

JOHN PHILIP SOUSA COLLECTION

P.C. 243

NEWSPAPER CLIPPINGS

1925

MARINE CORPS MUSEUMS
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MONDAY, JULY 6, 1925

SOUSA BAND OPENS 32D CONCERT TOUR

Convention Hall at Hershey Park Crowded for Performances—Play Many Encores

The convention hall at Hershey Park was packed to the doors to hear the first of the series of concerts by Sousa and his band in the beginning of his thirty-second annual tour Saturday afternoon. There were four concerts given, each one attended by an enthusiastic audience. Saturday evening, however, the thunder showers frightened many people away, and a mere handful was there in comparison with the large crowds Saturday afternoon, and yesterday afternoon and evening.

The audience insisted upon encore after encore at each concert, and Sousa graciously responded, even on Saturday night with the small attendance as well as when the large auditorium was crowded. That old time favorite, "The Stars and Stripes Forever," fairly took the people off their feet. It was played as an encore, but the applause continued until Sousa responded with one more favorite, "Semper Fidelis."

New Compositions
The suite, "Cuba Under Three Flags," a new composition of Sousa's, was heartily applauded. The number begins with a series of Spanish selections, representing the time of the Spanish rule, followed by American popular airs at the time the United States had control of the island, and ends with several modern Cuban selections, representing Cuba of today.

The two new marches, "The Black Horse Troop," and "The National Game," the latter dedicated to American baseball, were thoroughly appreciated. "Jazz America," also new, arranged by Sousa, consisted of some of the most popular jazz melodies of the day, and was applauded vigorously.

The soloists, Miss Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophone; Howard Goulden, saxophone; Harold B. Stephens, saxophone; Rhapsodie, "The Irish" (Herbert); cornet solo, "Our Maud" (Short); John Dolan; suite, "El Capitan and His Friends" (Sousa); (a) "El Capitan," (b) "The Charlatan," (c) "The Bride Elect" (soprano solo, "Villanelle" (Del Acqua). Miss Marjorie Moody; "Scenes Neapolitan" (Massenet). Interval. Scenes from "Rose Marie" (Friml-Stothart); (a) saxophone solo, "Erica" (Weidoff); Harold Stephens; (b) march, "The Black Horse Troop" (new); (Sousa); xylophone duet, "March Wind" (Carey); George Carey and Howard Goulden; "Pomp and Circumstance" (Elger).

Evening, 8:15 o'clock—Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Harold B. Stephens, saxophone; Prelude, "The American Maid" (Sousa); cornet solo, "The Carnival of Venice" (Arban); John Dolan; suite, "Cuba Under Three Flags" (new); (Sousa); (a) "Under the Spanish," (b) "Under the American," (c) "Under the Cuban"; vocal solo, "Shadow Dance" (Meyerbeer); Miss Marjorie Moody; (a) largo, "The New World" (Dvorak); (b) march "The Liberty Bell" (Sousa). Interval. "Jazz America" (new), put together by Sousa; (a) saxophone octet, "The Indian Love Call" (Friml); Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe; (b) march, "The National Game" (new) (Sousa); xylophone solo, "The Pin Wheel" (Carey); George Carey; old fiddler's tune, "The Sheep and Goats are Going to Pasture" (Guion).

HARRISBURG
6-9-25

Sousa And His Band Opens 32d Concert Tour

Sousa and his band appeared before two immense audiences in the Hershey Park Convention Hall on Saturday and Sunday afternoon, totaling at least 10,000 persons. Standing room was at a premium before the concerts opened. The big auditorium was a maze of color and waving fans with large American flags draped around the hall for holiday effect. Many people grouped on the grass and under the trees heard the concerts from the outside.

On Saturday evening the thunder storm frightened the crowds away and the attendance numbered less than 1000. On Sunday evening the auditorium was about one-half filled.

America has come to look upon Sousa and His Band as an institution. The band never appeared to better advantage. It played with the abandon and perfect accord of long-continued leadership.

The audience insisted upon encore after encore at each concert, and Sousa graciously responded. That old time favorite, "The Stars and Stripes Forever," fairly took the people off their feet, as did "The Liberty Bell," "Washington Post," and "Semper Fidelis."

The suite, "Cuba Under Three Flags," a new composition of Sousa's, was heartily applauded. The number begins with a series of Spanish selections, representing the time of the Spanish rule, followed by American popular airs at the time the United States had control of the island, and ends with several modern Cuban selections, representing Cuba of today.

The two new marches "The Black Horse Troop" and "The National Game," the latter dedicated to American baseball, made a hit, and were enthusiastically received.

"Jazz America" and "Music of the Minute," new arrangements by Sousa, a fantasy of popular jazz melodies of the day, were applauded vigorously.

The cornet solos by John Dolan were enjoyed by all, as were the xylophone selections by Geo. Carey and Howard Goulden. Harold B. Stephens caused gales of laughter by his saxophone encore number "Laughing Gas." Miss Marjorie Moody, soprano, proved an unusually fine vocalist. Her voice is pure and sweet and flexible and is used admirably.

"When will Sousa return?" was a question on everybody's lips after the program of July 4th.

SOUSA AT HERSHEY

THE management of Hershey Park is to be commended for bringing as its Fourth of July attraction such a famous organization as Sousa's Band, giving the people of Central Pennsylvania such a holiday opportunity as has not been presented for years. Sousa is more than a great band conductor; he is an institution, and a patriotic institution at that. We know of nothing more inspiring than his famous "Stars and Stripes Forever."

POTTSVILLE

DAILY REPUBLICAN.

JULY 6, 1925.

CLUBS PAY SOUSA HONOR

John Philip Sousa, the world's march king, was given joint luncheon at the Allan Hotel at noon Monday by the Kiwanis, Rotary and Lions clubs of the city. Many members of each club attended and occasion was marked by the playing of Sousa selections.

E. S. Fernsler, Rotarian and local druggist, was toastmaster and he handled the affair with his usual good wit and humor which was well received and thoroughly enjoyed.

The luncheon was entirely an informal affair and the speeches were brief. The only other speaker besides the noted bandmaster was Mayor Bearstler who officially welcomed Pottsville's famous guest.

There were one other humorous incident when the toastmaster, with a humorous speech, presented Sousa with a cork screw, telling him that he would probably find that of more use to him in Pottsville and all Schuylkill County than anything else.

Lt. Commander Sousa made a brief but very witty speech. He told of many humorous incidents that have befallen him in his tours of the world and one particularly funny one which he experienced in Africa some years ago.

He told his hearers that he always reads much concerning the town he is to play in. He said that before coming to Pottsville he acquainted himself with what is going here and what is interesting to the most. This knowledge enables him to make up his program.

The program closed with the singing of a song to the tunes of Sousa's "Stars and Stripes Forever," the words of which were written by Ed. Fernsler.

Among those who attended the luncheon were: E. Sheets, Richard Jones, Luther Getz, Isarel Rubinsky, Albert Maberry, G. Gangloff, E. Miller, L. Miller, John Stanton, Miss Mary Mitchell, Mrs. Olive Heblisch, Ralph Bashore, Oliver Heblisch, Gertrude Schuetler, Dr. A. Ryland, A. Knauss, Mrs. J. Fleet, J. Fleet, Nat. Tuckerman, Geo. Moyer, H. R. Knapp, J. Garbin, Ed. A. Zwiebel, Jr., Howard Mengel, Wallace Davis, F. Sanner, Mrs. J. Nicum, E. Sanner, L. Stoner, Mrs. L. Stoner, Rev. and Mrs. William Christ, Frank Fisher, William R. Edmunds, W. Biever, P. Letcher, C. Messersmith, Llewellyn Edwards, R. Bevan, Howard Paul, Edward Fisher, C. Whitehouse, Charles Hummel, J. Noecker, Conrad Hock, John Canfield, Charles Haussman, Lee Hummel, Miss Ruth Wertley, Mrs. Wm. Brobst, William Brobst, O. Underwood, Mrs. Underwood, Edward McCool, Harold Paul, Mrs. J. Miller, John Miller, E. Fernsler, Mrs. E. Fernsler, Mrs. Mae Faust, Miss Lila Hodgson, Dr. and Mrs. H. Stewart, Mrs. H. Silliman, Mrs. E. Rudloff, E. Rudloff, William Fernsler, William Pugh, Mayor J. Oren Bearstler, C. Tyson and Walter Farquhar.

Sousa, 70 Years Old, Says He Is Too Young for Golf

NEW YORK, July 13—(AP) John Philip Sousa, noted bandmaster, who is 70 years old, regards himself as too young to play golf.

"I'll start golfing when I can't do anything else," he has told William Cross, a friend whom he has been visiting at Middletown, N. Y.

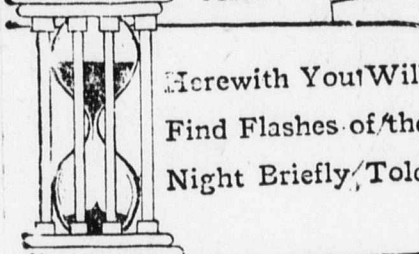
HARRISBURG
TELEGRAPH

POTTSVILLE
REPUBLICAN

6-7-25

GOOD MORNING

By J. H. Zerby Junior



Herewith You Will Find Flashes of the Night Briefly Told

Having heard Sousa on a number of occasions we were sort of under the impression, as are a good many other people

That the toughest job on the face of the globe

Was being the bass drummer in the Sousa organization.

But the drummer himself evidently doesn't think so.

Because he went at the job on Monday afternoon despite the heat

Just as if he liked it and that the drum beats couldn't come too fast or too many to make it hot for him.

We got a lot of pleasure out of the concert but we got a lot more out of the good time that the big drummer was having.

He acted as if he knew that every time he hit the drum it meant something was going to happen

And we couldn't help but wonder what would happen if he hit a Sousa thump at the wrong time.

But gee, he had a good time out of it. He handled the drum stick as if he was getting a solid punch at his worst enemy.

Whether that was what he was thinking or not we don't know

But we are sure of one thing

Most of those guys must have the idea that they are playing "for" Sousa instead of with him.

And that is the one big reason why you never hear the band that you don't get it into your head that you can't miss him the next time he is in town.

It does your heart good in these days of get it done and over with

To find an organization where everybody apparently is sorry that they don't have to work longer.

You know there is a dickens of a lot of enjoyment in watching an organization like that "play."

And half the time you almost forget yourself and think that the big drummer is all set to handle the situation that Casey got himself into.

And you feel like getting up in your seat and when the time comes for the big drum to get hit

To holler

"Soak it, you big bum, soak it!"

Just like they do when your favorite team is a run behind and you want a good healthy clout to come your way.

Somehow or other the music of Sousa's organization isn't to be compared with his "organization."

We sort of feel sure that if Sousa was manager of the Yanks

Or the Athletics or whatever team it is that is down in the cellar

We would feel like betting that they would be in the world series

Which might cause you to smile

Which might cause you to smile.

But if you don't think team work and love of the job counts for anything

Go hear Sousa.

And keep your eye on the big drummer.

He is the living exponent of "hit the drum hard and listen to it howl."

Good Morning.

POTTSVILLE GREET SOUSA, MARCH KING

Citizens of City Honor Him at Noon Luncheon Today Arranged as Reception

YEARS KIND TO COMPOSER

John Philip Sousa, bandman extraordinary and composer of marches that ring with something that we know is American, marches that have been played in all corners of the world and thrilled where ever played, came to town today and was extended a greeting by many people who have gotten to know and love him.

The years have been kind to Sousa. Although just seventy, his form and features are those of a man ten or fifteen years younger. Unostentatious and undemonstrative, he appeals to the masses who would rather have Sousa conduct than any man in the world.

Away from his band Sousa is a man of quiet tastes. For many years he collected the wording of odd and amusing signs over shop doors and elsewhere all over the country. These he sent to the newspapers and they were widely published. If memory serves aright somebody published a collection of them.

At a dinner given him by Rotary club at Hotel Allan at noon today, the world famous march king arose and acknowledged the compliments paid him by the toastmaster in a way that belittled the real fame which he has achieved.

He said nothing of any serious portent, but told stories and reminiscences of his tours in a subtle and witty way that kept his audience in constant subdued laughter.

Mayor Bearstler, who preceded Sousa as speaker, said that the first instrument he ever played was a home made mandolin and that the first music he ever played was a Sousa march, though its composer was unknown to him at that time. He impressed on the famous composer that Pottsville holds him in respect and reverence as preeminent in march music. E. S. Fernsler presided with his usual felicity.

TRENTON
GAZETTE
6-7-25

LOCAL LIONS TO ENTERTAIN SOUSA

Trenton Lions will today pay tribute to John Philip Sousa, famous bandmaster, who will come to Trenton to conduct two band concerts at Woodlawn park. Lieutenant Commander Sousa is an honorary member of a number of Lions' clubs in various parts of the country.

Upon his arrival in Trenton shortly before noon, the bandmaster will be met by a delegation of Lions in automobiles. He will arrive at the North Warren Street station at 11:45, and there will be an auto procession to the Stacy-Trent hotel, where he will be the guest of honor at a reception and luncheon. The Hopewell Orphanage band will lead the procession and the young musicians will also be guests at the luncheon.

This event will be made additionally enjoyable by the participation of Miss Lillian Oros, concert soprano. Bandmasters Martin Mayer, Benedict Napoliello, Thomas Oakes and Frank Lanza have accepted invitations to be present as guests.

The Billboard

July 11, 1925

Sousa's Band Opens 25,000-Mile Tour

Hershey, Pa., July 4.—Lieutenant Commander John Philip Sousa opened his third-of-a-century tour with his band here today. Thru the courtesy of Charles Dillingham the organization held its rehearsals at the Fulton Theater, New York.

