorney general of the United States by President Warren G. Harding.

E. H. JEWETT, Detroit, Mr. Jewett is the head of the automobile manufacturing company of the same name, producing the Paige and Jewett automobiles.

E. J. HORSMAN, toy manufacturer. His factories have delighted children for years, as it was he who introduced the Bilkins, the Campbell Kids and Tiddledwinks.

E. B. LATHAM, New York capitalist. 1st. president of the E. B. Latham Electrical Manufacturing Com-

Mr. French is the president of three companies under his own name. One company deals with real estate, another with finances, and the third with architectural and contracting work. The interests are planning the erection of a large apartment on Bayshore drive, Miami.

WILLIAM LIBBEY, professor emer-

itus history, geology, archaeology Princeton University. Authority on geography and natural history with record of 42 years' association with Princeton. Is member of Geographic and Geological Society, London and American Naturalists. Has given a lifetime of study to his work but has kept interest in outside things. Is expert rifleman and marksman. Is fond of adventure and a great lover of nature.

WILLIAM HENRY M'MASTER, senator from South Dakota. Was born in Ticonic, Iowa. Has been interested in banking concerns since 1901. Served as member of house of representatives and senate of South Dakota. Lieutenant governor and governor of state. Started the gasoline war in 1923 which resulted in lower price on gasoline throughout the United States.

HENRY LEWIS WHITFIELD, governor of Mississippi. Was teacher in country schools after graduating from law school. Was state superintendent of education for Mississippi and president of Mississippi State College for Women.

EBEN H. WOLCOTT, bank commissioner of Indiana. Has been touring the East Coast of Florida. Has had long career in various fields of activity. Was manufacturer of automobile motors in Marion Ind. Served as state tax commissioner of Indiana, president of State Trust and Savings Co., of Indianapolis and state bank commissioner. Was president of National Association of Bank Supervisors last year. Graduate and trustee of Wabash College.

PERCIVAL PROCTOR BAXTER, former governor of Maine. Fractured law in Portland. Was member of Maine House of Representatives and senate and was delegate to Republican national convention at Chicago in 1920. Succeeded Frederick R. Parkhurst as governor of Maine and was re-elected for term ending January 1, 1925. Fathered first anti-nirvision law passed by the state legislature in the United States.

ALBERT HOWE LYBYER, Urbana, Ill. Professor of history in Uni-

versity of Illinois. Graduate Princeton Theological Seminary 1900. Received Ph.D. degree from Harvard and attended the University of Grenoble the summer of 1904. Has held professorships at Robert College in Constantinople, Harvard, Oberlin University of Illinois and Ohio State University. Member many important foreign commissions and societies and has rendered distinguished service to U. S. government on them.

CHANNING HARRIS COX, former governor of Massachusetts. Born in Manchester, N. H. and educated at Dartmouth, Harvard, and Tufts. Practiced law in Boston. Was member and later speaker of Massachusetts House of Representatives. Served first as lieutenant-governor of Massachusetts and later as governor.

CONTINUED ON NEXT PAGE.

in a crossing accident, is on trial in the United States court here.

Two Sought in Robbery Jailed
Winnipeg—Wanted in Lancaster, Minn., for the theft in 1921, of goods

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

my cabinet who will co-operate with me, I will put in another, even if I have to change them every day.

"I had the nerve to bring Butler here and I'll have enough to fire him if I consider it necessary."

GENERAL PERSHING TO RECEIVE \$21,500 YEARLY

Press
NGTON, Sept. 25.—General Pershing is entitled to the full pay of \$21,500 a year, which he received as an honorarium amounting to \$21,500 a year. General Pershing

..... Strauss
Fantasia, "Music of the Minute"
..... Sousa
a) Saxophone Solo, "Valse Fantasia" Gurewicz
Robert Gooding
(b) March, "Marquette University"
..... Sousa
Xylophone Solo, "The Pinwheel"
..... George Carey
George Carey
Sole, "Carnival Night in Naples"
..... Massene

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**CHICAGO,
ILL.
TRIBUNE**

NOV 3 1924

Sousa at 70 Still World's Best Bandman

**Gives Inspiring Concerts
on His Anniversary.**

BY EDWARD MOORE.

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

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

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

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

Two pianists, both good, made simultaneous appearances within a few yards of each other in the afternoon. Sidney Silber was at the Studebaker, an artist with highly developed hands and brains and the imagination to go out of the ordinary rut to find music for his programs. He played among other numbers Tchaikowsky's Sonata, opus 37, and Preston Ware Orem's "American Indian Rhapsody," a work built up on ten themes native to this country. In Debussy's "Nocturne" he showed fine, restrained tone and what seemed perfect exactness in rhythm and shading, a performance worth hearing.

Margaret Weiland, next door at the Playhouse, was heard in a brilliant performance of a group that ended with two Liszt etudes. With excellent command of the keyboard and of herself, she played with a fervid dash that brought her well deserved popularity.

Sousa Concert Spectacular As Well as Tuneful Treat

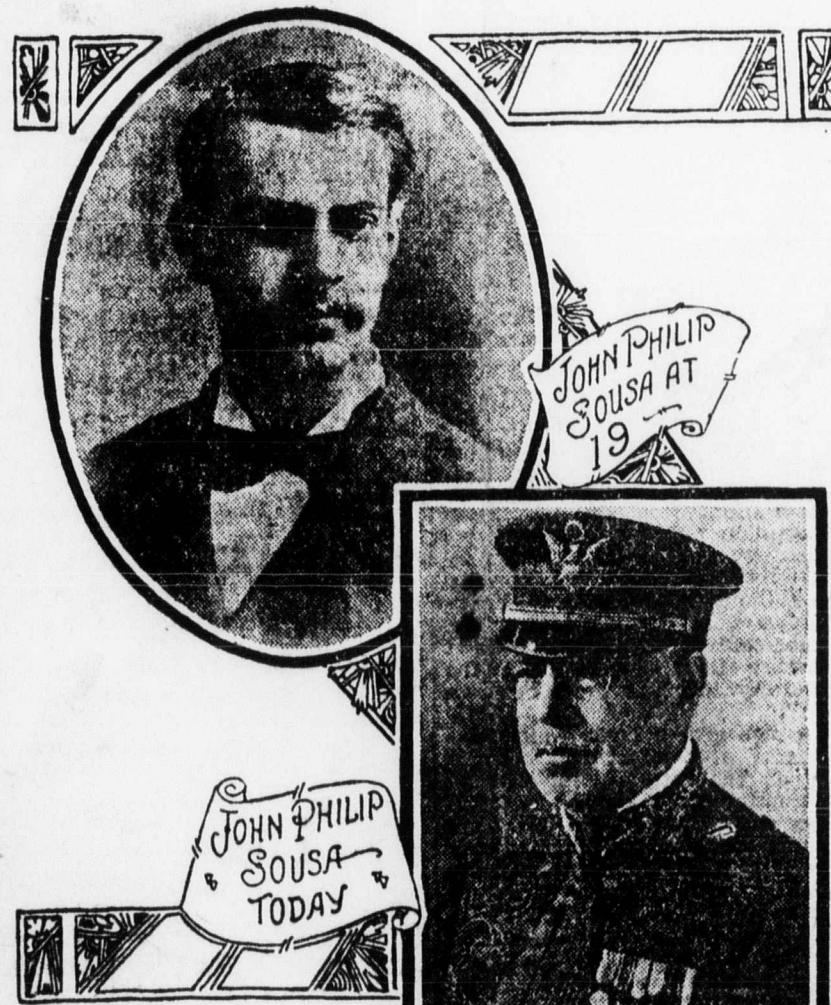


Miss Nora Fauchald, soprano with Sousa's Band, here tonight

Lt. Com. John Philip Sousa and his band of 100 are in Youngstown. This great musical organization will play this evening at the Rayen-Wood auditorium, and indications are that the big auditorium will be crowded to the doors, although good seats are still to be obtained. Sousa promises one of his best and most pleasing programs tonight. In addition to classical numbers, stirring marches and other ensembles, there will be vocal treats and solo delights. Miss Nora Fauchald is the soprano soloist with the band. She is said to have a voice of wonderful range and power,

trained perfectly, and she possesses great beauty and charm. In addition to the classical and popular music, there will be a half hour of real jazz, a syncopated program that will have everybody feeling good and desirous of dancing. Sousa not only gets the greatest value out of his music, but he is a rare showman and provides treats for the eye as well as for the ear. His show is a spectacle as well as a concert. Only the Rayen ave. entrance of the auditorium will be used this evening. Special parking provisions will be found in Wood st., west of Elm.

America's Famed March King



LT. COMMANDER JOHN PHILIP SOUSA

SOUSA WILL PLAY DAWES COMPOSITION

Gen. Dawes, the Republican candidate for vice president, is so well known as a banker, businessman and soldier, that most people think of him only as a hard-headed, matter-of-fact personality with little to do with the liberal arts, such as music for instance, except possibly to buy tickets for something quick and jazzy that might appeal to him. The fact is, however, that Mr. Dawes is an accomplished musician, with several compositions to his credit of more than average merit. One of them, "Melody in A Major," has been

thought so much of by John Philip Sousa, that he has arranged it for his band and frequently plays it during his concerts. It will be one of the numbers on the program Mr. Sousa will present at his Duluth concert Oct. 25.

SOUSA AND HIS BAND SCORE A HUGE SUCCESS

Jazz Numbers Give Delightful Variety to His Program.

REALLY MARVELOUS

John Philip Sousa is a man who very seldom complains. In fact, those who are constantly in touch with him tell us that his extreme good nature and jocular mannerisms make him beloved by those who work with and for him day by day.

But, when Sousa visited the city in 1921, he had a good-natured complaint. As all will remember, the band contained so many men that the stage of the Penn would not accommodate them all and a portable addition to the platform had to be constructed out over several rows of

seats. When Mr. Sousa entered the Penn and noticed the arrangement he good-naturedly remarked to the writer of this article "What this town needs is a larger theatre."

So, when we were assigned to interview Mr. Sousa again last evening, his statement of several years ago immediately came to us and we must admit it was in a boastful manner that we greeted the world's greatest band master. "Well, Mr. Sousa," we said, "we have that larger theatre you spoke about several years ago." He studied us for a moment, with eyes twinkling all the while, and recalled even to details his concert at the Penn theatre in 1921. How's that for a man who has seen 70 years and who is now playing two concerts daily for six and sometimes seven days in the week?

Mr. Sousa then went on to inform us that he was immensely pleased with the State and how, before the matinee, he had climbed to the very top of the balcony so that he might see every detail. He told us that the acoustics were quite excellent and that he had no trouble in letting the band "out" on even the heavier numbers, such as Robespierre. In some theatres this cannot be done owing to echoes and other disturbances that may be present. All these facts could not help being inducements for the band-master and his organization to give Unlontown the very best that was in them yesterday and this is exactly what happened. This city heard Sousa and his band at their very best.

To go into both matinee and evening programs in detail and to describe the individual numbers would require far more space than we are allotted. We must confine ourselves to a general survey. The heavy, fire-work numbers on the two programs seemed to be Sousa's symphonic poem, "The Chariot Race," and Litolof's tremendous "Robespierre" overture. The former was played at the matinee and the latter given in the evening. These were done in the best Sousa heavy style—another way of saying that they were perfectly played, if such a thing is possible. Such intense feeling and musicianship was present in the playing of these two compositions that the person in the audience who did not quiver as the chariots passed in the first composition or who did not chill as old Maximilien's head rolled into the tub in the latter must surely have no music in their system.

As we have said, these were the "fire-work" compositions on the program. But Sousa is too wise to have an over-abundance of this type of composition. Contrasts seem to be his object. After one has been taken into the utmost depths of musical feeling and thrills, Sousa immediately goes into the irresistible swing of a "Washington Post" or other well-known work. But, as we have said and as everyone knows—there is only one Sousa, and he has won his now unequalled position in the musical world by years and years of contact with the public.

Johnny Dolan was, as usual—Johnny Dolan! What more can we say. An attempt to improve on what has already been said about the world-renowned cornetist would be useless.

His triple-tonguing was just as certain as always. His chromatic runs and his lip slurs of high E and F just as dynamic, his jumps from high F to low F just as easily made and seemingly he could touch high F whenever he wanted it. Just ask any cornet playing friend how difficult these feats really are.

Marjorie Moody was just too sweet for anything! This is the best phrase that we can think of to describe this most charming miss who immediately won the entire audience with her perfect stage poise and delightful mannerisms. She had it won before she had even sounded a note. And when she sang she made doubly sure her hit with the audience. She did a couple of the operatic numbers, of course, but boy, when she lit into "Dixie" and "Carry Me Back to Old Virginia" she had them with her. So perfect were her echo tones in the special arrangement of the latter composition that most any one in the audience could have sworn there was a double in the rear of the mezzanine. Hear again Sousa proved his showmanship—Marjorie Moody, a touch of feminine beauty made the entire program take on a different aspect.

Carey and Goulden, xylophonists, were marvelous. Robert Gooding's saxophone solos placed him easily on a par with Rudy Weidoeft and every member of the band that had any solo work whatsoever showed that he had a real reason for being a member of the world's greatest band.

But wait! We nearly forgot Sousa's own "Jazz Band!" Believe us, and the thousands who heard them yesterday—it was the cat's pajamas! That they possessed many jazz tricks all their own, is best shown by the fact that there was a line of local jazz band members waiting for them at the stage door. They all wanted to find out how it was done. Oh, Sousa, how could you! But he did and the audience went wild with delight. They howled for more and Sousa obliged as usual. The Sousa "Jazz Band" is on all tongues this morning.

Now, in closing, we're going to say that we hope John Philip Sousa reads when he climbs on the train this morning; Unlontown feels highly honored by having in its midst yesterday one of the greatest musicians that ever lived and we believe that we are only speaking for the entire populace when we say that we hope you come back to our little city in the midst of the coke ovens year after year for fifty more years!

SOUSA TO APPEAR AT ROTARY CLUB

Rotarian John Philip Sousa and four soloists from his famous band will be on the program for the regular weekly luncheon of the Rotary club Tuesday, according to Rotarian Walter M. McIntire, chairman of the day.

A delegation of Rotarians plan to meet Lieutenant Commander Sousa when he arrives from Asheville at 10:15 Tuesday morning. The march king will be taken on a brief tour of the city which will end at the Civic building at noon.

"March King" Will Be Heard in Two Concert Programmes

JOHN PHILIP SOUSA, famous bandmaster, and his equally famous band come to Emery Auditorium Sunday for two concerts. The programmes will be different for the matinee and the evening. They will contain many novelties, including a new march called "Marquette," by Sousa; his own idea of "up-to-the-minute" jazz; some of those characteristic humoresques of his, and excerpts from his famous light operas. There will be an array of soloists, including Nora Fauchald, soprano, and John Dolan, cornetist; and there will be eighty men in the band. One of the features of the evening performance will be Sousa's transcription for band of the "Don Juan" of Richard Strauss, an ambitious undertaking for any band.

The present tour is the thirty-second Sousa is making of this country at the head of his own organization. During that time he conducted every concert the band has given. This in itself is a remarkable record. Sousa will be 70 years of age next month. While he does not even hint at retiring, it nevertheless is highly probable that he will not make many more tours. The present one is limited to 12 weeks, after which the "march king" lays aside the baton and takes up his gun to make his annual hunting trip.



JOHN PHILIP SOUSA

SOUSA HAS A JAZZ BAND THIS YEAR!

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lt. Com. John Philip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audience will be introduced to the Sousa Syncopators.

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

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen saxophones—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.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to go along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

Sousa and his Band plays at the State next Wednesday, October 25th, Matinee and night.

Philip Sousa Also Wrote Single Verse of "Stars and Stripes"

There probably are those who know that John Philip Sousa composed the "Stars and Stripes Forever," but it is doubtful if many are aware that the famous band leader also wrote the single verse for the music. Sousa will give two concerts here Oct. 22 in the Dairy Cattle Congress hippodrome.

He wrote the "Stars and Stripes Forever" when he was at sea, returning to America from abroad. The greater part of the original theme came to him on a sleety, foggy night in December when the liner upon which he was returning lay in the lower bay of New York harbor waiting for clearing weather to permit it to sail up the bay to its dock.

Probably the reason that so comparatively small a number know the words of the march is that its great fame has been achieved thru its use as martial music. Sousa has included it in all of his programs for 28 years.

Following are the words:
Hurrah for the Flag of the Free!
May it wave as our standard forever,
The gem of the land and the sea.
The Banner of the Right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray,
That by their might, and by their right,
It waves forever!

THOMPSON'S TRIBUTE TO SOUSA AND BAND

Former Mayor Says Coming Should Cause Rejoicing.

Program at Memorial Oct. 16 Will Contain Most Popular Numbers.

That Sousa and his band has become a national institution is a well recognized fact all over the United States, and Chattanooga is no exception. The people who have heard Sousa appreciate his wonderful musical technique, and not the least of these is former Mayor T. C. Thompson, who is an ardent admirer of the famous band leader. Mr. Thompson, in speaking of Sousa and his coming visit here, said yesterday:

"Sentiments of pride and patriotism come unbidden with the name of Sousa. For nearly half a century Americans have been thrilled in every fiber 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 of country.

"It is not surprising that the composer of this music of loyalty and fidelity to our beloved country should hold a place in the affections of our people which none other can pre-empt. Indeed it would be strange if it were not so; strange, and, in fact, unworthy of our hallowed traditions, if, at the mention of John Philip Sousa, hats were not doffed and heads held erect in salutation.

"Chattanooga's latchstring is always out for this master-maker of melody. Hence, the news that Sousa is coming in celebration of his seventieth birthday in this city that has welcomed him before, cannot fail to arouse in the people of Chattanooga the happiest of anticipations.

"Thursday, Oct. 16, is the date of his engagement at the Memorial. Let us call it 'Sousa day' and let it be an occasion for rejoicing throughout the city. I, as a citizen of Chattanooga, commend its observance to the people and suggest that a welcome be given the march king which will be an eloquent and long-remembered testimonial of our love and appreciation of America's beloved composer. I earnestly trust he may be spared to return to us time and time again, now that we have a fitting place in which he may play for us."

The Sousa program will contain all the best loved numbers, and encores have been selected from his well-known compositions and arrangements. The soloists with the band are Miss Nora



ROBERT GOODING, Saxophone Artist and Clown With Sousa Band.

Fauchald, soprano; John Dolan, cornetist; Robert Gooding, saxophonist; George Carey, xylophonist.

The evening program will open with "Maximilien Robespierre" (overture) or "The Last Day of the Reign of Terror" (Litolf); cornet solo, "Our Maud," John Dolan; suite, "El Capitan and His Friends," (Sousa) (a) "El Capitan," (b) "The Chariot Race," (c) "The Bride-Elect," Vocal solo, "Maid of Cadiz" (Delibes), Miss Fauchald; symphonic poem, "Don Juan" (Strauss); fantasia, "Music of the Minute" (Sousa); Valse Fantasie (Gurewicz); saxophone solo, Robert Gooding; march, "Marquette University" (Sousa); xylophone solo, "The Pin-Wheel," George Carey; finale, "Carnival Night in Naples" (Massenet).

The matinee program is equally as well selected and will please all who are fortunate to hear it. It is as follows: Rhapsody, "The Ethiopian" (Hosmer); cornet solo, "Carnival of Venice" (Arban), John Dolan; suite, "Looking Upwards" (Sousa); this number is divided into three parts: (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," Vocal solo, "Serenade of Seville" (Sousa), Miss Fauchald; "Andre Chenier" (Giordano); symphonic poem, "The Chariot Race" (Sousa); saxophone solo, "Maritana" (Wallace-Hen-

ton), Robert Gooding; march, "Ancient and Honorable Artillery" (Sousa); xylophone duet, "The March Wind" (George Carey), Messrs. Carey and Goulden; tunes, "Songs and Dances of the Cumberland Mountains of Kentucky" (Orem).

The appearance of the local Shrine band at the evening performance, and the rendition of a selection, "March of the Nobles of the Mystic Shrine," under the direction of Sousa, will be one of the greatest attractions of the concert. The band has been furnished with the score and has made good progress, according to the leader, Iraff ("Sandy") Summers, who has worked tirelessly in an effort to make a creditable showing for the organization. The band will be seated on the stage with Sousa's organization during the entire performance, and they will render ones or more selections in unison.

One of the outstanding features of Sousa day here will be the appearance of the march king at the Rotary luncheon at the Hotel Patten at 12:15. He will probably make a short talk. He is a Rotarian as well as a Shriner, and these organizations usually entertain him in the various cities where he appears. He will be the special guest of Maj. Jack Ryan, who will introduce him.

refreshments were features of the evening.

The Laconian and Americus literary societies have been organized. The first meeting to be held next Friday. The first public meeting will be held in the auditorium on Friday evening Nov. 7.

W. D. McConnell and H. G. Boren were judges at the Lyons Plat school fair Friday evening.

Rev. Van Kirk of Youngstown gave an address on world peace before the high school and upper grades recently.

The grade cards for the first six weeks will be distributed next Wednesday.

Rev. and Mrs. S. H. Pollock, Mr. and Mrs. C. O. Sprague, Miss Wilma Henly, L. B. Milligan and John Hogue were at Andover Friday attending a conference of the Methodist church.

Mr. and Mrs. John Shaffer and son, John Edward, Mr. and Mrs. L. E. Shaffer and daughter, Miss Phoebe, Mr. and Mrs. George James attended a party Thursday evening at the home of Mr. and Mrs. Ben Day in Girard.

Mrs. Norman Young of Struthers was the guest of her former neighbor, Mrs. B. F. Myers, Thursday.

Rally Day will be observed at the Presbyterian church Sunday morning at 10 o'clock. A special program has been prepared. Church services will be held.

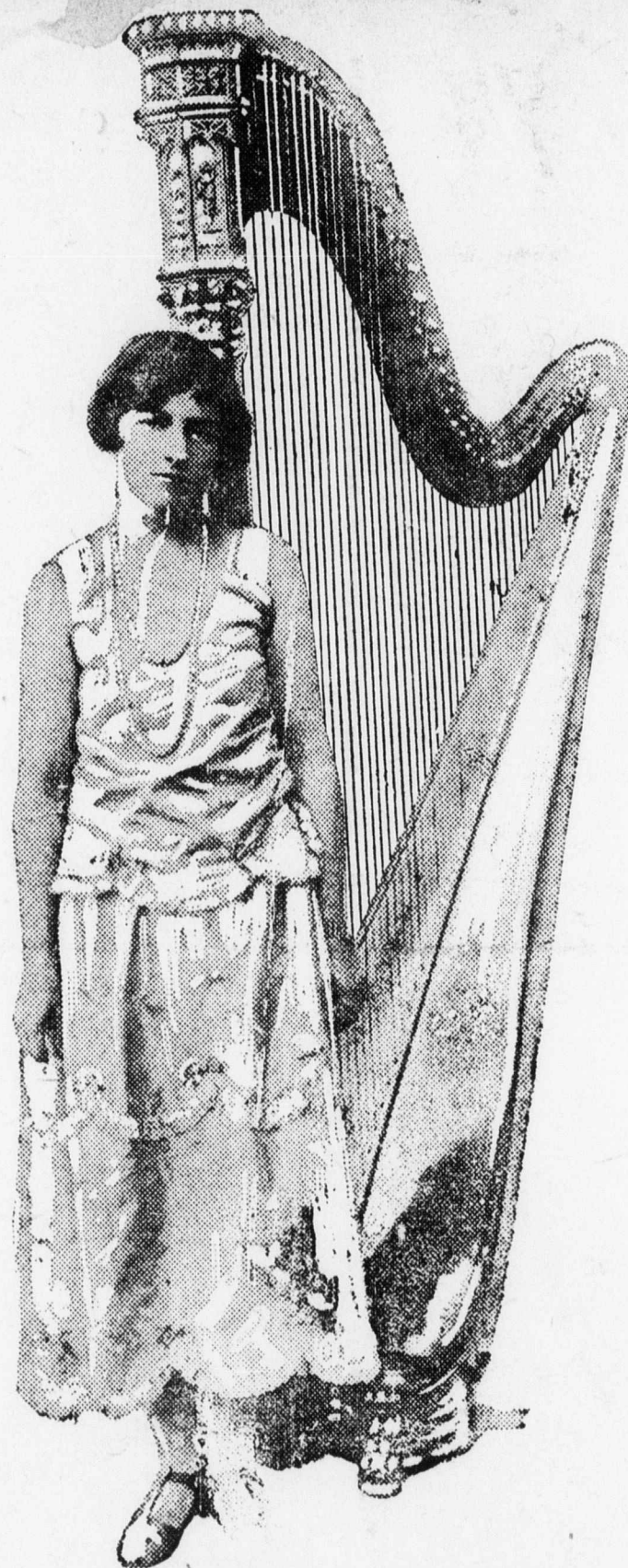
Mr. and Mrs. Anthony Watson and family were dinner guests Thursday evening of the Misses Robinson in Youngstown.

Mrs. John Caldwell of Struthers, Mrs. R. A. Parks and children of this place spent Friday at the country home of the former's daughter, Mrs. Mathen Burns of the North Hill.

Christian church: Rev. W. T. Barnes pastor, will officiate; 10 a. m. Bible school; 11 a. m. morning worship; 7:30 evening service.

Mrs. W. P. Darrow spent Thursday with her daughter, Mrs. Alva Bates, in Canfield.

John Sousa Gets Inspiration for Marches While Marching



WINNIFRED BAMBRICK.

Harpist With Sousa's Band to Play at Cattle Congress Hippodrome, Oct. 22.

That Lieut. Com. John Philip Sousa actually gets the inspiration for a new march by marching was revealed recently by the famous bandmaster when he was discussing "Ancient and Honorable Artillery Company," the new Sousa march, which will be one of the features of his programs for the thirty-second annual tour which began at Wilmington, Del., on June 21 and concludes in New York City on Nov. 16. "The Ancient and Honorable Artillery Company March" was written for the famous Boston organization of that name in response to the appeal made by Gov. Channing H. Cox, of Massachusetts, but it, like more than a hundred Sousa marches that have gone before, was literally written on the march.

"I do not think I ever have received the initial inspiration for a march except by marching," the famous bandmaster said recently. "Perhaps the inspiration came when I was at the head of a band, either during my days in charge of the United States marine band in Washington, or during the world war when I took charge of the musical activities at the Great Lakes naval training station. Perhaps it came during a one-man march in which I was the entire body of marchers around my home on Long Island, or thru a park or along a secluded road when I was on tour. But always the idea for a march came when I was on my own feet, marching. With my life at stake, I do not believe I could sit in a chair and write a march.

"Strangely enough, it is the form of musical expression at which I am most facile which I must write most on the strength of inspiration. Any other form I can work out

from a given theme exactly as an essayist, for instance, develops his work from certain basic ideas. In my suites I have generally found the initial inspiration in something I have seen, or from something I have read. Most of the time all I have kept in a way of memorandum was a quotation or a note which would keep the incident from escaping my memory. Then in the quiet of my study or my hotel room, I would sit down and write my story, much as would a magazine or a newspaper writer. A case in point is my new suite, 'Looking Upward.' The first movement is entitled 'By the Light of the Polar Star' and I had the idea as I was riding to a train in South Dakota, on a crisp, cold night. The second movement is entitled 'Under the Southern Cross' and the inspiration came merely from seeing an advertisement concerning a steamship of that name. The final movement is 'Mars and Venus' and the suggestion came casually, because I happened to observe those two heavenly bodies. In no case was any music written down for several months. Last season I presented a suite 'At the King's Court' which represented things I once saw at court during the reign of King Edward VII. That suite was literally a piece of reporting in terms of music.

Sousa Sunday

Sousa and his band are coming to Emory Auditorium Sunday for two concerts. The matinee and night programs will be different. Each



SOUSA

will contain some of the latest Sousa novelties as well as plenty of those marches which have made him famous. Each will contain the melody in A written by Charles G. Dawes, vice presidential candidate, and each will also contain Sousa's own conception of jazz. His entire orchestra will play a jazz arrangement.

There also will be soloists, among them Nora Fauchald, soprano, and John Dolan, cornetist.

This is Sousa's 32d tour of America. Seats are on sale at the Willis music store.

Old-Time "Sousa Pep" Stirs Audience at Band Concert

By L. R. Boals.

It was another Sousa Night at the Rayen-Wood Auditorium last evening. The same great band, the Sousa pep, the Sousa marches for encores, a new Sousa composition or two on the program, a Sousa audience, and Sousa enthusiasm. The traditional Sousa program was varied somewhat as a concession to modern jazz, the first part of the second half being given over to so-called "American music." To balance these there was Massenet, Litolf, and the cacophonous Richard Strauss.

We supposed Sousa's new "Music of the Minute" would produce the much-heralded jazz part of the program, but such was not the case. It started with the second encore to this number, in which the instruments of torture were brought to the fore and set in motion. After a few encores by this combination, the jazz continued in the saxophone solo, played by Robert Gooding. Following this, Mr. Gooding, assisted by seven other saxophones of assorted sizes, played three encores. Besides being an accomplished player, Mr. Gooding proved to be a facial contortionist of ability, keeping the audience in an uproar by his pantomime.

Last season, Mr. Sousa's concession to cacophony was a new composition by Schelling. This season it is Strauss's symphonic poem, "Don Juan." These impressionistic compositions depend much on variety of tone color, and need an orchestra to bring it out. Still, we do not get many opportunities to listen to the ultra-moderns, and, in order to know what's going in the way of modern composition, should hear a little of it now and then, whether we care for it or not.

A stirring Overture, "Robespierre," Litolf's Overture, "Robespierre," seldom been played here, so far as I know. With much of the

"Marseillaise" in it, it makes a stirring number. Sousa's new march, "The Ancient and Honorable Artillery Company," is pretty much "Auld Lang Syne." Massenet's "Carnival Night in Naples" is an excellent closing number, and surely imparts the carnival spirit.

John Dolan, the cornet soloist, played his usual brilliance of technique and tone, and responded to the applause with an encore. George Carey played his own "The Pin-Wheel" on the xylophone, and, for encores, a D flat waltz, by Chopin, and Herbert's "Slumber On, My Little Gipsy Sweetheart."

Miss Nora Fauchald, who made an exceedingly favorable impression here last year, was again the soprano soloist. Miss Fauchald's voice is not large, but it is excellently produced, and her tone floats freely and unimpeded. Her singing gives great delight. She sang the "Polonaise" from Thomas's opera, "Mignon," and for encore, "Carry Me Back to Old Virginia," which she sang last year. As then, a beautiful effect was obtained, when the chorus is repeated, by a quartet of cornets and trombones, muted, playing the accompaniment. The effect is much that of a reed-organ. Miss Fauchald added "Dixie" as a second encore. Her reception was well deserved.

Here's the Bandmaster In The Regalia of His Craft



Reservations for 47 members of Lieut. Com. John Philip Sousa's famous 100-piece band were arranged at the Atkin hotel last night for Tuesday, when the world renowned bandmaster will bring his artists here for two appearances at the Bijou theater.

An original and fitting feature of the Sousa programs which are being presented on the current tour, which is Sousa's thirty-second annual concert swing is a jazz fantasia, entitled "Music of the Minute," designed as an interpretation of modern music and syncopation. It has already set the feet of vast audiences to tapping wherever Sousa has made his appearance. It is expected to meet with the further unqualified approval of the most of Sousa's admirers in Knoxville.

Besides the many interesting and pleasing numbers to be rendered by the band, Sousa is also carrying with him a retinue of artists and specialists which have won world wide recognition. He will appear in Knoxville matinee and night under the auspices of Kerkela Temple of the Shrine.

DRONES

Six Medals Conferred By Four Gov'ts May Be Worn By Sousa



SOUSA'S LATEST PORTRAIT

Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department. Sousa began his career, as Director of the United States Marine Band, and after a quarter of a century as the world's greatest band leader he reentered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1,800 pieces.

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster who is now on his 32d annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World War, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Brussels in Belgium, he received the Fine Arts Medal. From the French nation he received the Palmes of the Académie. Because of his risks of travel, and because

the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

The people of Bangor and vicinity are taking a special interest in the coming appearance of Commander Sousa and his band which gives two concerts at the Auditorium Wednesday of next week. Seats are now selling at Steinert's on Central street and the demand is heavier than usual. The special price of 50 cents for all school children for the matinee performance has resulted in more than usual interest on the part of boys and girls in the schools of Bangor. — Advertiser

Sousa to Play His Newest March Here Wednesday

Respectfully dedicated to the Ancient and Honorable Artillery Company of Massachusetts.

Ancient and Honorable Artillery Company MARCH

JOHN PHILIP SOUSA



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Lieut.-Com. John Philip Sousa, who always will be remembered as the man who has written march tunes for the armed forces of virtually every nation on earth, has written his new march for the season of 1924 for the oldest American military organization, The Ancient and Honorable Artillery Company, of Massachusetts. This company which has maintained an uninterrupted existence almost from the first days of the colonies, has been without an official march since its foundation and at the recent request

of Governor Channing H. Cox of Massachusetts, a member of the Company, Sousa has composed a march for it which was formally accepted by the Company at a great ceremonial at Symphony Hall in Boston, Sunday evening.

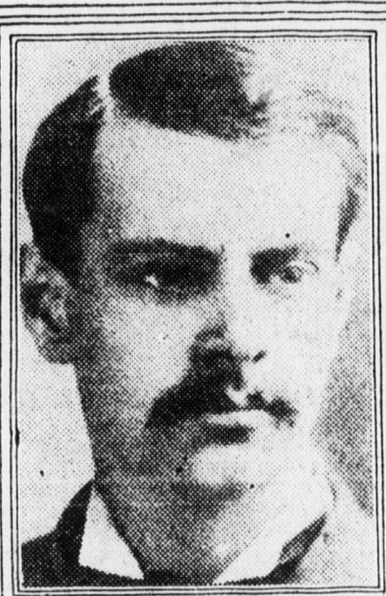
The Ancient and Honorable Artillery Co., of Massachusetts, was chartered in 1638, the original members being, in the main colonists who had belonged to the older Ancient and Honorable Artillery Company of London which had been chartered by King Henry VIII., a full century earlier, has a continued existence of 387 years in England

and America, and 286 years in America.

The names of some of the greatest men in American history appear in the muster rolls of the Ancient and Honorable Artillery Company, and for almost 200 years the Company has maintained its headquarters in historic Faneuil Hall, in Boston.

This newest march of Commander Sousa will be played at both the matinee and evening performances of the band at the Bangor Auditorium Wednesday, matinee at 2.30, evening at 8.15. Seats are now having a very lively sale at Steinert's on Central street. — Advertiser

INTERESTING STUDIES OF JOHN PHILIP SOUSA



Look at the pictures, and see what a brief half century can do to a man's whiskers! All of the faces belong to John Philip Sousa, though you might not think it at first. To the left you behold in him the young man who officiated as a violinist in the orchestra with which the illustrious

Jacques Offenbach toured the United States many years ago. That was when John Philip was twenty-one. In the center, lurking behind that riot of beard, and above that riot of braid, is the same face, grown older by fourteen years. The braid was incidental to his post as leader of the United States Marine band. And

finally there appears the John Philip Sousa of today, a man of seventy, who is still gallantly sustaining his leadership as a March King, and who thinks nothing of cross-country concert tours. His current one is to bring him to the St. Paul Auditorium on October 24 for afternoon and evening concerts.

SOUSA'S LATEST PORTRAIT



Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department.

A GOOD MENU.

Every now and then it is possible to hear somebody or other in Nashville bemoaning the fact that there isn't sufficient opportunity for amusement in a town of this size. After a look at the menu which is offered for the next ten days or so, the most irreconcilable of the tribe ought to be silenced temporarily. There is that essentially delightful musical offering, "Blossom Time," for one thing, and there hasn't been anything more worth while here or elsewhere in many a long day. On Friday night the Marine Band, admittedly one of the best organizations of its kind, is to give a concert at Ryman Auditorium. On Saturday afternoon Vanderbilt's football team, last year champion of the South, the team that the mighty Michigan defeated only by the leanest of margins, is to meet the All-Marine team in the great Dudley Stadium. It will be a football game worthy of the name and there isn't anything better for those who like sports of that sort. Next week John Philip Sousa and his band come along and that fact needs no verbal ornament. They speak for themselves. Then it won't be long until Fritz Leiber and his most excellent company are here for a series of performances. The program should be sufficiently varied to meet the demands of almost anybody and everybody. Life needn't be so dull, after all. As a matter of fact, it isn't.

Lieutenant-Commander John Philip Sousa, now on the thirty-second annual tour with his celebrated band, has become a late recruit to "jazz" music and has added to his programs interpretations of "jazz" compositions which are said to prove sensational. — M. F.

SOUSA SAYS "DON'T PREACH TO AUDIENCES"
American Audiences Like Music Because They Like It—Not Because They Should Like It

The fact that he never has preached to his audiences is regarded by Lieut. Com. John Philip Sousa as one of the chief reasons for the great success of his famous band for the past thirty-two seasons, and the fact that Sousa is now on his thirty-second annual tour at the head of his great organization of one hundred musicians and soloists is the best proof of the enormous popularity which he enjoys with the American people.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music," says the March King. "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it cannot continue in business. I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenue from its concerts. I have never put a number in my program unless I felt that it would be enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences but which would be good for them in the same sense that pink pills for 'good' for pale people.

When I placed a 'Parasifal' selection in my program even before 'Parasifal' had been presented in New York at the Metropolitan Opera House, I was told that I was shooting over the heads of a great public such as we must reach. But I wasn't and Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical fare. This past season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a performance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they were glad for an opportunity to hear a much discussed number of the modernistic school. This season I am going to include the 'Don Juan' tone-poem by Strauss, because I think it will be a thoroughly enjoyed piece of classical music.

"Because enjoyment is always my chief aim, my programs are going to range this year from the 'Don Juan' selection to thirty minutes of modern syncopated music. I have taken a dozen or more modern popular tunes, of the so-called jazz variety and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'"

SOUSA'S PROGRAM BEST IN HISTORY

Celebrated Bandmaster And Concert Band Here This Week.

Lieut. Com. John Philip Sousa, America's "March King," with his famous 100-piece band appears in two concerts, matinee and night, at the Bijou theater Tuesday under the auspices of Kerbel temple, Ancient Arabic Order, Nobles of the Mystic Shrine.

With the band will be a galaxy of assisting artists of renown in the music world, who have met with plaudits wherever they have appeared on the current tour. They include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Packing into his programs a greater range of musical fare than ever before, Sousa has swept the country with a novel and varied program ranging from jazz and dance music to a classical Strauss tone-poem, "Don Juan."

A new Sousa march expected to meet with the approval of Sousa admirers in Knoxville is the "Ancient and Honorable Artillery Company," written for the oldest military organization in America.

The new Sousa suite, "Looking Upward," the new humoresque, based on "What Do You Do on Sunday, Mary?" the first Sousa fox trot, "Peaches and Cream," and "Music of the Minute," the Sousa interpretation of syncopation and jazz, are the outstanding parts of the program which follows:

Jazz Fantasy, "Music of the Minute"—Sousa.

Operatic suite, "El Capitan and His Friends"—Sousa.

"El Capitan."

"The Charlatan."

"The Bride-elect."

Tone-poem, "Don Juan"—Sousa.

Humoresque, "What Do You Do on Sunday, Mary?"—Sousa.

Soprano—Miss Nora Fauchald.

Overture, "Maximilian Robespierre"—Litolf.

Cornet solo—John Dolan.

New dance hit, "Peaches and Cream"—Sousa.

New Marches—Sousa.

"Ancient and Honorable Artillery Company."

"Power and Glory."

"Marquette University."

The double quartette of saxophones.

Jazz, ten minutes—Sousa's jazz band.

Composition, "Melody in A Major"—Gen. Charles G. Dawes.

Cornet trio, "Non-Committal Declarations."

An All-American Soprano

MARJORIE MOODY, SOLOIST WITH SOUSA'S BAND, AMERICAN BORN AND AMERICAN TRAINED



MARJORIE MOODY

Soloist With Sousa's Band.

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 32nd annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization which comes to Bangor next Wednesday.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman DeVries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past four seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 1,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

SOUSA IS GUEST OF LIONS CLUB

Attends Luncheon at Penobscot Exchange Wednesday Noon and Delights Members With Anecdotes

John Philip Sousa, the world's most famous band master, who arrived here at noon with 100 bandmen for two concerts at the Auditorium, was the guest of honor at the Lions' club dinner at the Penobscot Exchange, Wednesday noon. The club assembled at 12.30 o'clock and after a few songs, with Wilbur S. Cochrane as accompanist, luncheon was served.

Owing to the matinee concert Lieut. Commander Sousa was called upon immediately after the luncheon by Toastmaster W. H. Martin. He gracefully thanked the Lions club for its cordial reception and related several interesting and witty anecdotes relative to various cities he has visited. One in particular was very enjoyable.

Lieut. Commander Sousa said:—"I always make inquiries as to what is the center of attention in the various cities I give my concerts. Boston's enormous intellectual capacity is responsible for this one. The Einstein theory was at that time occupying the stage in Boston. Listening to the expounding of the Einstein theory is not unusual for a musician I would have you understand."

"I was about to cross Washington street and in passing a traffic cop, I asked, 'Do you know anything of the Einstein theory?' The traffic officer immediately gave me his undivided attention and as he held traffic he spent eight or ten minutes in expounding the theory."

Mr. Sousa spoke for about 15 minutes and was extremely entertaining. His magnetic and agreeable personality will doubtless cause the Lions club to attend his concert this evening.

Sousa Celebrating His 70th Birthday



JOHN PHILLIP SOUSA.

This is a recent portrait of the famous bandmaster, who is making his 32nd annual concert tour of the country.

With his 100-piece band, Mr. Sousa

Akronites To Welcome Sousa's Band On 32nd Annual Tour

Preparations have been completed for the welcoming of John Philip Sousa in this city Saturday. A birthday banquet has been arranged for

BLIND TO HEAR SOUSA

Earle Poling, local producer, who is in charge of the Sousa band program at the armory Saturday afternoon and night, announced Friday that he will have as his guests at the evening performance, the members of the Summit county welfare association for the blind.

the famous bandmaster in addition to other features.

Sousa's band will play at the armory, afternoon and evening. Many special features have been arranged including a special number by the West High school band which will be led by the famous band leader.

Sousa, after 32 years at the head of his own organization, is as fit and sound today as many men many years less than his age. Trapshooting, horseback riding, tennis and walking have assisted the band leader in keeping himself physically fit, and enabled him to perform his duty as band leader which requires considerable physical exertion, for Sousa must swing his right arm at the rate of 72 beats to the minute for a period of two hours and a half to three hours twice a day for a period of 20 to 30 weeks, and he has done this each year for a third of a century. Sousa has no assistant, he has no chair and he has no interval between numbers. He never sits down on the stage and he never leaves the stage except during intermission.

The programs for Saturday's performances follow:

Afternoon Program

Rhapsody, "The Ethiopian"—Hosmer

Cornet solo, "Carnival of Venice"—Arban

John Dolan

Suite, "Looking Upward"—Sousa

(a) "By the Light of the Polar Star"—Sousa

Vocal solo, "Serenade of Seville"—Sousa

Miss Nora Fauchald

Finale, "Andre Chancier"—Giordano

Symphonic poem, "The Chariot Race"—Sousa

(a) Saxophone solo, "Maritana"—Wallace-Benton

Robert Gooding

(b) March, "Ancient and Honorable Artillery Co."—Sousa

Xylophone duet, "The March Wind"—George Carey

Carey and Goulden

Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky"—Orem

Evening Program

Overture, "Mazimilien Robespierre" or "The Last Day of the Reign of Terror"—Litolf

Cornet solo, "Our Maud"—Short

John Dolan

Suite, "El Capitan and His Friends"—Sousa

(a) "El Capitan"—Sousa

(b) "The Charlatan"—Sousa

(c) "The Bride-elect"—Sousa

Vocal solo, "Maid of Cadiz"—Delibes

Miss Nora Fauchald

Symphonic poem, "Don Juan"—Strauss

Interval

Fantasia, "Music of the Minute"—Sousa

(a) Saxophone solo, "Valse Fantasie"—Gurewicz

Robert Gooding

(b) March, "Marquette University"—Sousa

Xylophone solo, "The Pin-Wheel"—George Carey

George Carey

Finale, "Carnival Night in Naples"—Massenet

Sousa To Play "Jazz" Numbers

November 12, Wednesday afternoon and evening, is the date upon which Lieutenant-Commander John Philip Sousa brings his famous band to Detroit for a pair of concerts in Orchestra hall. This is the first time in several years that Sousa has played in Detroit on any day but Sunday, a change made necessary, however, by some changes in his usual route.

The program, as usual, will be of the widest possible diversity, and will maintain the custom of including at least one new march by Sousa. This year's new inspirational was dedicated to the Ancient and Honorable Artillery company of Boston, and when first played for them at the Boston concert a few weeks ago, aroused much enthusiasm and brought to Sousa the presentation of a handsome humidor, presented for the Ancient and Honorable by Governor Cox. Its basic theme is one of the phrases of "Auld Lang Syne," as being appropriate to one of the oldest patriotic and social organizations in the country.

Also this year Lieut.-Com. Sousa shows that he is thoroughly up to date by including a group of "pure jazz" numbers for the performance of which a portion of his band has been especially trained by another conductor.

Several soloists, of course, will garnish the programs with vocal and instrumental numbers, and various members of the band will also make individual contributions.

MANY MUSIC LOVERS WILL ATTEND CONCERT

Advance Sale For Sousa Performances Indicates Large Attendances

The "iron man" of the band world will wave a light wand at two concerts in Akron Saturday.

The musical world cannot possibly mistake that John Philip Sousa will always be the "iron man." Sousa and his band was to play afternoon and evening concerts at the armory Saturday. The advance sale of tickets already indicates that a big representation of music lovers will be on hand to greet the famous band master and his musicians.

In honor of Sousa, whose 70th anniversary comes on his visit to Akron, a number of Akron music lovers have arranged a special banquet in his honor at the City club at which Sousa will be the honored guest.

Sousa has led the famous band he brings to Akron for 32 years. Despite his service over all these years, he is still in excellent health and the recognized leader of band conductors. The Sousa library of music is probably the most comprehensive in America and some day the public libraries will receive the entire musical collection of the famous bandmaster.

It goes without saying that every man, woman and child in the United States can, with the help of the tune repeat the words of the first verse of the national anthem, The Star Spangled Banner, and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of Stars and Stripes Forever, by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of The Star Spangled Banner—or the second, for that matter, and few people know that words ever were written for Stars and Stripes Forever, in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

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

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

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

Hurrah for the Flag of the Free!
May it wave as our standard forever,
The gem of the land and the sea,
The Banner of the Right!
Let despots remember the day,
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray,
That by their might, and by their right,
it waves forever!

Ticket sales for the Sousa band concerts, matinee and night, which will be given Thursday afternoon and evening at the Memorial, will start Monday morning at 10 o'clock. Hundreds of reservations have been received over the telephone and through the mail, and from all indications a capacity house is anticipated.

The school tickets, entitling students to attend the matinee for the small sum of 25 and 50 cents, through exchange tickets, which are taken up at the box office, where reserved seats are issued, have all been disposed of and it is confidently expected that a large part of the house will be filled with students of the various schools. McCallie school will have a special seating in the balcony with the faculty. This will be done for any other school that will have a representative call and select the location in order that seats may be set aside.

The county and city school superintendents have co-operated with the management and students who wish to attend the concert will be dismissed early enough to reach the Memorial by 3 o'clock, the hour of the matinee. All the county high school centers have been furnished tickets as well as Central, City High and the Junior High schools. Many of the students will be under the chaperonage of teachers who have arranged to get seats with their classes.

Tickets for advance mail orders for the two concerts here on October 29 of Sousa and his band have been placed on sale at the Poppler

Piano company.

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theater, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif, but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached."

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

During the many years at the head of his famous Band, Sousa has brought numerous praisesworthiness and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed, and many things original. His fame of course rests upon his celebrated and world-wide known marches, but it also rests upon his versatility in all things original, as a composer and a conductor.

These are the days of jazz, and therefore jazz now has a conspicuous place in Sousa's repertory. This season, now auspiciously begun, he has with him a special jazz orchestra consisting of a section comprising no less than twenty-two members of his Band. They are under the leadership of Mr. Howard Goulden, and they appear as one of the extra numbers on his programs, their opening number being the new and ultra sensational "Chinese Wedding Procession."

Among the novelties for the Lewiston program xylophone duet by George Carey and Howard Goulden and a double saxophone quartet.

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

Sousa's Band this season, as for several years past, will consist of more than 100 musicians and solo-

ists. The soloists this year, for the most part, favorites of other seasons, will include Majorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

11

John Philip
work till he's 90. After that
take a couple of years and bum
around. You know when a man's
been in harness all his life he needs
to let up a little.

America's best beloved band master descended from his train over at the Union station at noon today and the 50 members of the West high school band assembled to do him honor on his 70th birthday got so excited they could hardly pucker their lips and break into "Stars and Stripes Forever."

Sousa Looked Pleased

They made it, though, and Sousa, all done up in a military overcoat, looked pleased and not a little touched. Then the band started off as a special escort to the City club where Sousa was to be entertained at dinner and Sousa followed behind in a

Announcement was made Tuesday of the program Sousa and his band of 100 pieces will play at the auditorium Wednesday afternoon and evening, the matinee opening at 2.30 and the evening concert at 8.15. Two large audiences will hear these concerts and at the matinee there will be a preponderance of school pupils as the price of admission for them has been placed at 50 cents to any part of the house. The program to be played at both concerts follows:

Lieut. Commander John Philip Sousa,
Conductor.
Harry Askin, Manager.
Miss Marjorie Moody, Soprano.
John Dolan, Cornet.
Robert Gooding, Saxophone.
George Carey, Xylophone.
Overture, Maximilian Robespierre,
or the Last Day of the Reign of
Terror Littlef
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, Tannhauser, Sankuntala, Robespierre, William Tell and Poet and Peasant have possibly the strongest appeal. Perhaps the least played of these five splendid examples is Robespierre.

And so at six in the morning a victorious convention adjourns. Report
penetrates over Paris as on golden wings; the
faces of those that were ready to perish; turneys and moutons fallen from
their high estate, look mute and blue.
x x x Fouquier had but one identity,
his prisoners being already out of
law. At four in the afternoon, never
before were the streets of Paris seen
so crowded. From the Palais de Justice
to the Place de la Revolution, for
thither again go the tumbrils this time,
it is one dense stirring mass; all windows
crammed, the very roofs and
ridge-tiles budding forth human
curiosity. The death-tumbrils, with their
motely train of outlaws, some 23 or
so, from Machinillen to Mayor Fleuriot
and Simon the crowdswainer, roll on.
All eyes are on Robespierre's tumbрил.
x x x The gendarmes point their
swords at him, to show the people
which is he. x x x Sampson's work
done there bursts forth shout on shout
of applause. Shout, which prolongs
itself not only over Paris, but over
France, but over Europe, and down to
this generation.—From Carlyle's
The French Revolution.

rnet Solo, Our Maud..... Short
 John Dolan.
 te El Capitan and His Friends
 Sousa
 (a) El Capitan.
 (b) The Charlatan.
 (c) The Bride-Elect.

Miss Marjorie Moody. Thomas
Symphonic Poem, Don Juan, Strauss
The lines from Lenau's, the cele-
brated Austrian poet's dramatic poem
Don Juan underlying the work, read
as follows:

O magic realm, limited, eternal,
 glorious women—lovelinesses!—
 Pain would win, in the storm of stress-
 ful bliss, expiring upon the last one's
 lingering kiss! Through every realm,
 my friend, would win my flight, where-
 ever beauty blooms down to
 reach, and—if for one brief moment,
 even delight! As the keynote of these
 cantatas is violent, unbridled passion,
 which knows no restraint, no controlling
 principle, but is indulged until it
 exhausts itself, so the funda-
 mental musical idea which breaks
 forth again is surcharged with wild
 energy and vehement impulsiveness.

INTERVAL.

atlas, Music of the Minute (new) Sousa
Saxophone Solo, Kiss Me Again, Herbert
Robert Gooding.
b) March, The American and Hon-
orable Artillery Co. (new) Sousa
ophone Solo The Pin-Wheel, George Carey
George Carey.
ale, Carnival Night in Naples.. George Carey
ale, Carnival Night in Naples.. George Carey
Mossenet

directed himself on the way to the "High School" and "The High School" and both Sousa marches, the drum major tried not to look important, Sousa beamed, and all along the sidewalks and behind the procession small boys straggled and shouted "That's him, that's him."

The reporter for the Beacon Journal who, owing to a circumstance which occurred five years ago in the Akron armory, feels that she knows Sousa really awfully well, wanted to know how long Sousa intended to live.

20 Year Contract

"Well," he answered, "I signed up a 20 year contract the other day

Six medals, conferred by four governments may be worn by Lieutenant Commander John Philip Souza, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Souza is most proud, of course, are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World War, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Souza was decorated by three foreign countries. At the hands of the late

King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Maaumont in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to metal and ribbon, and the reproduction cost more than \$1000. The originals, which of course are invaluable, are kept in a vault.

FAMED BAND PLAYING SYNCO-
PATED MUSIC FOR FIRST
TIME THIS SEASON.

Music lovers are again to be afforded the opportunity to hear Captain John Phillip Sousa and his band when on the evening of Nov. 10 they will appear in concert at the Fuller theatre.

Sousa, who this week celebrated his seventieth anniversary, is now making his thirty-second annual concert tour at the head of the band which bears his name.

Announcement is made that the famous bandmaster has this year inaugurated an innovation in his programs, playing for the first time in the history of his organization several jazz compositions. He has just completed a tour of New England, which, his managers state, exceeded any previous tour of that section in the matter of patronage. He has not been heard in Kalamazoo for three years.

John Phillip Sousa, march king and bandmaster, now making his anniversary jubilee tour of the country, will appear with his band at the Auditorium Nov. 8 and 9, giving afternoon and evening concerts both days. This is the thirty-second year of Sousa's band and marks the seventieth for the conductor.

Sousa's new marches will include Ancient and Honorable Artillery, Power and Glory, and Marquette University, a number written for Milwaukee's university and which will be dedicated to the university when Sousa comes here. On his last visit Marquette conferred upon Sousa the degree of doctor of music.

Sousa will introduce here his classical interpretation of Don Juan, and a new humoresque, What Do You Do Sunday, Mary? He will bring a jazz band, double quartet of saxophones and a duet of xylophones.



JOHN PHILIP SOUSA

All the world has marched to the strain of the Sousa marches. In Germany and Russia, before the great war, Sousa marches, such as "Stars and Stripes Forever," "Semper Paratus," "Hands Across the Sea" and "El Capitan" sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his forthcoming thirty-second annual tour. But Sousa is going to make American feet tap in another way during the coming tour. There will still be the pat-pat of the marches, but there will also be for the Sousa audience of 1924 the lighter tap-tap of the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute," a thirty-minute visit into the realm of modern jazz, during which the new musical form will be played by the largest organization which ever has attempted syncopated music—Sousa's own band of more than 100 pieces.

That Sousa should write a foxtrot is news, because the foxtrot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's band, and made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the scores of "The American Maid," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan" and "The Free Lance."

Sousa Plans Composition

"The march form has become so firmly accepted as a symbol of military power that I have accepted the 5-5-3 principle of the Washington arms conference, and for the next few years, I think I shall make a serious attempt to write in a ratio of five dance selections and five suites or arrangements of syncopated music to three marches," Sousa said recently. "I have been presenting a new march each year for so long that I think I shall continue that annual custom, and this year the new march, 'Ancient and Honorable Artillery Company,' is dedicated to the oldest military organization in America. I wrote the new march at the invitation of Governor Channing H. Cox of Massachusetts."

Sousa's own contributions to his programs this season will include in addition to his new march, his new foxtrot and his arrangement of syncopated music, a new Sousa suite, "Looking Upward," and his annual humorous, this time based upon "What Do You Do on Sunday, Mary?" from the New York musical comedy success, "Poppy."

R. J. Horgan will present the Sousa organization on October 23, afternoon and evening, in the Kenwood armory. Mail orders are now being received at the Cable Piano company.



Nora Fauchald, soprano, is one of the soloists with Sousa's band, which will play at the Kenwood armory October 23. She will appear at both afternoon and evening concerts.

Sousa Adds Modern Syncopated Music to Program This Season

The concern of the average director of a band or orchestra is two-fold. The director, when he makes up his programs, must not only attempt to provide music which will attract and please a large and cosmopolitan public, but he must also make programs which meet with the general approval of the directors or trustees of the organization under which he serves, and which guarantee his season, or make up his deficit at the end of the season.

But Lieut. Com. John Philip Sousa has but one boss, the Sousa audiences, whose members in the final reckoning are the real dictators of the Sousa programs. Sousa's tours are not underwritten or guaranteed against loss.

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

Sousa and his band will play at the National Guard armory on the afternoon and evening of October 23, under the direction of R. J. Horgan.



JOHN PHILIP SOUSA, AMERICA'S GREATEST BANDMASTER, WHO COMES TO THE GRAND, OCT. 19.

MONROE A. ALTHOUSE, BAND COMPOSER, DIES
READING, Oct. 13.—Monroe A. Althouse, composer and bandmaster, whose stirring marches are played frequently by Sousa, Pryor, Brooks and other famous band directors, died last night at his home here after a lingering illness.

SOUSA WROTE WORDS FOR MOST FAMOUS MARCH IN THE WORLD

"Stars and Stripes Forever" Will Be Feature on Program When Noted Bandmaster Comes Here for Concert at Auditorium.

It goes without saying that every man, woman and child in the United States can, with the help of the tune, repeat the words of the first verse of the national anthem, "The Star-Spangled Banner," and it also goes without saying that virtually every man, woman and child in the United States can hum or whistle the tune of "Stars and Stripes Forever," by acclamation the national march. But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star-Spangled Banner"—or the second, for that matter, and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than two million copies of the sheet music and five million copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut.-Com. John Philip Sousa wrote "The Stars and Stripes Forever," when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices. Perhaps one of the

widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers, who used the number for a finale to its entertainments. The Slayton Jubilee Singers at the time were regarded as the finest singing organization of any kind in America.

The reason that the comparatively small number of persons know the words of the "Stars and Stripes Forever," of course, lies in the fact that the great fame of the march has been achieved through its use as martial music. Every army in the world has marched to its strains and in the twenty-eight years since it was first performed, Sousa has never been able to leave it out of his programs. Here, merely as a matter of record are the original words, as set down by Mr. Sousa:

Hurrah for the Flag of the Free!
May it wave as our standard forever.
The gem of the land and the sea,
The Banner of the Right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray,
That by their might, and by their right,
It waves forever!

Sousa and his band of one-hundred musicians and ten soloists will give two concerts at the Ryman auditorium here on next Saturday. Indications point to large audiences at each performance. Seats go on sale Thursday morning at the Houck Piano Company, and mail orders will be filled.

Sousa in New England

Lieutenant Commander John Philip Sousa has just closed his annual tour of New England, establishing a new record for receipts in that territory. The New York office states

that the band played to a gross business of \$65,000 for a two weeks' period, which began on September 15. This was \$10,000 more than the records show for any previous visit to New England. This is the thirty-second annual tour of this famous organization, and every year it seems the previous records both in attendance and price of admission in various localities have been perceptibly increased. Sousa has introduced his own interpretation of modern jazz music, and it has proven quite successful. On November 16 the band will appear at the Academy of Music in Brooklyn, following this with an evening concert at the Manhattan Opera House in New York.

John Philip Sousa Given Golden Key of Lewiston, Me.

LEWISTON, ME., Oct. 4.—A golden key of the city was presented to John Philip Sousa by Mayor Brann at the Sousa band concert in the Lewiston Auditorium, which was attended by some 3000 persons. A feature of the program was a composition by Walter Rolfe of Rumford, Me., who was in the audience. Marjorie Libby, soprano, and John Dolan, cornetist, were soloists.

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

"Try to Keep Your Feet Still" has been adopted by Lieut. Com. John Philip Sousa and his 100 musicians and soloists as the official slogan for the 32nd annual tour of Sousa's Band, and the slogan will be featured throughout the season in all the advertising and billing of the most famous musical organization the world has known.

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

This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added Peaches and Cream a foxtrot of his own composition, and the Sousa fantasy of syncopation, entitled Music of the Minute, in which he will give a Sousa interpretation of modern dance music, which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humorous, and the Sousa suites.