The tour, which closes March 6, 1926, includes visits to 202 cities in 43 States and four Canadian provinces and will cover 25,000 miles. The itinerary includes a week's engagement in Regina, Sask., during the Regina Agricultural Exhibition, July 27 to August 1, for which Sousa will receive \$20,000. Richmond, Va., is the final stop in the trip.

TRENTON
GAZETTE

6-7-25

SOUSA'S BAND AT WOODLAWN TODAY

Those who enjoy a real musical treat will have an opportunity to hear the world's best music this afternoon and tonight at Woodlawn park, when Lieut. John Philip Sousa, with his famous band of 160 musicians and vocalists, will be the attraction. The concerts are given under the auspices of the Ladies' Aid of the McKinley hospital. The concerts will begin at 3 and 8:15 p. m.

Mr. Sousa will arrive in Trenton at the Reading station at 11:55. The foremost bandmaster will be met at the station by a special committee of the Lions club, comprising Counselor Godfrey W. Schroth and William J. O'Toole. The St. Michael's Orphanage band will act as an automobile escort through the streets to the Stacy-Trent hotel where Mr. Sousa will be entertained at luncheon. President-elect William A. Schlegel will preside. Martin Mayer, Benedict Napoliello, Thomas Oakes and Frank Lanza, conductor of local bands, will be special guests at the luncheon.

Cola Santo and his band will begin a series of concerts tomorrow. The programs follow:

Afternoon, 3 o'clock—Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Howard Goulden, saxophone; Harold B. Stephens, saxophone; Rhapsodie, "The Irish" (Herbert); cornet solo, "Our Maud" (Short); John Dolan; suite, "El Capitan and His Friends" (Sousa); (a) "El Capitan," (b) "The Charlatan," (c) "The Bride Elect" (soprano solo, "Villanelle" (Del Acqua). Miss Marjorie Moody; "Scenes Neapolitan" (Massenet). Interval. Scenes from "Rose Marie" (Friml-Stothart); (a) saxophone solo, "Erica" (Weidoff); Harold Stephens; (b) march, "The Black Horse Troop" (new); (Sousa); xylophone duet, "March Wind" (Carey); George Carey and Howard Goulden; "Pomp and Circumstance" (Elger).

Evening, 8:15 o'clock—Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone; Harold B. Stephens, saxophone; Prelude, "The American Maid" (Sousa); cornet solo, "The Carnival of Venice" (Arban); John Dolan; suite, "Cuba Under Three Flags" (new); (Sousa); (a) "Under the Spanish," (b) "Under the American," (c) "Under the Cuban"; vocal solo, "Shadow Dance" (Meyerbeer); Miss Marjorie Moody; (a) largo, "The New World" (Dvorak); (b) march "The Liberty Bell" (Sousa). Interval. "Jazz America" (new), put together by Sousa; (a) saxophone octet, "The Indian Love Call" (Friml); Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe; (b) march, "The National Game" (new) (Sousa); xylophone solo, "The Pin Wheel" (Carey); George Carey; old fiddler's tune, "The Sheep and Goats are Going to Pasture" (Guion).

Season's Best Acts Score on Program at Capitol

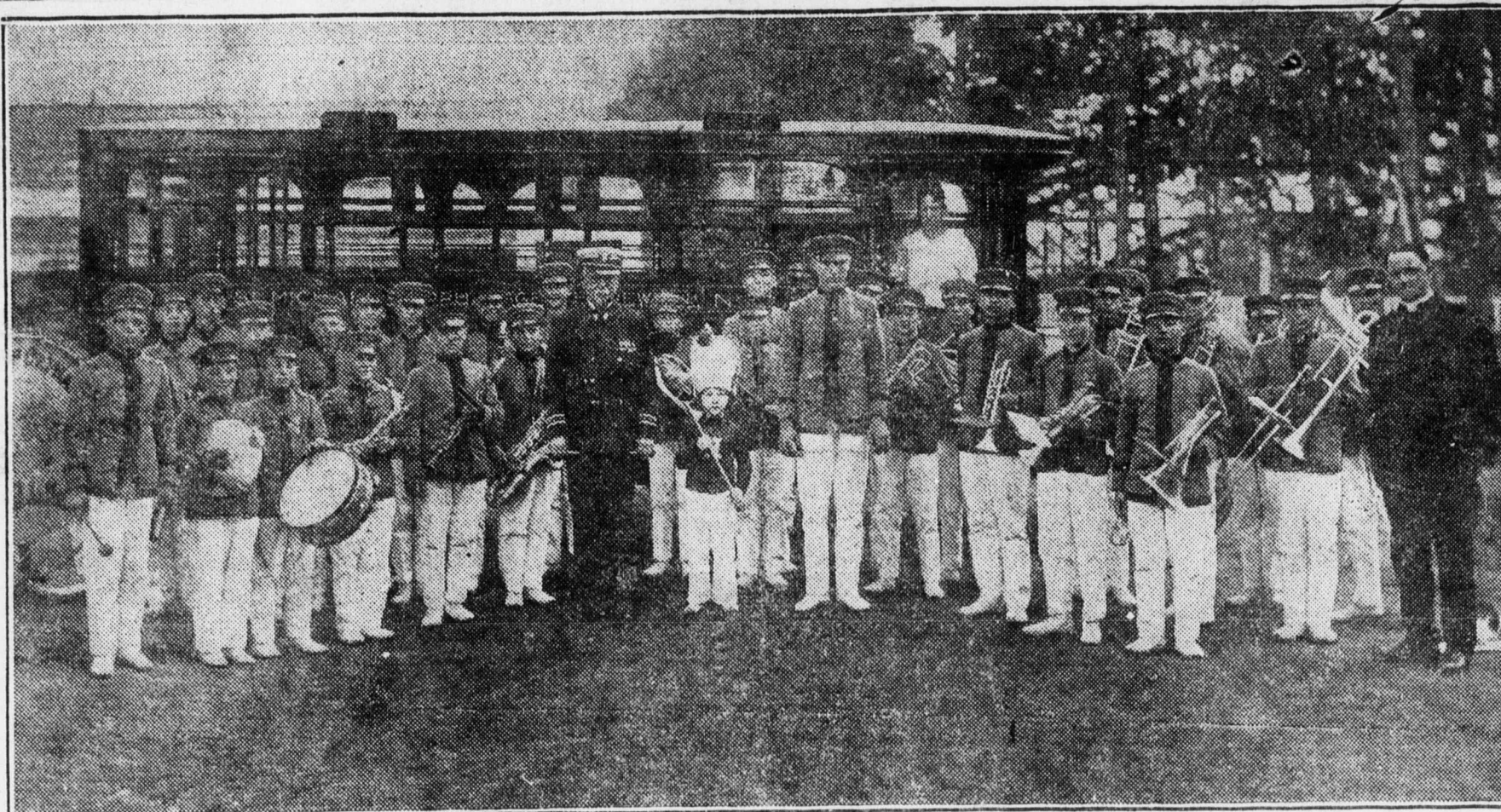
The vaudeville bill at B. F. Keith's Capitol theatre, and the screen offering, "The Manicure Girl," with Bebe Daniels, proved the season's best here yesterday.

C. B. Maddock's new rural skit, "Tramp, Tramp, Tramp," with Jack Camaron an delight others, all masculine delineators of the men of the road, scored. Arthur O. May and Helen Kilduff went over a real hit with a comedy skit, "Village Gossip," and Joseph E. Bernard and Trid Jason found a welcome for "Who Is She?" a playlet by Willard Mack. Doris James, syncopated songstress, and Fritz Bruch and Pauline Thurston, pleased with "Moments in Music and Dance."

"The Manicure Girl," deals with the adventure of a young cuticle cut-up in New York city. It's Bebe Daniels' newest starring picture.

"The Manicure Girl" is first, last and foremost a comedy. As Maria Marretti, Bebe is by far the most popular manicurist in the beauty shop of the fashionable Curzon hotel. One of her most persistent admirers is James Morgan, played by Hale Hamilton. Maria has a falling out with Tony Luca (Burns) her fiance, when Morgan sends a gift of flowers to her home. Accompanying the present is a ten dollar bill for theatre tickets, because Maria had told Morgan that she liked a good show more than anything else. The actual break comes that night when Tony and Maria go to a show—after Tony has ordered her to return the money, saying he can buy all the theatre tickets she'll need. It is pouring rain when they come out. Rather than get a taxi, Tony goes after an umbrella, leaving Bebe standing in the rain. He no sooner returns than a gust of wind carries his hat merrily down the street. After it he goes, and this time, when he returns, there's no Bebe. Morgan had happened by in his limousine, and though the girl had asked him to wait for Tony, a traffic officer messed things up a bit by ordering them on.

So it is we find Tony and Maria at sword's points when she returns after supper with the millionaire at one of the city's many night clubs. The engagement ring is returned, and things look black in general, only to be straightened out by a queer twist of events in the last few scenes which bring Bebe and Morgan's wife together.



Hopewell Orphanage Band, With Its New Bus, Father West, "Eddie," Midget Drum Major, and Commander Sousa

Photos by Raw

Lieutenant Commander Sousa yesterday gave "Eddie" McCann, the abbreviated, high-hatted drum major of the Hopewell Orphanage Band, a few bits of advice on the Sousa manner of twirling a baton. When the 71-year-old bandmaster faced the young musicians to have the accompanying picture taken, he walked over to "Eddie" and greeted him with a snappy salute, to which the "little major" smilingly responded.

Commander Sousa then leaned forward and grasped McCann's hand, after which the "King of March" demonstrated to the boy the manner in which he carried the baton when he conducted the United States Marine Band and the famous wartime musical organization at the Great Lakes Naval Station.

The accompanying picture was taken yesterday at Woodlawn Park by the Times photographer, and shows Commander Sousa posing with Father West and members of the orphanage band in front of the new bus, recently acquired to expedite the transportation of the youngsters to and from cities where they are frequently called upon to entertain. The bus is being paid for through popular subscriptions, and Father West would appreciate subscriptions to aid in the fine work he is doing for orphaned children.

TRENTON GAZETTE

6-8-25

'March King' and Band Here Today



Lieut. John Philip Sousa

NEW YORK
HERALD-TRIBUNE

JUL 16 1925

AMERICANS CRAVE ACTION SO
SOUSA GIVES IT TO THEM

Americans crave action, even in their music according to Lieut. Com. John Sousa, who this season will make his thirty-third annual tour of America, coming to Woodlawn park today. Perhaps the real reason for the success of "The March King" is that he has given the American people action, both in his programs and in his own musical compositions.

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

"I sometimes believe that one of the

reasons symphony orchestras in this country never have been self-supporting is that symphonic music is too lacking in action for the American temperament. And remember, always, that the 'tired business man does not rest himself by attending a sedate drama, but by seeing a girl-and-music entertainment, preferably the one in which there is the most dancing. Perhaps the greatest reason for the success of the motion picture in America is that it is all action."

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

Sousa Delights Large
Audience At Central
Theatre

Those who attended the Central Theatre, Cedarhurst on Wednesday night to hear the concert given by Commander John Philip Sousa and his band were not disappointed in the high and entertaining qualities of the performance, and each number received much applause. As encores, some of the past favorites of the great band leader were played and they were received with great appreciation.

Specialties included a soprano solo by Miss Marjorie Moody and she was recalled several times. A coronet solo by John Dolan, was appreciated, as was the Saxophone Octette by the Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin and Muzzoe. George Carey's Xylophone Solo, called forth much applause.

Commander Sousa seems to be still in his prime, and while this is called a third of a century tour, his ability to please an audience is still as wonderful as ever.

Commander Sousa on his arrival in Cedarhurst on Wednesday morning, through the efforts of Manager Craft of the Central Theatre, was met at the station by the Girl Scouts, under the direction of Miss Louise Walton, and the Boy Scouts under the command of Charles Hewlett, who escorted him and the members of the band to the theatre.

The theatre was decorated for this occasion with the American Colors. An afternoon and evening performance was given.

As the guest of Mr. Craft, Mr. Sousa and several gentlemen of the community had dinner at the Pavilion Royal, and were thus permitted to meet the great commander more intimately. Those at the dinner were Commander Sousa, Mr. Craft, Mr. C. C. Adams, Judge Cortland A. Johnson, Louis N. Moss, Maurice Frank, James Loucheim, Frank Barrie and Harvey Beegle.

Mr. Sousa Meets a Monkey

A Chesterfieldian Little Simian Sets
Him Thinking

To the New York Herald Tribune:

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

offerings, and as each came in proximity of the simian he pocketed the penny, bowed and went through the same exhibition of culture and higher education.

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

JOHN PHILIP SOUSA.

Springfield, Mass., July 14, 1925.

NOTED MUSICIAN
AT KIWANIS CLUBSousa in Whimsical Mood De-
lights in Talk--Says English
Are Best Music Listeners

Lieut. Commander John Philip Sousa was the guest of honor on Thursday at the weekly luncheon of Newburgh Kiwanis. The conductor of Sousa's Band is himself a Kiwanian and welcomed the opportunity of fraternizing with the members of the local club. Introduced by President Bentley as a musician of eminence, "The March King" gently remonstrated with the president of the club for the modesty of the introduction. "Usually when I visit a club on an occasion like this, the chairman introduces me as the greatest man in America; sometimes I am presented as the greatest man in the world; and of course if I were to introduce myself, I would have to speak the truth and say that my proper designation would be 'the greatest man in the universe!'"