Sousa's band makes its annual visit to Bangor, Wednesday, Sept. 24, when a matinee and evening performances will be given at the Auditorium.—Adv.

SOUSA CONCERTS HERE NOVEMBER 4

Sousa and his band will give two concerts at the Odeon on election afternoon and evening, Tuesday, Nov. 4.

The occasion marks Sousa's seventieth birthday anniversary and many features will be introduced to make his appearance in St. Louis a gala one.

The election returns will be announced from the stage between numbers, a special Western Union wire being arranged at the Odeon to insure prompt and accurate service.

Sousa, Kern Named by Composers' Body

At a meeting of the Board of Directors of the American Society of Composers, Authors and Publishers John Philip Sousa was elected vice-president of the organization, filling the vacancy left by the death of Victor Herbert. Jerome Kern was elected a director, succeeding to the board Louis A. Hirsch, deceased.

Two Concerts by Sousa.

The two concerts by Sousa and his band on October 23 at the Kenwood armory are to be numbered among the musical delicatessen of the season. These concerts provide a never-failing source of interest and enjoyment.

John Philip Sousa is teaching music to the convicts in the penitentiary at Philadelphia. The trouble with a prison orchestra is that it is impossible to keep them from being behind a few bars.—Cleveland Plain Dealer.

March King Will Play Here



LIEUT. COM. JOHN PHILIP SOUSA.

Leader of one of the world's greatest musical organizations which will play at the Ryman auditorium next Saturday afternoon and night.

SOUSA CAPTIVATES MOST IN HIS ENCORES

One Sousa concert does not differ greatly from another. The programmes, compiled, as they are, of Sousa's own compositions, have as pristine a virility as has the alert director himself. They speak in the Sousa idiom, controlled, animated by the manner and style of Sousa himself.

To really enjoy the Sousa concerts one should consider, not the announced programme numbers, but the encores. For during these Sousa comes into his own. There were such things yesterday for encores as marches and bits of Sousaesque stuff, all with delectable names. "Peaches and Cream" was one of the new ones.

Sousa's older music has been inspired, and always, by the spirit of patriotism. One hears, therefore, the blazing "Stars and Stripes Forever," with a thrill, and "Semper Fidelis," with its suggestions of valor, and "War's Alarums."

Sousa plays serious music also. In the afternoon there was some of the Andre Chenier music and two new Sousa suites, "Looking Upward," and the "Chariot Race" from "Ben Hur." In the evening, overture to Roges-pierre, descriptive music founded on Carlyle's "French Revolution."

Sousa has a delightful soprano soloist, Miss Nora Fauchald, whose silvery, lark-like voice charmed her hearers. Miss Fauchald sings pretty songs, but in the afternoon, when, for an encore, she sang "Dixie," with all the winsome coquettishness of a true Southern belle, the house cheered to distraction.

N. P. S.

SOUSA NOT TO GO ON RADIO

March King Puts Ban on Broadcasting His Concerts.

The two concerts of Sousa's Band will not be broadcast by WMC, radio station of The Commercial Appeal. Sousa gives two concerts at the new Municipal Auditorium on Oct. 17. The concerts will be free to the public and given by the auditorium operating commission as part of the opening ceremonies.

Although the auditorium commission is buying the two concerts from Sousa, the March King will not permit them to be broadcast. For fear at one or other of them might go at on the ether, Sousa had a clause inserted in his contract putting the ban on broadcasting. Sousa contends that broadcasting cuts into his phonograph record royalties, hence he is in it.

And as much as The Commercial Appeal would like to give its friends throughout the United States and its possessions, from the coral sands of Hawaii to the bleak shores of Maine, and from the torrid tip of Florida to the barren wastes of frozen Alaska, the Sousa concerts, it must perforce refrain. The March King will not permit it to be.

Many different kinds of businesses are finding representation in the Want Columns.

BAND CONCERT

A number of soloists will appear at the concert to be given by Syrian Temple Shrine band, under direction of J. Henry Fillmore, Jr., at the opening of the Hyde Park Community Center, Withrow High school, Friday evening. The list includes William Kunkel, former piccolo soloist with Sousa; Howard Hafford, Eddie Ball, Billy Waterworth, Dr. C. W. Betzner and Robert Alter, Jr.

INCHES FOR DELEGATES

SOUSA AND FAMOUS BAND AT THE STATE

STREETS DECORATED IN HONOR OF SOUSA

In recognition of the great part played by Lieutenant-Commander John Philip Sousa in the World War, local civic societies have requested Main street merchants to place the "Vet" pole flags in front of their establishments all day today. Although the direct request has been made only to the Main street business houses, citizens living in all parts of the city will probably also take advantage of the opportunity of doing honor to one of the country's greatest men by displaying the flag in their front yards. Between the matinee and evening performances today, a large portion of Sousa's Band will be entertained at a dinner as guests of the Tri-angle Band, of which Frank M. Johnson is director.

His quick step, erect posture and glowing countenance almost belie the fact that he is in his seventieth year. Lieutenant Commander John Philip Sousa will step from the train this morning, together with his organization of 100 musicians, to become the guest of Uniontown for the day and to appear in his two concerts at the State theatre.

At the station the world's greatest band-master and band will be met by a committee from local civic and musical societies who will officially welcome him to the town. Sousa will then be driven to his hotel where he will remain until matinee concert time.

Uniontown will have the opportunity of hearing two entirely different programs by the renowned organization. In response to requests from numerous local music lovers the great musician has consented to play practically the identical programs that were given in Pittsburgh last Saturday. A complete program appeared in yesterday's Herald for both matinee and evening concerts.

Prominent on the afternoon concert program will be the new Rhapsody of Homer, Sousa's new symphonic poem, "The Chariot Race," the several different numbers by the various soloists. Of course, the usual surprise encores, made so popular by Sousa, will form a most interesting part of the program. Additional local interest is given by the playing of the Robespierre over-

Sousa Entertains Fellow Rotarians With Brisk Address

John Philip Sousa, America's march king, surprised his fellow Rotarians and their many guests, yesterday at the luncheon of the Rotary club, with a display of his inimitable talents little known and less suspected to Knoxville, when for a half hour he proved the best anecdote speaker heard by the club in many months of its existence.

From years of travel both at home and in Europe, the master musician drew from his stock, stories which charmed and pleased a crowd expecting to be entertained by the professional musicians of his band. But it was not to be; since the master himself had the floor, and at his conclusion the surprised and pleased Rotarians left better satisfied than they had anticipated when they came.

Of north and south of the old world and the new, from Boston with its classicism and scholasticism, wherever Sousa had traveled with his great band, each and all were weaved into stories delightful, refreshing and new to Knoxville.

Often quoted and press agented Sousa took a final shot among his stories at newspaper men, when he told what he had said at a banquet and how the story of it appeared next day in the newspapers. Good-bye for this time, Lieutenant-Commander Sousa, until you come again to Knoxville. You are not quoted or misquoted. You did not mention a word about music yesterday before Rotarians except in the story you told.

ture as the first number of the evening concert. This is the work played by the Uniontown Symphony Orchestra at its concert last year and forms one of the most startling compositions in the realm of music. As with the matinee concert, all of the soloists will appear at the evening performance and musical surprises will be very much in evidence.

Investigation at the box office last evening showed that many excellent seats may still be obtained for both the matinee and evening performances. In fact, every seat is a good seat for a concert such as this. Quite interesting is the fact that most pat-

rons are requesting seats in the rear of the lower floor and in the mezzanine. This has left a large number of most desirable seats in the orchestra proper as well as in other parts of the big auditorium. Seats for both the matinee and evening performances are reserved. Both phones are in the box office—Bell 1932 and Tri-State 769 and instant attention will be given all calls today.

SOUSA AND HIS BAND ARE HERE

World Famous Bandmaster to Present Two Concerts at Bijou Theatre Today.

John Philip Sousa, recognized as the world's greatest bandmaster, with his famous 100-piece band, will appear before Knoxville audiences this afternoon and tonight in two concerts, given under the auspices of Kerbel Temple of the Shrine.

With a program of novelty and variety, packed with a greater range of musical fare than has ever before been presented in a Sousa concert, the "March King" has been winning applause from vast audiences in all parts of the country on his current tour, which is his thirty-second annual "swing". Music fans of Knoxville who attend the concerts will hear the latest jazz, as it is interpreted by Sousa in "Music of the Minute." Sousa's first fox trot, "Peaches and Cream," a new Sousa march, "Ancient and Honorable Artillery Company," and the new Sousa suite, "Looking Upward."

One of the most brilliant companies of assisting artists ever brought together in one organization is with the Sousa band. It includes Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, super-cornetist; George Carey, recognized by musicians as the world's greatest xylophone player, and Robert Gooding, saxophonist. These celebrities have been selected by Sousa as the world's best special-

ists and will bring to Knoxville the best in their respective lines.

Guest of Shriners While in Knoxville, the famous band will be in charge of Capt. Fred E. Strair, of the Shrine band, and Dr. W. T. DeSautelle, of the Shrine Luncheon club. Dr. W. S. Nash, president of the luncheon club, and Dr. W. H. MacIntyre, illustrious potentate of the Shrine, will also have charge of arrangements for entertaining the band while in Knoxville. Lieut. Com. John Philip Sousa, director, is a Shriner, and many members of the band also belong to the organization.

Portions of the programs to be offered at the two concerts today follow:

Jazz Fantasy—"Music of the Minute" (Sousa)
Operatic Suite—"El Capitan and His Friends" (Sousa)
"El Capitan" (Sousa)
"The Charlatan" (Sousa)
"The Bride-Elect" (Sousa)
Symphonic poems—"Don Juan" (Strauss)
Humoresque—"What Do You Do On Sunday, Mary?" (Sousa)
Soprano Solo—Miss Nora Fauchald
Overture—"Maximilian Robespierre" (Litolf)
Cornet Solo—John Dolan
Fox Trot—"Peaches and Cream" (Sousa)
Marches—Ancient and Honorable Artillery Company (Sousa)
"Power and Glory" (Sousa)
"Marquette University" (Sousa)
The double quartette of saxophones. Sousa's jazz band in ten minute riot. Composition—"Melody in A Major." Gen. Charles G. Dawes
Cornet trio—"Non-Committal Declarations."

SEATS SELLING RAPIDLY FOR SOUSA CONCERT

The second day of the advance sale of tickets for Sousa and his band, which will appear at the Memorial on tomorrow afternoon and night, showed a marked increase over the previous day, and from all indications all seats will be sold. The night show tickets are having a great run, and those wishing them will be forced to call at the box office as no more reservations will be taken over the telephone or by mail. Hundreds of tickets have been reserved for persons throughout this section, and these should be called for not later than this afternoon or tomorrow morning.

The programs for each of the concerts, while essentially different, contain some of the best known compositions of various masters as well as Sousa's original scores, but the programs vary enough that persons could hear both concerts with equal pleasure and variety.

Practically the entire balcony has been sold for the evening concert, but there are many good seats to be had for the matinee, and those who wish balcony seats for the afternoon may call today and get them.

The school tickets for various schools have been sold, and the school children have availed themselves en masse of the opportunity of securing 25 and 50-cent seats to hear the march king. These seats make it possible for students to sit in the balcony seats for 25 cents. These sell for \$1.75 seats and 50 cents. The 50-cent tickets allow the children to sit anywhere else in the house. The sections included in this are the boxes, orchestra and dress circle, the scale running \$1, \$1.50 and \$2.

It was definitely decided yesterday that the band of the Sixth cavalry division of the United States army will assist the Sousa band in the performance tomorrow night. D. T. Swihart, warrant officer and band leader, will direct the band. Col. R. J. Fleming and the members of his staff will occupy box seats at the night performance.

THE EN- Town, Oct. 14.—The en-

Sousa Again Is Enjoyed By M

With His Old Time Energy, He Leads His Band of Artists Through Wonderful Program.

Violent, unbridled passion, contained in "Don Juan," by Strauss, was presented by Sousa and his band in a blare of music, a harmonious din, a medley of euphony, at the Bijou theatre last night. It could be heard for several blocks.

And just before that "Carry Me Back to Old Virginia" had been sung by Miss Nora Fauchald in a soft, haunting tone which seemed unable to pass beyond her lips. Yet it drifted to every part of the theatre and was so delightful that the audience insisted that Miss Fauchald sing more.

The whole gamut of music was presented by Sousa and his band. And it was all enjoyed. Sousa has been here several times and he is 70 years old. Those who heard him last night hope he will return several more times and that he will double his three score and ten.

In an interview yesterday he expressed the opinion that jazz music will die out. And last night he presented the reason. If music such as he and the members of his band present is available, there will be no demand for jazz.

Yet, Sousa had some jazz music in his program. It was wildly applauded. But so was the classical music. There was no difference in the degree of enjoyment.

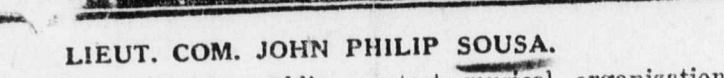
"The Last Day of the Reign of Terror," depicting the French revolution, led the program. All the fervor of the zealous patriots was transported to the musical instruments to the persons in the seats and they thrilled to the strains of Marseillaise and other songs.

John Dolan, cornetist, and George Carey, xylophonist, were especially good. In fact, everything was just that.

To be sure, opinion was somewhat divided when the piece composed by Charles G. Dawes was played. Republicans became wildly enthusiastic and democrats took on a trace of ennui. But maybe all this was affected.

Kerbela temple presented Sousa with a mahogany table. "It's a little small for mah jong," he said, "but it'll do fine for poker."

Banner
Nashville
Oct 12



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Uniontown
Penn

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Knoxville
Sentinel
Oct 1

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LUNCHEON FOR DELEGATES

INDIAN Tax Oct. 14.—The en

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WILL SING HERE



MISS NORA FAUCHALD, Soprano

With Sousa's Band, which plays Wednesday, matinee and night, at Auditorium.

"Music of the Minute" Is New Feature of Sousa's Big Band

Popular music of the present day this season will have a larger part than ever before in the program of Lieutenant Commander John Philip Sousa during his thirty-second annual tour at the head of his great band of one hundred musicians and soloists. Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its due presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music, Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do on Sunday, Mary?" from "Poppy," as it did last year in "Mr. Gallagher—Mr. Shean" from the "Follies" and the previous season in "Look for the Silver Lining" from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery Company of Boston, Mass., which has maintained a continual existence since 1638 when it was chartered by Governor Winthrop, and which has existed in England since 1537 under a charter from King Henry VIII.

Sousa's decision to include syncopated music this season came as a result of the many requests which he received last season for a representation in his programs of the new, modern music, translated into the Sousa language.

Sousa brings his band to Asheville Auditorium on Wednesday, October 15, for a matinee and evening performance.

Are You Discouraged?

SOUSA'S CRITICS WERE DISPARAGING

Subjected to more disparaging criticism than perhaps any other public musician, John Philip Sousa made his way from the very bottom of his profession.

Born in Washington, D. C., he dreamed as a boy of becoming a star in the musical world. While attending the public grammar school, he took lessons on the violin and at 11 came his first opportunity to appear in public as a soloist, but he played baseball all the afternoon preceding the concert and spoiled his chance to display his proficiency.

Heard while practicing, he accepted a position with a circus band, but excitedly told a boy friend who let out the secret. Philip's father forthwith took him to the United States Marine Corps Band quarters and had him enlisted as a violinist.

Having taught harmony at 15, he played in theater orchestras at 17, soon was a conductor, and at 22 was first violinist for the orchestra conducted by Offenbach on the noted composer's tour of this country. Next conductor of the Church Choir "Pinafore" Company, he afterward was appointed conductor of the Marine Band at 26 and served

12 years under five successive presidents.

At 38 he organized his own band and began a tour of the country. Critics disparaged his organization's playing and his methods were called theatrical, but the public liked Sousa, his band and their programs, and they became popular favorites wherever they appeared. Featured at the World's Fair in Chicago, he and his band have appeared at nearly every exposition in the world since then.

Publishers at first held aloof from his compositions and for from \$5 to \$50 he sold many that afterward brought fortunes. His first opera, "The Smugglers," won scant attention. He tried to sell another opera to Francis Wilson, who considered the price too high, and after a long wait Sousa sold its march, "The Liberty Bell," alone for many times that sum. His many popular marches gained for him the worldwide title of "March King," his operas, symphonies and other works earned praise from exacting critics and he was decorated by many countries.

Today, at 78, Sousa is still conducting his band, which has given nearly 35,000 concerts in all parts of the world.

Tomorrow—Underwood's Employer Went Bankrupt.
(Copyright, 1924, by C. C. Powell.)

Sousa and His Famous Band to Play in Fargo Auditorium Twice on October 30

Comes Here Under Auspices of Fargo Concert Association

The announcement that John Phillip Sousa and his world-famous band will give two concerts in Fargo on Thursday, October 3, has created more interest than any musical announcement of recent years. There is no musical organization before the public that has the popular appeal of Sousa's band, and there is no band that music lovers the world over would rather hear.

Sousa's band will appear under the auspices of the Fargo Concert Association. Harry Askin, the manager, felt that the association was the proper one to manage the local appearance, and he gave the officers permission to grant a 10 percent reduction to those who hold a season's ticket for the concert course.

Two concerts will be given. The band will play a matinee and evening program, and indications are that the Fargo Auditorium will be packed for both.

In 31 consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieut. John Phillip Sousa, and his estimable one hundred bandmen. Upwards of fifty millions of people have heard the Sousa concerts since 1892 when he resigned as director of the United States Marine Band to establish an organization of his own, and of late years the Sousa audience has grown to three millions of people, annually. And this season, for approximately thirty minutes in each program, the audience will be introduced to the Sousa Syncopators.

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

Incidentally the Sousa organization will be the first musical organization of size to present syncopated music. Jazz bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, half a dozen euphoniums—the brass equivalent of the stringed bass piccolos, oboes, French horns, and saxophones to create melodies and 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.

In addition to the Sousa syncopation and the Sousa foxtrot, there will be the annual Sousa march, Sousa suite and Sousa humoresque. The American public would be about as willing to get along without Thanksgiving, Christmas and the Fourth of July as without these Sousa features.

SOUSA FEATURES POPULAR MUSIC

Popular music of the present day this season will have a larger part than ever before in the programs of Lieut. Com. John Phillip Sousa during his thirty-second annual tour at the head of his great band of 100 musicians and soloists.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa, of course—upon jazz music and the world in general. With 100 hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its deluxe presentation, that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

Sousa and his band will appear here on next Saturday at the Ryman auditorium, giving a matinee at 2:30 o'clock and a night concert at 8:15 o'clock. A special price of fifty cents for good seats to the matinee concert has been made to all school children, who are not over sixteen years of age. Seats go on sale Thursday morning at the House Piano Company.



JOHN PHILLIP SOUSA

SOUSA CONCERT.

Emery Auditorium resounded to the spirited strains of Sousa's Band yesterday afternoon and evening. To hear a concert by this distinguished musical organization is equivalent to a chiropractic treatment—so stimulating to the spinal column is the effect. Even the dullest ear and the most jaded senses readily respond to a Sousa march as played by any group of musicians, but to hear a Sousa march played by the Sousa Band, and with the world-famous director-composer himself wielding the baton, is more of a thrill than crossing the street on a Saturday afternoon.

John Philip Sousa is today, at three score and ten, a unique figure in the realm of music. He is admittedly the monarch of march tunes. Not only is he a composer whose genius in his particular sphere of activity is undisputed, but he is a conductor whose personality irradiates enthusiasm. But besides his achievements as a composer and conductor, John Philip Sousa is also a sincere patriot, as evidenced by his services to his country during the World War. As a result, he is today almost as dear to the hearts of the American people as Washington or Pershing.

The familiar and the novel, the popular, the classical, and the semi-classical were included on the well-balanced programs given yesterday. The maestro's vigor seems to be undiminished, and he displays the same robust spirit in his conducting as he does in his compositions. And his band of players manifest the same precision, animation, marvelous discipline, and sound musical technique that one is naturally led to expect of them.

Last night's program opened impressively with Litolff's "Maximilien Robespierre" overture and closed with Massenet's bewildering "Carnival Night in Naples." There was a generous sprinkling of Sousa's own compositions, including the "El Capitan and His Friends" suite, the stirring "United States Field Artillery" march, and, of course, the memorable "Stars and Stripes Forever," which aroused the audience to a frenzy of enthusiasm. A new march, "Marquette University," also was introduced and cordially received. Other numbers played last night were Strauss's symphonic poem, "Don Juan," and Sousa's fantasia, "Music of the Minute," a medley of popular song numbers.

The program was embellished by numerous encores, specialties and solo numbers. Several soprano selections were offered by Miss Nora Fauchald, who sang Delibes's "Maid of Cadiz" with extraordinary grace and charm. Other solo numbers were Short's "Our Maud," played on the cornet by John Dolan; Gurewicz's "Valse Fantastique," a saxophone solo by Robert Godding, and George Carey's "The Pin Wheel," a xylophone solo, played by the composer himself. A humorous and eccentric novelty was the "Chinese Wedding Procession," wherein the kinship of jazz

with Chinese music is clearly shown. The humdrum life of our prosaic twentieth century makes emotional stimulation an absolute necessity, but as long as we have John Philip Sousa and his band in our midst, prohibition can hold no terror.

EARLY IMPRESSIONS GIVE SOUSA IMPULSE FOR GRAND MARCHES

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut.-Com. John Philip Sousa, the bandmaster. Sousa was born in Washington, in 1854. From the time he was 7 years old until the time he was 11 years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as one knows them, and "bucksins" bands, composed of fifiers and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the Grand review of the Union armies, in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the Grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play some of his own marches. And that in that great moment and down through the years, the echoes of the day of the Grand review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched to which the armies of the Potomac and the James would have been in numbers at least but a "corporal's guard."

Sousa and his band are coming to Duluth soon, under the auspices of the Aad Temple Shrine band, Saturday, Oct. 25.

Speaking of Names.

I love big names,
So it gives me a pain
To hear a maiden
Called just Jane.

It's simply grand
And ton-ah
To call a girl
Symphonia.

Life must be like
A punctured tire
To him whose name
Is Hezekiah.
—John Phil Sousa, Akron, Ohio.

And by the way, we notice the name of the manager of the hotel, whose letter head John used in sending in his contrib is Harry Halfacre. No relation, we take it, to Hell's Half-acre.

Pride of Memphis Will Be Opened Soon

A new epoch in educational, artistic and educational achievement, as well as an industrial triumph, will be marked when, on Friday, Oct. 17, the Memphis Auditorium and market house commission, which will operate the structure as an entertainment and cultural center, will formally take charge of the building.

The old building commission will cease to function when its chairman, John T. Walsh, will formally turn over to the operating body the building, dedicated to the welfare of the people of Memphis and Shelby county.

The ceremony will be interpolated during the first concert by Lieut.-Commander John Philip Sousa, his band and assisting artists.

The order of the ceremony will be as follows:

Presentation of the building to the city of Memphis and Shelby county by John T. Walsh, chairman of the building commission.

Acceptance and presentation to the Auditorium and market house commission which will operate the building.

On behalf of the Auditorium and market house commission, for the county C. G. Gowen, chairman of the county court; for the commission representing the city, Joe A. Fowler, chairman.

The Sousa concerts will be followed by formal dedication of the market house facing on Front street. The municipal market, wholesale and retail, will be open for inspection all day Saturday, Oct. 18.

The dedication of the Auditorium as a center for paid attractions will be inaugurated by a gala performance of the Verdi opera "Aida" by the San Carlo Opera company and the Pavley-Oukrainsky Ballet Russe. Four other operas will follow:

The Auditorium was made possible through the sale of bonds by the city and county. It is the purpose of these two governmental bodies to pay the interest and provide a sinking fund for these bonds by public taxation, but the Auditorium and market house commission is expected to maintain and operate the building out of the revenue from rentals. It therefore will be understood, the commission points out, that as an operating body it will be powerless to grant the use of the building for any purpose without a rental charge.

RENT IS SMALL.

In most cases, the rental for the present will not exceed 10 cents per seat, the commission declares, with all seats counted in the particular hall engaged when the object of the engagement is for profit. A lower rental will be charged when personal gain is not the objective.

The halls of the Auditorium are so ample that the operating cost will necessarily be proportionately great, with the result that meetings and attractions requiring only a few hundred seats can better be accommodated in buildings smaller and more suited to the purpose.

The management of the Auditorium declares itself ready and willing to accept any suggestions looking toward a varied and frequent use of its halls.

The Memphis Auditorium and market house commission who take formal charge Friday are Joseph A. Fowler, chairman; L. C. Humes, secretary, and C. G. Gowen, E. R. Barrow, I. D. Block, John T. Walsh and Mayor J. Rowlett Paine. Charles A. McElravy is managing director.

The two great halls of the Auditorium occupying the ground floor and spacious circle balcony and gallery, have a combined seating capacity of more than 12,000 when all seats are in.

The north hall, in which operas and big gatherings requiring a stage, will seat around 6,300. The concert hall, which faces south, has a capacity of 2,599.

The stage is so arranged that it can face either way, north or south. The huge asbestos curtains, two in number, each will serve a dual purpose. When the north hall is being used the curtain covering proscenium and stage opening of the south or concert hall, will serve as a back stage wall.

When the south or concert hall is being used, the curtain of the north hall will serve as a back stage wall. Dressing rooms are on east and west sides of the stage.

When the entire floor of the structure is needed the stage, which is elevated four and a half feet for entertainment purposes, by a system of weights and counter weights, can be lowered to the level of the floor and made an integral part thereof. It is when this is done that the total seating capacity—in excess of 12,000—is available.

Musical Authorities Are Divided Over 'Jazzmania'

Musical specialists continue to disagree as to the merits of jazz, despite the emphatic indorsement which has been given to this form of music by certain distinguished musicians. In order to come closer to a solution of the question, "Where is jazz leading America?" a musical magazine, the "Etude," has sought the opinions of famous men and women in the field of music. The resulting symposium shows an increased respect for jazz but by no means a unanimously favorable verdict.

An extreme liberal view is represented by John Alden Carpenter, composer, who testifies: "I am convinced that our contemporary popular music (please note that I avoid labeling it 'jazz') is by far the most spontaneous, the most personal, the most characteristic, and, by virtue of these qualities, the most important musical expression that America has achieved. I am strongly inclined to believe that the musical historian of the year two thousand will find the birthday of American music and that of Irving Berlin to have been the same."

A fellow composer, Charles Wakefield Cadman, regards jazz as a merely impermanent expression of our present life. Nevertheless, he adds, "Do not let us overlook the fact that many classic tunes which have been pilfered bodily or even in a fragmentary manner and treated jazzily, have led to the understanding and appreciation of the original versions on the part of the most ardent jazzites. I have seen this to be true in cases under my consideration. The fact that the quality of jazz has improved greatly the past few years and that well-trained musicians are able to listen and smile and enjoy the cleverest of it, leads me to feel that we have nothing to be afraid of, and that the problem will take care of itself through natural evolution. Let us accept any 'color effects' it has brought us and leave the pathological and psychological aspects to be worked out through the aforesaid evolution."

Another qualified negative is registered by Henry F. Gilbert, who contends: "As far as simple rhythmic forcefulness and iteration are concerned, jazz can claim the proud distinction of being the

'worst yet.' Technically speaking, however, it must be granted that the popular music of today is far richer in contrapuntal devices, in harmony, and in figuration than popular music formerly, in which the interest rested along in the melody."

An out-and-out "anti" is Will Earhart, director of music in the public schools of Pittsburgh. He confesses frankly, "I don't like 'jazz' and don't approve of it. My reason for not liking it is that it does not come pleasingly to my ears. I do not approve of jazz because it represents, in its convulsive, twitching, hic-coughing rhythms, the abdication of control by the central nervous system—the brain. Since it is a symptom, I am not very much worried about it. It will disappear like all things that are not sound and fundamental always have disappeared, and always will. It is a little irritating—when it is not amusing—to hear it justified because it is dynamic, forceful, energetic. A man in an epileptic fit certainly loses a large amount of energy; but it is ludicrously foggy thinking to appraise such energy as strength. Energy or force has no value except as it is well controlled and purposefully directed. Jazz certainly proves that Americans possess nervous energy. It does not prove that they are safe with it."

John Philip Sousa contributes to the symposium a technical musical joke. Says he, "I heard a gentleman remark, 'Jazz is an excellent tonic but a poor dominant.'"

Visiting foreign musicians add another angle to the controversy. One of them, Xavier Scharwenka, asked the question, "What is this jazz?" of the ship-news reporters upon sailing for Europe. It was explained that during his visit to this country the Polish composer- pianist had never heard a note of jazz. One of his Continental confreres, Franz Drda, composer of the famous "Souvenir," objects because jazz rarely appears in the three-four rhythm. He adds, "This in itself, with some of the very monotonous background rhythmic figures, makes jazz very boring at times. It lacks variety in rhythm and metre although it tries to make up for this by introducing all sorts of instrumental color from every imaginable instrument that can be scraped, plucked, blown or pounded."

SOUSA'S BAND AND SOLOISTS COMING TO DULUTH ON OCT. 25

Lieut. Com. John Philip Sousa and his famous band, now on tour in a journey which began in Wilmington, Del., on June 21, and which ends with two concerts in greater New York on Nov. 16, will appear in Duluth on Saturday, Oct. 25, under the auspices of the Aad Temple Shrine band.

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

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

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

Sousa Program to Introduce Another New March Here

A march, a suite, a humoresque, a fox trot and a jazz fantasy—perhaps the first fantasy of syncopation ever written, will be Lieut. Com. John Philip Sousa's own contributions to the programs for his 32nd annual tour at the head of the band which bears his name. The Sousa program for the short season of 1924 will contain more that is novel and unusual than ever before.

There could not be a Sousa tour without a new Sousa march. The march this year is "Ancient and Honorable Artillery Company March," and it is dedicated to the famous Boston military company, established in America in 1638, and active in England a century earlier. Here for the first time, Sousa will incorporate into a march a strain not of his own creation, and "Auld Lang Syne," the old, old song of the Ancient and Honorable Artillerymen will sing through the new march tune.

"Looking Upward" is the new Sousa suite, the inspiration for which is said to have come to Sousa as he rode in an automobile across the Dakota prairie while en tour. For the annual humoresque suite, the principal theme will be "What Do You Do on Sunday, Mary?" from the musical comedy, "Poppy."

Two new expressions of the Sousa musical genius are included in the programs this season. The first is a Sousa fox trot, his first presentation of a modern dance tune. It is entitled "Peaches and Cream" and was inspired and written for a dancing granddaughter. The other Sousa novelty will be what is perhaps the first jazz fantasy, "Music of the Minute," in which Sousa will present his musical comment upon the modern syncopation.

The Strauss "Don Juan" tone-poem will be presented for the first time by a band, from a special arrangement, and the "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences.

Sousa and his band will appear at the Armory on the evening of Nov. 11.

SOUSA'S BAND CONCERTS

The visits of John Philip Sousa and his band have come to be almost institutional, so that a certain "take-for-grantedness" of manner was visible in the audiences that heard them yesterday at Emery Auditorium. Two programs were given, including in their fare a goodly number of the famous marches, two or three novelties and several "threes and thats" of band repertoire.

While both the afternoon and evening hearers were cordial in their reception of whatever Mr. Sousa chose to offer them the greatest delight was taken in the numbers which have come to be almost traditionally sacred to Sousa's Band. In the afternoon, for instance, it was "The Stars and Stripes Forever," the saxophone specialty and that delicate concert, "What'll You Do Sunday, Mary?" that called forth the most rapturous response.

John Dolan and Miss Nora Fauchald, who were the soloists, were well received. So were Robert Gooding and the xylophone players. Afternoon and evening concerts had this in common that they got away to a somewhat slow start, picked up wonderfully during the second part of the program and dropped heavily at the end.

Using the audiences as the basis for opinion it seems that so long as the band is a band it is given an enthusiastic reception, but when it tries to become orchestral the reception is merely polite. Thus the tone poems, including an interesting one of Strauss's "Don Juan," were only tolerated. At other times the real, honest-to-goodness Sousa spirit prevailed.

SOUSA'S BAND COMES FRIDAY

Auditorium North Hall Is Prepared for Concert

Seats were being installed on the ground floor at the Memphis auditorium Tuesday and by Wednesday it was expected that they would all be in. Finishing touches were being made on the North Hall, which will be dedicated Friday with two concerts by Sousa's Band.

The San Carlo Grand Opera Co. which opens the gala opera season with "Aida" Monday night, is due to arrive Saturday.

The concert by Sousa Friday afternoon will be specially for the children, with the lighter selections and stirring marches, old and new.

The night concert will have some of the heavier numbers for the adult music lovers. The dedication and formal turning over of the auditorium and market house by the building commission to the operating commission will be held during the intermission at the night concert.

Mayor Rowlett Paine will deliver the principal address.

The market house, will be opened to the public Saturday morning.

SOUSA WILL BRING FAMOUS DRUMMER

The greatest bandmaster in the world without doubt is Lieutenant Commander John Philip Sousa, who brings his famous band to Nashville for two concerts on next Saturday. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows, drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dull the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

The concerts here will be at the Ryman auditorium, and the seat sale starts Thursday morning at the Houck Piano Company.

ESLICK SPEAKS

Sousa at Seventy.

John Philip Sousa, who will be seventy years old November 6, is featuring in the program he is to give in Chicago on November 2 a suite made up of the salient tunes in three of his operettas—"El Capitan," "The Charlatan," and "The Bride-Elect." He has composed two new marches for this season: one named "Marquette University," and the other dedicated to and named for Boston's famous regiment, the Ancient and Honorable Artillery. Sousa's humoresque for this season is founded on the comic song in "Poppy," "What Do You Do on Sunday, Mary?"; and a fresh fantasia of his is named "Music of the Minute."

SOUSA'S BAND TO PLAY TWO CONCERTS HERE TODAY

SOUSA and his band come to Emery Auditorium today for two concerts, this afternoon and evening. The famous march king is making his thirty-second annual tour of this country and is again bringing with him a band of eighty players, most of whom have been with him for years. A different program will be played in the afternoon and in the evening, and in addition to the regular numbers there will be, of course, many of the marches, old and new, which have made Sousa famous.

The programs this year contain some unusually attractive novelties. Among the new Sousa compositions are a suite called "Looking Upward," a symphonic poem called "The Chariot Race," suggested from the chariot race from "Ben-Hur," a fantasia called "Music of the Minute," which is Sousa's own version of jazz, and his latest march, "Marquette University."

Among the soloists will be Nora Fauchald, soprano; John Dolan, cornetist; George Carey, xylophone artist, and Robert Gooding, saxophone.

Sousa Comes For Two Days In November

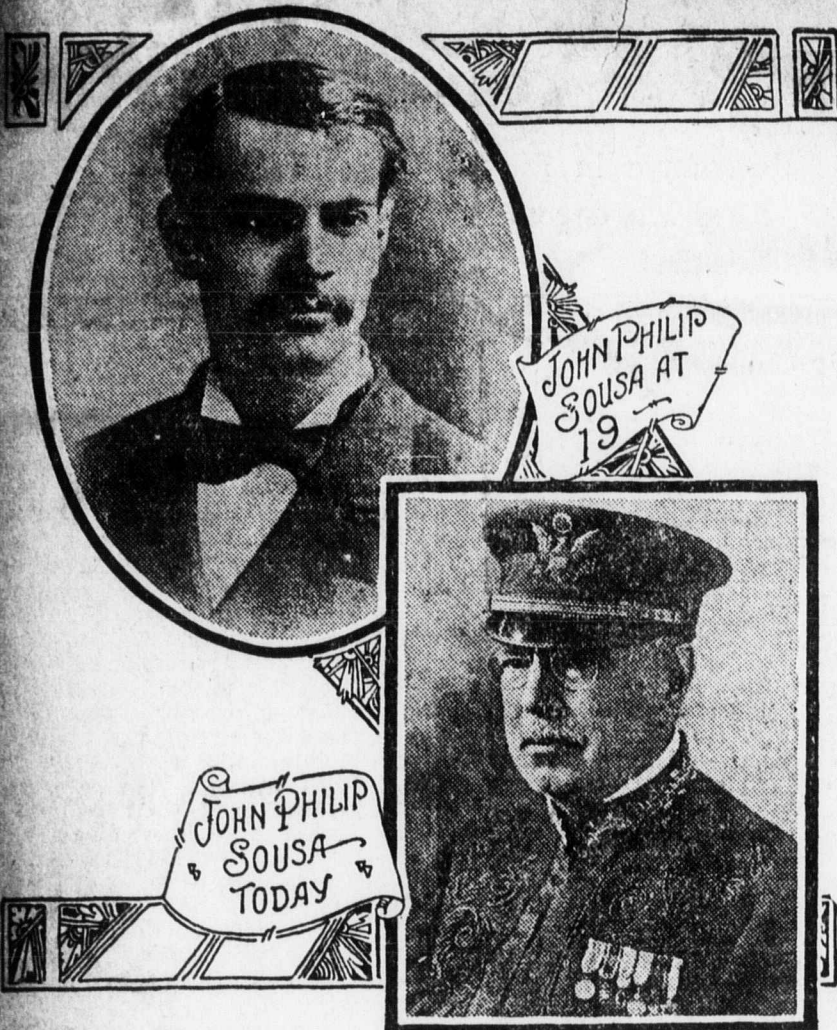
JOHN PHILIP SOUSA, the march king and bandmaster, who is now making his anniversary jubilee tour of the country, will appear with his band at the Auditorium on Saturday and Sunday, Nov. 8 and 9, giving afternoon and evening concerts on both days. This is the thirty-second year of Sousa's band and marks the seventeenth birthday anniversary of the world's most popular conductor and composer.

His new marches this season will include "Ancient and Honorable Artillery," "Power and Glory," and "Marquette University," a number written especially for Milwaukee university. This will be formally dedicated to the university when Sousa comes here. On his last visit Marquette conferred upon Sousa the degree of doctor of music.

He also will introduce his classical interpretation of Richard Strauss' musical masterpiece, "Don Juan," and a new humoresque, "What Do You Do Sunday, Mary?" introducing melodies from a dozen New York musical successes. Sousa's jazz fantasia, entitled "Music of the Minute," marks an innovation in the style and structure of his programs. He has with him this year a jazz band, a double quartet of saxophones and a duet of xylophones.

John Philip Sousa has written a new march, "Ancient and Honorable Artillery," dedicated to the Ancient and Honorable Artillery Company of Boston, and written at the solicitation of Gov. Channing H. Cox. This composition was formally presented to the famous Boston military organization upon the occasion of the concert of Sousa and his band at Symphony Hall in Boston on the evening of September 21. In the midst of a busy season last summer Mr. Sousa found time to evolve a melody which did not utilize a new theme but the old song of the Ancient and Honorable—"Auld Lang Syne." It is said that the new march is a most effective composition and plenty of the snap and spirit which are so characteristic of Sousa's marches.

Sousa Nears 70th Milestone With No Diminution of Unusual Energy



The composer of the greatest march music the world has known and the director of the finest band that has ever been developed in America, will bring his organization to Davenport on Monday, Oct. 20, at the Masonic auditorium.

CITY AWAITS AUDITORIUM OPENING

Marches of Sousa Friday
First Event Marking Dedi-
cation of Building.

Memphis' dream for more than a decade, the completion of a municipal auditorium, where the best and biggest in music, in fact, all forms of entertainment, may be available to the people at real popular prices, will be realized during the coming week.

Beginning Friday, Oct. 17, both night and matinee, with two brilliant concerts by Lieut.-Commander John Philip Sousa, his band and assisting artists, there will be a series of public performances and ceremonies, dedicatory to the great structure at Poplar avenue and Main street, culminating in a gala season of grand opera by the San Carlo Grand Opera company and the famous Pavley-Oukraisky Ballet Russe.

The rousing strains of a Sousa march with more than two score instruments will be the first sounds to reverberate throughout the vast spaces of the completed building, which for this performance will accommodate more than 12,000 persons.

The matinee concert will be a popular one and will be featured by many of the old familiar marches,

"El Capitan," "Cotton King" and the triumphant "Stars and Stripes Forever," recognized as the greatest march the March King ever composed.

During the matinee the formal turning over of the Auditorium by the building commission to the Auditorium and Market House commission, the operating body, will take place. The presentation speech will be delivered to city and county representatives by John T. Walsh, chairman of the building commission. Acceptance for the county will be made by Squire C. W. Gowen, chairman of the county court and member of the operating body for Shelby county, and by Joseph A. Fowler, chairman of the operating commission on the part of the city.

On Saturday the market house will be open for inspection and dedication exercises.

Sousa Synonymous With "Music" to Average American

If a psychologist any place in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "music," the traditional nine cases in. If a psychologist almost anywhere in America says "music," the response of the subject is "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and music are synonymous with the great rank and file of Americans.

The great popularity which Lieut. Com. John Philip Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the March King. Sousa has been a conductor now for more than forty years and he is now heading his organization for his thirty-second annual tour, a tour which includes an appearance at the Davenport Masonic temple on Monday, Oct. 20. He has become the most popular and the best known of American musicians for the sole reason that he has been heard during his career by upwards of fifty millions of Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all Amer-

ica in which he has not appeared during his career.

Sousa is the chief exponent of the theory that the American people love good music and are willing to pay a reasonable fee to hear it. Without exception, Sousa's band is the only large musical organization in America which has been able to maintain itself solely upon the revenue from its concerts. Even the operas and the symphony orchestras of the cities have backers to whom they may look in case of an unfortunate season, but Sousa, visiting 200 to 300 American cities each year, finds in each place visited, enough people willing to buy tickets to his concerts to enable him to continue his work.

Perhaps it is this journeying about to a great number of communities which is the real secret of Sousa's success. Many great mu-

sicians confine themselves to the cities or if they venture outside a few of the larger communities, it is with an air of condescension. Sousa gives the same program in the smaller cities as during his annual appearances in New York, Chicago, Boston, and Cleveland where he only appears in one or two concerts. And he is amply repaid, for in the smaller communities, the visit of Sousa's band is in every measure a holiday, with addresses of welcome, and even suspended business.

Sousa Concerts Today



JOHN PHILIP SOUSA

Sousa and his band are in Emery Auditorium today for two concerts.

They will present different programs at the matinee and evening. Both will contain many novel features. There will be Sousa's newest march, "Marquette," which is dedicated to Marquette University for having made him a Doctor of Music. There also will be his idea of jazz, a few minutes of it, played by the largest orchestra which has played jazz. There will be new humoresques, new suites, new solo numbers and also Sousa's one and only fox trot, called "Peaches and Cream." Like always Sousa is carrying a larger number of men than any other traveling band. There will be 80 musicians in the band, and most of them have been with Sousa for years.

The veteran band leader will conduct both concerts, just as he always has done. This is his thirty-second annual tour, and in that time nobody but Sousa has conducted his band. Sousa will be 70 years of age next month, but there is nothing to note this fact in the vigor and spirit with which he leads his men.

Among the soloists who will appear are Nora Fauchald, a gifted young soprano, and John Dolan, cornetist.

The box office at the Emery Auditorium will be open at 1:30 this afternoon for the matinee, and at 7 in the evening for the evening concert.

The programs will be as follows:

MATINEE PROGRAM.
Rhapsody—"The Ethiopian" (new). Hoerner
Carnet Solo—"Carnival of Venice". Arban
Mr. John Dolan.
Suite—"Looking Upwards".....Sousa
a. "By the Light of the Polar Star."
b. "Under the Southern Cross."
c. "Mars and Venus."
Vocal Solo—"Serenade of Seville".....Sousa
Miss Nora Fauchald.
Finale—"Andre Chenier".....Giordano

INTERVAL.
Symphonic Poem—"The Chariot Race".....Sousa

a. Saxophone Solo—"Maritana." Wallace-Henton
Mr. Robert Gooding.
b. March—"Ancient and Honorable Artillery Co." (new).....Sousa
Xylophone Duet—"The March Wind." George Carey
Messrs. Carey and Goulden.
Tunes—"Songs and Dances of the Cumberland Mountains of Kentucky".....Oram

EVENING PROGRAM.
Overture—"Maximilien Robespierre" or "The Last Day of the Reign of Terror." Little

Cornet Solo—"Our Maud".....Short
Mr. John Dolan.
Suite—"El Capitan and His Friends".....Sousa
a. "El Capitan."
b. "The Chariot Race."
c. "The Bride Elect."
Vocal Solo—"Maid of Cadiz".....Delibes
Miss Nora Fauchald.
Symphonic Poem—"Don Juan".....Strauss

INTERVAL.
Fantasia—"Music of the Minute" (new). Sousa

a. Saxophone Solo—"Valse Fantaisie." Gurewich
Mr. Robert Gooding.
b. March—"Marquette University" (new).....Sousa
Xylophone Solo—"The Pin Wheel." George Carey
Mr. George Carey.
Finale—"Carnival Night in Naples." Massenet

SOUSA'S MUSICAL MIND

Carries in Mind Entire Arrangements of Band Selections—Makes Transcriptions without Aid of Instrument

By actual tests psychologists in the past few years have discovered that people of average intellect and educational capacities are visual-minded as compared to aural-minded people in a proportion of almost 100,000 to 1. In other words, to 100,000 people the first reaction to a given idea, is a mental image of that idea. But Person 100,001 is likely to be aural-minded. Instead of visual-minded, and his mental reaction to a given idea is not a mental picture but a mental sound. Lieut. Com. John Philip Sousa, the famous bandmaster, is aural-minded and it is perhaps this facility for transcribing ideas into sounds which has made him so prolific, not only as a composer, but as an arranger and orchestrator of all classes of music.

To the average person, perhaps one of the most unfathomable mental processes is that of the chess player who is able to play games with several opponents simultaneously. But Sousa has a mental faculty, not widely known, which is perhaps as baffling and marvelous in its way, and that is his ability to write down directly on paper, without the common composer's method of trial and error at a piano, not only principal themes, but orchestrations for an entire band of one hundred men with more than a dozen parts for different principal instruments.

When Sousa transcribes a group of melodies such as his new syncopated arrangement, "Music of the Minute," which will be heard at the Lewiston concert next Thursday night, he sits down with a great sheet of music paper before him. Upon the first staff he writes down the opening note for the cornets. Then on the staffs below, a note on each staff, he indicates the tones for clarinets, piccolos, trombones, French horns, baritone, saxophones, oboes, sousaphones, bassoons, English horns and drums, to say nothing of "second" parts for cornets and clarinets. His pen races up and down the big sheet, filling in a note here or a bar at a time for each class of instruments, and the idea is growing from nothing at all except his memory of the half a dozen melodies which he is incorporating into the one arrangement.

Sousa's uncanny ability to know beforehand how a new composition actually will sound is indicated by the fact he does not compose with a piano near at hand. Perhaps he writes a few bars in his dressing-room while "resting" between portions of a concert, and perhaps he writes a few more bars at his hotel after a concert. As a rule the com-

position is never played until he reaches his home after a tour when he hands a piano arrangement to his daughter, Miss Priscilla Sousa, who plays it for him on the piano. Rarely is the main theme changed in any way, and quite often the entire band arrangement of a new number has been completed before even the piano arrangement has been played.

Sousa in Jail But Only as Leader

John Philip Sousa's many tours with his famous band have carried him in far places, but it remained until last Wednesday for the bandmaster to go to jail. On that day the prison band of the Eastern penitentiary in Philadelphia, Pa., gave a concert in the yard under his leadership. At times the affair took the form of a rehearsal, for Mr. Sousa stopped the band several times in the middle of numbers to indicate exactly the expression with which he wished certain passages to be played.

Long before Mr. Sousa arrived the musicians were gathered in the little octagonal building in the center of the corridors wherein are the blocks of cells.

The band played four numbers, two of them compositions by Mr. Sousa. He led them and aided them, for when they did not give just the expression he thought best, he stopped and had them do it over.

At the end of the third number Alfred Meisler, on behalf of the band, gave him a box of cigars and a cane made in the institution. The windows and corridors were crowded by the inmates. But it was a silent audience. There was freedom of action, but no applause.

When the affair was all over the musicians went back to their cells—and, of course, Mr. Sousa went home.

SOUSA INCLUDES JAZZ ON PROGRAM

Bandmaster Also to Play
His Famous March
Here Saturday.

Lieut.-Com. John Philip Sousa, veteran bandmaster, will include in the program of his concert at the Ryman auditorium, Saturday afternoon and evening, October 18, the latest popular music. This is the first time in 31 consecutive seasons that Sousa's band has featured the syncopated strains of modern jazz music.

However, it is said that Sousa has become convinced that jazz music has established itself permanently in American music and has included in his program a 30-minute "Sousa-esque," trying to get a half dozen of the current syncopated hits which will introduce jazz to the Sousa audience. Sousa is not of that opinion that jazz music has attained popularity at the expense of the classical but rather that the two will continue equally prosperous until they have

merged into the general body of music.

Sousa will offer an original jazz production entitled "Peaches and Cream," said to have been inspired by his granddaughter. Included in the program will be the famous Sousa march, the Sousa suite and Sousa humoresque.

WEAR YOUR FEZ IF YOU HEAR MR. SOUSA

Illustrious Potentate Walter H. McIntire, of Kerbel Temple, has requested that all Shriners wear full dress suits and their fez at the evening performance of the concert of Noble Philip Sousa and his band.

Sousa and his band will appear in Knoxville tomorrow afternoon and evening at the Bijou theatre under the auspices of Kerbel Temple.

Rotarian Sousa To Be Guest Of Local Club At Meet Today

Rotarian John Philip Sousa and four soloists of his band will be guests of honor at the luncheon of the Rotary club in the Civic building today at 12:15 o'clock. Large number of the Rotarians are expected to meet the visitors and his band as arrival is made from Asheville, N. C., today at 10:15 o'clock at the Southern station.

Dr. Walter H. MacIntyre is chairman of the day for the luncheon and secured the attendance of Mr. Sousa. It is expected that the famous band leader will make a short talk, but the major part of the program will consist of the selections played by the soloists.

SOUSA ESTABLISHES NEW RECORD IN NEW ENGLAND

The New York office of Lieut. Com. John Philip Sousa says that the famous bandmaster's annual tour of New England, which closed Sept. 28, had established a new record for receipts in that territory. The band played to a gross business of \$65,000 in the two-week period beginning Sept. 15. This record is about \$10,000 greater than that of any other Sousa visit to New England.

Sousa, now on his thirty-second tour at the head of the band which bears his name this season, has added jazz music to his programs, and his interpretation of the modern music form has proved sensational. Sousa will make his annual appearance in New York Nov. 16, when he will give a matinee at the Academy of Music, in Brooklyn, to be followed by an evening concert at the Manhattan Opera House in New York.

Give the Auditorium a Big Sendoff

The creation of the Municipal Auditorium is the greatest civic and cultural achievement in the history of Memphis. It is something that a few men have dreamed of and agitated for ten years, and it has come to pass as the city is ready for it.

Memphis is growing more rapidly than any other city in the country. Its building permits rival those of St. Louis and Kansas City, and exceed the permits of practically every city of its size. Memphis is growing phenomenally, but it is building on a solid foundation.

As the population of the city and immediate suburbs has reached approximately 200,000, it is essential that there should be an institution such as the Municipal Auditorium to accommodate the thousands who are appreciative, but unable to meet the high prices that necessarily prevail when good attractions appear in small theaters and can be witnessed by only a few hundred more fortunately situated financially.

The Auditorium was built at a price of approximately \$2,000,000. It represents a big investment, the value of which can be proven only by the patronage of the public. We believe the public will respond and take advantage of the benefits the city has provided.

The formal opening of the Auditorium takes place this week. The first performance will be given by Sousa's band, Friday matinee and night. There will be no admission charge. Friday afternoon will be a children's matinee, and every one of the 12,000 seats ought to be occupied. The performance Friday evening will be free to the public also. It is planned to make it a dedication performance. There is no question but that the people of Memphis will pack the Auditorium to its capacity.

Saturday the market house feature will be opened, and that, too, should attract thousands. It will bring untold benefit to the people of Memphis and to the producers of the vicinity. It will bring the producer and consumer together. It will accomplish the thing that economists have sought for years to achieve. The Auditorium will be open Saturday for public inspection. Band concerts are on the program all day Saturday and Saturday evening.

Then comes the following Monday the San Carlo Opera company, a greatly augmented organization, at present playing in New York to capacity audiences. There will be performances Monday night, Tuesday matinee and night, and Wednesday matinee and night. The San Carlo Opera company has been in Memphis before. It is a splendid aggregation. Heretofore the average price of a seat was four dollars. The prices for the performances in the Auditorium will range from 50 cents to three dollars. The Auditorium makes it possible for everyone, regardless of finances, to patronize opera. You can get a seat for 50 or 75 cents or a dollar and on up to three dollars for a box.

The San Carlo Opera company is being brought to Memphis at tremendous expense. The outlay can be justified only by public patronage. We believe the public will respond. No finer thing has been done for the public than the erection of the Auditorium, and the public has an opportunity to demonstrate its appreciation. We do not believe there will be any lack of it.

The Auditorium makes it possible to bring to Memphis conventions of such size as have never before been attempted. With increased hotel facilities we can go out for the biggest conventions in the country. We can accommodate a national political convention. Hereafter there will be nothing too big for Memphis. That in itself is a pleasing assurance.

The Auditorium is the last word in the art of construction. It is not only beautiful, but it is big. It is convenient and accessible. We ought to utilize it to the limit. It means a lot to Memphis, and it means even more to the thousands of individuals who have been denied many benefits by reason of prohibitive prices. If we want the Auditorium to go we must give it a good send-off.

Go out and hear John Philip Sousa and his band. It will cost you nothing. Go to the opera. If you feel more comfortable in a box and evening attire, buy your tickets, put on your glad rags and go. If 50 cents or a dollar is your limit buy a 50 cent or a dollar seat. Every seat is good, but above all else go and make it a rule to patronize every performance given at the Auditorium that suits your taste. The price will suit your purse.

SOUSA AND HIS BAND HERE TODAY

Celebrated Musician and Aides Will Present Two Concerts.



Lieut. Com. John Philip Sousa and his 100-piece band of musicians and soloists will entertain Knoxville audiences today with matinee and night concerts of the world's best music, given at the Bijou theatre.

Jazz music, dance tunes, classical renditions, interspersed with solos by world famous specialists appear in a profusion and quality never before attained in Sousa programs, which have delighted Americans for 32 years.

The following is the program which is expected to meet with the approval of Sousa's admirers here: Jazz fantasy, "Music of the Minute"—Sousa.

Operatic suite, "El Capitan and His Friends"—Sousa.

"El Capitan."

"The Charlatan."

"The Bride-elect."

Tone poem, "Don Juan"—Sousa.

Humoresque, "What Do You Do on Sunday, Mary?"—Sousa.

Soprano—Miss Nora Fauchald.

Overture, "Maximilian Robespierre"—Litolff.

Cornet solo—John Dolan.

New dance hit, "Peaches and Cream"—Sousa.

New Marches—Sousa.

"Ancient and Honorable Artillery Company."

"Power and Glory."

"Marquette University."

The double quartette of saxophones.

Jazz, ten minutes—Sousa's Jazz Band.

Composition, "Melody in A Major"—General Charles G. Dawes.

Cornet trio, "Non-Committal Declarations."

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IS THERE MONEY IN MUSIC? ASK JOHN PHILIP SOUSA!

John Philip Sousa, most noted of American musicians and most successful and popular of all native composers, who will appear here under the auspices of Aard Temple Shrine band, Saturday, Oct. 25, says: "The composer who dies rich may die disgraced, but not out of his earnings in music!"

Lieutenant Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all time, inasmuch as he is the foundation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa, "but Bach would have 'fired' me as a lazy apprentice!"

Richard Strauss, of the living composers, has, in Sousa's belief, been the outstanding financial genius of music. "He takes no chances on failing or on the non-reaction of the public toward his work," said the march king. "It is cash down on delivery with Strauss; he gets his even if the new work for which he is so heavily paid is hissed at the first performance."

International copyright has done a great deal to help the composer to realize something on his work. Lieutenant Sousa explains; but, he adds, "music is essentially stealable and adaptable. The learned judge who sits on a copyright suit is not, once in a thousand times, learned in music; and even a note-for-note demonstration of theft is not necessarily convincing to the layman."

"Let us suppose," went on Sousa, "that I had not copyrighted 'The Stars and Stripes Forever,' and that, playing it, some sensitive ear had carried it off, every note of it, and had set it down, and harmonized it in his own way, and then had put it out to the world as his own; what protection should I have had? None! It is true that the world has called the march, now 25 years old, 'the essence of Sousaism,' critics everywhere have called it my chief inspiration; I, myself, cannot help regarding it as the A-B-C of my individual idiom, without which no composer achieves a personality in music; and I like to think that it is also true that 'The Stars and Stripes Forever,' in the words of Frederick Donaghey, 'fairly singe the spirit of America,' a phrase he wrote in the Chicago Tribune when he asked the congress of the United States to adopt the composition by statute as the official marching tune of the American people and the American fighting forces. He was good enough to add that, as the American people had unofficially stamped it as such, congress would be required only to follow the judgment of the people. Well, congress did not do it; and, anyway, what I was about to say before I digressed was that, in spite of these qualities in the march, I could not have legally proved it to be mine had it been stolen by another before I succeeded in getting it copyrighted."

Sousa sums up the question of riches from music as indirect wealth. A man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo and buy industrials!" as Sousa puts it. He sold his first hit, "The High School Cadets," for either \$25 or \$35; he kept no books then, and isn't sure, but prefers to give the publisher who got rich on it the benefit of the \$10 doubt.

Sousa's program in Duluth will contain the customary liberal measure of new things, including his latest march, "The Gallant Seventh" dedicated to the Seventh regiment of New York state militia.

SOUSA'S BATON IS PAINTER'S BRUSH

Colorful Music, Modern Syncopation Results; Here Saturday.

Figuratively speaking, a tuft of camel's hair has been fixed on the end of the baton of Lieut. Com. John Philip Sousa, the famous bandmaster, and during his thirty-second annual tour at the head of the organization which bears his name, he will present what he declares to be music with colorful modern syncopation.

"Music of the Minute" is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Sousa organization of 100 musicians.

"To my mind modern syncopation must be classed as 'colored music,'" Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly suggest colors. I think light and shade has been produced in music before, and I think the average person sees light and shade when he listens to a tone poem, or even to a symphony. But here we have all of the hues of the rainbow."

"When syncopation was jazz, and had just begun to develop, three or four years ago, we had an era of howling saxophones, screeching clarinets and squeaking violins. There were the reds, the yellows and the blues. Then as the music toned down and the melodies began to develop, we had the greens, the browns, the purples and the violets. In the past year or two, a great deal of pastel coloring has crept into modern music, and in the arrangement of popular dance tunes which I have made, these pastel and somewhat neutral colors are predominant."

"I do not mean that we have no use for the bright colors, musically speaking. But one is less likely to tire of a dash of red than an entire dress of that color, so we have used only a bit of a strong color. Musically, I have experimented with some new color combinations, and before each concert I examine my baton closely to make certain that it is not sprouting a little tuft of bristles."

Sousa and His Band will open the musical season at the Ryman Auditorium for two concerts on Saturday, and judging from the interest already shown, as usual this famous organization will be greeted with large audiences.

Sousa Is Successor to Victor Herbert

John Philip Sousa, who appears in Duluth soon on the All-Star course, has been elected vice president of the American Society of Composers, Authors and Publishers, succeeding Victor Herbert, who died recently.

The selection was made at a meeting of the directors of the organization at a meeting in New York.

More than 40 new members were elected to membership at the same meeting, the names including such prominent music men as Walter Damrosch, Edwin Franko Goldman, Fritz Kreisler and others. This brings the new membership above the 100 mark since the inception of the radio controversy, when practically all well known composers and authors of musical compositions rushed to have their names submitted for membership.

Head of Famous Band to Be at Auditorium



JOHN PHILIP SOUSA
Portrait of Sousa made by Paul Stahl, young American painter, who made the first poster issued by the United States government during the World War. Sousa and his band will play two performances at Ryman Auditorium Saturday.

LONG AND SHORT OF IT WITH SOUSA



The long and short of it with Sousa and his band coming here Oct. 25, are Winifred Bambrick, harpist, who is five feet tall, and Jack Richardson, sousaphonist, who is six feet, six inches.