Sousa in Merry Vein

In this facetious vein and with a delightful whimsicality the noted conductor entertained his audience with a running fire of quip and anecdote which kept the Kiwanians in high good humor. Sixty laughs a minute for twenty minutes was the record of the distinguished visitor as he told of many and varied experiences while traveling in almost every country in the world.

Speaking more seriously to a representative of The News after the luncheon, Sousa compared the conditions of today with those of earlier times and pointed out that it was a serious financial undertaking at this time to take on tour an organization embracing 84 men, and Newburgh was favored in being able to hear Sousa's Band, seeing that it was a difficult matter financially to play towns of this size. Sousa's first musical hit was produced in 1878 and ever since that time he has been a prolific writer until now he is said to be the author of more musical compositions than any other man in America.

English Good Listeners

"It is an easy matter," says Sousa, "to assemble notes and shape them into some sort of melody, but the compositions that live are almost always the result of momentary inspiration, and I can always tell when the muse is inspiring me to write something that is likely to abide. Music and poetry are alike in this respect, their greatest examples are the result of the inner working of the divine urge, and unless a man feels that urge, it is better that he should lie fallow until the inspired moment returns and he can express in terms of music the inspirations that he feels. In my travels I have found that generally speaking the English are the best listeners and this I attribute to their century-long appreciation of the great sacred oratorios. Nowhere in the world does there seem to be such an appreciation of the best in sacred music as one finds amongst the British and particularly the English people." Sousa spoke of the earnest effort which is made to keep his great musical organization up to the highest pitch of musical efficiency, and his evident enthusiasm and executive ability are without doubt largely responsible for the wonderful results which have made Sousa's Band a name to juggle with in the entertainment world. The Kiwanis Club gave Sousa a rousing reception and the conductor himself seemed to be equally gratified with his audience as he was pleased to be present with them at luncheon.

Scholarship Holders Present

Another feature of the meeting was the presence of the holders of this year's Kiwanis World War Scholarships; Miss Charlotte Doderer and Allen H. Schofield, members of this year's Academy graduating class. These pupils were introduced to the

club and the president expressed the pleasure of Kiwanis in welcoming them and hoped that their record would continue to call forth the approbation of Kiwanis.

Miss Doderer very graciously replied to the congratulation of the president and expressed the thanks of the scholarship holders, promising to leave no stone unturned to justify the Kiwanis Club in its selection and to worthily uphold the good name of the Academy, the Kiwanis and the city. Secretary William J. Beahan

was unable because of indisposition to be present at the luncheon. The attendance prize offered by the Highlands Electric Co. was awarded to John Philip Sousa.

SOUSA CONCERT A NEW TRIUMPH

March King Moves Cohen Audi-
ence to Enthusiasm--New
and Old Numbers Score

Introducing just enough of jazz to please the musical modernist, John Philip Sousa presented his concert band in Cohen's Theatre yesterday afternoon on the fourth day of what is announced as his third-of-a-century tour of the United States. The march king favored with his most celebrated military strains as encores to a dozen program numbers, each of them a gem. Sousa this year outdoes his former efforts in that he presents no fewer than four brilliant soloists, one of them a vocalist of rare ability.

Quite a Work of Genius

The audience took special interest in a three-number suite, "Cuba Under Three Flags", and two marches, "The Liberty Bell", and "The National Game", all by Sousa. Of the marches, little need be said. They are Sousa marches, which tell everything. The suite, however, proved a work of genius, the music of Spain, the United States and Cuba being developed gently, yet clearly, so that the audience could visualize the strife followed by peace and the dance of the nations as pictured by the composer.

"American Maid" At Opening

As an opening number, the Lieutenant Commander presented a prelude, "The American Maid", the 75 musicians blending harmoniously in the rural tunes depicted in the musical picture. As an encore, "El Capitan" took the house by storm. Next to the "The Stars and Stripes Forever", which was offered late in the program as an encore number, "El Capitan" holds Sousa's audiences from start to finish.

This year Sousa's cornet soloist is John Dolan, admittedly one of the most polished concert performers in the country. The tricky "Carnival of Venice" with Arban's difficult, almost impossible variations, was Mr. Dolan's presentation. His technique was all that could be desired, E above the scale proving a simple note for him on several occasions. His rendition of the counterpoint portion of the selection, wherein the single cornet plays both the low range melody and the higher register variations, simultaneously marked Mr. Dolan as the artist supreme. As an encore, he played the sweet "Angelus", with organ-effect accompaniment by the wood wind.

Miss Moody Most Pleasing

"The Shadow Dance," by Meyerbeer, as a soprano solo by Miss Marjorie Moody, and Dvorak's largo, "The New World," by the band closed the first part of the program. Miss Moody, a soprano of marvellous range and marked musical education, drew prolonged plaudits from her hearers. Her charming personality as conveyed by her solo impressed all

who attended the concert. "When You and I Were Seventeen," a popular number, served as her "thank you" vehicle. The simple waltz took on the guise of a standard selection, thanks to Miss Moody's interpretation.

Sousa has gone a step or two farther this year than heretofore in that he has accepted jazz as of sufficient importance to be included in his well-balanced programs. This year is heard "Jazz America," a medley of the day's best numbers, among them "Titina," "Song of Love," "Alabama Bound," "Susie" and a march finale. The interpolations are distinctly Sousa's and the whole blend is appreciated.

Follow the Swallow

As an encore, the 70-year-old conductor has his band play a humoresque, "Follow the Swallow." Here, again, has the gifted composer taken a normal jazz number and developed into a musical concoction that can safely take its place on any program other than strict opera. Using "Home, Sweet Home" and "Linger Awhile" as aids in the construction of the masterpiece, Sousa introduces many of the effects for which he is famous. If the applause of the local audience meant anything—and the composer said after the concert that he is judging every number by the applause it gets the first few weeks en tour—the characteristic will be on the program when the trip ends in March of next year.

The "Indian Love Call" from "Rose-Marie", New York's most successful musical comedy, in the nature of a saxophone octette, with Harold B. Stephens as soloist, with a pleasing ditty as an encore, preceded "The National Game", one of the two new marches. Here followed that most wondrous of all marches, "The Stars and Stripes Forever," Sousa offering as an encore to the encore, "Semper Fidelis." In both of these the brass section lined the front of the stage in typical Sousa style.

Carey With Band

George Carey, who for many years toured the country as an xylophone soloist, is this year with Sousa, handling the traps and musical effects in addition to filling his own niche in the splendid program. Yesterday he played three numbers, "The Pin Wheel", Dvorak's "Humoresque", and the "12th Street Rag".

The closing number was a characteristic by the band, "The Sheep and the Goats Are Walking to the Pasture."

75 Master Musicians

This year Sousa, limiting himself to 75 master musicians, has developed the reed section of the band not, however, to the detriment of the brass. Using six Sousaphones, four trombones and two euphoniums as the lower register, the bandmaster shows ten saxophones and eight cornets with four French horns in the melody range. To his left, one sees no fewer than 26 clarinets with two bass clarinets, two bassoons, an oboe and six flutes and piccolos. A harpist, too, is noted. Bass and snare drums, tympana, chimes and the numerous contrivances which are listed as traps, make up the combination.

Last evening Sousa and his band played before a crowded house in the Stratton Theatre, at Middletown. Within three weeks, the band will have reached Canada where, in Saskatchewan, it has been guaranteed \$20,000 for a week's engagement.

Sousa and Band Thrill Great Audience at State

Crowd Salutes "March King" After Splendid Performance—
Saxophone Octet Pleasing Feature of Program—George
Carey Delights With Xylophone Renditions

By Dan Dore.

It would be a crime to write Sousa's name in one sentence with the word "jazz." To compare the virile, bracing, endlessly original, musically conceived and artistically symphonized creations of Sousa with the nasty, sensual, prurient, exotic, deadly monotonous and usually plagiarized piece-work of the jazz factories is like drawing a parallel between a health-giving mountain scene and a bleary-eyed tango party in the drug-fumed back-room of a Chinatown cabaret.

For more than a generation one of the pioneers of music in the United States, Sousa's fame is firm throughout the world. Europe and South America have produced dozens of composers like Herbert, De Koven, Lehar, Offenbach, Oscar Straus, but the old country as well as the new salutes but one March King: Lieutenant Commander John Philip Sousa, thoroughly the technical musician, intensely the artist and American to the core!

He is exceptional too in that, unlike most men of his standing, he conducts his entire program. And how wisely he builds it for the 75 fellow-musicians whom he led to his inspiring climaxes last night in the State Theatre, and how gladly the immense audience swayed to the magic of his rhythms, clamored for more and still more—and after a rousing final tribute to him and to his virtuoso departed grateful and enthused.

Mr. Sax in Evidence

The whole cantankerous family of Mr. Sax was there and though as a rule they are nasally quarrelsome and independent about staying in tune, last night they behaved themselves and even chattered interestingly in an octet. For the rest they stuck modestly where they belong, as a reserve force to the splendid wood-choir of some 30 clarinets and a quintet of double reeds. This sufficiency of woodwind enabled the band to accompany with the accuracy and lightness of a symphony orchestra

the graceful "Shadow Dance" from Meyerbeer's "Dinorah" which Miss Marjorie Moody sang with fine understanding, clarity and verve. The work of the flutes reserves special mention.

John Dolan, cornet, played the "Carnival of Venice." This number, by an unknown composer, was made famous about 1820 by Paganini. To those who have only heard it hackneyed in circus and vaudeville it must have been a revelation to follow its brilliant variations as they rippled from the bell of Dr. Dolan's instrument. Even his upper register seems so free of effort that one might think he had an E string hidden in the brass.

The subdued strength of six Sousaphones gave full-bodied back ground to Arthur Sullivan's dreamy, ever popular, thoroughly Anglican song, "The Lost Chord," with Dolan again as a welcome soloist and the band's balanced accompaniment sort of "cathedralized" on the organ by Watson Giddings, organist of the Webb Horton Memorial church. To praise Mr. Sousa's conducting would be an impertinence. That goes without saying.

George Carey Pleases

George Carey's xylophone solo took the house, as usual. But no music can carry away an audience as I bring it clamorous to its feet as did the rousing melodies, the piquant, always novel arrangements of Sousa's own marches. The lifting flourish of his introductions, the snap vigor and melodious flow of his tunes, the humor and force that alternate in his employ of the various choirs swing each number, programmed or encored, into an irresistible climax.

Every Sousa tour has been a triumph in Europe as well as here. We hope to hear him many times more; but one need be no prophet to say that, when in the end he has played his final harmonies, his soul will still go marching on with all the world to his own undying music.

MIDDLETOWN DAILY TIMES-PRESS,

FRIDAY, JULY 10,

SOUSA'S BAND PLEASES STATE THEATRE CROWD

John Philip Sousa, greatest of band masters and composer of scores of well known marches, brought his organization of artists to Middletown Thursday. It was a new Sousa that Middletown heard in the State Theatre—a bandmaster who has bowed to popular fancy and added to his program a touch of jazz. Older, yet no less erect, the veteran musician and conductor has lost none of his skill. Several new compositions brought appreciative applause. Sousa, always popular with any audience, was generous with the encores.

Venturing into the realm of syn-copation, Sousa refused to follow the beaten path, but wandered astray into the maze of melody. There is nothing bizarre about Sousa as a jazz conductor—no shrieking of "sax," no noise of cornets muffled by derby hats, no discordant note to mar the musical score. Perhaps it might be said that Sousa's band plays jazz with the blatant element removed. It is jazz, but it is a renovated, dis-infected variety of jazz. The audience liked it Thursday night and clamored for more.

Tribute To Sousa

Tribute to Sousa and his genius came when his players played the opening measures of "The Stars and Stripes Forever," probably one of the greatest marches of all time and one of the compositions that made the band man's name famous. The applause drowned the first few notes. The selection was an encore and after it was completed the crowd, in its enthusiasm, still pleaded for more.

Lively marches were the order of the evening as the program unfolded. One sombre note was added to the concert when the musicians played Dvorak's largo, "The New World." The solemn

notes of the mournful melody had barely died out, however, when the players struck up "The Liberty Bell," a rollicking march with chime variations that brought more than usual applause.

Miss Marjorie Moody, soprano soloist with the band, sang Meyerbeer's "Shadow Land" as her first offering. The selection is complicated enough to tax the ability of the most accomplished and well trained singer. Perhaps some of the members of the concert crowd noticed that Miss Moody had some slight difficulty in reaching the notes in the higher octaves, but they forgave her an ambitious attempt when she sang "When You And I Were Seventeen." Miss Moody has a sweet, well trained voice of considerable power and range. Her second selection won her audience.

Dolan Soloist

John Dolan, concert cornet soloist, performs the impossible on a cornet, just as every cornet soloist has done under Sousa's direction in concert tours for years past. Dolan played "The Carnival of Venice," a composition of Arban, and then, accompanied by the band, and Watson Giddings, State Theatre organist, offered "The Lost Chord."

George Carey, xylophone soloist, and Messrs. Stephens, Heney, Johnson, Page, Weier, Machner, Konklin and Munroe, forming a double saxophone quartet, were also on the program.

Mention should be made, perhaps, of several numbers that were in themselves unique. Sousa's arrangement of "Jazz America" gave his audience its first taste of the Sousa brand of jazz. It was a palatable taste, too. Mostly medley, made up of popular songs, it steered clear of the barbarous and stayed well within the confines of legitimate music of surprisingly beautiful rhythm. For an encore the band played "Follow The Swallow"

—but it could hardly be said to be the tune alone. Strains of old familiar melodies ran through the selection, like a golden thread in the warp of a beautiful brocade. Through a labyrinth of difficult blending musical scores the melody of the modern song appeared, too. First the clarinets played it, then the cornets, then the trombones and finally the tubas. Everyone but the big bass drummer, who "socked" the long suffering drum with mighty right arm all through the concert, played it. The crowd was delighted. Here was jazz of a new kind.