SOUSA THEN AND NOW

John Philip Sousa, who with his band and assisting artists will dedicate the Memphis Auditorium with matinee and night concerts Friday, Oct. 17, is on his thirty-second tour of the United States with his own band. Approaching the three score and ten mark, he is as vigorous as depicted here when at the age of 19 he was a cornet player in a small town band.



SOUSA AND HIS BAND OFFER GREAT TREAT

Wizard of Baton Greeted by Large Audience.

Program Runs Whole Gamut of Music — Soloists Divide Honors With Leader.

Practically a capacity house at night, and a fairly good-sized matinee crowd, greeted the one and only Sousa and his band at the Memorial yesterday. Needless to say, the world-famed organization, headed by a man born into United States government circles, gaining the rank of lieutenant-commander in the marine corps through leadership of the corps' band, and rising to undying fame through his talents as director and composer, gave Chattanooga a treat long to be remembered. The programs were well rounded, containing not only elaborate epic numbers and familiar Sousa marches, but popular music and even jazz.

A pretty touch of local color was introduced toward close of the night performance when about twelve nobles of Alhambra temple, who had been seated in boxes, went to the stage and joined with the visiting musicians in playing Sousa's "Nobles of the Mystic Shrine." Closely following them were a few members of the Sixth cavalry band, who added the volume of their instruments when "The Stars and Stripes Forever," another Sousa composition, which some critics consider, perhaps, the greatest march ever written, was played.

While Sousa has been to Chattanooga before, in the now dismantled theater which stood at Sixth and Market, probably thousands of those who watched his leadership of his band and heard the product of his pen and training, never had the experience previously. They must have been much impressed at the same time with the simplicity of his manner, free from the gyrations which some band and orchestra conductors affect, and with the wonderful control over the nearly five score musicians facing him. His platform appearance seems typical of what people like and admire—genius coupled with modesty.

Not only the Sousa organization as a whole but the soloists were given rousing ovations by yesterday's audiences. In Miss Nora Fauschild, soprano, her hearers found a combination of remarkably sweet, clear and carrying voice, well matched even with a powerful band for accompaniment when the leader, as does Sousa, has the art and tact to subordinate the instruments to the voice. Programmed to sing "Maid of Cadiz," she was so warmly received that she responded with two encores, "Carry Me Back to Ole Virginia" and "Dixie." In the former number the climaxes were rendered so softly and with such appeal that the hackneyed expression, "one could hear a pin drop anywhere in the house," seems appropriate. No less a tribute, but a noisier one, was given "Dixie."

John Dolan, featured in cornet solos, displayed remarkable aptitude with that beautifully toned favorite brass instrument, more than justifying his place as one of the four Sousa soloists. He gave "Our Maud," and, as encore, "The Milkmaid." In the latter a part with the instrument muted was very effective. George Carey, whose regular place in the band is presiding over the drums and traps—a function which brings out his skill and nimbleness—gave a xylophone solo, "The Pin Wheel," and an encore number. Of a variety which is greatly admired, the particular instrument used by him is of unusually beautiful tone and his handling was lightninglike and artistic. Robert Gooding scored in a saxophone solo, which was part of the popular music and jazz section, of which more anon.

Opening with Litolf's "Maximilian Robespierre," an overture of power and pathos, introducing "The Marseillaise," the band gave as encores "Washington Post," one of the Sousa marches, and a melody of great sweetness and appeal dedicated to Brig. Gen. Charles G. Dawes. The group, "El Capitan and His Friends," another Sousa composition, had as its encore "Peaches and Cream," which is a musical confection deserving of the significance of its name. Strauss' symphonic poem, "Don Juan," rendered in a splendid fashion, won another encore and Sousa's "Semper Fidelis" march was presented. To put it American fashion, this was one of the several numbers "worth the price of admission" to anybody.

Sousa's fantasia, "Music of the Minute," made possible a veritable fireworks display of popular and jazz music and brought down the house. After some preliminary, including the number "What Do You Do on Sunday, Mary?" a burlesque jazz band separated itself from the regular group and gathered at the front.

The performance of this bunch might be interpreted as the real expression of

the Sousa organization about jazz. It seemed to mean that when bits of all the different kinds of old-fashioned (and therefore good) music were collected, somebody "pied" the whole "case," the "devil" threw the whole business into the "hell box" and jazz was the result when a visitor took the mess and promulgated it. (Parenthetically, those expressions are not profane, just shop talk around a printing plant.)

After the explosion of the burlesquers a saxophone octet was evolved from the band, the eight musicians bearing saxophones of assorted sizes, from the daddy of them all to the youngest offspring. They had a lot of fun apparently playing some numbers, and certainly the crowd had a big time hearing them, judged by the applause and demand for more. "It Had to Be You" and "Hula Lou" were among the offerings. Laughter and applause voted "Combination Salad" a "perfect scream," as the flapper would say. It was a variegated dish with the wedding march, a funeral dirge, and "Why Did I Kiss That Gal" as the principal ingredients. The query about the kiss apparently had something to do with the other vital events hinted at, but just where the kiss came in between the altar and the cemetery was not revealed.

Of the numbers which Lieutenant-Commander Sousa probably would prefer to have styled music on the entire program, embracing compositions of himself and others, the stirring marches of the conductor himself were most popular with the audiences. And this, it was apparent, was due to their stirring and beautiful quality—not to mere hospitality and enthusiasm over the fact that their author was on the stage.

Sentiment of the thousands who heard the famous musical organization yesterday doubtless could be boiled down into these words: "We like you, Sousa, and your band and your soloists; we're glad you came; hurry back."

SOUSA SPECIAL DUE EARLY FRIDAY

Delegation to Welcome Band Leader and 100 Musicians at Station.

John Phillip Sousa, the world's most renowned band leader, with 100 musicians of his famous organization, will arrive here by special train Friday morning about 9 o'clock to play at the formal dedication of Memphis' new \$2,000,000 Auditorium. He will give two free concerts.

The special train will consist of three Pullman sleepers and one steel baggage car and will be operated as the second section of the Southern railway's Memphis Special. The regular train is due here at 8:59 a.m. The Sousa special will arrive a few minutes later.

Mayor Rowlett Paine and members of the city commission will head the reception committee at the Union station. A detachment of marines from the local recruiting station also will meet the train with automobiles to escort the musicians to their hotel.

Members of the band will assemble at the Auditorium during the forenoon for rehearsal.

SET BACK MATINEE TIME.

The afternoon concert will begin at 2:45 o'clock, the hour having been set back 30 minutes to permit school children to attend.

During the intermission between the first and second parts of the concert Friday night the building commission will formally turn the building over to the operating commission.

Modern music, otherwise syncopation, has taken its place in the Sousa programs for the first time this season, as the march king makes his thirty-second annual tour at the head of the famous band that bears his name. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current, will be used by Sousa Friday in presenting the new music form.

HOLD USHERS' SCHOOL.

Night school for ushers is being conducted this week at the Memphis Auditorium, where 96 young men are learning the seating scheme so that they may seat the thousands coming to the grand opera next week with speed and comfort.

Thirty policemen and 30 firemen will be stationed at exits and entrances beginning with the Sousa concerts Friday.

One-way traffic on designated streets will be established Friday. For the Sousa concerts all entrances on Poplar avenue, Main street and Exchange avenue will be utilized.

For the grand opera the Poplar avenue box office is being used for the advance sale but the Exchange avenue side will be used when the doors open.

Seats are on sale at the Poplar avenue side only. No reservations for the Sousa concerts, as they are free. Admission to the Tuesday grand opera matinee is 50 cents. There will be no reservations for this matinee.

SOUSA CONCERTS DRAW GOOD CROWDS

Management of Auditorium Pleased at Patronage for Attractions.

Exact figures were not available from the office of the Memorial up to late yesterday about the paid admissions to the two performances by Sousa's band Thursday. The management, however, was much gratified with the response of Chattanoogaans to this attraction.

It was said, as brought out in these columns yesterday morning, that the night performance saw practically a capacity house, only a comparatively few dress circle and box seats being vacant. In the afternoon the total attendance was estimated at 4,000. Allowing 500 for the unoccupied seats for the night performance, this would mean that 9,000 people heard the concerts, as the normal seating capacity is 5,500.

The last two attractions in the Memorial resulted not only in royal receptions to stellar performers but some very favorable comments by visitors on the size, modernness and charm of the building. Mme. Jeritza, when she first went into the auditorium, is reported to have exclaimed, "My, what a wonderful building. I am certainly surprised." And, after she sang in it, she completed the compliment by saying that the acoustics were splendid, equal to if not better than any building in which she had given a program.

No expression from Lieutenant-Commander Sousa himself seems to be of record, but his manager reflected his state of mind on first view of the Memorial by remarking, "Wonderful for a city of this size. How in the world did you do it?" Before the band had played even one complete number, he said afterwards, all the musicians realized that they were experiencing ideal acoustics.

SOUSA ENTERTAINS LOCAL ROTARY CLUB

John Phillip Sousa, famous bandmaster, was the guest of honor at the regular weekly meeting of the Rotary club held yesterday at noon. The musician delivered a humorous address, ridiculing himself, American pride and lack of humor of the British nation. Amusing stories and anecdotes kept the Rotarians in a continual gale of laughter and the speaker was given an ovation by the members.

Mark Wilson, chairman of the committee having in charge the arrangements for the Chattanooga Products and Better Homes exposition, reported that approximately 30 per cent. of the exhibit space has been sold to the manufacturers of the city. Indications point to a successful week, said Mr. Wilson, and urged all of the Rotarians to assist in putting the project over.

Dr. John B. Steele was a guest of the club and urged the members to support the American Legion by purchasing tickets to the moving picture "America," which will be shown at the Bijou all next week.

SOUSA'S BAND.

There is probably nothing in the way of music which has so great a hold on the American people as a band. By the same token, there is likely no band which is so widely and favorably known as that conducted by John Philip Sousa. Nearing his seventieth birthday, Sousa has to his credit a long career devoted to the betterment of band music, and he has played a conspicuous part in demonstrating to the public the possibilities along such lines. He is a unique figure and his band, almost if not entirely, deserves to be classed as an American institution. He has composed so many inspiring marches, however, so many tunes that are whistled, which is likely the final test of the public's approval, that there is really small necessity for explanatory words.

Sousa and his band are coming to Nashville next Saturday for two performances, and they will doubtless be received by large and enthusiastic audiences. They should be, at any rate, for they deserve it. It may be recalled, too, that proceeds from the Sousa concert will go toward the maintenance and improvement of the auditorium, and that is a cause to which Nashville should contribute. This city needs the auditorium and the auditorium needs care and improvement. It would be difficult to imagine a more delightful way of helping a good cause, along with hearing Sousa's band play Sousa's tunes.

SOUSA TO CELEBRATE

Chicago, Oct. 13.—Lieutenant Commander John Phillip Sousa, who will be 70 years old November 6, will have the occasion celebrated Sunday, November 2, when he will appear at the Auditorium for his annual concert. The form of the celebration has not yet been perfected, but it is believed the Great Lakes Training Station, where he was stationed during the World War, will have a hand in the affair.

SOUSA AND BAND IN TOWN FRIDAY

Famous March Composer to Give Two Performances in St. Paul.

John Phillip Sousa, now on his 23rd annual tour of the country, will bring his famous band to St. Paul Friday morning for two concerts at the Auditorium.

The bandmaster is celebrating his 70th birthday anniversary, so his appearances this season are regarded as more than usually important.

Friday will be "Sousa day" in St. Paul, according to an official proclamation issued by Mayor Nelson. From coast to coast, city officials, musical groups and military organizations are entertaining the bandmaster and composer. In Boston last week he was presented with a silver loving cup by Gov. Cox.

BRINGS JAZZ BAND.

Sousa will bring a new varied program to St. Paul this year. For the first time in his career, he is presenting a program of syncopation, given by his newly formed jazz band, which is made up of members of his regular band. Among the syncopators are eight saxophonists.

The bandmaster has written a fox-trot for this season's concerts. Among other novelties on the program are "Maximilian Robespierre," which some one has called "a musical thrill;" "Sousa's jazz fantasy entitled "Music of the Minute," variations on Strauss' "Don Juan;" a medley called "What do you do on Sunday, Mary?" which introduces melodies from a dozen New York musical shows; the new Sousa dance piece, "Peaches and Cream," and his new marches: "Ancient and Honorable Artillery;" "Power and Glory," and "Marquette University."

PLAY DAWES' PIECE.

But more timely perhaps than any of these is the band's performance of "A Melody in A Major," which was written by Gen. Charles Dawes, the Republican candidate for vice president.

Soloists with the band include Miss Winifred Bambrick, harpist; Miss Nora Fauschild, soprano; and John Dolan, cornetist.

Seats for the concerts—there will be one Friday afternoon and one Friday night—are on sale at Dyer's.

Sousa Comes Sunday.

Lieut. Commander John Phillip Sousa and his band, the greatest musical organization of the world, will play

a concert at the Grand theatre Sunday night. Advance seat sales are rapid for the Sousa engagement and Manager Jacob of the Grand suggests that those wishing to hear "the march king" and his organization make arrangements for reservations as soon as possible.

LARGEST BAND SOUSA EVER TOOK ON TOUR COMES HERE OCT. 29

The instrumentation of John Phillip Sousa's band calls for his thirty-first annual tour for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos; five flutes; two oboes; one English horn; fourteen solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contra-bassoon; two saxophones; eight saxophones; six cornets; four trumpets; five french horns; five trombones; four baritone; six tubas; four drums; one harp and one xylophone.

Sousa and his band are coming here on October 29 for two concerts at the city auditorium under the auspices of the Grand Forks municipal band. Advance sale of tickets is now being conducted at the Poplar Piano company.

Memphis Oct 19

AUDITORIUM TAKES ON GRANDEUR OF INTERIOR

Observers Aghast at Its Mighty Beauty.

PURPOSES ARE OUTLINED

Operating Commission Sets Forth Its Object, to Bring Big Entertainments at Prices Within the Reach of All.

To those who through long months in admiration have watched the stately outlines of the Memphis Auditorium gradually assume symmetry of form and architectural beauty from the exterior, the view of the majestic interior, particularly the north hall, where the dedicatory exercises and first series of public performances—free and later at prices within the reach of every purse—will be held, yesterday was a revelation.

Even without the final touches of the army of artisans who now are engaged in embellishing and beautifying the huge structure, it presents a spectacle of majesty and grandeur. By the end of today it will be ready. Only the last details of stage setting and rigging and the placing of a few rows of front seats remain for it to be in shape for the dedication.

From Chattanooga, Friday morning will arrive two special Pullman cars, conveying the greatest instrumental corps of musicians of its kind in the world, the band of Lieut.-Commander John Philip Sousa, with assisting artists numbering 100 persons.

They will be met at the station by a contingent of United States marines, and brought to the auditorium for rehearsal.

Promptly at 2:45 Friday afternoon the band will strike up the first strains of the music that is characteristically Sousa's in the march tempo.

The matinee as well as the children's matinee, Tuesday, Oct. 21, has been set at 2:45 in the afternoon—half an hour later than at first was planned, to enable all the school children possible in the city and county to attend and not interfere with the school work.

During the interval between the two parts of the night programme, the dedicatory ceremonies will be held.

Building's Purposes Outlined.

The market house will be dedicated along with the auditorium proper, the exhibits of wholesale and retail purveyors will be in place, many of them Friday, all of them by Saturday's sunrise, according to J. H. Tull, superintendent and father of Memphis municipal markets.

The dedication over, the market will function as a business institution and will be open to visitors all day Saturday.

Saturday there will arrive from New York the baggage cars necessary for the scenery and impedimenta for the presentation of the opening opera by the San Carlo Grand Opera Company, and the Pavley Oukrainsky Ballet Russe, the great spectacular opera of Verdi—"Aida" with Manuel Salazar, the South American tenor, Anne Rosselle, Stella de Mette and other favorite San Carloans in principal roles.

Other operas to follow include Martha in Tuesday's matinee; the double bill "Pagliacci" and Cavalleria Rusticana at night, Tuesday; "Mme. Butterfly" at the Wednesday matinee, and the closing spectacle and opera Wednesday night, "Il Trovatore."

Sousa's Band Concert Programmes Arranged

A beautiful booklet, souvenir programme for the series of entertainments dedicatory to the Memphis Auditorium and Market House, is in the hands of the publisher. It will be distributed at the band concerts by Sousa and his 100-piece organization Friday. The programmes will be free to the public.

The matinee will start at 2:45 with doors opened at 1:15 and the night performance will begin at 8:15 with doors open at 7 o'clock. There will be no tickets issued—first come first served.

Programmes for the concerts follow:

Matinee Programme.

Lieut.-Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone; George Carey and Howard Goulden, xylophone.

Rhapsody, "The Ethiopian" (new)..... Hosmer

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

Suite, "Looking Upward"..... Sousa

(a) "By the Light of the Polar Star"..... Sousa

(b) "Under the Southern Cross"..... Sousa

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

Vocal Solo, "Serenade of Seville"..... Sousa

Finale, "Andre Chénier"..... Giordano

One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chénier." Madeline and Chénier sing their farewell, to each other, and to life.

INTERVAL.

Symphonic Poem, "The Chariot Race"..... Sousa

(a) Saxophone Solo, "The Wallace-Henton"..... Wallace-Henton

(b) March, "Ancient and Honorable Artillery Co." (new)..... Sousa

Xylophone Duet, "The March Wind"..... Robert Gooding

Messrs. Carey and Goulden.

Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky"..... Orem

Nashville Banner Oct 16

SOUSA'S BAND COMES SATURDAY

Seats went on sale this morning for the two concerts to be given Saturday at the Ryman auditorium by Lieut.-Commander John Philip Sousa and his band. Indications point to large audiences. The programs to be rendered are:

MATINEE.

Rhapsody "The Ethiopian" (new)..... Hosmer

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

Suite, "Looking Upward"..... Sousa

(a) "By the Light of the Polar Star"..... Sousa

(b) "Under the Southern Cross"..... Sousa

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

Vocal solo, "Serenade of Seville"..... Sousa

Finale, "Andre Chénier"..... Giordano

Symphonic poem, "The Chariot Race"..... Sousa

(a) Saxophone solo "Maritana"..... Wallace-Henton

(b) March, "Ancient and Honorable Military" (new)..... Sousa

Xylophone duet, "The March Wind"..... Robert Gooding

Messrs. Carey and Goulden.

Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky"..... Orem

NIGHT.

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"..... Litolf

Cornet solo, "Our Maid"..... Short

Suite, "El Capitan and His Friends"..... Sousa

(a) "El Capitan"..... Sousa

(b) "The Charlatan"..... Sousa

(c) "The Bride-Elect"..... Sousa

Vocal solo, "Maid of Cadiz"..... Delibes

Miss Nora Fauchald.

Symphonic poem, "Don Juan"..... Strauss

Interval.

Fantasia "Music of the Minute" (new)..... Sousa

(a) Saxophone solo "Valse Fantasia"..... Gurewicz

(b) March "Marquette University" (new)..... Sousa

Xylophone solo, "The Pinwheel"..... Geo. Carey

Finale, "Carnival Night in Naples"..... Massenet

Mrs. Naff, manager of Ryman auditorium, received the following telegram from the treasurer of Sousa and his band today:

John Philip Sousa and his band gave two concerts here today before capacity houses. At matinee, associated women's and music clubs presented him with enormous bouquet of over five hundred flowers, each flower being contributed by individual members of the clubs. At night, Mayor Cathey presented loving cup on behalf of Asheville citizens.

Nashville Banner Oct 16

SOUSA'S MUSIC IS VERY VALUABLE

Public libraries, including the Congressional Library at Washington, eventually will receive the entire musical collection of Lieut.-Com. John Philip Sousa. The famous bandmaster's scores, valued at upwards of a half-million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently.

Sousa carries with him on his average tour complete band arrangements of more than five hundred selections. As a rule about \$25,000 insurance is carried on the music.

Lieut.-Com. Sousa and his band will reach Nashville in the morning, and will give two concerts at the Ryman auditorium tomorrow. His programs have been carefully selected, and his encores at these performances will include some new compositions, as well as the old favorites like "Stars and Stripes Forever," "Semper Fidelis" and "The Glory of the Yankee Navy."

While the ticket sale has been gratifying, the management states that there are still good seats left. No doubt a large number of school children will attend the matinee, as a special price is being made to them.

Nashville Citizen Oct 15

MUSICIANS PLAY AT VETERANS HOSPITAL

John Philip Sousa and 16 Band Members Entertain Patients at Oteen.

John Philip Sousa and 16 members of his famous band, yesterday afternoon visited Oteen Hospital and gave a concert for the benefit of the patients. At least 500 heard the program arranged by the veteran musician.

Lieutenant-Commander Sousa also carried flowers for some of the hospital patients. The concert was given about 6 o'clock, after which the musicians were guests of Colonel James E. Miller, medical officer in charge, at dinner.

Memphis Press Oct 17

THRONES FILL AUDITORIUM AS SOUSA COMES

Concert Opens Series of Entertainments to Dedicate Edifice

More than 13,000 people thronged every nook and corner and available point of vantage in the Auditorium Friday afternoon to hear the opening concert of the series of entertainments which will dedicate the structure to the people.

Doors opened at 1:15 and the thousands who had waited for two hours for the admission crowded the entrances. All three were used, the big portals in the Mainst side and the Poplar and Exchange-av entrances as well. The crowd was unusually orderly and well handled. Thirty policemen and 30 firemen were on hand and kept the people moving. A crew of 100 ushers under Joe Breuer, got the kiddies and their sisters, mothers, cousins and aunts, many of whom came with "a little child leading them" as it had been announced that only adults accompanying children would be admitted. However, the rule was not enforced to the letter, many adults finding seats with little difficulty. For the most part, however, the children were given free reign.

Adults gave way to the children for the most part and the youngsters were given a treat long to be remembered.

Night Concert for Grownups

The concert tonight will be for the grownups with a program suited more to the adult music lover.

The Maximilien Robespierre Overture and a Strauss group as well as some of Sousa's more ambitious compositions will form the heavier numbers tonight. Marches, old and new, will be played as they are held largely for the encores.

Midway the program, during the interval, the formal dedication of the auditorium as an amusement and cultural center will be observed with George Morris, president of the Chamber of Commerce, presiding.

First to be introduced will be W. C. Duttlinger, the man who put the "A" in Auditorium, starting the idea of its construction years ago.

Opera Season Next

Saturday two baggage cars will arrive from New York with the scenery and effects for the San Carlo Opera Company and the Pavley Oukrainsky Ballet Russe, which open a three day engagement, Monday, culminating the series of dedicatory entertainments.

Saturday night after the last performances at the Jolson theater, a special train bringing the company, numbering 125, will leave New York City for Memphis and will arrive here Monday morning. The first performance Monday night will be "Aida" followed by "Martha" at a school children's matinee Tuesday afternoon; the double bill, "Pagliacci" and "Cavalleria Rusticana" Tuesday night, "Mme. Butterfly" Tuesday matinee, and "Il Trovatore" at night.

TAKE ROOT AND

Minneapolis Star Oct 17

Sousa to Present Flag to Minneapolis Police

Award of a regulation American flag to the Minneapolis police band as a mark of appreciation accorded him by Mayor George E. Leach in designating next Thursday "Sousa Day," will be made by the veteran band leader during the progress of his concert Thursday night at Kenwood armory.

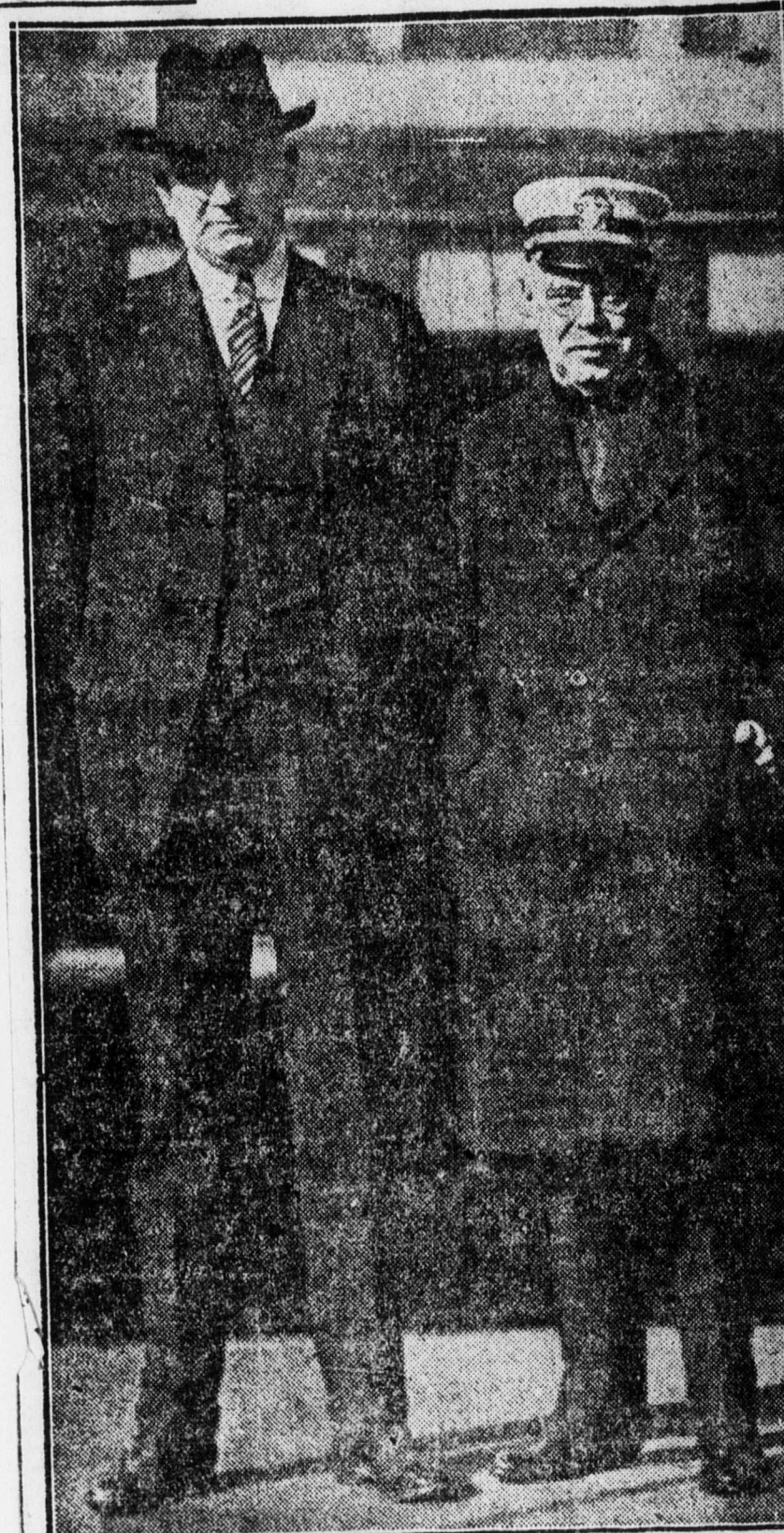
In a communication received today by R. J. Horgan, in charge of the local concert, Mr. Sousa expressed a profound delight over the action of Mayor Leach and Mayor Arthur Nelson of St. Paul in publicly recognizing his visit to the Twin Cities.

Sousa's trip to Minneapolis this year marks his 31st concert tour. In November he will celebrate his 72nd birthday.

Memphis News Oct 18

WHEN SOUSA COMES TO TOWN

Mayor Paine (left) was on hand this morning to greet John Philip Sousa (right), noted band leader, when he arrived at the Union depot with his musicians. Sousa's band opened the municipal Auditorium with a matinee for school children at 2:45 p.m. They will be the feature attraction tonight at 8:15 when the Auditorium is dedicated formally.



—News Scimitar Photo.

Toledo Times Oct 19

SOUSA TO JAZZ TOLEDO CONCERT

March King Will Show What New Stuff Sounds Like Played by 100.

All the world has stepped to the zestful rhythm of the marches composed by John Philip Sousa, who will bring his famous band here Nov. 14 for a concert in the Coliseum under the auspices of Zenobia Shrine and the management of Grace E. Denton.

In Germany and Russia, before the World War, Sousa marches such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea," and "El Capitan" sold as widely, both in the form of sheet music and phonograph records, as in the great bandmaster's native America. And each year finds new compositions added to the list of old favorites that are known the world over. The new march which

Sousa is playing on his thirty-second annual tour is "Ancient and Honorable Artillery Company," dedicated at a recent concert in Boston.

But Sousa is making American feet tap in another way as well this season. There is the accustomed profusion of marches in his programs but there is also the lighter rhythm of the first Sousa fox-trot, "Peaches and Cream," as well as the first Sousa arrangement of modern syncopation, "Music of the Minute." The latter is a thirty-minute excursion into the realm of modern jazz, during which the new musical form is played by the largest organization which has ever essayed syncopated music—Sousa's own band of more than one hundred pieces.

While "Peaches and Cream" is Sousa's first fox-trot, he is no novice with dance music. Before he and his band made the march famous,

Sousa was an operetta composer and some of the most tuneful and "danciest" music of the time was contained in the scores of "The American Maid," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan" and "The Frée Lance."

Sousa's own contributions to his program this season include in addition to his new march, fox-trot and arrangement of syncopated music, a new suite, "Looking Upward," and his annual humoresque, "What Do You Do Sunday, Mary," based on the New York musical comedy success, "Poppy."

Zenobia Shrine is planning to make of Sousa's Toledo concert a jubilee event in honor of the noted bandmaster, himself a Shriner. Tickets will be on sale at the office of Miss Denton in the Nicholas Building Lobby.

Minneapolis Star Oct 16

Leach Proclaims Oct. 23 'John Philip Sousa Day'

In honor of John Philip Sousa, veteran band leader, Mayor Leach today issued a proclamation directed to music lovers of Minneapolis designating Oct. 23 as "Sousa Day."

The date is the occasion of the thirty-fifth annual international tour of the famous band leader. The concerts will be held at Kenwood armory in the afternoon and evening.

A Big Job Completed.

The great auditorium which has been in process of construction for more than two years is finished. It will be formally dedicated today, and the building commission will turn the edifice over to the operating commission.

Today, for the first time, the public will be privileged to view the auditorium in all the glory of its finished state. This magnificent structure would be a credit to any city of the world.

This afternoon and again tonight John Philip Sousa and his world-famous band of 100 musicians will delight thousands. It will be an auspicious moment when the March King, baton in hand, arises and gives the signal that will mark the beginning of an endless round of entertainment to which the auditorium is to be dedicated.