Drummer Works Hard

Speaking of the drummer recalls that he deserves more than a word. The drummer worked harder than anyone else in the band. When intermission time came one suspected that he probably had run out to a restaurant for a hearty meal. Taking care of a bass drum in Sousa's band is manual labor. Swinging an axe on the presidential woodpile or running a forge under the spreading chestnut tree is the sort of training needed for the job, and this statement is not intended to minimize the drummer's sense of rhythm. He "socked" when the "socking" was good—when Sousa's baton made a vicious sweep through the air. The "boom" of the drum rattled the rafters.

The program of the concert follows:

1. Prelude, "The American Maid," Sousa
2. Cornet Solo, "The Carnival of Venice," Arban
3. Organ Solo, "The Lost Chord," Watson Giddings, assisted by John Dolan and band.
4. Suite, "Cuba Under Three Flags," (New, Sousa)
 - a. "Under the Spanish"
 - b. "Under the American"
 - c. "Under the Cuban"
5. Vocal Solo, "Shadow Dance," Meyerbeer
6. (a) Largo, "The New World," Dvorak
- (b) March, "The Liberty Bell," Sousa

INTERVAL

7. Jazz America (New) put together by Sousa
 8. (a) Saxophone Octette, "Indian Love Call," Friml
 - Messrs. STEPHENS, HENRY JOHNSON, PAGE, WEIR MACHNER, KONKLIN, MUNROE.
 - (b) March, "The National Game" (New), Sousa
 9. Xylophone Solo, "The Pin Wheel," Carey
 10. Old Fiddlers Tune, "The Sheep and Goats are Going to Pasture," Gulon
- Encours: "El Capitan," Sousa; "Peaches and Cream," Sousa; "U. S. Field Artillery," Sousa; "Follow The Swallow," arranged by Sousa; "Chinese Wedding Procession," Hosmer; "Stars and Stripes Forever," Sousa; "Semper Fidelis," Sousa; and "The 12th Street Rag,"

NEW ORLEANS,
LA.

STATES

Mr. Sousa and Monkey

JOHN PHILIP SOUSA, the great bandmaster, is convinced that all men did not descend from monkeys. He writes to the New York Tribune to say why he has reached that conclusion.

Mr. Sousa relates that the other day he met a little simian, perhaps the same one that recently visited The States and called on Gov. Peay of Tennessee. This monk was garbed in an unflapperish style, and wore a cap that was perched on his head in a very dignified manner. Mr. Sousa thought the look in his eyes indicated that he might not refuse a penny. The bandmaster tossed it to him. Whereupon the little simian picked it up, pocketed it, bowed gravely and took off his cap with Chesterfieldian politeness. Others followed Mr. Sousa's example, to be met on the side of the monkey with the same exhibition of culture and higher education.

Says Mr. Sousa:

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

Of course the inferior persons who acted so rudely toward Mr. Sousa did not have a simian descent. No human being has. But Mr. Sousa is happy in the point he makes. Some men and some women, though they come from a higher order, might copy with profit the courtesy and the gentleness of the monkey, the dog and sundry other representatives of the animal kingdom.

MIDDLETOWN PRESS

6-10-25

SOUSA SOLE SURVIVOR OF OPERETTA FOUNDERS

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, before his fame had been established as either composer or bandmaster, 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

Ananias." It is singular that not one of the three was a success; and it is doubtful if any save the antiquarians have preserved a copy of any of the three scores that put America on the musical map in the rich field of comic opera.

De Koven was the first of the trio to win a lasting success. That was by means of "Robin Hood." Then Sousa came to the fore with "El Capitan." Soon thereafter, Herbert made a resounding success with "The Serenade." The three pieces remain the outstanding successes of American composition in a style that until then had been mastered prosperously by the French and German composers.

Sousa and his band will give a concert at the State theatre tonight.

GOLF

JOHAN PHILIP SOUSA created a mild newspaper sensation when he retailed that ancient bromide to "Billy" Cross about "Not being old enough to play golf."

Anybody who knows the least little bit about golf knows very well it is not an old man's game. Golf above all other games is a game for youth—for steady nerves, an even temper and physical stamina.

Men who drop dead on golf courses—and quite a number of them do—are the men who believe with Mr. Sousa and others that golf is a game for dodos with hardening of the arteries, locomotor ataxia, spavin, spring halt, ringbone, varicose veins, and so on.

No man in his senses should undertake golf unless he first has a physician examine him—provided he is at all doubtful about his heart.

Men over fifty do play golf of course. Or rather they play at it. They get a lot of fun and a lot of exercise out of it and if they have no bad physical defects it doubtless does them much good.

A lot of bunk is written and talked about golf by those who do not play the game. Nobody who plays it, however, calls it an old man's game. Everybody who has tried it knows better.

THE NORWICH SUN,

SATURDAY EVENING, JULY 11, 1925.

SOUSA PLEASES LARGE CROWD AT COLONIA

FAMOUS BAND LEADER GREETED
BY HUNDREDS AT BAND
CONCERT

"The Third of a Century Tour" Seems to be More Popular Than Any He Has Heretofore Made—Members of Organization, Including Soloists, Are Greeted Enthusiastically—Appreciation of Efforts Is Shown in Generous Applause Accorded.

The seventy-year-old John Philip Sousa is still the march king, still the commander-in-chief of the greatest band organization in the world; as straight and active and dynamic as he was twenty years ago, this most famous of all bandmasters appeared at the head of his notable aggregation of musicians in a matinee concert in the Colonia theatre Friday afternoon, and directed a program which surpassed even his own previous appearances in Norwich.

Present Tour Named

"The third of a century" tour his publicity men have named the present coast-to-coast trip upon which the band is just starting. Thirty-three years ago John Philip Sousa resigned his commission as lieutenant-commander and director of the United States Marine band, and embarked upon his own career as director-composer. On September 26, 1892, in Plainfield, N. J., he made his first appearance at the head of his own band. Every season since he has toured America, and in addition has made two tours of European countries and one tour around the world. He is now embarked on his fourteenth coast-to-coast trip.

Many Real Artists

There is little doubt that Sousa is the most beloved of American musicians. Wherever he goes, from the metropolis itself to the smallest city visited in his itinerary, the march king meets nothing but enthusiasm. His organization consists of 100 bandmen and soloists, numbered among whom are John Dolan, the greatest living cornetist, George Carey, an artist of wide reputation on the xylophone, and

Miss Marjorie Moody, soprano soloist. Colonia Is Filled

The audience which filled the Colonia theatre Friday afternoon was generous in its applause and appreciation of the work of the march king and his bandmen. Again and again the organization responded to encores, the program lasting for nearly two hours. However, the height of spontaneous demonstration was reached when, as an encore to "The National Game," a Sousa march which was but recently published, the familiar opening bars of "The Stars and Stripes Forever" threw the audience into a round of applause which was only equalled by the storm which greeted the grand finale of that stirring military march.

Following is the program:

Prelude, "The American Maid" Sousa
Cornet solo, "Carnival of Venice" ...
Arban—Mr. John Dolan
Suite, "Cuba Under Three Flags" ...
Sousa

(a) Under the Spanish
(b) Under the American
(c) Under the Cuban

Vocal solo, "Shadow Dance" Meyerbeer—Miss Marjorie Moody.

Largo, "The New World" ...Dvorak
March, "The Liberty Bell" ...Sousa
"Jazz American," arranged by Sousa
Saxophone octet, "Indian Love Call"
Friml—Messrs. Stephens, Heney,
Johnson, Page, Weir, Machner,
Conklin, Munroe.

March, "The National Game" ...Sousa
Xylophone solo "The Pinwheel" ...
Carey—Mr. George Carey.
Old Fiddler's Tune "The Sheep and
Goats are Walking to the Pasture"
Guion.

Miss Moody, whose voice was purely lyric, sang the "Shadow Dance" acceptably, if without brilliance. However, the encore which she chose, "When We Were Seventeen" was sung with delightful effect. Among the encores with which the band responded were "El Capitan," "Peaches and Cream," "The U. S. Field Artillery March," "Follow the Swallow," "The Stars and Stripes Forever," "Semper Fidelis," and "The Twelfth Street Rag" Sousa compositions.

The solo numbers of both John Dolan, cornetist, and George Carey, xylophone soloist, were beyond criticism, even beyond words of praise. The former ranks as one of the foremost cornet virtuosos in the world and was repeatedly encored in his solo numbers.

MISS MARJORIE MOODY



Young American Soprano with Sousa and His Band at the Colonia. Matinee Only, Friday, July 10

CONDUCTING A BAND IS STRENUOUS WORK

John Philip Sousa Finds Third of a Century Labor of 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 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 the 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 the 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 successes 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 in-

crease his earning power 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 concerts without the famous bandmaster conducting every number on the program.

The famous Sousa band will be at the Colonia theatre in Norwich for a two o'clock matinee on Friday, July 10.

THE NORWICH SUN,

SATURDAY EVENING,

JULY 11.

SOUSA SO BUSY HE ALMOST MISSED TRAIN

Following his concert at the Colonia theatre Friday afternoon, Sousa and the two lady soloists developed thirst, whereupon Professor Riesberg and family conducted them next door to Kandyland. Their thirst slaked, all proceeded per the Riesberg automobile to the O. & W. station, where a special train (made up at Middletown) pulled in to take the entire company to Syracuse for the concert the same evening. But Lieut. Commander Sousa was so busy chatting with the youthful chauffeur, Miss Riesberg, that the business manager of the band had to call to him, "all aboard, Mr. Sousa! You're holding up the train." With waving of handkerchiefs and after expressing appreciation of the attention and enthusiasm of the Norwich audience, the special pulled out. "Beautiful country, fine audience, splendid theatre, lovely chauffeur," said the famous bandmaster.

An interesting fact is that the opening piece played, "The American Maid," was from an opera of which the text was by Leonard Liebbling, editor-in-chief of The Musical Courier, with which Professor Riesberg has so long been connected, the music composed by Sousa.

FRIDAY, JULY 10, 1925

"Stars and Stripes"



What George M. Cohan did for the red, white and blue on the stage, John Philip Sousa did in the field of band music. Witness the "Stars and Stripes" and many other compositions with a Yankee-Doodle-Do motif. Tonight, Sousa and his band hold forth at B. F. Keith's.

SYRACUSE HERALD:

SATURDAY EVENING,

JULY 11, 1925.

SOUSA PLAYS OLD FAVORITES FOR HIS ENCORES

Capacity Audience Hears
Band Under Tigris
Auspices.

John Philip Sousa, dean of American band masters, has lost none of the master's touch after his many years of catering to public approval with his famous band.

This was proved last night when, aided by the salesmanship of the Tigris Shrine members he drew a capacity audience in Keith's Theater and gave a program of new and old numbers that brought encore after encore. In fact it was the encores that brought out the old favorites and the famous leader responded with his usual grace. During one of the waves of approval he stopped long enough to present a leader's copy of the march "Nobles of the Mystic Shrine" to Dr. J. L. Turner, leader of the Tigris Band.

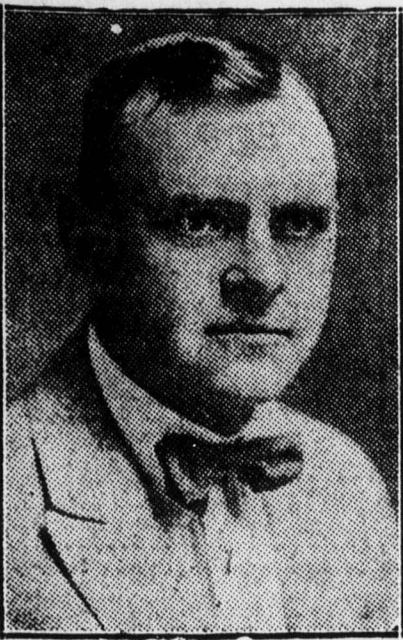
Sousa's showmanship has long been heralded as one of the secrets of his success, and the makeup of his band this year proves that contention. The much-maligned saxophone, which has pressed its way to the front in public demand, has a prominent place in the music arrangements, and received solo rank. An octet of the instrument players came to the footlights during the program and proved that Mr. Sax was an inventor of no mean ability when he devised that instrument.

Many new compositions by Sousa and other arrangements of popular airs were well received, but none drew a bigger hand than the "Washington Post March," "Stars and Stripes Forever," and other old favorites.

John Dolan, cornet soloist of many years standing with the Sousa organization, showed he had lost none of his technique. Jumping full octaves in his solo work with triple-tongue manipulations he demonstrated his standing as the most finished player on the concert stage in America.

Other soloists were received with equal favor and the massing of piccolo, cornet and trombone sections at the front of the stage in certain strains was received with salvos of applause, and lended variety to the program.

Sousa Pays Honor to Shrine Band Leader



DR. HARRY H. TURNER.

RECORD AUDIENCE ENJOYS SOUSA'S BAND AT KEITH'S

Noted Conductor Presents Fine Program; Honors Dr. Harry Turner.

By ISIDOR GOODMAN.
John Philip Sousa and his band marked up another attendance record for Keith's Theater Friday night and a big crowd came, heard and enjoyed one of those typical Sousa programs that has helped make the conductor and his organization famous.

Several years ago Sousa was taken into the fold of Almas temple, order of the mystic shrine, at Washington. Just about that time the annual session of the Supreme Council was held at the national capital and for that occasion Sousa wrote the "Nobles of the Mystic Shrine" march which was played in the ball park there by massed bands numbering close to 1,000 men. The composition features carrying quickstep highlights with all that goes with the accustomed Sousa march swing. Friday night here he presented the original manuscript of this composition to Dr. Harry H. Turner, director of the Tigris temple band and under whose auspices the concert at Keith's was given.

During the evening Sousa again demonstrated his ability to interpret the classic along with the lighter selections which he classifies as "Americanisms." He gave a notable reading to the "Largo" movement from Anton Dvorak's "New World Symphony." This is a marked tone picture of the Slav notion of the American pastoral and the Sousa version was done with a nice regard for poetic shading and color in rhythm. Of the new Sousa compositions both the "Cuba Under Three Flags" suite and "Jazz America" were gems in their respective classes and the author's command of the descriptive in instrumentation here stands out brilliantly in effect. The Lieutenant Commander was as generous as usual with his encores and was given a succession of ovations after the presentation of his famous marches old and new.

Miss Marjorie Moody, soprano soloist, gave a most satisfying presentation of the noted "Shadow Dance" from Meyerbeers "Dinorah." She handled the bravura features effectively and true to pitch and she won her audience also with clarity of tone in the difficult cadenzic phrases.

Sousa gave among his novelties a saxophone octette and these players made a big hit in the performance of the "Indian Love Call" from "Rose Marie." John Dolan, cornet soloist, is a real artist upon this instrument. His selection, "The Carnival of Venice" with all the intricate variations woven by Arban, would be a difficult job for even a skilled clarinetist. Dolan, however, played it brilliantly taking high lip tones easily and as clear as though done with an E flat, instead of B flat instrument. George Carey, xylophone, and Harold B. Stephens, saxophone, were heartily applauded for the success of their numbers.

Warm Greeting to Sousa's Band Planned Friday



JOHN DOLAN.

Following an afternoon performance at Norwich, John Philip Sousa and his band will reach Syracuse at 7 p. m. Friday, prepared for the concert to be presented later at Keith's Theater. The lieutenant commander will be given a warm greeting by local Shriners, who are looking forward to the presentation to Dr. Harry H. Turner, leader of Tigris Temple band, under whose auspices the concert will be given, of the manuscript copy of the famous Shrine march which the author has autographed for the purpose. The gift will be handed over by Illustrious Potentate Charles F. Northup, acting for Conductor Sousa.

The trip of the band so far has been one continued success, the lieutenant commander reports, the new Sousa creations in particular making hits with the audiences that have attended the concerts. One of the high lights of the present series of concerts is the solo work of John Dolan, cornetist, who made such a hit at the armory here when Sousa was in Syracuse last.

Dolan is regarded as among the best of the modern exponents of trumpet and cornet playing, being particularly fine in his efforts at triple tonguing, an art sent down by Liberati, Levy, Arbuckle, Bent and other famous artists of earlier days.

It is expected that a record house will greet the Sousa organization when it appears at Keith's Friday night.

Miss Winifred Bambrick Here As Harpist With Sousa's Band



Lieut-Comdr John Philip Sousa, who is conducting his world-famous band on its "Third-of-a-Century tour," the itinerary of which will carry it to 47 states and four Canadian provinces, winds up a five-day engagement of afternoon and evening concerts at the Crystal ballroom, Riverside park, today. The concert tonight, which will be finished at 9.30, will be followed by dancing to music of the McEnelly orchestra.

Sousa has struck on an impressive way in which to bid Springfield and vicinity adieu for he has selected as his last number his own stirring piece of march music, "Stars and Stripes Forever."

Marjorie Moody, soprano; Henry B. Stephens, saxophone and John Dolan, cornet, all soloists with the Sousa organization, will be heard at each concert today. This is the first time that all three have appeared on both programs during the band's stay at Riverside.

The overture, "William Tell," always

an inspiring number with the inimitable Sousa directing it, is also on tonight's program.

Afternoon
Rhapsody, "The First".....Liszt
Cornet solo, "The Solitaires".....Herbert John Dolan
Suite, "Famous Melodies".....Sullivan
Vocal solo, "Le Deputé".....Charpentier Marjorie Moody
Scenes, "Robert le Diable".....Meyerbeer Interval
(a) Scherzo from "Sonata Trilica".....Mc Dowell
(b) "A Japanese Sunset".....Deppen
Saxophone, "Lannette".....Henton Henry B. Stephens
Excerpts, "Lilac Time".....Schubert
March, "The Rifle Regiment".....Sousa John Dolan
Finale, "Fourth Symphony".....Tchaikowsky
Cornet solo, "Phidias' Maid".....Sousa John Dolan
Suite, "At the Movies".....Sousa
(a) "The Serenaders".....Sousa
(b) "The Crafty Villain".....Sousa
(c) "Balance all and Swing Partners" Vocal solo, "De Puis le jour" from "Louise".....Charpentier Marjorie Moody
Scenes, "La Bohème".....Puccini Interval
Overture, "William Tell".....Rossini
Saxophone solo, "Caprice Mint".....Stephens Henry B. Stephens
"Reminiscences of Scotland".....Godfrey March, "Stars and Stripes Forever".....Sousa

MARJORIE MOODY IS SOUSA BAND SOLOIST

Double Program Given Today by Well-Known Musical Organization, at Riverside

It is expected that a composer-conductor as thoroughly American as Lieut-Comdr John Philip Sousa would select a vocalist of American birth and training for solo appearances with his organization now giving afternoon and evening concerts at Riverside park through Wednesday. Miss Marjorie Moody is the singer this season.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme M. C. Picaoli, 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, 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 at Chicago.

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, at Portland, Me. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic opera, that contract not becoming operative, however, until after the conclusion of Sousa's current season.

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

Following are today's programs for the band:

Afternoon
Rhapsody, "The Northern".....Hosmer
Cornet solo, "Cleopatra".....Demare John Dolan
Suite, "Tales of a Traveler".....Sousa
(a) "The Kaffir on the Karoo".....D'Acqua
Vocal solo, "Villanelle".....Miss Marjorie Moody
"Gems of Ireland".....Godfrey Interval
"Torchlight Dance".....Meyerbeer
Xylophone solo, "Post and Peasant".....Suppe George Carey
"Power of Glory".....Sousa
Scenes from "Aida".....Verdi
Excerpts, "El Capitán".....Sousa

Sunday Evening
Rhapsody, "The Indian".....Orem
Euphonium solo, "Il Puritani".....Bellini-DeLucas Joseph DeLucas
Portraits, "At the King's Court".....Sousa
(a) Her Ladyship, the Countess.
(b) Her Majesty, the Queen.
(c) Her Grace, the Duchess.
Vocal solo, "The Wren".....Benedict
Miss Marjorie Moody
(Flute obligato by R. E. Willis).
Excerpts, "The Mikado".....Sullivan Interval
Caprice, "On With the Dance".....Sousa
Saxophone solo, "Saxophobia".....Wiedoeft Henry B. Stephens
(a) Waltz, "On the Banks of the Beautiful Blue Danube".....Strauss
(b) March, "Saber and Spurs".....Sousa
"Hungarian Dance".....Moszkowski

SPRINGFIELD SUNDAY REPUBLICAN:

JULY 12, 1925

MARJORIE MOODY, AMERICAN SOPRANO



Soloist With Sousa and His Band, Now at Riverside

THIS CLIPPING FROM
CLEVELAND, OHIO
Plaindealer

JUL 15 1925

Age Limits.

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

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

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

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

JAZZ RHYTHMS PLEASE SOUSA'S BIG AUDIENCE

Stunning Arrangement of
"Follow the Swallow" and
Other Popular Music
at Riverside.

By WILLARD M. CLARK.

Bands may come and bands may go, but Sousa goes on forever. Year after year, the veteran bandmaster takes his splendid organization on tour and through his powerful personality and the stirring rhythms of his own marches, he thrills the most blasé concert-goer.

All this is merely preliminary to announcing that Sousa and his band are at Riverside Park for five days, and that his organization this year is as fine as any we have ever heard play under his baton. Sousa was prodigal with encores and the more than 4000 persons present last night would be there yet had he kept on playing. The applause was deafening at times, especially after the marches and, of course, after "The Stars and Stripes." It was an audience made up of real music lovers, who knew Sousa through his many recordings and through previous concerts.

The program was well arranged to show the resources of his organization. Sousa has kept up with the times and does not disdain the jazz rhythms. In fact, he has made stunning arrangements of various popular numbers, notably "Follow the Swallow." A saxophone octet playing a number by Friml was rarely diverting and there was more than a touch of Debussy noticeable in this composition.

A new march, "The National Game," was as virile and fine as any of the former Sousa marches and "El Capitán and His Friends" was greeted with much delight. In John Dolan, Mr. Sousa has one of the finest cornetists of the day. His technique is astounding and his tone round and mellow. Miss Marjorie Moody, a young American soprano, revealed again a voice of lovely quality and much technical ability in the treacherous passages of "Ah Fors e lui." We are told that Miss Moody will join the Chicago Civic Opera company this winter.

As we have said, there is only one Sousa, and no organization, however fine, can compare to his. Not that it plays technically more perfect than other bands, but it has that virility and forcefulness which are the particular qualities of its leader.

Only at a Sousa concert last year do we remember having seen so many persons at an open air concert in Springfield. Mr. Sousa was particularly pleased with the setting given him and the acoustic properties of the Crystal Ballroom. As he left the ballroom and mounted the long flight of steps to the park he was greeted with round upon round of applause. It was a typical Sousa concert and audience.

Resourcefulness Spells Success for Sousa's Band at Riverside

Perhaps one of the secrets of the success of Lieut. Comdr. John Philip Sousa, who this season is making his 32d annual tour at the head of the band which bears his name and is giving afternoon and evening concerts at the Crystal Ballroom, Riverside Park, through Wednesday night, is the resourcefulness of the famous bandmaster and the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions.

During both concerts today there will be numbers by John Dolan, considered by many the world's greatest cornet player. In the afternoon he will play "Centennial" and in the evening "The Pyramids."

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 great "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 musicians that an entire program may be ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an audience with a slow dragging number, whatever the artistry of the musicians, or the worth of the selection, when a sudden storm breaks outside. Sousa doesn't try. A piece of gay, attention compelling music goes in its place. If train connections make it necessary to begin a concert behind the usual hour, a cheerful, bright selection is pressed into service as the opening number. When the weather is cold and dismal, a cold audience is cheered with a number which contains musical warmth. Even humorous music is brought into the programs in emergency, and to quote the words of an old song, "The Band Plays On." Following are today's programs:

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JOHN DOLAN
Great Cornet Player with Sousa's
Famous Band.

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The number of emergencies which can develop during the tour of Sousa's Band is said to be remarkable,

AFTERNOON.
Overture, "Theodore," Massenet.
Cornet solo, "Centennial," Bellstedt.
Suite, "Three Quotations," Sousa.
(a) "The King of France marched up the hill with 20,000 men."
(b) "The King of France came down the hill and never went up again."
(c) "And I, too, was born in Arcadia."
(d) "Nigger in the Woodpile."
Vocal solo, "Caro Nome," Verdi.
Intermezzo, "Golden Night," Bizet.

INTERVAL.
"A Bouquet of Beloved Inspirations," Sousa.
(a) Xylophone solo, "Nola," Arndt.
(b) March, "The Thunderer," Sousa.
George Carey.
"Gems from the Works of Sullivan,"
March, "The League of Nations" (new), Bye.

EVENING.
"Gems from the Works of Gounod,"
Euphonium solo, Fantasia, "Original," DeLuca.
Suite, "Cuba Under Three Flags" (new), Sousa.
(a) "Under the Spanish."
(b) "Under the American."
(c) "Under the Cuban."
Vocal solo, Aria from "Traviata," Verdi.
Scene, "Madame Butterfly," Puccini.

INTERVAL.
"Reminiscences of Wagner,"
Cornet solo, "The Pyramids," Liberati.
John Dolan.
Valse, "Baden Girls," Ziehe.
Overture, "Light Cavalry," Suppe.

Miss Winifred Bambrick, Harpist, with Sousa's World-Famed Band



Miss Bambrick is the harpist with Lieut. Comdr. John Sousa's band, appearing at Riverside Park, and because of her small size and the great size of the instrument she plays, her presence is one of unusual interest when she appears in a bright frock against a background of 100 somber-clad musicians who make up the Sousa ensemble. Her appearance with the Sousa organization is due to the fact that she is one of the best harpists in America of either sex.



MARJORIE MOODY
Soprano Soloist with Sousa and His Band at Riverside Park.

Marjorie Moody and Sousa's Band.

It is expected that a composer-conductor as thoroughly American as Lieut. Comdr. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its 33d annual tour, and giving afternoon and evening concerts daily at Riverside Park through Wednesday. Therefore, the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was brought up 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 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 was refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano," and for the past five seasons, she has been a delight to the great Sousa audiences. In addition to her singing, it must be noted that Miss Moody has the unusual faculty of being able to make herself heard in

the great halls and auditoriums in which the Sousa organization gives many of its concerts, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or in New York, Miss Moody's singing is as sweet, as delicate and as free from any suggestion of effort as if she were singing in an intimate concert chamber before an audience of a few hundred people or even in her own home for a few friends.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.)