It is fitting that the thousands who will go into and out of that building today should remember that there is no reward without effort and give thought to the band of loyal men who have struggled for years to make possible the erection of this structure, which is to stand as a monument to civic and cultural progress.

The idea of building an auditorium in Memphis was conceived in the mind of William C. Duttlinger, 14 years ago. It was a passing fancy. Some called it a dream, but not so. The big idea fixed itself in one of his brain cells and would not be dislodged. Mr. Duttlinger, guarded it zealously, and it grew. R. R. Ellis carried it forward, both as head of the Chamber of Commerce and as a citizen. Other faithfuls, only a small number, then helped. He went before the Chamber of Commerce and outlined his plans. The chamber took cognizance of them and then got in behind them.

Frequently you hear some one speak disparagingly of the Chamber of Commerce. Pardon us for detouring just far enough to make this suggestion:

The next time you hear a man vilifying the Chamber of Commerce get his name, number and record, and compare them with those of the men who make up the personnel of the Chamber of Commerce, and you will need no further guide as to who's who in Memphis.

The Chamber of Commerce named a committee of about a dozen Memphis men and women to work with Mr. Duttlinger. That was 12 years ago.

Much has happened since that committee was named. The 100s of hell emerged from the nether regions and the world went on a spree. Men who had been engaged in the manufacture of materials for constructive purposes were put to work fashioning implements of destruction. Civilization was shot to pieces and every business with the sole exception of war was brought to a standstill.

Some of those who served on that original auditorium committee have passed into the other world, and their passing was a loss to this community. Duty has transferred some of them to other cities, and the transfer was

TEN YEARS AGO TODAY.

C. K. SMALL, special agent of the Department of Agriculture, ordered all cattle in St. Joseph and Laporte counties under quarantine for the foot and mouth disease.

JOHN PHILIP SOUSA and his band gave two concerts at the Murat theater.

EVANSVILLE won first place and Indianapolis second in the state wide Y. M. C. A. membership campaign.

NED SAWYER set a new amateur record for the Highland course when he made a round in 72.

WISCONSIN DEFEATED PURDUE, 14 to 7; Indiana whitewashed Northwestern, 27 to 0; Yale defeated Notre Dame, 28 to 0.

a matter of regret to the people of Memphis. Some of them watched their sons march off to war, and, alas, some of those sons never came back to loved ones who watched and prayed.

But the committee, or that part of it which was left, never faltered. The vicissitudes of time could not shake their purpose. They carried the project through, and today we shall witness the fruition of their efforts. The big job is completed.

If you were called upon today to compile a list of the biggest things undertaken by Memphis and Shelby County during the last quarter of a century, you would include the building of the Auditorium. Perhaps you would head the list with it.

Everything considered, we doubt if anything done by us during the last 25 years surpasses the magnitude of this enterprise. It is a lasting testimonial to the wisdom and foresight of those who fathered it and beat down every obstacle in the way of its accomplishment.

We hope that the men and women, the boys and girls, who today and in the days to come pass in and out of that magnificent pile of brick and stone and steel will remember that nothing comes without effort and will profit by the lesson of its building.

The thought, the time, the earnestness, the civic pride of the small band who have labored unceasingly for 12 years to make possible the benefits of the new Auditorium should be an inspiration to all to work together for a greater and a better Memphis.

We are rapidly coming into our own. If we put our shoulders to the wheel and do our part, we shall pass on to bigger and better things.

Joy always comes with the realization of a big task well done.

SOUSA WINS HOMAGE ON HIS LATEST TOUR

John Philip Sousa and his concert band, who appear at the Armory Nov. 11, were twice honored at the concerts given in Asheville, N. C., Wednesday. At the matinee concert the bandmaster-composer was presented with a huge bouquet of 500 roses, each flower having been contributed by an individual member of Asheville women's clubs and organizations.

At the evening concert the mayor presented to Sousa a silver loving cup in behalf of the citizens of Asheville. Sousa is enjoying a veritable triumphal tour this season and is adding jolly bits of jazz and his programs.

Bandmaster Here



LIEUTENANT JOHN PHILIP SOUSA

SOUSA'S BAND PLAYS AT AUDITORIUM TWICE TODAY

Matinee and Night Concerts Will Be Given.

John Phillip Sousa, world renowned bandmaster, will give two concerts Saturday at the Ryman auditorium, a matinee and one at night.

Many old favorites, as well as new ones are included in the program. The program is as follows:

Matinee
Rhapsody "The Ethiopian" (new) Hosmer
Cornet solo, "Carnival of Venice" Arban
John Dolan.
Suite, "Looking Upward" Sousa
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."
(c) "Mars and Venus."
Vocal solo, "Serenade of Seville" Sousa
Finale, "Andre Chancier" Giordano
Symphonic poem, "The Chariot Race" Sousa
(a) Saxophone solo, "Maritana" Wallace-Henton
Robert Gooding.
(b) March, "Ancient and Honorable Military (new) Sousa
Xylophone duet, "The March Wind" Geo. Carey
Messrs. Carey and Goulden
Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky" Orem

Night
Overture, "Maxmillion Robespierre" or "The Last Day of the Reign of Terror" Litolf
Cornet solo, "Our Maud" Short
John Dolan.
Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan."
(b) "The Charlatan."
(c) "The Bride-Elect."
Vocal solo, "Maid of Cadiz" Delibes
Miss Nora Fauchald.
Symphonic poem, "Don Juan" Strauss
Interval.
Fantasia "Music of the Minute" (new) Sousa
(a) Saxophone solo "Valse Frantasia" Gurewicz
Robert Gooding.
(b) March, "Marquette University" (new) Sousa
Xylophone solo, "The Pin Wheel" George Carey
Finale, "Carnival Night in Naples" Massenet

SOUSA DAY IS SET FOR OCTOBER 24

Mayor Urges All Residents Pay Tribute to Famed Bandmaster.

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

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

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

MAYOR'S PROCLAMATION.

To the people of St. Paul:

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

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

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

IS 70 YEARS YOUNG.

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

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

DRIVE DAILY HERE PASSES

Town Gossip

AMONG the things that Sousa's band will play in St. Paul next week is a Sousa arrangement of Charles G. Dawes' "Melody in A." Some people will want to discern propaganda in the fact, but many more will let hypothetical motives pass, while they reflect with interest on the novelty of the situation.

For, if there have been other candidates for office so high as that of the vice presidency of the United States who have also been composers, they have kept the circumstance a dark secret from the public.

IT is conceivable, too, that there have been times and crises, when to have mentioned a predilection for writing music of a serious type might have hurt the standing of a nominee in the estimation of certain voters.

Those days are past. And indeed, General Dawes' penchant for music ought, in the very nature of the case, forever silence the notion still surviving in some quarters that the fine arts and the mailed fist have nothing in common.

THERE may be a sentimental reason back of Lieutenant Commander Sousa's arrangement and presentation of this special score. The Marine band, so long his own charge, constitutes one of General Dawes' steady delights in Washington. His friends tell how he listens for a while, and then, succumbing to the urge for action, slips behind the scenes, quietly nudges some one of the musicians, takes the man's instrument and his seat, and spends the rest of the performance as an actual performer.

A man who could and would do that must certainly recommend himself to the admiration of the little March King.

3 PLATFORM IS BUILT FOR SOUSA CONCERTS OCT. 22

Leader Has Added Jazz to Programs, Which Also Has Numerous Soloists.

Final arrangements are being completed for the appearance of John Phillip Sousa and his band in two concerts Wednesday in the Dary Cattle Congress hippodrome. A platform 40 by 80 feet is being



Geo. Carey THE WORLD'S GREATEST XYLOPHONE PLAYER WITH SOUSA'S BAND

constructed in the center of the arena and to insure comfort of patrons, should the weather turn cold, four furnaces are being installed.

All of the parking facilities at the showgrounds will be thrown open to the public without charge and grounds will be policed.

People Coming Far.

The advance reserved seat sale has been encouraging, especially from out-of-town people within a radius of 100 miles from Waterloo.

The concerts are at 3 and 8:15 p. m. The band numbers the following nationally known soloists: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; Howard Goulden, xylophone; John W. Bell, piccolo; Paul O. Gerhardt, oboe; S. C. Thompson, bassoon; Joseph De Luca, euphonium and J. P. Schueler, trombone.

Jazz Added to Program.

"Try to Keep Your Feet Still" is the official slogan of the 1924 tour of the band, so named because Sousa has added 30 minutes of jazz to his programs.

When Sousa first organized his band, he made it a rule never to turn it over to the direction of another person, so today he conducts every concert and every number of every concert in which the organization appears. Altho told by older and presumably wiser conductors that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

On Platform Continuously.

A Sousa concert lasts about two hours and 15 minutes. Sousa does not leave his platform at the end of each number, return two or three times, for bows and then play the encore. Within 15 seconds of the end of the number, he has decided from the volume of applause where an encore is justified and is directing another number.

The leader not only conducts during the ensemble numbers, but also during the solos. Most conductors find it necessary because of physical exertion to relinquish their stand to an assistant during these numbers and find a few minutes rest by dropping into a chair near the conductor's stand.

"Rests" by Taking Walk.

Sousa never sits down on the stage and he never leaves it, except at the intermission, from the beginning to the end of the concert. It is said by Sousa bandmen that the "governor," as they lovingly call him, rests himself during the 10-minute intermission by taking a brisk walk.

SHOTS OFF FINISH

SOUSA SAYS JAZZ MUSIC WILL PASS

Knoxville, Tenn., Oct. 15.—(Special.)—Lieut.-Commander John Phillip Sousa, who is in Knoxville, declares that jazz music will soon die out. Coolidge will be returned to the White House, that Washington is the greatest ball club in the world, and the South is a wonderful country.

SOUSA CONCERT SEATS ON SALE

Seats go on sale Thursday morning for the Sousa concerts here on Saturday. Much interest is being shown in this event, and large audiences are predicted for both performances.

Even the dullest ear and the most faded senses readily respond to a Sousa march, as played by any group of musicians, but to hear a Sousa march played by the Sousa band, with the world-famous director-composer himself wielding the baton, is a real thrill. John Philip Sousa is today at three-score years and ten, a unique figure in the realm of music. He is admittedly the monarch of march tunes. Not only is he a composer whose genius in his particular sphere of activity is undisputed, but he is a conductor whose personality radiates enthusiasm.

The familiar and the novel, the popular and the classical, and the semi-classical are included in the programs offered. The two engagements here are to be at the Ryman auditorium and mark the opening of the musical season of the Auditorium Improvement Company.

SOUSA TAKES VICTOR HERBERT'S OFFICE

The place occupied by John Philip Sousa in the world of American music is indicated in the fact that the American Society of Composers, Authors and Publishers recently elected the noted bandmaster to fill the post in that organization left vacant by the death of Victor Herbert, the vice-presidency of the society.

Sousa, now making his thirty-second annual tour, will bring his famous band to Toledo for a concert in the Coliseum on Nov. 14. The event will be under the auspices of Zenobia Shrine and the management of Grace E. Denton.

Shriners are making every plan to observe the event as a jubilee occasion.

A new march, "Ancient and Hon-

orable Artillery Company," recently dedicated in Boston; Sousa's first fox-trot, "Peaches and Cream"; a new suite, "Looking Upward," and the annual Sousa humoresque, this time based on the musical comedy hit, "Poppy," will be among the numerous novelties on the program to be given here.

Advance reservations may be made at the office of Miss Denton in the Nicholas building lobby.

Songs of a Century That Have Never Grown Old



AULD LANG SYNE
Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And days of auld lang syne?

BY JOHN PHILIP SOUSA
AULD LANG SYNE stretches back in origin to the great period in English literature of the end of the 10th century; to the time of Queen Elizabeth and that "nest of singing birds," as someone has called the Elizabethan poets: Shakespeare, Marlowe, Ben Jonson and many others.
It seems to have been done by a Sir

Robert Ayton, as a kind of half-fellow-well-met drinking song, applicable to masculine palship, pleasantly suggestive of old English tap houses; of low-beamed, brown rooms, of friendly shoulders crowded together along a shining counter, of interlocked mugs of ale raised in rollicking toasts.

Then Allan Ramsay, with certain changes, made a lovesong of it, and in that form it fell into the hands of Robert Burns, the great Scotch poet, to whom it is generally credited. Burns adapted it, doubtless, as he did every song that came within his reach, but he made no claim to its authorship. It appeared in John-

son's "Musical Museum," which Burns was editing at the time, and was distinctly quoted by him then as "an old Scots air." He told George Thompson, his publisher, that he took it down from the singing of an old man.

It was set several times to music. The first setting was very poor, and has dropped out of knowledge. The one to which the tune is now sung was probably the work of William Shields, who flourished as a popular operatic composer in 1820. "Auld Lang Syne" came out in the opera "Rosina." It became at once popular.

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SYNCOPIATION ON SOUSA PROGRAM

Will Introduce Dozen Jazz Tunes at Duluth Contest.

Modern music, otherwise syncopation, will take its place in the Sousa programs for the first time this season when the March King goes on his thirty-second annual tour at the head of the famous band which bears his name. A Sousa arrangement, "Music of the Minute," which introduces popular selections now current will be used by Sousa for presenting the new music form.

"Syncopation has now established itself so widely in America that it would be musical snobbery to exclude it from programs which are arranged so as to present the greatest amount of enjoyable music to great numbers of people," Sousa said recently. "I am proud of the fact that I was permitted to introduce 'Parsifal' to the American public even before that Wagnerian work had been sung in the Metropolitan Opera house in New York, and now I am glad to present an essentially American music form in my programs."

"I do not see any reason for believing that syncopation is not here to stay. Certainly it has established itself as an enjoyable form of music, and the melodic, rhythmic qualities of the better syncopated music have an emotional appeal lacking in the older intellectual forms."

The Sousa syncopation will be awaited with interest, because the Sousa organization will be the largest which ever has interpreted syncopated music. Most jazz bands or orchestras consist of ten or twelve pieces. Sousa has about 100 musicians. The result will be a more balanced rendition, better tonal qualities, and a heightened impression of melody and rhythm.

In addition to his syncopation, Sousa this season for the first time will present a fox trot of his own composition. The new selection is entitled "Peaches and Cream" and is the famous conductor-composer's first modern dance selection, although he had written numerous waltzes and two steps.

Sousa Smiles and Is Glad To Be In City

Lieut.-Commander John Philip Sousa, U.S.N., R.F., smiled affably as he stepped from his private car on the special train which brought him to Memphis this morning.

"I am glad to return to Memphis again," he said, grasping the hand of Mayor Rowlett Paine, "very glad indeed."

Sousa, if it needs be said, has with him 100 of the best band musicians to be found in the land, as well as some very fine soloists, all of whom he brought here to entertain Memphians at the opening of their new \$2,000,000 Auditorium. Incidentally, he brings some of the musicians who were with him at the time the naval title was bestowed upon him by a munificent government, when he conducted the famous 1,000-piece band at Great Lakes naval training station.

When this writer first saw Sousa he was a portly middle-aged gentleman, affecting a vandyke beard and with gray-tinged hair. When Sousa stepped from his special train this morning he was found to be a little, wrinkled man, with iron-gray hair and an iron-gray mustache. He was still the portly gentleman that he has always been, more so in the natty blue uniform which he wears, as do every member of the musical organization which he heads.

Sousa is not as inclined to talk as he was in his younger days. He only smiled at the greeting extended by the mayor, who acted as official welcoming committee.

"It is good to see old friends again," he said. Music was the farthest thing from his mind. Politics seemed to hold no interest for him. It was just John Philip Sousa, man, in Memphis for a short visit, and as such he was more interested in the progress of the city than in what he is doing here.

Sousa came to Memphis on the special train in which he has been traveling on his present tour of the South, consisting of three Pullman cars and one baggage car. He arrived in this city traveling as the first section of the Memphis Special, crack train of the Southern railroad.

"I am glad to be the one to dedicate your new Auditorium," he said. "I am sure that it is one of the finest of its kind in the country. Memphis could have no other kind."

Then he climbed into Mayor Paine's car and was whisked away to the hotel where he will stay while in Memphis.

Sousa Band Will Play 2 Concerts in City Thursday Famous Conductor Heads Organization 32nd Consecutive Season

Lieut.-Com. John Philip Sousa and his famous band are touring again this season for more than twenty weeks in a journey which began in Wilmington, Del., on June 21 and which ends with two concerts in Greater New York on Nov. 16. The Minneapolis concerts will take place next Thursday afternoon and evening at the Kenwood armory. This is the thirty-second consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his seventieth birthday.

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

Sousa's band this season, as for several years past, will consist of more than 100 musicians and soloists. The soloists this year, for the most part, favorites of other seasons, will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist. Tickets for the Thursday concerts go on sale at the Cable Piano company Monday morning.

Matinee Program

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

Evening Program

1. Overture, "Maximilian Robespierre," or "The Last Day of the Reign of Terror"..... Litolf
2. Cornet solo, "Our Maud"..... Short
3. Suite, "El Capitan and His Friends"..... Sousa
- (a) "El Capitan"..... Sousa
- (b) "The Chariot Race"..... Sousa
- (c) "The Bride-Elect"..... Sousa
4. Vocal solo, "Maid of Cadiz"..... Delibes
- Miss Nora Fauchald
5. Symphonic poem, "Don Juan"..... Strauss
- INTERVAL
6. Fantasia, "Music of the Minute" (new)..... Sousa
7. (a) Saxophone solo, "Valse Fantaisie"..... Gurewich
- Robert Gooding
- (b) March, "Marquette University" (new)..... Sousa
8. Xylophone solo, "The Pin Wheel"..... Geo. Carey
- George Carey
9. Finale, "Carnival Night in Naples"..... Massenet

SOUSA'S BAND TO PLAY "Y"

The Sousa's band volley ball team will play the night class of the Y. M. C. A. this afternoon at 5 o'clock at the Y. M. C. A.

ONLY ONE SOUSA'S BAND, THAT'S SOUSA

Described Again As the Greatest Band Conductor in World; Concert Splendid.

(By J. A. C.)

"There is only one Sousa's Band and John Philip Sousa is its conductor," was the message blazoned forth on the posters before the Auditorium yesterday, but Sousa himself said it much more effectively last night.

Seventy years old and yet undoubtedly the greatest band conductor in the world, a composer of world-wide fame and still turning out music that is undoubtedly up-to-the-minute. Those who have always thought of Sousa as a composer of classical music were amazed to hear his jazzy cacophonations last night. The man is always young, of that there is no doubt.

The program rendered was rich in its scope, running the gamut from masterpieces to novelties of the widest variety, sandwiched in between the famous marches of Sousa himself, the works which have heralded his fame far abroad.

Mr. Sousa is due thanks particularly for presenting to Asheville Miss Nora Fauchald, a young lyric soprano of remarkable voice, who brought down the house with "Dixie" and "Carry Me Back to Old Virginia," sung as encores. The true beauty of her voice was brought out by the selection, "Maid of Cadiz," which gave her an even fuller scope than the other two.

A very graceful touch to the evening was the presentation of a loving cup to Commander Sousa by George E. Hurt on behalf of the citizens of Asheville. Sousa's rejoinder that he hoped to get a chance to use it was accepted by his audience in the same hopeful spirit it was made. There was genuine feeling behind the presentation of the cup, of that there is no doubt, for Sousa in his repeated appearances in the city has won a following greater than that of any artist who comes here regularly, even if he did not command as large a house as John McCormack.

While nothing could have been more thoroughly delightful than the Robespierre overture, the symphonic poem, "Don Juan," and the "Carnival Night in Naples," the selections of Sousa himself, modestly inserted as encores, were the real meat of the program. The enthusiasm with which the band threw itself into playing these pieces was matched by that of the audience itself, and apparently the only really calm person about was Sousa himself who in his characteristic manner stood on his platform, his arms swinging loosely and his whole body moving rhythmically to the music. In style particularly he is different from any composer we know of. He gives an appearance

of leaving the work to the individual musicians instead of carrying the whole dynamic burden on his shoulders.

One of the interesting events of the evening was the playing of a melody composed by Brigadier General Dawes. Now it may not be that Sousa is campaigning for the doughty general but certainly his music is a disappointment after the word pictures of old "Hell and Maria" himself as given by the daily press. The melody sounded for all the world like a man comfortably smoking by the fireside, and no queer pipe but a plain old clay. As a musician we believe that he will make a good vice-president.

The evening's program was as follows:

1. Overture, "Maximilian Robespierre" or "The Last Day of the Reign of Terror"..... Litolf
2. Cornet solo, "Our Maud"..... Short
- Mr. John Dolan
3. Suite, "El Capitan and His Friends"..... Sousa
- (a) "El Capitan"..... Sousa
- (b) "The Chariot Race"..... Sousa
- (c) "The Bride-Elect"..... Sousa
4. Vocal solo, "Maid of Cadiz"..... Delibes
- Miss Nora Fauchald
5. Symphonic Poem, "Don Juan"..... Strauss
6. Fantasia, "Music of the Minute"..... Sousa
7. (a) Saxophone solo, "Valse Fantaisie"..... Gurewich
- Mr. Robert Gooding
- (b) March, "Marquette University"..... Sousa
8. Xylophone solo, "The Pin Wheel"..... George Carey
- Mr. George Carey
9. Finale, "Carnival Night in Naples"..... Massenet

SOUSA TO PLAY "HITS."

March King Will Present Popular Songs at Auditorium.

Attractive arrangements of popular song hits are among the special features of two programs which Sousa's band will give Friday at the Auditorium.

The little "March King" always has made a practice of contriving fantasies built around the year's best song hits, and this season he is to have the assistance of a jazz band recruited from his own players.

Soloists include Nora Fauchald, soprano; Winifred Bambrick, harpist, and John Dolan, cornetist. Seats are on sale at Dyer's.

Woman Is Harpist With Sousa's Band



MISS WINIFRED BAMBRICK
Among the soloists John Philip Sousa brings to Minneapolis for his two band concerts is Winifred Bambrick, harpist.

SOUSA TO GIVE GREAT MUSIC

Great Band Leader Most Popular Conductor In America

John Phillip Sousa, the world famous "march king," who comes to Fargo with his band for two concerts on Oct. 30, has visited more American cities and played before more people than any other conductor.

The great popularity which he enjoys in the field of music has not been easily won, and it is not lightly held by him. Sousa has been a conductor for more than 40 years and he is now heading his organization for his 32nd annual tour. He has become the most popular and the best known of American musicians for the sole reason that he has been heard during his career by upwards of 50,000,000 Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all America in which he has not appeared during his career.

The growth of American musical taste undoubtedly is due in a large

measure to the extended Sousa tours. Almost 10 years before "Parsifal" was performed in New York by the Metropolitan Opera company, selections from it had been played on tour by Sousa. Last year he played Ernest Schelling's "At the Victory Ball," which at that time had been played only by an orchestra in New York and another in Philadelphia and for one performance each. This year he will present one of the greatest musical masterpieces of all time, Johann Strauss' "Don Juan," done by a band by Sousa for the first time either in America or Europe.

Howe School of Music Organizes Instrumental Ensembles for Fall Work

Heretofore Minneapolis has had few instrumental ensembles of the chamber music type. The Howe school has formed several of these ensembles with hopes of making them permanent organizations. Weekly rehearsals are being held and serious study of the best works of the masters is the aim. A trio consisting of piano, clarinet and cello are at present working on Brahms.

Schubert is being studied by a string quintet. A string quartet is rehearsing Haydn and Beethoven. A quartet is holding regular practice on music suited for the saxophone. Rehearsals are being supervised by such musicians as Walter Dackstader, a pianist and authority on Brahms; Arny Arentzen, violinist, pupil of Carl Flesch; Berlin, and Erling Sodahl, who was saxophone soloist with Sousa's band several seasons.

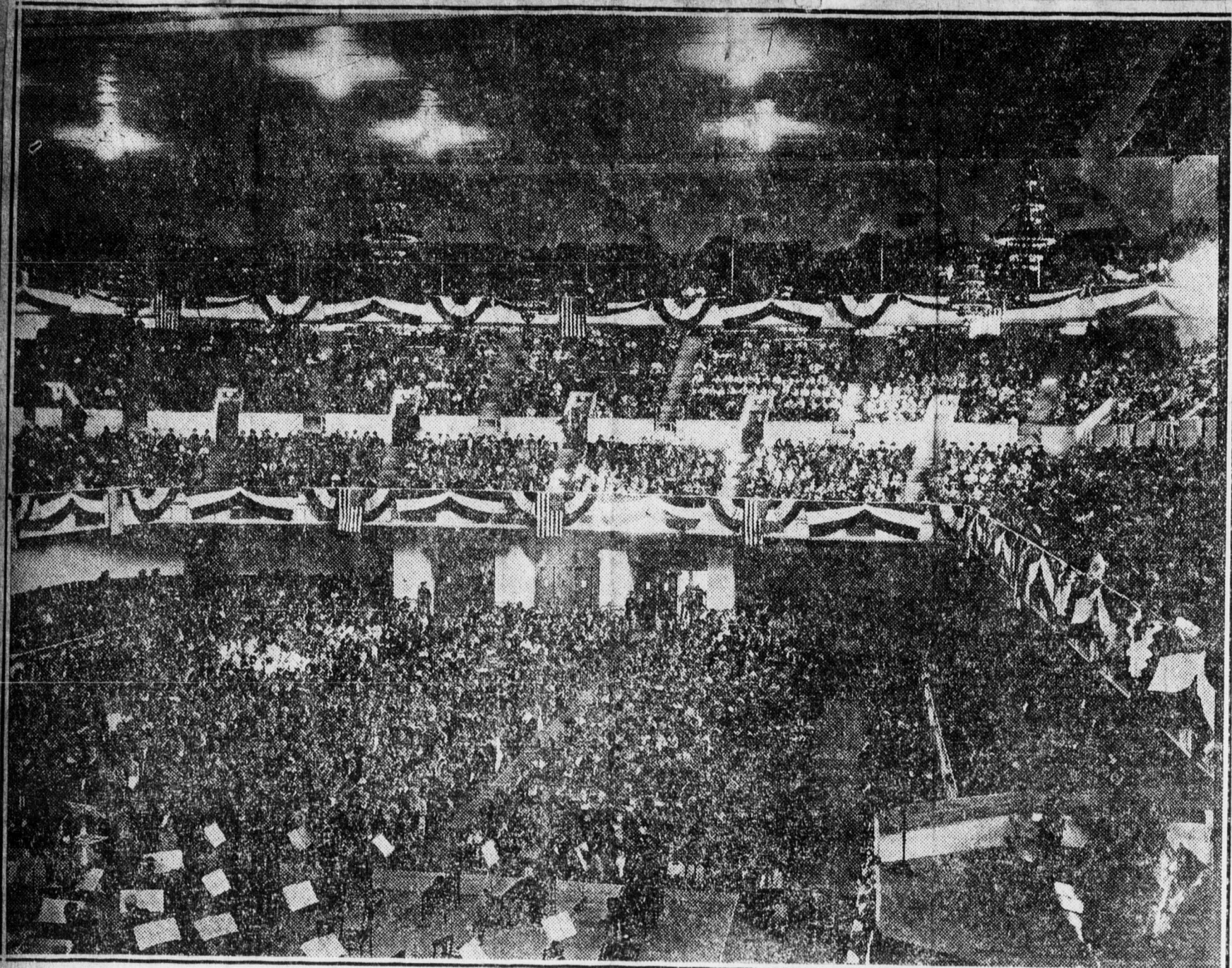
Two Concerts Nov. 4 by Sousa's Band on Its Triumphant Tour

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

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

St. Louis has known Sousa for 40 days of the old Expo years and remembers played in the band more and later concert.

25,000 Persons Throng Memphis Auditorium on Day It Is Formally Dedicated to City's and County's Advancement



More than 11,000 persons filed into the new municipal auditorium yesterday afternoon to hear John Phillip Sousa and his band and as guests of the Memphis Auditorium Operating Commission. Another 14,000 found entrance last night when Sousa played for the formal transfer of the large structure from the Auditorium Building Commission to the operating commission. Another 10,000 were unable to obtain admission. The photograph was taken yesterday afternoon as the immense crowd was bling in. It represents the south end of the great hall

—Photo by Bluff City Engraving Co.

AUDITORIUM PROVES A DREAM COME TRUE TO MEMPHIS' PEOPLE

Classic Building Is Dedicated to City's Progress.

SOUSA'S BAND IS HEARD

Fifteen Thousand Persons Attend Night Ceremony,

MANY ARE TURNED AWAY

Upwards of Thirty Thousand Persons Enter City's Great Public Hall During Day—March King Praises Acoustics—Two Wonderful Performances Feature Formal Opening.

All railroads East and West of the river will grant one and one-half fare for the round trip for visitors to Memphis during the grand opera season dedicating the new auditorium next week. The rates will go into effect Sunday and tickets within a radius of 150 miles will be good returning as late as Oct. 28.

A mighty throng turned out last night to christen the magnificent Auditorium and to dedicate it to the service of Memphis and Shelby County. Never before was such a throng gathered under one roof in Memphis. Never before was there such an occasion.

Having waited long for that night of nights—the moment when the great dream of a handful of forward-looking citizens blossomed in full realization—the men, women and children of the city and county went out to celebrate the event in music, song and ceremony.

Hours before the time set for the dedication uncounted thousands stormed the massive doors in an effort to gain admittance to the great amphitheater. They waited long in the fading light of the day that undoubtedly marked an epoch in the cultural life of the city and county.

When the great doors finally swung open streams of humanity poured into the building. In less than an hour every seat in the giant edifice was occupied. And still they came. Drove after drove was turned away and on Main Street south from Exchange Avenue to Court Square there were two great milling crowds, some going to the Auditorium, others turning homeward, disappointed.

A solid block of men and women and children was packed in front of the main entrance on Main Street. The congestion at the north and south entrances was almost as bad, and 15 minutes before the programme began only those fortunate enough to hold tickets to the stage were being admitted.

Every Seat Occupied.

The arena in front of the stage was filled. Every seat in the concert hall in the south end of the building was occupied. In the long plazas and balconies extending from the stage to the north end of the building were other thousands. Fire regulations were modified somewhat and hundreds were privileged to stand in the aisles during the two hours of symphony and ceremony.