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

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

SUNDAY AFTERNOON.
Rhapsody, "The Northern," Hosmer.
Cornet solo, "Cleopatra," Demare.
John Dolan.
Suite, "Tales of a Traveler," Sousa.
Vocal solo, "Villanelle," D'Asqua.
Miss Marjorie Moody.
"Gems of Ireland," Godfrey.
Interval.
"Torchlight Dance," Meyerbeer.
(a) Xylophone solo, "Post and Peasant," Suppe.
George Carey.
(b) "Power of Glory," Sousa.
Scenes from "Aida," Verdi.
Excerpts, "El Capitán," Sousa.
SUNDAY EVENING.
Rhapsody, "The Indian," Orem.
Euphonium solo, "Il Puritani," Bellini-DeLuca.
Joseph DeLuca.
Portraits, "At the King's Court," Sousa.
(a) Her Ladyship, the Countess.
(b) Her Majesty, the Queen.
(c) Her Grace, the Duchess.
Vocal solo, "The Wren," Benedict.
Miss Marjorie Moody.
(Flute obbligato by R. E. Williams.)
Excerpts, "The Mikado," Sullivan.
Interval.
Caprice, "On with the Dance," Sousa.
Saxophone solo, "Saxophobia," Wiedcoff.
Henry B. Stephens.
(a) Waltz, "On the Banks of the Beautiful Blue Danube," Strauss.
(b) March, "Sabre and Spurs," Sousa.
"Hungarian Dance," Moszkowski.

MONDAY, JULY 13,

TUESDAY, JULY 14,

SOUSA'S BAND IS AFFORDING PLEASURE

reading detective stories—most of them thrillers.

THURSDAY, JULY 16,

JOHN DOLAN WILL GIVE CORNET SOLOS

Sousa's Band Has Two Attractive Programs For Afternoon and Night

Perhaps one of the secrets of the success of Lieut-Comdr John Philip Sousa, who this season is making his 32d annual tour at the head of the band which bears his name and is giving afternoon and night concerts at the Crystal ballroom, Riverside park, through Wednesday night, is the resourcefulness of the famous bandmaster and the men who play under his direction, the majority of whom literally have been reared in the Sousa traditions.

During both concerts today patrons will be obliged by numbers from John Dolan, considered the world's greatest cornet player. In the afternoon he will offer "Centennial" and in the evening "The Pyramids."

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 Strauss's "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra.

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.

Following are today's programs:—

Afternoon
Overture "Phedre"..... Massenet
Cornet solo "Centennial"..... Bellstedt
John Dolan
Suite "Three Quotations"..... Sousa
(a) "The King of France marched up the hill with 20,000 men;
The King of France came down the hill
And ne'er went up again."
(b) "And I, Too, Was Born in Arcadia"
(c) "Nigger in the Wood-pile"
Vocal solo "Caro Nome"..... Verdi
Miss Marjorie Moody
Intermezzo "Golden Night"..... Bizet
interval
"A Bouquet of Beloved Inspirations" Sousa
(a) Xylophone solo "Nola"..... Arndt



JOHN DOLAN

World's Greatest Cornet Player Gives Two Numbers at Riverside Park Today

(b) March "The Thunderer"..... Sousa
"Gems from the Works of Sullivan" Gounod
March "The League of Nations" (new) Eya
Night
"Gems from the Works of Sullivan" Gounod
Euphonium solo fantasia "Original" DeLuca
Joseph De Luca
Suite "Cuba Under Three Flags" (new) Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
Vocal solo "Aria"..... Verdi
Miss Marjorie Moody
Scene "Madame Butterfly"..... Puccini
interval
Reminiscences of "The Pyramids"..... Wagner
Cornet solo "The Pyramids"..... Liberati
John Dolan
Valse "Baden Girls"..... Ziehrle
Overture "Light Cavalry"..... Suppe

SOUSA TELLS WHY HE GREW BEARD

Didn't Want to Look Too Youthful When Candidate for Marine Band Director

With a musical career extending more than a century, and with a record of a third of a century at the head of his own band, Lieut-Comdr John Philip Sousa, whose organization will fill today, the fourth of a five-



GEORGE CAREY

Famous Xylophone Player With Sousa at Riverside Park

day engagement of afternoon and evening concerts at Riverside park's Crystal ballroom, occasionally takes occasion to compare the present with earlier days of his musical career. It was on such an occasion, that he explained the original Sousa beard. It was grown he said in 1880 when he was a candidate for the directorship of the U. S. Marine band and wanted to cultivate that "interesting foreigner" appearance and did not want to look too youthful. He was only 26 years old at that time, and says "the ferocity of the original Sousa beard can well be imagined."

"The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandmen," Sousa continued. "When I was a youth it was seldom that an American was found in any of the larger bands or orchestras."

"For a long time the best native musicians came from the small-town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about 40 college and university graduates, students and former students, in my band."

"Frequently I have been urged to make my band an all-American organization. To do this would mean the dismissal of four or five men who were born abroad and who in addition to being excellent musicians have been faithful to me and my band. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

Among the many well-known musicians in Sousa's organization, none probably has gained more recognition in his field than George Carey, the well-known xylophone player. Mr. Carey is scheduled to give one of his excellent numbers, "Morning, Noon and Night," by Suppe, during the concert tonight. Dancing to McEnelly's orchestra will follow the concert.

The program is as follows:—
Afternoon
Overture, "How Can I Leave You?"..... Lassen
Cornet solo, "The Air Variations"..... De Beriot
John Dolan
Suite, "Camera Studies"..... Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
Vocal solo, "Romeo and Juliet"..... Gounod
Miss Marjorie Moody
Scenes, "The Pirates of Penzance"..... Sullivan
interval
Melange, "The Merry, Merry Chorus"..... Sousa
Saxophone solo, "Variations"..... Stephens
Henry B. Stephens
(a) Valse, "Sweethearts"..... D'Albert
(b) March, "Ancient and Honorable Artillery"..... Sousa
Overture, "Martha"..... Flotow

Evening
Overture, "The Old Stable Jacket"..... Bilton
Cornet solo, "Ocean View"..... Hartman
John Dolan
Suite, "Last Days of Pompeii"..... Sousa
Vocal solo, "The Charming Bird"..... David
Miss Marjorie Moody
(Flute obligato by R. E. Williams)
Grand scene, "Lohengrin"..... Wagner
interval
Excerpts, "Rose Marie"..... Friml-Stothart
(a) Xylophone solo, "Morning, Noon and Night"..... Suppe
George Carey
(b) March, "Comrades of the Legion"..... Sousa
Trombone solo, "Sunshine of Your Smile"..... Ray
John Schueler
Gems, "Patience"..... Sullivan

Two programs, well divided with features, are to be presented by Lieut-Comdr John Philip Sousa and his famous band in his afternoon and evening concerts at the Crystal ballroom, Riverside park, today. The evening concert will be followed by dancing to the McEnelly orchestra. Marjorie Moody is given opportunity to give soprano solos both afternoon and evening. Tonight she will sing "The Charming Bird," flute obligato by R. E. Williams to accompany the piece. John Dolan, famous cornetist, is also scheduled to give two more solo numbers but George Carey, xylophone player extraordinary, has but one selection, that coming in the evening.

Americans crave action, even in their music, according to Sousa, who this season is making his 32d annual tour of America. Perhaps the real reason for the success of "the march king" is that he has given the American people action, both in his programs and in his own musical compositions.

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

THE SPRINGFIELD UNION:

TUESDAY, JULY 14, 1925

George Carey, Xylophone Player with Sousa's Band at Riverside

College Men Make His Best Bandsmen, Says Sousa; Finds Foreigners No Longer Lead Americans as Musicians; Concerts at Park Today.

Lieut. Comdr. John Philip Sousa, whose famous band will fill the fourth day of a five-day engagement of afternoon and evening concerts at the Crystal Ballroom, Riverside Park, tonight, has many well known musicians in his organization but none probably has gained more recognition in his field than George Carey, oft-times called the world's greatest xylophone player. Mr. Carey is scheduled to give one of his excellent numbers, "Morning, Noon and Night," by Suppe, during the evening concert tonight. Dancing to McEnelly's orchestra will follow all evening concerts.

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Comdr. Sousa occasionally compares the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 26 years old at the time, the ferocity of the initial Sousa beard may well be imagined."

"For the first 20 years of Sousa's Band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job."

"For a long time the best native musicians came from the small town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about 40 college and university graduates, students and former students in my band."

"Frequently I have been urged to



GEORGE CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

make my band an all American organization. To do this would mean the dismissal of four or five men who were born abroad, and who in addition to being excellent musicians, have been faithful to me and my band. I do not feel that the boast of an all American band ever would be worth the injustice of dismissal to these men. It would be as narrow and snobbish to dismiss them as it would to exclude all but American music from my programs, another thing I frequently have been urged to do."

Following are today's programs:
AFTERNOON
Overture, "How Can I Leave You?"..... Lassen
Cornet solo, "The Air Variations"..... De Beriot
John Dolan
Suite, "Camera Studies"..... Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
Vocal solo, "Romeo and Juliet"..... Gounod
Miss Marjorie Moody
Scenes, "The Pirates of Penzance"..... Sullivan

INTERVAL
Melange, "The Merry, Merry Chorus"..... Sousa
Saxophone solo, "Variations"..... Stephens
Henry B. Stephens
(a) Valse, "Sweethearts"..... D'Albert
(b) March, "Ancient and Honorable Artillery"..... Sousa
Overture, "Martha"..... Flotow

EVENING
Overture, "The Old Stable Jacket"..... Bilton
Cornet solo, "Ocean View"..... Hartman
John Dolan
Suite, "Last Days of Pompeii"..... Sousa
Vocal solo, "The Charming Bird"..... David
Miss Marjorie Moody
(Flute obligato by R. E. Williams)
Grand scene, "Lohengrin"..... Wagner
interval
Excerpts, "Rose Marie"..... Friml-Stothart
(a) Xylophone solo, "Morning, Noon and Night"..... Suppe
George Carey
(b) March, "Comrades of the Legion"..... Sousa
Trombone solo, "Sunshine of Your Smile"..... Ray
John Schueler
Gems, "Patience"..... Sullivan

SOUSA'S PROGRAM FULL OF ACTION

Famous Bandmaster Gives Kind of Program That Americans Want

The famous band of John Philip Sousa will reach Newark, today, just in time to place themselves on the stage of the High School Gymnasium at the hour scheduled for the opening of the concert—two-thirty.

In spite of his world-wide reputation for honesty in advertising and in his every-day life, there is one claim made by the famous bandmaster that is difficult to believe. He claims that he has already celebrated his seventieth birthday. If that is true, he must have discovered the fountain of youth, for it crowds him to look fifty. He still carries the same snap and vigor that has kept him at the head of his profession for thirty-three years. Other great band leaders have arrived, and have gone, but Sousa maintains his place at the top.



Lieut. Com. John Philip Sousa

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact, and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's Band not only the best concert organization in America, but the best show in America. Whether I have succeeded I leave to the opinion of others."

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also have a real appreciation of operatic and symphonic music. When I made that discovery, I tried to put into my programs not merely bright, light music, but GOOD bright light music. I am certain that it has been well received."

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances, to put themselves on a sound, financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety and of general interest, better than it can be played by any other musical organizations in this country. If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of an average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

THE WORLD:

HOW OLD IS A GOLFER?

Sousa, Past 70, Says He Is Too Young for Game

John Philip Sousa, veteran composer and bandmaster, now past seventy years old, was quoted by William Cross of Middletown, N. Y., after being his guest yesterday, as saying he isn't old enough to play golf yet.

"I'll start playing golf when I can't do anything else," said Mr. Sousa.

Mr. Sousa left Mr. Cross's home for Norwich, N. Y., to keep a concert engagement.

JULY 17, 1925.

FRIDAY, JULY 10, 1925

"SOUSA" MEANS "BAND" TO AVERAGE AMERICAN

Famous Bandmaster Now on Thirty-second Tour Has Visited More American Cities and Played Before More People Than Any Other Conductor—At Newark July 16

If a psychologist at any place in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "band" in the traditional nine cases in ten. If a psychologist almost any place in America says "band," the response of the subject is likely to be "Sousa" in almost as great a proportion of cases, for without much doubt Sousa and band 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. 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 America 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 musicians 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 programs 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.

The growth of American musical taste undoubtedly is due in a large measure to the extended Sousa tour. Almost ten 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 great musical masterpieces of all time, Johann Strauss' "Don Juan," done by a band for the first time either in America or Europe.

Sousa surely strives to give American audiences the music they best enjoy, and that is the reason that this season, for the first time, the Sousa programs will include jazz. Sousa has made his own jazz arrangements, a melange of jazz melodies of the moment which will be programmed as "Music of the Minute." "Sousa" will play at the Newark gymnasium at 2:30 P. M., July 16.

ROCHESTER EVENING JOURNAL

AND THE POST EXPRESS

THURSDAY, JULY 16, 1925.

SOUSA ARTIST CLAIMS CITY AS HIS HOME

One of the popular features of the Sousa band concerts has been the xylophone solos of the well known Rochester musician, George Carey. Mr. Carey, with other soloists, is on the program that Lieutenant Commander John Philip Sousa and his famous band will give at the Eastman Theater this evening. He will play his own compositions, which have been received everywhere with much favor.

The program is varied and is filled with the kind of features that appeal to Sousa admirers. The great bandmaster is said to be as generous as ever with encores this

season. The program is as follows:
1. Prelude, "The American Maid," Sousa
2. Cornet Solo, "The Carnival of Venice" John Dolan
3. Suite, "Cuba Under Three Flags" (New) Sousa
(a) Under the Spanish, Sousa
(b) Under the American, Sousa
(c) Under the Cuban, Sousa
4. Vocal Solo, "Shadow Dance" Marjorie Moody
5. (a) Largo, "The New World," Dvorak
(b) March, "The Liberty Bell," Sousa
6. Jazz America (New) put together by Sousa
(a) Saxophone Octette, "The Indian Love Call" Friml
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe.
(b) March, "The National Game" Sousa
7. Xylophone Solo, "The Pin Wheel" George Carey
8. Old Fiddler's Tune, "The Sheep and Goats Are Going to the Pasture" Guion
Encores will be selected from the following noted Sousa compositions: "New Humoresque," based on "Follow the Swallow," and "Look for the Silver Lining," "Bride-Elect," "Charlatan," "Diplomat," "Directorate," "El Capitan," "Fairplay of the Fair," "Free Lance," "From Maine to Oregon," "Gloria of the Yankee Navy," "Hands Across the Sea," "Imperial Edward," "Invincible Eagle," "Jack Tar," "King Cotton," "The Man Behind the Gun," "Manhattan Beach," "Co-Eds of Michigan," "Power and Glory," "Ancient and Honorable Artillery," "Peaches and Cream," "Music of the Minute," "Nobles of the Mystic Shrine," "The Dauntless Battalion," "Semper Fidelis," "The Gallant Seventh," "U. S. Field Artillery," "Sabre and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "League of Nations March" and "Stars and Stripes Forever."

SOUSA AND BAND AT EASTMAN FOR CONCERT TONIGHT

Lieutenant Commander John Philip Sousa, long recognized as the foremost bandmaster and composer of marches in the world, will bring his famous band and noted soloists to the Eastman Theater this evening for a concert. He is on a country-wide tour that marks a third of a century at the head of his own big musical organization, and reports have it that he and his players and Marjorie Moody, the soprano soloist, are stirring as much enthusiasm in huge audiences as the Sousa band did years ago.

Sousa, unlike other leaders, conducts the entire program himself. It is a program rich in those things that his admirers like most, and the March King is said to be as generous as ever with encores this season. The program follows:

Prelude—"The American Maid" Sousa
Cornet solo—"The Carnival of Venice" John Dolan
Suite—"Cuba Under Three Flags" (New) Sousa
(a) Under the Spanish, Sousa
(b) Under the American, Sousa
(c) Under the Cuban, Sousa
Vocal solo—"Shadow Dance" Meyerbeer
Marjorie Moody
Largo—"The New World" Dvorak
March—"The Liberty Bell" Sousa
INTERVAL
Jazz America (new) put together by Sousa
Saxophone Octette—"The Indian Love Call" Friml
Messrs. Stephens, Heney, Johnson, Page, Weir, Machner, Conklin, Munroe.
March—"The National Game" (new) Sousa
Xylophone solo—"The Pin Wheel" George Carey
Old fiddler's tune—"The Sheep and Goats Are Going to the Pasture" Guion

ROCHESTER HERALD
THURSDAY, JULY 16,

Music

SOUSA'S BAND

Thirty-three years is a good, long time to go about this land carrying musical entertainment to people and selling it with increasing success. This is what Sousa has done with his band. Last night an audience that crowded the Eastman Theater went to hear him and his band, heard the printed program and an additional one that was quite as extensive, and would have heard more if it had been vouchsafed.

Sousa keeps his band up to an excellent standard; he has steadily refined his effects; he comes nearer to making orchestral music sound as it should, when played by a band, than any other band leader. And he makes his programs with great good sense, from the viewpoint of a public entertainer.

Sousa is really more significant as a composer of band music than people generally realize, in spite of the credit given him for his marches. There is comparatively little music composed for bands; almost all band music has been arranged for band after having been composed for something else. Sousa has composed for band; the best of his marches are the best "practical" band marches there are; and his suites are entertaining music. Now he has turned his attention to modernities and his arrangements of popular tunes in the jazz manner are entertaining and some of them, for instance "Follow the Swallow," are really funny.

Last night he played a new suite, "Cuba Under Three Flags," which gave him a chance to include a Spanish, American and Cuban "tang" to his music. The newer marches are good, but the old ones are better; "El Capitan," "Stars and Stripes Forever," and "Field Artillery" are classics of their kind.

Last season Sousa played Richard Strauss' "Don Juan" on his Eastman Theater program; last night it was the Largo from Dvorak's "New World" symphony that he chose and he got excellent results with it. Of course, music that needs strings, needs them; but Sousa's woodwind synthetic substitute is remarkably good.

The crowd likes best to hear Sousa's own music, when he comes to play; nobody else gets quite the rhythmic certitude into a Sousa march that he does himself, and he knows how to make his compositions in other forms count. Moreover he plays even his jokes musically.

Marjorie Moody was again a Sousa soloist last evening. She has a voice whose quality is fresh and charming; its resonance is remarkable in that it is secured without any stress or strain; and she sings with excellent technic and taste. Other soloists, John Dolan with his cornet and George Carey with his xylophone, are both masterly players of their respective instruments and both play what people like to hear. After the saxophone octet had played the "Indian Love Call" from "Rose

Marie" very tastefully, a saxophone solo was introduced as an extra number by a player who knows how to play that instrument very well indeed.

Sousa is one of the great popularizers of music in this country. He has been playing for hosts of people for many years and he has composed some music that has vitality that promises to keep it before the public for many years to come. The proof that Sousa has achieved something quite unique in musical endeavor is plainly given by his public. It is large and loyal and it does not let itself be weaned away.

ROCHESTER TIMES UNION.

FRIDAY EVENING,

JULY 17,

SOUSA AND HIS BAND HEARD BY LARGE AUDIENCE

"March King" Delights
as of Old—Leader,
Band and Soloists Given
Enthusiastic Reception.

By A. J. Warner.

Sousa and his Band—an institution beloved by the American public—paid a visit to the Eastman Theater last night and proceeded to weave their accustomed spell. The house was packed and there were several rows of "standees," all of which would seem to indicate that, summer or winter, whenever he chooses to come, the "March King" is a triumphant drawing card.

Sousa's Band is a splendid instrument, born of long practice and an expert personnel, and the flexibility of its playing, the quality of its tone and the finish of its ensemble have long since won it fame the world round. But it is Sousa himself who makes his organization unique—Sousa of the unimpassioned, supremely rhythmic and extraordinarily pulsant beat. Sousa's baton is a magic wand when his musicians play a march, and the slight swing of his arm can set an entire audience to keeping time with him.

It is a generally accepted fact that the louder and higher a tenor sings on the operatic stage the louder and higher grow the plaudits showered upon him at the end of an aria. This phenomenon may likewise be observed in full operation—and with much more justification—at a band concert. Last night's most frenetic and prolonged applause followed those marches in which massed cornets, eight strong, and massed trombones, seven strong, came forward on the stage and lifted their brass paens high and stirringly above the voices of their fellow instruments, thereby affording a definite climax of sound that could be responded to in kind, as was illustrated in such incomparably swinging tunes as "The Stars and Stripes Forever" and "Semper Fidelis," which were among the evening's encores.

It is unquestionably true that Sousa's marches and his playing of them are worth all the rest of his program material put together. Sousa's prestige rests and will continue to rest on such gorgeously enlightening and highly characteristic works as "The Washington Post," "Manhattan Beach," "El Capitan," "Hands Across the Sea," "The Stars and Stripes Forever" and the other marches that were written in his best period. His novelties are amusing and nearly all of them have something of the fascination of the gift that is his, but they will never hold the place in popular or musical esteem occupied by the marches, which possess an unsurpassed quality and thrill that are peculiarly their own.

Last evening's program included "The American Maid," a suite called "Cuba Under Three Flags—Under the Spanish, the American and the Cuban," in which the American movement presents an ingenious arrangement of some time-honored and loved American tunes; "Peaches and Cream;" "The Liberty Bell" march; "The U. S. Field Artillery" march and "The National Game" march, all by Sousa, besides the "Largo" from Dvorak's "New World" Symphony and Guion's "Old Fiddler's Tune." There were also several solos and specialties. John Dolan, cornet soloist, was received with acclaim; Marjorie Moody, soprano, was obliged to sing a number of encores in response to the applause of her hearers; Harold B. Stephens, saxophone virtuoso, helped bring down the house, as did a phalanx of brother saxophone virtuosi who stepped forward from the ranks as a feature of the program, and George Carey played the xylophone, familiar instrument of the "two-a-day," with unbelievable dexterity. Thus is chronicled an account of a concert that left no doubt as to the pleasure it brought to its eager and friendly hearers.

The Musical Digest

TUESDAY, MARCH 13, 1923



All In a Lifetime

by JOHN PHILIP SOUSA

It seems to me that if a man went through life without a fair number of thrills his existence would be very prosaic. A thrill takes in a wide scope. The exhilaration of kissing your first sweetheart the first time is one kind; the apprehension that you are about to fall out of an aeroplane is another.

Turning over the leaves of my memory I have a vivid recollection of having a genuine unadulterated thrill on a very cold day in December while hunting ducks on the Patuxent river. A sudden lurch of my skiff sent me overboard into the icy channel. I was dressed in a heavy ducking suit loaded down with twenty-five shells in my pocket. When I came to the surface the darky paddler was so rattled that he was pulling away from me and was then fully ten feet off. I cried for him to stop and swam to the skiff when the darky said: "Hold on, Mr. Sousa, hold on; don't let go." I assured him I would hold on and finally got the skiff into shallow water and the thrill was over.

Another thrill which remains indelibly fastened on my mind was when I crossed the ocean on the Inman line S. S. City of Richmond. When about 1,200 miles from Queens-town, a terrible storm raging, we were called on deck and told that the ship was on fire. A cargo of cotton was burning and the crew was manning the lifeboats to take us off. At day-break the Chancellor of the Harrison line came to our rescue. We reached Liverpool six days after the fire started, which were really six very thrilling days.

One more thrill which, I believe, remains in my memory as really the thrill of thrills happened while I was woodcock shooting in the Thoroughfare Mountains. I went to my arm-pits into what was either quicksand or a mire. I began sinking, and quick action was necessary before I would sink out of sight. Luckily, in front of me was a tussock with a sappling growing from the center of it. Leaning forward as careful as possible, I got my gun around the sappling and used all power I had and extricated one leg. I then got one knee on the tussock and slowly, slowly, slowly brought the other knee up and finally got in a standing position. I stepped from tussock to tussock until I reached hard ground, and then, physically exhausted, I wiped huge beads of perspiration from my face.

I do not want any more thrills of that kind.

NEW YORK HERALD

MONDAY, JULY 13

Man, 70, Too Young to Play Golf, Says Sousa

John Philip Sousa, the composer and bandmaster, visited William Cross at Middletown, N. Y., yesterday and told Cross that although he was seventy he was not old enough to play golf. "I'll start golfing when I can't do anything else," Sousa said.

Saturday, July 18, 1925

SOUSA'S BAND GAVE TWO CONCERTS

AMPHITHEATER OVERFLOWED
WITH ENTHUSIASTIC THROGMatinee Program of Popular Numbers
Pleased Huge Audience—Sousa
Given Ovation—Evening Concert
Completes First Great Musical Day
of Season.

The largest crowd of the season, perhaps of many seasons, crowded the Amphitheater and environs Friday afternoon and evening to hear Lieut.-Com. John Philip Sousa and his band in four hours of fascinating, stimulating, altogether brilliant musical performance. Everybody was in holiday mood and excitement pervaded the entire Amphitheater. Only on the stage did calm prevail. Sousa stood with the quietness and dignity of a statue. The most thrilling moments in the music, when feet tapped thruout the audience, and listeners were responding physically and emotionally to the strong rhythms of the music, left Sousa still undisturbed. With the slightest possible movement of one hand he directed the largest amount of sound we have heard from any one organization. Yet there was nothing mechanical about the music which issued from those instruments as it were from some great contrivance electrically controlled. There was something in those scarcely noticeable movements of Sousa to which the men responded as to magic and which resulted in a unified action from all of them that seems almost unprecedented.

When Sousa came to the platform to begin the evening program, President Bestor led the audience in the traditional Chautauqua Salute to him and his band.

Music composed by John Philip Sousa constituted a large part of the evening program. "The American Maid," a prelude; the Suite, "Cuba Under Three Flags"; the marches, "Liberty Bell" and "The National Game" were the numbers scheduled, where augmented with several encores for which Sousa's music was also used. These pieces showed the genius of band instrumentation and rhythm splendidly. They were among the most popular on the program.

The "Liberty Bell" march is revived by Sousa for the 150th anniversary of American independence. "The National Game" march is an event of this season.

The most beautiful number was the Largo from "The New World Symphony" of Dvorak, played in an original band manner.

Mr. John Dolan, cornet soloist, pleased with the selection "Our Maid" by Short. His brilliant technique and clear tonal effects were well done. In the encore, "Lily Bells" (Sousa), a haunting melody in G-flat, Mr. Dolan registered beautifully. In the evening concert, the audience was especially appreciative of his solo "The Carnival of Venice" by Arban. His triple tonguing is little short of miraculous.

Miss Marjorie Moody, soprano soloist with the band, showed great skill and good tonal quality in the group of solos, first of which was "Swiftly the Swallows Are Flying." Her coloratura work was executed with nicety and her high tones were easily taken. "When You and I Were Seventeen" and "The American Girl" (Sousa) were well-chosen encores. In the evening, Miss Moody's rendition of the "Shadow Dance" by Meyerbeer, was highly pleasing, evidenced by the prolonged applause.

One of the novelties in the afternoon was the saxophone octette playing "I Want to be Happy" and "On the Mississippi. The "Indian Love Call" from "Rose-Marie" by Friml, was beautifully registered by the octette, playing in the evening concert. This number is deservedly popular and was well received.