Estimates of the crowd placed the number at close to 15,000 inside the building and it was generally agreed that fully 10,000 persons were turned away. Possibly 3,000 more stood about the entrance, hoping that somebody would leave and make room for somebody else. But nobody left, and the waiting crowds milled about and enjoyed as much of the programme as filtered through the passageways to the street. Hundreds of them finally wandered away to an inspection of the market house, which was being put into shape for its formal dedication today.

The programme started at 8 o'clock. There was no delay, as the "lead off" was a concert by John Phillip Sousa and his famous band. Sousa took an hour, and in that time he entertained the audience as only Sousa and his musicians can. It was a Sousa concert programme, and it measured up to the Sousa standard of excellence.

When the band halted half-way of the evening's programme the dedicatory exercises were started in the speakers' balcony, a temporary structure erected high above the stage, on the west side. Dr. C. H. Williamson delivered the invocation.

George Morris, president of the Chamber of Commerce, was master of ceremonies and presented the speakers in characteristic fashion. After a brief preliminary talk he introduced W. C. Duttlinger, known as "the daddy of the Auditorium."

engagement will close with "Il Trovatore" Wednesday night.

SOUSA.

John Phillip Sousa, march king, came into his own here last night. Memories, golden memories of bandmen of past years went into the discard. Sousa, not greatly different from the Sousa of the years gone by, only perhaps better schooled in directing and with a more mellow symphonic technique as far as its evolution in brass and wood wind is possible—the same Sousa—gave a great programme at the dedication services of the new Municipal Auditorium.

Fifteen thousand persons sat quietly, deferentially, almost reverently as Sousa walked to the platform. It had been years since he had been heard here. Many bands and more orchestras had come and gone.

The master musical craftsman lifted his white gloved right hand and his band, it seemed almost an orchestra, swung into the pictorially tragic strains of the Maximilian Robespierre overture. Litolf's melodic drama of the French Revolution. One almost felt the tenseness in the atmosphere on that July morning in Paris, 130 years ago, when the convention ended its labors and doomed Robespierre and his loyal 23 to the guillotine; one almost drew from the crashing crescendo of the brass, the shriek of the piccolo, the exult of the clarinet and the weird accompaniment of the other wood wind instruments the terrified cry of the once proud leader as his doom was read to him and the noise as clumsy tumblers with their human freight went lumbering by on the cobblestones outside. One closed one's eyes and pictured Robespierre, once despotic, now cringing, as he was swept away with his votaries as the thematic coloring of Litolf's tone drama worked up to that great climactic explosion as Madame Guillotine fell and Robespierre was done. Litolf visualized it in the voices of 60 instruments. And thus was last night's concert started.

Time is fleeting. Forty-six years ago John Phillip Sousa made his first bow before a Memphis audience. Milton Nobles, star of Lightning told the story a brief year before his untimely death. A file of programmes of the great theatrical season of 1878-79 bore mute corroboration. Nobles was starting south on his regular yearly pilgrimage. He had but few years before written a farce comedy named "The Phenix," a play that has lived only because of one line—and that one was "and the villain still pursued her." "I wanted a director for my orchestra. At Chicago I was told that a young musician, Sousa by name, was at liberty. I engaged him and he played his first engagement with me in the Memphis Theater here. On the way to Memphis he wrote a march, called "The Phenix," and dedicated it to me and that march, perhaps one of his first efforts, was a milestone for him." Nobles' memory had served him well. The programme more him out.

For many years Sousa came back regularly. In 1904, at the Chicago World's Fair, Ben Stainback, then manager of the old Auditorium, signed Sousa for an engagement here. In "Robespierre" Sousa demonstrated the clan, the attack of his men. The brass, especially the cornets, French horns, tubas and those two baritone horns that swept along through the overture, sustaining vi-

brant and entraining notes, bore earmarks of long training. They were schooled to their purpose. The ensemble created the heroic effect at which Litolf had aimed. Each section of the orchestra told its own story and told it colorfully and with finish. If the brass was without fault, so were the reeds and so was the percussion, those pyrotechnics that lend force to strength.

John Dolan is one of the six first cornetists. A generation does not produce many of his talent. Silvery notes appeared to float from the instrument at his lips. His embouchure, judging from the ease with which he plays, is at the height of its usefulness. Dolan brings back thoughts of Levy, of Liberati, triple-tonguing is his forte.

Sousa brought back reminiscences of another day with his "El Capitan" suite. Picture Sousa swinging both arms with that movement so characteristic of his directing as 60 instruments swing into the rhythm of "El Capitan." Sousa has embellished the theme for his suite. But it was not long before thousands of minds caught the reminiscent strain of an almost forgotten nuance. If the majestic sweep of "Robespierre" had left a portion of last night's audience untouched, not so had "El Capitan." Strauss' brief symphony proved a sensuous, ingratiating principle almost without control.

In "Music of the Minute," a fantasy built on popular airs, Sousa got into a lighter stride. He had caught the crowd and had them keeping time with "Washington Post" and "Semper Fidelis," strident and martial marches. He had just played the "March Marmette University," one of his most recent creations, when his men slipped into the inspiring strains of "Stars and Stripes." The audience was aroused. Thirty thousand hands started applauding. It was an ovation. The heart and soul of every hearer responded. Here was Sousa in his heaven. Of him and marches an older critic would have said that he is sui generis.

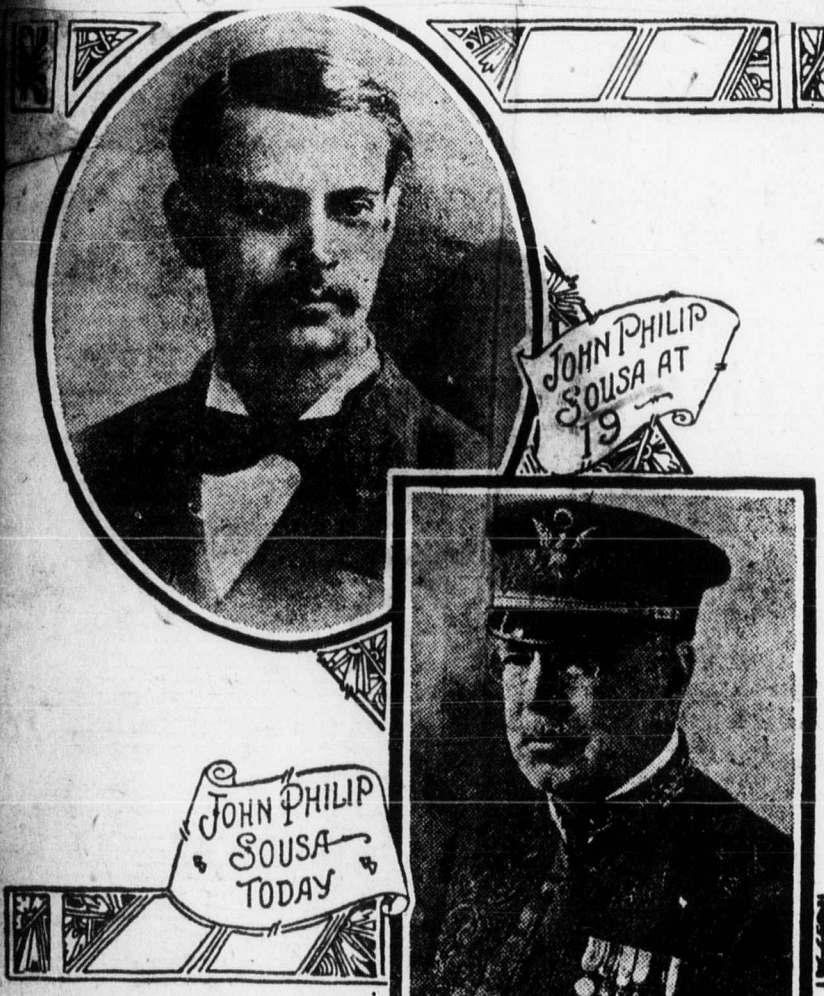
George Carey plays the xylophone. He gave "The Pin Wheel," a number of his own making. It is technically difficult and revels in counter melody, yet his auditors did not have a full appreciation of Carey's playing until he gave the Chopin Waltz in E flat. We never knew a xylophone could carry so much melody. Mr. Carey's execution was faultless. Miss Nora Fauchald, a wistful little woman with a large voice, gave "Maid of Cadiz," a Castilian conceit by Delibes, and for an encore sang first "Corry Me Back to Old Virginia" and then "Dixie." Pantomimism, Miss Fauchald has a fine, delicately textured voice, more suited to the concert hall than to an auditorium.

Jazz was not entirely lost sight of by Sousa. Here and there bits were interpolated, and last night's audience would have had more, especially after the band played "What'll I Do," in a medley.

Carnival Night in Naples, a fantastical idea that Massenet set to music, closed the programme.

The auditorium was far too small. Amplifiers gave the throngs outside a taste of the enjoyment the fortunate ones were receiving. WMC desired to broadcast the Sousa concert. Sousa is opposed to broadcasting and the radio. It has cut into his royalties, and so many thousands of persons were denied the pleasure. The American people have been good to Sousa and perhaps before he returns he will change his perspective. For the sake of the countless thousands who are unable to go to concerts it is sincerely hoped he will.

SLK.



LIEUT. COMMANDER JOHN PHILIP SOUSA WILL CONDUCT HIS BAND IN A CONCERT AT THE GRAND THEATRE TONIGHT, OFFERING AS FEATURE "MUSIC OF THE MINUTE."

Sousa Honored by Music Association At Asheville, N. C.

A telegram received today by Mr. Wm. Klinck of Davenport from Asheville, N. C., reads as follows: "John Phillip Sousa and his band gave two concerts here today before capacity houses. At the matinee the Associated Women and Music clubs presented him with an enormous bouquet of over 500 flowers, each flower being contributed by individual members of the clubs.

At night Mayor Cathey presented Sousa with a loving cup on behalf of the Asheville citizens. William Schneider, Treasurer.

HONOR SOUSA ON BIRTHDAY

Chicago musicians and actors will give a "John Phillip Sousa" Sunday dinner Nov. 2 in the Congress hotel in celebration of the "march king's" seventieth birthday anniversary.

At least 150 guests are expected to be around the table, which will be laid between afternoon and evening concerts by Sousa's band in the Auditorium theater. Lieut. Sousa's birthday will be four days after the dinner, on Nov. 6, but resident musicians decided to take advantage of his scheduled visit to Chicago for an entertainment in his honor. Frederick A. Stock, conductor of the Chicago orchestra, is in charge of arrangements.

Chicago Journal Oct 18

Memphis Times Oct 16

LOBBY CHATTER

By Marsee A. Cox.

"A few weeks before I began my present tour I let it be known that I expected to add jazz music to the programs of my band," stated John Philip Sousa, who directs his famous band in a concert at the Grand theater tonight, in an interview recently.

"Immediately my morning pile of mail began to grow, as letters came in from all sections of the country voicing every possible degree of approval and disapproval at my decision. The letters ranged from fervent congratulations that I was about to present a style of music which at present is enjoying a great vogue to letters which suggested that I was lowering whatever standards I had raised in the cause of good music during the 30 years or more that I have been directing my own organization. But all of the letters had a question almost identical and that question was: 'Why are you going to play jazz?' And while I have a great number of reasons of varying importance, I think the two salient ones are that people generally enjoy jazz or syncopated music and that jazz in its present state may be the beginning of a typically American musical style and tradition.



MARSEE A. COX

"All of my life I have had a weakness for things of American origin—for things which have come into being entirely in this country and which could not develop in any other country, and I think this is essentially true of jazz. While many stories are current as to the exact origin of the term jazz and also as to the origin of the tempo which we now recognize as jazz, I think it is beginning to be agreed that jazz was of negro origin—

developed and fostered by colored entertainers in our own southern states.

"The final influence which committed me to a trial of jazz during my present tour was my friend, Dr. Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra. During a visit to Philadelphia last spring, where I conducted my choral work, 'The Last Crusade,' Dr. Stokowski told me that European musicians were deeply interested in our jazz, and believed that it might contain the elements of a typically American music of the future. He pointed out that Haydn in his day had used dance tunes in his serious musical works with the result that in his own lifetime his works were regarded as common street music.

"So I came home from Philadelphia and wrote my first jazz fantasy, which I have chosen to name, 'Music of the Minute.' It is my conception of modern jazz, and in my musical comment upon jazz tunes of the present day I hope to achieve effects which other directors have not been able to get. Most jazz bands consist of about a dozen pieces. On tour I have about 100 men, as well as a greater variety of instruments, that 'Music of the Minute' should have a fresh viewpoint, and that the instrumentation at my command may produce melodic effects which are entirely novel.

"The important thing is that I am presenting my jazz without apology and without any belief that I am lowering the musical standard of my organization. I am making what is in many essentials an experiment, but I do not wish it to be considered that I am trying to make jazz the coming form of American music. That I could not do if I would. I am merely offering it for the information of my audiences. And it will be at least two decades—perhaps longer—before anyone in America will know whether jazz is going to be a part of the permanent body of our music or whether it is merely a passing fancy with the American people. Personally, I believe that it will achieve permanence, but that is merely an opinion—an opinion as good as, but no better than, the opinion of any other man or woman."

Sousa Wearing Six Medals Given by Four Nations

Declares He Is Proudest of the Military Decorations Received During World and Spanish Wars.

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-second annual tour with his band and will give two concerts at the Kenwood Armory on Thursday afternoon and evening next. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the World war, and the Spanish War medal, of the Sixth Army corps.

Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy.

Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

THURSDAY.

Band concert by John Philip Sousa in the Kenwood Armory, at 2:30 p. m. with Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone and George Carey and Howard Goulden, xylophones, as soloists.

- The program:
1. Rhapsody, "The Ethiopian" (new). Hosmer
 2. Cornet solo, "Carnival of Venice". Arban
 3. Suite, "Looking Upwards". Sousa
 - (a) "By the Light of the Polar Star."
 - (b) "Under the Southern Cross."
 - (c) "Mars and Venus."
 4. Vocal solo, "Serenade of Saville". Sousa
 5. Finalet, "Andre Chenier". Giordano
 6. Symphonic poem, "The Charles Race". Sousa
 7. (a) Saxophone solo, "Maritima". Wallace-Henton
 - (b) March, "Ancient and Honorable". Sousa
 8. Xylophone duet, "The March Wind". George Carey
 9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky". Oren

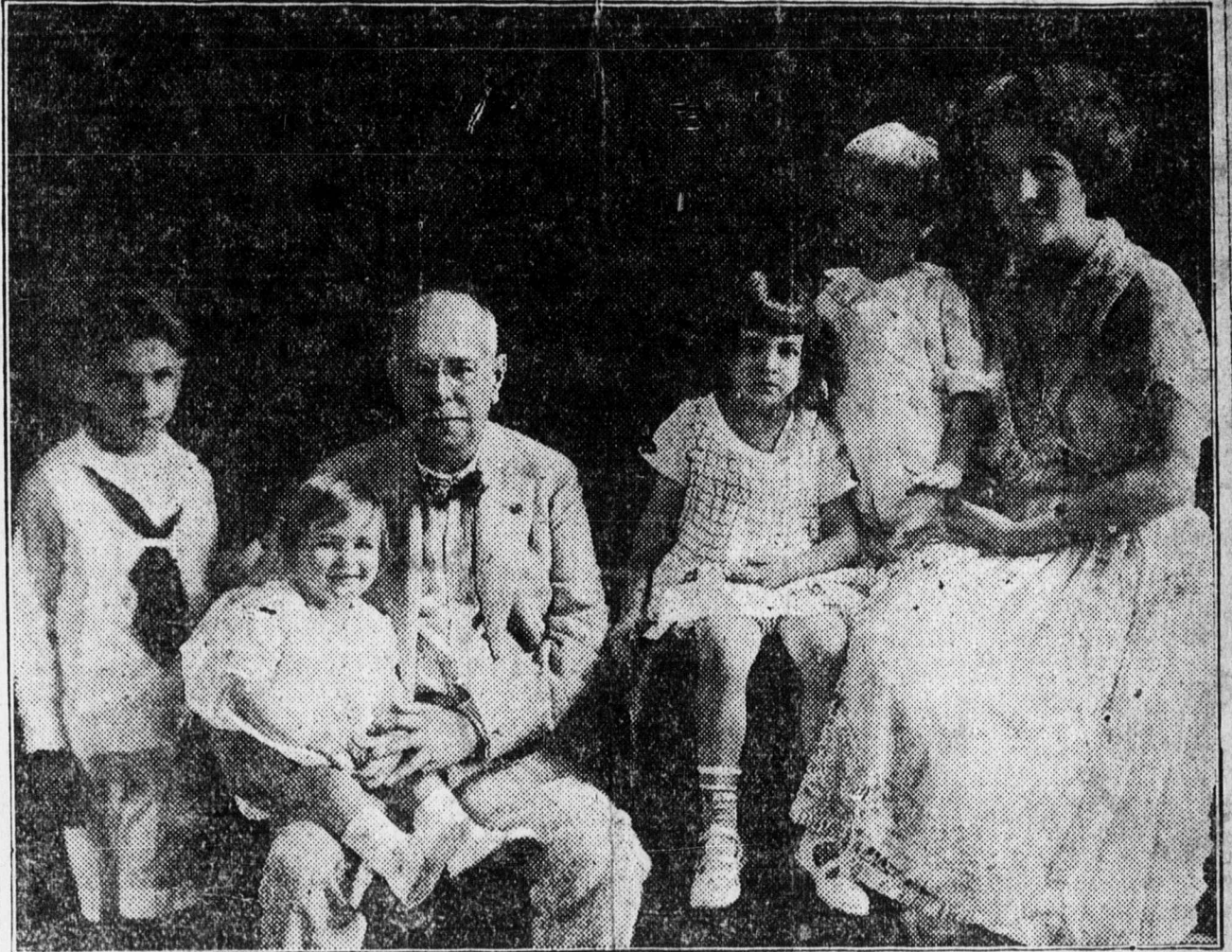
Band concert by Sousa's band, John Philip Sousa conducting at Kenwood Armory at 8:15 p. m.

- The program:
1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror". Litolf
 2. Cornet solo, "Our Man". Short
 3. Suite, "El Capitán and His Friends". Sousa
 - (a) "El Capitán."
 - (b) "The Charlatan."
 - (c) "The Bridge-lect."
 4. Vocal solo, "Maid of Cadiz". Delibes
 5. Symphonic Poem, "Don Juan". Strauss
 6. Fantasia, "Music of the Minute" (new). Sousa
 7. (a) Saxophone solo, "The Pin Wheel". George Carey
 - (b) March, "Marquette University". Sousa
 8. Xylophone solo, "The Pin Wheel". George Carey
 9. Finalet, "Carnival Night in Naples". Massenet



Lieutenant Commander John Philip Sousa will bring his band to Minneapolis for two performances Thursday at the Kenwood Armory.

John Philip Sousa and His Five Grandchildren



John Philip Sousa, famous bandmaster, who brings his organization to Davenport on Monday, Oct. 20, for a concert at the Masonic auditorium, is here seen with his five grandchildren. They are John Philip III, Nancy, Jane Priscilla, Tommy and Eileen, and they constitute a real American family.

is to open at the Capitol theater Sunday for a four-day engagement.

Sousa Never Preaches to Audiences; He Thinks Americans Attend Concerts Because They Sincerely Enjoy Music

The fact that he never has preached to his audiences is regarded by Lieut. Com. John Philip Sousa as one of the chief reasons for the great success of his famous band for the past 31 seasons, and the fact that Sousa is soon to go on his thirty-second annual tour at the head of his great organiza-

tion of 100 musicians and soloists, is the best proof of the enormous popularity which he enjoys with the American people.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music," says the March King. "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it cannot continue in business. I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenues from its concerts.

"I have never put a number in my programs unless I felt that it would be enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences, but which would be 'good for them' in the same sense that pink pills are 'good' for pale people. When I placed a 'Parsifal' selection in my program even before 'Parsifal' had been presented in New York at the Metropolitan opera house, I was told I was shooting over the heads of a great public such as we must reach. But I wasn't, and Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical fare. This past year I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a per-

formance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they were glad for an opportunity to hear a much discussed number of the modernistic school. This season I am going to include the 'Don Juan' tone-poem by Strauss, because I think it will be a thoroughly enjoyed piece of classical music.

"Because enjoyment is always my chief aim, my programs are going to range this year from the 'Don Juan' selection to 30 minutes of modern syncopated music. I have taken a dozen or more modern popular tunes, of the so-called jazz variety, and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'"

Mr Sousa and his band will be at the Masonic auditorium next Monday night.

POLICE BAND TO SERENADE SOUSA

Under Direction of E. A. Stein Copper Musicians Will Honor Visitors.

The St. Paul Police band will escort Lieut. Commander John Philip Sousa, from the Saint Paul hotel to the Auditorium for the matinee concert to be given by Sousa and his band Friday, under the direction of E. A. Stein.

Arrangements have been made for the escort of the famous bandmaster by the police musicians by E. A. Stein with Alfred Damm, conductor of the police band. They will leave the Saint Paul hotel with Sousa at 2:30 p. m.

TO PRESENT FLAG.

At the evening Sousa concert Sousa will personally present the St. Paul police band with the American colors—a huge silk flag and standard, to be the permanent property of the police band. City officials will be present at the presentation.

The police band escort and the presentation of colors by Sousa will be part of the "Sousa day" celebration in St. Paul on Oct. 24. Mayor Nelson has issued an official proclamation making Oct. 24 a "Sousa day," and asking the public to honor the musician, who is celebrating his 70th birthday and this 32 annual tour.

WILL PLAY JAZZ.

The Sousa program afternoon and evening will include a number of new compositions by Sousa himself, will also present the composition in a Major written by Charles Daves, candidate for vice president—and will include 10 minutes of "jazz," the first time on a Sousa program by a group of eight of the Sousa players.

Sousa will arrive in St. Paul Friday morning.

Sousa's Band Praises New Auditorium

Musicians attached to Sousa's band are lavish in their praise of Memphis' latest achievement, the new Auditorium.

"I want to tell you, sir, this is one of the finest auditoriums that I have ever seen," one of the older musicians told Austin Sims, who for years conducted the cigar stand in the old Peabody hotel, and has friends all over the United States.

"We older members of the band have played in practically every public auditorium in the country, and I believe that every one of them will agree with me when I say that the Memphis Auditorium is inferior to but one, and that is the auditorium in Cleveland, O." the musician added. He had just completed an inspection of the new structure.

The Cleveland auditorium, in which the national Republican convention was held in June, is noted as being the finest public auditorium in the world.

Sousa to Celebrate.

John Philip Sousa will give here at the Auditorium, on November 2, two anniversary concerts in celebration of his seventieth birthday. His programs will be augmented by various soloists, who will thus pay their respects to the famous march king.

SOUSA IS GUEST OF ROTARY CLUB

Chattanooga, Tenn., Oct. 17.—(Special.)—John Philip Sousa, whose band gave a concert here last night to an audience that filled the Memorial auditorium, was the honor guest of the Chattanooga Rotary club yesterday. The bandmaster made a brief talk interspersed with a good deal of humor, giving some of his experiences in different foreign lands.



Lieut. Commander John Philip Sousa, who, with his band, is starting his 32 annual tour.

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In addition to his syncopated music Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do On Sunday, Mary?" from "Poppy," as it did last year in "Mr. Gallagher—Mr. Shean," from the "Follies," and the previous season in "Look for the Silver Lining," from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery company, of Boston, Mass.

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- Vocal Solo—"Maid of Cadiz".....Delibes
- Miss Nora Fauchald
- Symphonic Poem—"Don Juan".....Strauss
- INTERVAL
- Fantasia—"Music of the Minute" (new).....Sousa
- (a) Saxophone Solo—"Valse Fantasia".....Gurewicz
- Mr. Robert Gooding
- (b) March—"Marquette University" (new).....Sousa
- Xylophone Solo—"The Pin-Wheel".....Sousa
- Mr. George Carey
- Finale—"Carnival Night in Naples".....Massenet

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The theater, too, will be represented at the dinner; for Lieut. Sousa is hardly less a man of the playhouse than of the concert hall. His list of operettas produced in this country, starting back in 1884 with "Desire," includes "El Capitan," "The Bride-Elect," "The Charlatan," "Chris and the Wonderful Lamp," and "The Free-Lance."

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"That is my fondest recollection of your city," he added, "for it was then when scarcely 20 years old, I first was 'seeing America' and see it I did for I was with a struggling road company and the theater, I think, was somewhere down on Jefferson-av in the block below east of the Lyceum theater. Was Violinist

"I started my career as a violinist and it was on my first road tour as a 'high fiddler' as the small town orchestra leader called them in those days, that I first visited your city.

The band arrived from Chattanooga on a special section of the regular Southern train at 9 o'clock this morning. They were met at the Union Station by Mayor Rowlett Paine, city officials, a squad of U. S. marines and members of the auditorium commission and escorted to their hotel.

Sousa was intensely interested in the remarkable growth of Memphis. "You ought to do more with your river. Next to the squirrels and pigeons I recall from the clear youthful memories of my first visit, the palatial river passenger packets which seem to have been replaced by barges, dance boats and scows. I believe that the time will come when your river, with its wonderful transportation possibilities, will again come into its own.

Prases Auditorium
"The acoustic properties of your auditorium are perfect," the bandmaster said, when after luncheon, he visited the auditorium for a little "tunin' up" preparatory to the matinee program.

It is wonderful that your city is giving the concerts free, he added. "We played to a \$6000 audience in Chattanooga last night.

"I wish every citizen of Memphis and Shelby-co could get in," he concluded and I congratulate the whole community on the completion of this structure which will mean so much for your cultural life.

"You have gone one better than many cities; added the market for the physical man as well."

FAMOUS BAND LEADER WHO WILL LEAD CONCERTS HERE



John Philip Sousa will lead his famous band in two free concerts at the auditorium Friday. The first concert will begin at 2:45 p.m. and the night concert at 8:15 p.m. Doors open at 1:15 and 7 p.m.

Mr. Sousa's Bi
When Lieut. John, brings his well known Auditorium on Nov. 2, years young. It is a milestone in an important career, and American bandmaster says that the other day he signed a contract to work twenty years more. After that he may consent to loaf for a year or so. When a man has been in harness all his life it is sometimes advisable to take a little relaxation.

One of the items in Mr. Sousa's birthday celebration here is the not entirely unexpected announcement that two new marches will be on his program. One is the "Ancient and Honorable Artillery," which belongs to Boston; the other is "Marquette University." In token of the latter, you may, if you wish, address the composer as Dr. Sousa.

Those who used to attend operettas a generation or so ago will get a chance to become reminiscent over another feature of the program. It is called "El Capitan and His Friends," and consists of three sets of excerpts from "El Capitan," "The Charlatan," and "The Bride-Elect." Those whose memories do not extend that far will find comfort and cheer in a work called "Music of the Minute," which, they say, is exactly what its title indicates it to be.

Sousa to Bring Noted Soloists

WHEN John Philip Sousa brings his famous band here for a concert in the Coliseum Nov. 14, under the auspices of Zenobia Shrine and the management of Grace E. Denton, he will present among other notable soloists John Dolan, considered by many critics and musicians the best cornetist in America.

Though the cornet is held one of the most difficult band instruments to master, Mr. Dolan executes the most intricate selections with the greatest of ease and his tones always are a joy to his auditors.

Other soloists appearing with Sousa's band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

Zenobia Shrine is planning to make of the event the biggest Sousa concert held in Toledo and a jubilee occasion in honor of the noted bandman, who is himself a Shriner. Tickets will be obtainable at the office of Miss Denton in the Nicholas building lobby.

SOUSA SCORES HIT IN ASHEVILLE, N. C.; PLAYS HERE OCT. 25

Reports from several American cities in which John Philip Sousa and his band are playing this month state that the famous bandmaster and composer is meeting with some of the most remarkable receptions in his long career.

A telegram this morning from Asheville, N. C., was received by a member of the Aard Temple Shrine band under whose auspices Sousa will give a concert in Duluth Saturday, Oct. 25. It read:

"Sousa and his band gave two concerts here yesterday before capacity houses. At the matinee the Associated Women's and Music clubs presented Lieut. Commander Sousa with an enormous bouquet of 500 flowers, each flower being contributed by individual members of the clubs. At last night's concert Mayor Cathey of Asheville presented Mr. Sousa with a loving cup on behalf of Asheville citizens."

Will Celebrate 70th Birthday

Lieutenant-Commander John Philip Sousa will pass his 70th birthday on November 6, just six days before he brings his famous band to Detroit for its annual visit with concerts in Orchestra hall afternoon and evening.

The tour this year, the thirty-second which the band has made, has therefore been in the nature of a prolonged birthday celebration, and almost every city has taken some official recognition of the visit of the "March King." In Pittsburgh the mayor issued a public proclamation regarding it. In Akron at the train by city officials; at Boston the governor of the state made a speech at the concert; at Asheville, N. C., this past week, the Women's clubs presented a mammoth bouquet in the afternoon and in the evening the city sent a loving cup, with a speech by the mayor.

For his part, Sousa, who appears to be in more vigorous health than at any time since the serious fall from his horse incapacitated him for several months a few years back, has been giving more widely appealing and generous programs than ever before. Three new marches by himself are included, an arrangement of Strauss's symphony poem, "Don Juan," an interval of undiluted jazz by a special section of the band; vocal solos by Nora Fauchald, plenty of solo numbers by members of the band, and other interesting features.

Tickets for the Detroit concert which fall on Wednesday this year instead of the usual Sunday, will be available at both Orchestra and Grinnell's a week before concert.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

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Prases Auditorium
"The acoustic properties of your auditorium are perfect," the bandmaster said, when after luncheon, he visited the auditorium for a little 'tunin' up' preparatory to the matinee program.

It is wonderful that your city is giving the concerts free, he added. "We played to a \$6000 audience in Chattanooga last night.

"I wish every citizen of Memphis and Shelby-co could get in," he concluded and I congratulate the whole community on the completion of this structure which will mean so much for your cultural life.

"You have gone one better than many cities; added the market for the physical man as well."

FAMOUS BAND LEADER WHO WILL LEAD CONCERTS HERE



John Philip Sousa will lead his famous band in two free concerts at the auditorium Friday. The first concert will begin at 2:45 p.m. and the night concert at 8:15 p.m. Doors open at 1:15 and 7 p.m.

Sousa to Bring Noted Soloists

WHEN John Philip Sousa brings his famous band here for a concert in the Coliseum Nov. 14, under the auspices of Zenobia Shrine and the management of Grace E. Denton, he will present among other notable soloists John Dolan, considered by many critics and musicians the best cornetist in America.

Though the cornet is held one of the most difficult band instruments to master, Mr. Dolan executes the most intricate selections with the greatest of ease and his tones always are a joy to his auditors.

Other soloists appearing with Sousa's band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone, and George Carey, xylophone.

Zenobia Shrine is planning to make of the event the biggest Sousa concert held in Toledo and a jubilee occasion in honor of the noted bandman, who is himself a Shriner. Tickets will be obtainable at the office of Miss Denton in the Nicholas building lobby.

Mr. Sousa's Birthday.

When Lieut. John Philip Sousa brings his well known band to the Auditorium on Nov. 2, he will be 70 years young. 70 is a not unimportant milestone in an important and interesting career, and America's best beloved bandmaster says that the other day he signed a contract to work twenty years more. After that he may consent to loaf for a year or so. When a man has been in harness all his life it is sometimes advisable to take a little relaxation.

One of the items in Mr. Sousa's birthday celebration here is the not entirely unexpected announcement that two new marches will be on his program. One is the "Ancient and Honorable Artillery," which belongs to Boston; the other is "Marquette University." In token of the latter, you may, if you wish, address the composer as Dr. Sousa.

Those who used to attend operettas a generation or so ago will get a chance to become reminiscent over another feature of the program. It is called "El Capitan and His Friends," and consists of three sets of excerpts from "El Capitan," "The Charlatan," and "The Bride-Elect." Those whose memories do not extend that far will find comfort and cheer in a work called "Music of the Minute," which, they say, is exactly what its title indicates it to be.

SOUSA SCORES HIT IN ASHEVILLE, N. C.; PLAYS HERE OCT. 25

Reports from several American cities in which John Philip Sousa and his band are playing this month state that the famous bandmaster and composer is meeting with some of the most remarkable receptions in his long career.

A telegram this morning from Asheville, N. C., was received by a member of the Aad Temple Shrine band under whose auspices Sousa will give a concert in Duluth Saturday, Oct. 25. It read:

"Sousa and his band gave two concerts here yesterday before capacity houses. At the matinee the Associated Women's and Music clubs presented Lieut. Commander Sousa with an enormous bouquet of 500 flowers, each flower being contributed by individual members of the clubs. At last night's concert Mayor Cathey of Asheville presented Mr. Sousa with a loving cup on behalf of Asheville citizens."

Will Celebrate 70th Birthday

Lieutenant-Commander John Philip Sousa will pass his 70th birthday on November 2, just six days before he brings his famous band to Detroit for its annual visit with concerts in Orchestra hall afternoon and evening.

The tour this year, the thirty-second which the band has made, has therefore been in the nature of a prolonged birthday celebration, and almost every city has taken some official recognition of the visit of the "March King." In Pittsburgh the mayor issued a public proclamation regarding it. In Akron at the train by city officials; at Boston the governor of the state made a speech at the concert; at Asheville, N. C., this past week, the Women's clubs presented a mammoth bouquet in the afternoon and in the evening the city sent a loving cup, with a speech by the mayor.

For his part, Sousa, who appears to be in more vigorous health than at any time since the serious fall from his horse incapacitated him for several months a few years back, has been giving more widely appealing and generous programs than ever before. Three new marches by himself are included, an arrangement of Strauss's symphony poem, "Don Juan," an interval of undiluted jazz by a special section of the band; vocal solos by Nora Fauchald, plenty of solo numbers by members of the band, and other interesting features.

Tickets for the Detroit concert, which fall on Wednesday this year, instead of the usual Sunday, will be available at both Orchestra hall and Grinnell's a week before the concert.

led.

SOUSA TO HEAR BOY CORNETIST



BERNARD CONRAD

Loss of Hand Fails to Handicap Lincoln High Student.

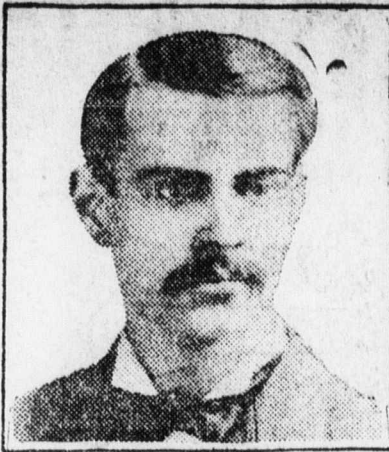
Having but one hand is no handicap at all to Bernard Conrad, senior at Lincoln high school, if ability to play the cornet is taken as an example.

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

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

A short talk by George Matthew Adams appears daily on the magazine page.

PITTSBURGH WILL HONOR SOUSA TOMORROW



1



2



3

1—John Philip Sousa at the age of 21 years. 2—The bandmaster at the age of 35 years. 3—The famous lieutenant-commander as he is today, aged 70 years.

Lieut. Com. John Philip Sousa will be given the key to the tomorrow when he comes for his anniversary concerts at Syria Mos. Mayor William A. Magee has declared tomorrow "Sousa Day" in compliment to the March King's contribution to A can music, and his many visits to this city, where his friend legion.

Sousa's Band to Play Here Afternoon of Nov. 5

Millikin Conservatory Arranges for Matinee
Concert by Famous Organization in High
School Auditorium Early Next Month

John Philip Sousa and his full band of 85 pieces, will be in Decatur the afternoon of Nov. 5, under the auspices of the Millikin Conservatory of Music, according to an announcement by Director Lowell L. Townsend.

The band is scheduled for a concert at the University of Illinois that evening, so that a 2:10 matinee performance is all that could be arranged for Decatur. And because the Lincoln Square theater is tied up all that week, Mr. Townsend has arranged for the performance to be given in the High school auditorium.

At Popular Prices.

He is presenting this attraction at popular prices, \$1.50 and \$1.00 for adults, and a special price of 50 cents for school children. Mail orders can be sent in to the conservatory of music at once, and the general seat sale will open in about ten days.

Soloists with the band this year are Miss Nora Fauchald, soprano, John Dolan, cornet, Robert Gooding, saxophone, and George Carey, xylophone.

Decatur has always taken unusual interest in Sousa's band because two Decatur girls have traveled with it as violin soloists. They were Jeanette Powers, now Mrs. Carl Mock of Peoria, and Caroline Powers Thomas, both daughters of Mr. and Mrs. George Powers, recently of Decatur but now of New York city.

Sousa is making his 32d annual tour this year, and is giving a large

number of his concerts in universities and colleges. On the evening of the day he is to appear in Decatur, he will play in the University of Illinois auditorium. From there he goes to the Universities of Wisconsin, Michigan, Iowa and Ohio, and to Yale university.

The Program

The program to be given in Decatur is as follows:

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"—(Litolff).
2. Cornet Solo, "Our Maud"—(Short).

3. Suite, "El Capitan and His Friends"—(Sousa).

- (a) "El Capitan."
- (b) "The Charlatan."
- (c) "The Bride-Elect."

4. Vocal Solo, "Maid of Cadiz"—(Delibes).

5. Symphonic Poem, "Don Juan"—(Strauss).

Intermission

6. Fantasia, "Music of the Minute"—(Sousa).

7. (a)—Saxophone Solo, "Valse Fantasia"—(Gurevich).

- (b) March, "Marquette University"—(Sousa).

8. Xylophone Solo, "The Pin-Wheel"—(George Carey).

9. Finale, "Carnival Night in Naples"—(Massenet).

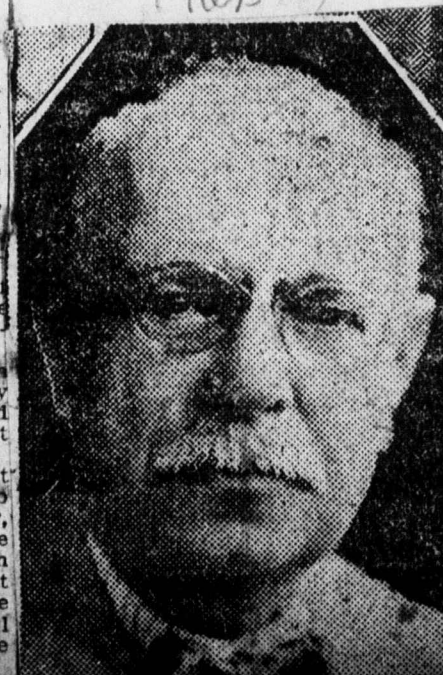
BEMIDJI PEOPLE WILL HEAR SOUSA

Bemidji, Minn., Oct. 18.—That all members of the Bemidji Boys' band might be assured the chance to hear John Philip Sousa and his world famous band when it plays here the afternoon and evening of Tuesday, October 23, under the auspices of the Ralph Gracie post of the Amer-

ican Legion, the Bemidji lodge of Elks is purchasing tickets for the band members for the afternoon concert.

The band boys will be grouped in advantageous seats where they may watch the movements of the band members and thus get full benefit from the concert.

The Bemidji Boys' band will not be the only musical organization to be represented in a body, however, since a request was entered some time ago by the board of education of the Akeley schools for tickets at the afternoon performance for the Akeley high school band, which will also occupy a block of seats where they may get full benefit.



Sousa Week Begins Nov. 2

Now comes Sousa Week, which begins on Sunday, November 2. It will be celebrated throughout the United States by three of the largest chains of theaters in America. E. F. Albee, head of the B. F. Keith circuit, yesterday sent a letter to the managers of the Keith houses requesting that Sousa marches be played in the theaters as a compliment to John Philip Sousa, who celebrates his seventieth birthday on November 6. Other theaters, including motion picture houses, will do likewise.

WE said, last Thursday, that of course we heard Sousa a great many times, but that every good citizen should support the Memorial, and that we would, accordingly, support it 75 cents worth apiece. We said we would not spend more than that on the concert, because don't have to sit so close for a band concert, and it would be a good idea for someone to start the unique plan of patronizing the cheaper seats. Once get some of the really good people into those seats, and then all the rest would follow. We said a great deal more than this. We said it in lofty and good-natured voice with a merry smile and a hearty gesture of goodwill. Anyone hearing us would have been struck by our bonhomie and nice feeling. No one, oh, no one at all, would ever have dreamed that 75 cents was the extreme limit of our available capital expendable for a seat at the Sousa concert. No indeed. We looked, and acted, like the possessor of much fine gold.

Well, we went to the Memorial rather early, because we had our opera glass along and we planned to have a nice time sitting and rubbering at the throng. Yes, we were quite early it was with a rather surprised ing, almost resembling pique, that were to drive around and around or poetically dark streets, with their of dim, religious light—McC Eighth, Oak, Lindsay and Houston then didn't find parking space or but had to go a block still further.

We began to suspect that we were not as unique in our noble determination to support the Memorial as we had supposed we would be.

The lobby was quite full of persons supporting the Memorial, and the line of supporters buying tickets was so long that we stood in it at the far end of a Z that wriggled all over that vast space.

When we reached the ticket window and asked for four 75-cent tickets, please, we were told that those and all other cheap seats were sold, and there was, in fact, nothing under \$1.65 left.

So, having reached, and departed ticketless from, the ticket window, we next reached several conclusions, the most potent of which was that when an attraction is offered at the Memorial that attracts the people will support it in their thousands. And, as the other conclusions were of a strictly personal and highly sarcastic nature, and leveled solely at myself, they will not, of course, be of the slightest interest to anyone else.—H. E. N.

NEW SELECTIONS TO BE PLAYED HERE BY SOUSA

Ten Soloists to Appear With
Band at Two Performances Saturday.

Many new selections will be included in the two Sousa Band concerts to be given at Ryman auditorium tomorrow.

There will be ten soloists, Miss Nora Fauchald being the soprano singer, and John Dolan, the cornetist.

Wherever the band has appeared on this 32nd annual tour, capacity houses have been the rule. In each city the mayor has declared "Sousa Day" and congratulated the people on the privilege of hearing again this famous band.

The band appeared in Asheville N. C. Wednesday, and the mayor presented Sousa with a loving cup.

Mayor Hillary E. Howse, in a statement Thursday, said:

"To the people of Nashville: There are many Nashvillians here who remember quite well the first visit of John Philip Sousa and it is with great pleasure that we look forward to another visit from this man who has touched the lives of countless millions.

"Today Sousa is the proud leader of an organization that has no peer in the musical world, not only in the musical history of our country alone, but abroad as well.

"During the war times he inspired our American people, and fired their souls with patriotism

and his patriotism has known no defeat.

"Saturday, Oct. 18, is the date for his engagement at Ryman auditorium, and the news that Sousa is coming to the city on this date cannot fail to arouse the people of Nashville to the happiest of anticipations.

"Therefore, let this Saturday, Oct. 18, be known as and called 'Sousa Day,' and I commend its observance to all citizens of Nashville and ask the people to let it be an occasion for rejoicing throughout the city.

"HILLARY E. HOWSE, Mayor.

Hanley and Rithright

Aiding Sousa



Winifred Bambrick, harpist, will play at John Philip Sousa's two concerts at the Auditorium on Nov. 2. On that day the great bandmaster will celebrate his seventieth birthday.

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MEMPHIS' AUDITORIUM.

The city of Memphis, after many years of heroic effort, has completed and dedicated her big auditorium. Opening ceremonies held Friday afternoon and night included the appearance of John Philip Sousa and his big band of 100 musicians.

Welcoming the opening of the great cultural center for the people of Shelby county and Memphis, the Commercial Appeal said editorially:

"It is fitting that the thousands who will go into and out of that building today should remember that there is no reward without effort and give thought to the band of loyal men who have struggled for years to make possible the erection of this structure, which is to stand as a monument to civic and cultural progress."

In another paragraph the editor says: "If you were called upon today to compile a list of the biggest things undertaken by Memphis and Shelby county during the last quarter of a century, you would include the building of an auditorium. Perhaps you would head the list with it. Everything considered, we doubt if anything done by us during the last 25 years surpasses the magnitude of this enterprise. It is a lasting testimonial to the wisdom and foresight of those who fathered it and beat down every obstacle in the way of its accomplishment."



Led "Pen" Band

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

Sousa Receives Ovation at Night Concert Varied to Please Audience

Conductor Less Vigorous But as Masterful, Brings Out Splendid Massed Effects of Large Band.

By ALVIN S. WIGGERS
(Music Critic of The Tennessean)

Sousa's band with its renowned leader, John Philip Sousa, paid another visit to Ryman Auditorium yesterday for two concerts. The band is a large one and the veteran conductor received an ovation.

Years ago Sousa had a smaller band and he went in for finer effects, contrasting one choir of instruments with another. Now he goes in for massed effects, and though one saw the lady harpist, the oboes, flutes and French horns it was only on rare occasions that one heard them. It is all clarinets and brass now.

Sousa's methods of conducting are the same as of yore, only a little less vigorous is the full swing of both arms, or manner used sparingly now. The same rigidity of figure, the same holding of the baton

downward to the knee, or with a slight up and down beat, whether the music were soft or magnificently tumultuous, as in Litolfo's "Maximilian Robespierre" overture, which was played here also by the Marines last week.

Conductor Caters to Crowd.

The great conductor certainly keeps his ear to the ground as to popular taste and follows it carefully. Do they want marches? Here are the world's greatest, written by Sousa himself. Is the taste running to jazz? Well, the celebrated band throws dignity overboard, although some might shed tears over it, and here is the jazz music you crave.

There was yesterday evening a jazz orchestra of eight men playing Chinese music, and the audience applauded wildly. Later on there were eight saxophones playing encores for Robert Gooding, who had done a solo on that fastidious instrument. This also drew its share of applause, even at a Sousa concert.

Plays Tone Poem.

What promised to be an event of great importance was the programming of a tone poem by Richard Strauss, one of the greatest composers since Wagner. This was his "Don Juan" (1888) composed at the age of 24. The writer was all keyed up for this important work. Sousa played with Strauss "Till Eulenspiegel" here about ten years ago, and that seemed like elevating the public taste with a vengeance.

Well, "Don Juan" was grand, and gave full evidence of being a work of a great genius, but came to an abrupt close after six minutes, being but an episode of the tone poem and was followed instantly by an encore, "Semper Fidelis" march.

Miss Nora Fauchald's voice is very sweet and clear and she sang Delibes' "Maid of Cadiz" artistically. "Dixie" pleased, and the imitation of a church organ by soft trombones in the accompaniment to "Carry Me Back to Old Virginia" was truly marvelous.

John Dolan is one of the greatest of living cornetists, and George Carey played a brilliant xylophone solo of his own composition, and for encore Chopin's "Minute" Waltz, keeping well ahead of the band. Twenty piccolos, cornets, and trombones were lined up at the footlights to amaze and delight the audience in Sousa's "Stars and Stripes Forever."

Massenet's fiery "Carnival Night in Naples" closed the entertaining program.

Large Audience Hears Sousa's Matinee Concert.

The afternoon performance also drew a very large house to hear the celebrated leader and his band, and there was great applause, particularly for the soloists and for the jazz selections.

The "Ethiopian" Rhapsody by Hosmer preceded a solo, "Carnival of Venice" by the brilliant cornetist, John Dolan, for whom no difficulties of his instrument are too great, and whose encore, "When Winter Comes," was very beautiful.

A suite, "Looking Upward," by Sousa himself, was in two parts, "By the Light of the Polar Star" and "Under the Southern Cross." A clarinet and harp duet was excellent, as was a superb drum crescendo and diminuendo in the second part.

Miss Nora Fauchald has a small but sweet and well trained soprano voice. Her encore, "Serenade of Seville," Her encore was "Carry Me Back to Old Virginia" and "Dixie."

The finale of Giordano's opera, "Andrea Chenier" was all too short, and was followed by Sousa's stirring "Charlie Race," highly descriptive of the episode in "Ben Hur" and which was liked immensely.

Robert Gooding played a selection from Wallace's "Maritana" and gave "Hula Lou" as encore, and Messrs. Carey and Goulden played a xylophone duet. Many marches of the great march king were featured as encores.

SOUSA KEEPS STEP.

Bandmaster Recruits Jazz Band in Organization.

In spite of an imminent seventieth birthday, and a thirty-second anniversary as concert bandmaster, John Philip Sousa seems to take a special pleasure in keeping step with modern vogues and developments in music.

One of the features of the two concerts which he will play next Friday in St. Paul consists in a jazz band, recruited from his own ranks, and committed to the skillful performance of some of the best things that jazz composers have accomplished.

Another number which will please old-timers (if they are not too old,) is an arrangement reminiscent of his three very successful comic operas, "The Captain," "The Charlatan," and "The Bride-Elect."

Seats are on sale at Dyer's.

Nora Fauchald Sousa Soloist, Coming Oct. 25

Famous Band Leader
to Be Seen at Armory
Saturday.

Miss Nora Fauchald is the soprano soloist with Sousa who will appear here with his band next Saturday, Oct. 25, at the Armory under the auspices of the Aad Temple Shrine band.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, N. D., a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios but seems to have thought more seriously of a career as a violinist than as a vocalist.

Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the march king, and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

Look for Singers.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested eastern areas.

"The girls of today in the east, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best."

"The western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

TOPS SAXAPHONE OCTET WHICH WILL PLAY WITH SOUSA'S BAND FRIDAY



Here is Robert Gooding, leader of the saxophone octet with Sousa's band, which plays Friday afternoon and evening at the Auditorium. A fox-trot recently composed by the march king is among the numbers played by this special group, whose members are likewise

Composition by Gen. Dawes on Sousa Program

St. Paul will have an opportunity to hear Gen. Charles G. Dawes' "Melody in A Major," at the Sousa band concert to be given at the Auditorium Oct. 24 under the auspices of E. A. Stein.

The composition of the Republican vice presidential candidate was first played by Fritz Kreisler, violinist. Sousa has arranged the composition for his band of 100 pieces and is using it on his present tour, which is his 32d appearance in St. Paul and the 70th anniversary of his birthday.

"I have added the Dawes composition to my repertoire this season not only because of its musical worth, but as a way to press upon the American people that a man whose chief fame has been as a financier and business man may also have musical ability," Sousa says.

"As far as I have been able to ascertain Gen. Dawes is the first candidate for the presidency or vice presidency who has achieved any recognition as a composer, or for that matter, no more than an amateur musician. I think one of the finest ways to advance music in this country is to impress upon the people generally that music should not belong to the class whom we commonly call musicians, but to all the people."

"If the Dawes composition had been much less worthy than it actually is, I believe I would have added it to my program for this reason alone."

Soloist With Sousa Band Saturday



NORA FAUCHALD.

Nora Fauchald will be one of the soloists with Sousa and his band, to be heard in Duluth Saturday at the Armory.

YOUNG MUSICIANS PRACTICE

Sousa to Direct Mechanic Arts Orchestra Friday.

Musicians comprising the orchestra at the Mechanic Arts high school are rehearsing to become letter perfect in one of John Philip Sousa's marches which they will play for the "March King" on his visit to St. Paul Friday. The high school orchestra will play during the intermission at the matinee and Sousa will direct the youthful musicians. Edmund Stein, manager, announced today that special prices will prevail for school children at the matinee.

Interest in school orchestras is on the increase since the announcement that a contest, with generous money prizes, will take place among the grade school orchestras of the city. The Woman's Civic League and the Dispatch and Pioneer Press will cooperate in staging the contest. It is planned to have the grand finale, in which from twenty-five to thirty school orchestras will compete, in the Auditorium during national Music week in May.

The contest has the interest of Miss Elsie M. Shawe, supervisor of music in the public schools. She has for many years urged the development of school orchestras.

Sousa Praises Radio as Aid to Musicians

Radio does not affect the attendance at musical affairs, according to John Philip Sousa, who will appear in St. Paul Friday.

"I am sure that the popularity of the radio and the fact that it brings music so close to American homes does not affect the success of my concerts," Sousa says. "However, I have never played for radio. Perhaps if I did, people would not feel they needed to attend the band concerts. I believe that radio is doing much for the musical education of the people and is really increasing instead of decreasing business for musical managers and artists."

Tickets for the St. Paul concert are on sale at Dyer Bros. The St. Paul Sousa programs will include three new marches by Sousa, his new fox trot, and a new humoresque, "What Do You Do on Sunday, Mary?" which introduces melodies from a dozen New York musical successes.

20-Piece Jazz Band With Sousa This Year

One of the great surprises in store for Sousa audiences when the march king and his band give afternoon and evening concerts at the Auditorium Saturday and Sunday, Nov. 8 and 9, will be a jazz band of 20 pieces under direction of Howard Goulden.

Weird effects are offered in the jazz offering, The Chinese Wedding Procession, of Hosmer, given syncopation of such variety that it promises to rival in popularity The March of the Wooden Soldiers. There are also musical gems from the latest musical comedy successes. This is the first time in the 32 years that Sousa's band has been before the American public that the march king has permitted a jazz band within his organization.

Another feature of the Sousa program this season which promises to be distinctive will be the saxophone double quartet. They will devote themselves largely to the music of Victor Herbert, as a tribute to his memory and his fine musicianship. Such gems as Kiss Me Again will be the offerings. There will also be the duet of xylophones, also of Herbert's music. George Carey and Howard Goulden are the duetists.

TO

HELP OPEN MUSIC SEASON HERE



MARGARET MATZENAUER



JOHN PHILIP SOUSA

MARGARET MATZENAUER, contralto of the Metropolitan Opera, will be soloist for the first 1924-25 concert of the Minneapolis Symphony Orchestra next Friday night at the Lyceum theater, formerly the Auditorium.

John Philip Sousa, the American march king, will bring his band for afternoon and evening concerts Thursday at Kenwood Armory.

HARPIST WITH SOUSA'S BAND



Winifred Bambrick's appearance as harpist with Sousa's band next Friday afternoon and evening will not be her first in St. Paul. For several seasons she has held this difficult post, which calls for extensive solo as well as ensemble work.

Both the St. Paul concerts will be at the Auditorium, under the local management of Edmund A. Stein.

Sousa Week

Three Large Theatre Chains Will Celebrate Event.

Sousa Week, which begins Sunday, Nov. 2, will be celebrated throughout the United States by three of the largest chains of theatres in America. E. F. Albee, head of the B. F. Keith system of theatres, yesterday sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theatres during the week out of compliment to Lieut.-Com. John Philip Sousa, who celebrates his 70th birthday Nov. 6. Similar action has been taken by A. L. Erlanger for all Erlanger legitimate theatres throughout the country, and for all motion picture houses under the direction of the Famous Players. Mark A. Luescher, director-general of the New York Hippodrome, also directed that Sousa's "New York Hippodrome March" be played at every performance in that big playhouse during the week.

A "Sousa Day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from Nov. 2 to Nov. 8. These cities are Chicago, Bloomington and Springfield, Ill.; St. Louis, Mo.; Decatur and Urbana, Ill.; and Madison and Milwaukee, Wis. The "march king," who is now on his thirty-second annual tour, will conclude his season in Greater New York, on Sunday, Nov. 16, when he will give a matinee performance at the Brooklyn Academy of Music, and an evening performance at the Manhattan Opera House.

Sousa Lauds Acoustics of Auditorium

John Phillip Sousa personally made an exhaustive test of the acoustics in the new auditorium preceding the concert Friday afternoon, it was learned Saturday.

At the conclusion of the test he exclaimed to C. O. Pfeil, of Pfeil & Awsumb, architects for the building commission:

"You have struck it rich! You have as perfect acoustics as have ever found in any hall in the world."

When Sousa said "the world," he spoke advisedly, for his concert tours, covering a period of 32 years, have touched all the principal music centers of both hemispheres.

The test was made under the most unfavorable conditions—when the hall was empty. It was made in this way. While Sousa and Mr. Pfeil visited every part of the building, the farthest seat in the gallery, all sections of the balcony, the circle seats under the balconies, the boxes and arena square, a xylophone player struck the loud and the soft notes of the instrument with both soft and hard mallets. The celebrated leader listened intently for tone values, distortions and echos. Every note rang true at every station.

The xylophone was selected for use in making the test because of its range and purity of tone and because it more readily reveals echos if any exist.

Musicians declared after the concerts that the auditorium was delightful to play in because of its wonderful acoustics. One of the players told Mr. Pfeil that he had played in halls where it was impossible to hear his own notes because of echos.

SOUSA FEATURES ANNUAL MARCH

Popular Numbers In Syncopated Time Also On Concert Program At Grand Tomorrow Night.

A tour by Lieut. Com. John Philip Sousa, who brings his famous band to the Grand theatre for one concert Sunday night, would not be complete without a new Sousa march, and so for his thirty-second annual tour Sousa has written "Ancient and Honorable Artillery Company March," a march expressly written for and dedicated to the famous military company of that name, the oldest organization of its nature in America.

Although chartered in 1638, the Ancient and Honorable Artillery company was without an official march, notwithstanding many efforts that had been made to secure an official march for it. Last year Sousa wrote "Nobles of the Mystic Shrine" as an official march for all of the Shrine organizations in America, and when he visited Boston last year he promised Governor Cox of Massachusetts that before another year he would provide the "Ancients," as they are locally known, with their long-sought quickstep.

The Ancient and Honorable Artillery company of Massachusetts has always been a peculiarly colorful bit of old-world pageantry in the prosaic new world. Chartered in 1638 by order of Governor Winthrop, its first members were, in the main, colonists who had been members of the Ancient and Honorable Artillery company in London before coming to America. That organization had been chartered by King Henry VIII in 1537.

In the new march, Sousa for the first time in his career will incorporate an older melody in a composition of his own. "Auld Lang Syne" is the song.

Other numbers are: "Peaches and Cream" and the first Sousa arrangement of syncopated melodies, "Music of the Minute," a collection of popular numbers in syncopated time. The new Sousa suite is "Looking Upward" and the annual humoresque is founded on "What Do You Do On Sunday, Mary?" and introduces in the Sousa style the song hits of the New York musical comedies of the past season.

Two Sousa Concerts.

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

Miss Eleanor Meesey, pianist, and Miss Hedwig Meyer, mezzo-soprano, will give a recital Saturday afternoon at Vandervoort Hall. Stoughton's cantata, "The Woman of Sychar," will be sung at a vespers service this afternoon by the choir of Bethel Evangelical Church, Garrison and Greer avenues. Roland Buchmueller is director.

The first of Charles Galloway's free organ recitals for this season will be given between 3 and 4 o'clock this afternoon at Graham Memorial Chapel, Washington University. He will play a program of numbers by Rheinberger, Shelley, Harwood, Clokey, Lemare, Stoughton, Torjussen and Widor.

At the home of Mrs. Sidney Goldberg, Thursday afternoon, the Ladies' Friday Musical Club heard a vocal and piano program by Mrs. Henry Cohn, Miss Edna Feldman, Mrs. Robert Friedman, Miss Dorothy Davidson, Mrs. Fanny Block Enzinger and Mrs. Robert Burnett. Mrs. David Goldsmith led the discussion.

To Honor March King.

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

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

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

Sousa Week

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Sousa Week

"Sousa Week" which began yesterday in several chains of theaters throughout the United States has been arranged out of compliment to Lieut. Commander John Philip Sousa, who celebrates his 70th birthday next Thursday, Nov. 6. The Sousa marches will be played in all Keith theatres by order of E. F. Albee, as well as in the A. L. Erlanger theatres, the motion picture houses of the Famous Players and Mark Luescher's local program at the Hippodrome. The bandmaster himself plays this week in Chicago, Bloomington, Springfield, St. Louis, Decatur, Urbana, Madison and Milwaukee. He will conclude his tour in New York Nov. 16, at the Brooklyn Academy of Music, and the Manhattan Opera House.

Thursday next will be the seventieth birthday of John Philip Sousa, the march king, and E. F. Albee, President of the Keith Circuit, has directed that Sousa music be featured on that day in all Keith theatres. The Moss, Proctor and Orpheum Circuits will also honor the bandmaster.

SOUSA TO HONOR POLICE BAND

"March King" Will Give Flag to Minneapolis Organization Thursday Night

The Minneapolis police band will be given an American flag by John Philip Sousa, the band leader, when his band plays at Kenwood armory Thursday night. Sousa selected the police band as the representative Minneapolis band for the award of a flag. Sousa's band will play afternoon and night, the piece band being assisted by four instrumental soloists and Miss Nora Fuchs, soprano. The police band at city officers last night were invited to the night concert by R. J. Rogers, in charge of arrangements.