The great American jazz, favorite music of the nation, got due prominence and exceptionally skillful rendition upon the programs yesterday. "Follow the Swallow" in the bands of Sousa's band became a classic, and Mr. Sousa's "Jazz America" was as good as Paul Whiteman's products.

The chiming xylophone came to the fore in two numbers, "The Pine Wheel" by Carey, played by Mr. George Carey on the evening program, and a duet "March Wind" by Carey played by Messrs. Carey and Goulden on the afternoon program. In the afternoon the xylophonists encored with "Annie Laurie" in a most original style. The saxophone solo played by Harold B. Stephens, "Erica" by Wiedoft acted in offsetting the low temperature prevailing yesterday. The afternoon concert closes with "Pomp and Circumstances" by Elgar, the familiar band number. The evening program closed with "Old Fiddler's Tune—The Sheen and Goats are Going to Pasture" by Guion.

SOUSA'S BAND DELIGHTS
LARGE WINONA AUDIENCES

Two large audiences in the William A. Sunday tabernacle, Winona Lake, were delighted Saturday, afternoon and night, when John Philip Sousa and his band first appearance there gave uniformly excellent concerts. Total attendance was in excess of 5,000 persons. The band numbering about 75 musicians, is the largest Sousa has ever led.

At the matinee the audience was moved to exceptional enthusiasm when the band played Sousa's marches, "U. S. Field Artillery" and "The Stars and Stripes Forever," as encore numbers. Piccolos, cornets and trombones were used with telling effect. A new Sousa march, "The Black Horse Troop", was on the program and was well received. Other Sousa compositions heard were "El Capitan", "The Charlatan", "The Bride Elect" and "The Washington Post", all of them long familiar. The program was opened with Victor Herbert's Rhapsodie, "The Irish". Selections from "Rose-Marie", popular operetta, were much in favor.

In the opinion of most people who like music, Sousa's band is without equal.

The conductor maintains that firm grip of popularity that he won soon after he started with his concert band in 1892, leaving the United States Marine band. Thirty-three years is a long time to remain in favor with a changeable public. Sousa, now 70 years old, has not permitted the world to grow away from him. He has kept pace with it, without sacrificing anything in his standard of music. Sousa was last heard in Goshen more than ten years ago.

The band traveled from Chautauqua, N. Y., to Winona Lake and journeyed from Winona to Kohler, Wis. An engagement at Regina, Canada, (the Canadian fair) will soon be played and in October the band will be heard at the Palais Royal, South Bend.

Winona's next attraction is Tito Schipa (second appearance there, rated as among the best of tenors. He will be heard Friday night, July 31. To miss hearing him is to neglect opportunity of hearing a real golden voice.

INTERESTING CAREER
OF GOSHEN MUSICIANNEWS-TIMES HAS SILAS W. KLINE
WRITE OF LIFE.Played With Sousa's Band, Twenty-five
Years With Rogers, All
Over U. S.

Silas Kline has lived in Goshen since 1899. For many years prior to that time he had played with the most famous band organizations of the United States. He was with Sousa and leading orchestras and bands in tours of the country for years, and came to Goshen to continue playing with Rogers' Goshen band. This organization did more to advertise Goshen than any other form of exploitation. For twenty-five years the band played at Chautauquas and Fairs all over the country.

Mr. Kline's letter to the News-Times follows:

Editor News-Times:—I commenced taking piano lessons when eleven years of age. My first experience in playing band instruments was in 1859 on baritone. My two older brothers played cornet and alto and a few other purchased instruments. We started a band and employed a teacher. We practiced daily and soon had a fair country band.

The war broke out and soldiers were enlisted and our band had considerable playing for the soldier boys. My older brother enlisted in 1862 in Milwaukee, Wisconsin in Company A, 24th Wisconsin Infantry. Being a cornet player he was asked to play in the band. I was there to see him, and the leader asked me to play with them. I remained there a few days, prior to their being ordered South.

In 1863 I attended school at Milton Academy. While there I played in the academy band.

The war closed in 1865. When the 24th Wisconsin band returned to Milwaukee they secured an engagement to play for the Soldiers Home Fair for three weeks. They needed a few musicians to take the place of their former members so I secured a place there.

During the next four years I played for fairs, picnics etc. In 1869 our family moved to Constantine, Michigan. A well known musical place as it was the home of the famous Hull and Arnold orchestra. Several of the older residents of Goshen attended their parties in their younger days. Charles E. Rogers of Middlebury, was engaged to play cornet in the above mentioned orchestra, where he played ten years. I played five seasons with them.

Frank Crossette, who led a regimental band from Vermont during the war resided here and was a fine director, musician and arranger. A band consisting of experienced musicians organized and was known as Crossette Constantine band, which commenced rehearsing at once and soon was in fine playing condition. Charles E. Rogers and Walter F. Smith, solo cornetists, made a powerful cornet section.

Laying of the corner stone for the new capital at Lansing in 1872 was a very important event. Many commanderies of Knights Templar were gathered there with bands accompanying them to assist in the parades and exercises. The Crossette Constantine band was selected as an escort to the governor and state officials and to do the playing at the corner stone laying.

In 1873 the city of Grand Rapids invited the Knights Templar Commanderies there and this brought sixteen bands, the best in Michigan in the parade. The Detroit papers in writing up the parade said that the Constantine band won the palm.

This band also played in Cleveland and Chicago for the conclave of Knights Templar. After a few years Crossette resigned as leader and Charles E. Rogers was elected for this position. He secured Chautauqua engagements for several seasons at Rome City.

Charles E. Rogers was offered a good position in Goshen to lead their band, which he accepted, and commenced his work here August 1, 1882. He soon had the band in good playing condition and kept up his engagements, playing for Chautauquas, adding to them until he had played in the following states: New York, Florida, Alabama,

Georgia, Tennessee, Kentucky, Indiana, Wisconsin and Iowa.

A little incident occurred at Madison, Wisconsin, that will always be remembered with pleasure by Rogers band boys. A musician from Chicago, a cornet and clarinet soloists, was engaged to do that work. Director Sherwin, who had charge of the Chautauqua platform music spoke to Mr. Rogers, requesting him to put on a solo for cornet. Walter F. Smith was chosen and played a fine solo. A great audience of 5,000 applauded fully five minutes when Mr. Smith finished. It was not long after this that Mr. Smith joined the Marine Band at Washington, D. C., and was the soloist for many years, I think thirty.

I played at least twenty-five seasons with Mr. Rogers at Chautauquas, was with Waite's Comedy Company two seasons, one with P. J. y's Dramatic Company, one with Lester and Allen's New York Minstrels, one with Martha Wren Theater Company, four years with the Second Regiment Band of Chicago, one summer on the Detroit river boat, one trip to Boston with Todd's Metropolitan Band of Detroit, which accompanied their Commandery. There were at least one hundred and fifty bands at Boston, mostly New England bands and the best I have ever heard. Three years at the State Military Encampment at Reed's Lake, Grand Rapids, from 1886 to 1892. This was the best bunch outside of Sousa's band I ever played with. Four members of this band afterward joined Sousa's band. They were Frank Holton, C. E. Bronson, Tommy Mills and myself.

In many ways this engagement with Sousa's band was the greatest of all, and very hopeful. I never knew in all my experience how to play soft enough. Sousa surpasses all directors I ever knew for concert bands. There is but one Sousa and his march, "Stars and Stripes Forever," will live as long as the flag floats.

Our concert trip started from New York, playing in New England States, New York, New Jersey, Delaware, Washington, D. C., Pennsylvania, Ohio, Michigan, Indiana, Illinois and Wisconsin. Two concerts each day and evening. Played at the dedication of the World's Fair at Chicago in 1892, also at the dedication ball in the Auditorium, which surpassed all events I have ever seen. Representatives from all nations of the world were in attendance with their ladies, arrayed in their finest for the World's Fair ball. Sousa's band was stationed in the balcony with the government band of Mexico at our left who alternated with us in playing concert pieces, between the dances. The large Chicago Orchestra, which played was located on the stage. The dancing floor was placed over seats from the stage clear back under the balcony.

I moved to Goshen in 1899, October first, and commenced work for Rogers & Wilson, and played in the old Irwin theater with Rogers Orchestra, until the movies chased us out with piano music.

My faithful friend, Charles E. Rogers, passed away in 1903, and right here I wish to say, I never heard a cornet player that could surpass him in tone. George V. Roscoe was elected to direct the Rogers band, which he has done very satisfactorily for years.

Goshen has become better known through Rogers band than any industry in it. Eighteen seasons at chautauqua, New York, where thousands attended from all over the East. Thirty-two seasons in the southern states for chautauqua. That means a great many people heard Rogers Goshen band. Would it not be well for the Kiwanis and Rotary clubs and in fact all enterprising citizens of Goshen, to raise sufficient means to again put Rogers Goshen band on the map? It can be done.

George V. Roscoe can put a band together in less than thirty days that Goshen will be proud of and number will compare favorably with any band in the state.

Wake up Goshen!

Very truly yours,
S. W. Kline.

The Power of a Child

By Wm. H. Mark

If I had the power of a little child whose soul so recently came from Paradise, I could bring peace and joy to this troubled world; I could eliminate wars between and among nations; I could bring happiness where there is discontent. I could do this because all with whom I came in contact would think and reason with and for me.

For ages the power of a child has cowed ferocious wild beasts. The acts of domestic animals are tempered by the power of a child. There never was a human being whom the power of a child could not influence, no matter how hardened he or she pretended to be. The power of a child is the force of Providence.

If the people of the world would rest long enough to consider and think, think, think and keep on thinking more about the glory of the power of a child, they would see the reasonableness of applying this same divine power among grown-ups. This way of reasoning would be as satisfying to people in all stations of life as you recognize it in a child.

The Bok Peace Plan may be all right, but until people adopt the Power of a Child Plan, peace will be a long way off.

The good that comes from the power of a child is the glorious contentment that comes from the knowledge that no matter what the conditions, our acts were always tempered with justice and fairness, and if we adopt in principle the Power of a Child Plan with grown-ups, it will be difficult, or almost impossible, to create strife among friends and neighbors and between states and nations.

WINONA LAKE
NEW TIMES

7-20-25

Monday, July 20, 1925

KOHLER OF KOHLER NEWS



30,000 at Kohler Hear Sousa Free

BY MARCELIA NEFF

Kohler, Wis.—This town was host Sunday to a vast throng who came to hear Sousa and his band of 84 pieces play two free concerts. Estimates of the crowd ran as high as 30,000.

At 1 o'clock the inside of the bowl of the natural amphitheater began to be lined with women in gay colored dresses and hats, children who attempted to roll down the hillsides and men who sought a cool place under the burning sun and finally took refuge under their wives' umbrellas. The weather was decidedly unsettled in the morning, but at the last minute the crowd was forced to use its umbrellas from the sun that flooded the grounds. It was "Sousa luck," according to the bandmaster.

Cars by Thousands

Since cars came by the thousands from all towns in the vicinity and from places as far distant as Milwaukee, the Kohler Recreation club provided for them by roping off sections in horizontal lines near the theater. To guard against congestion in the village certain streets were shut off to handle traffic and guards were placed at strategic spots by the courtesy committee.

The programs were free of charge for all. A small section was reserved for Kohler people. The concerts, attended by 15,000 in the afternoon and more than 18,000 in the evening, were financed by the Kohler company and by Walter Kohler, president. In the morning Mr. Kohler sent over a carload of hollyhocks, the official town flower, and other varieties from his own garden, to decorate the bandstand.

All Love Music

"Everyone in Kohler is crazy about music and every year we arrange something like this for the people," he explained. "Many of our men are foreigners and these concerts are a factor in their Americanization." Mr. Kohler is called the man who makes smiles as well as enamelware and one only needs to glimpse the pleasant rows of homes and the well kept hedges and lawns to bear out the remark, made by Sousa, that

happiness comes from economic stability and good work.

"Without commerce there is no art," Sousa declared and pointed to Kohler as an example where commerce had made art possible and to his band, in which he allows no trouble makers.

Kohler Model Village

"He who toils here hath set his mark," is the slogan of the little industrial town of 1,200, and it is reflected in Kohler's factories, the homes and the office where paintings by Arthur Covey, Milwaukee, hang. Americanization work is the scheme of the entire village, according to Mr. Kohler.

"Each worker is urged to own his own home and he is helped to help himself," said Mr. Kohler. "Evening classes in citizenship are provided

for them. Every year we take carloads of workers to Sheboygan to take out their citizenship papers."

At the pretentious American clubhouse, where unmarried working men have their rooms, Mr. Kohler entertained Sousa and his band at dinner.

"Retire? Who said I was going to retire?" exclaimed Mr. Sousa. "As a matter of fact I have just signed a contract for 20 years and I am not going to stop until then." The bandmaster kept the entire table amused with his jokes and recollections.

Everybody Turns Out

Cripples, babies, the sturdy working men and their families all turned out for the concert and when Sousa played his Stars and Stripes Forever the crowd patted its feet and bobbed its umbrellas to its own undercurrent of humming.

The Black Horse Troop, a new piece of Sousa's; Indian Love Call, a suite called Cuba Under Three Flags, with the Spanish, the American and the Cuban, were included in the programs. Jazz America, Rose Marie and a number of popular encores kept the audience in repeated applause. Cornet and vocal solos were given by John Dolan and Marjorie Moody. Sousa and his band left Sunday night for Ludington.

VOLUME 9

JULY 1925

PUBLISHED MONTHLY AT KOHLER, WISCONSIN, BY AND FOR THE KOHLER CO. ORGANIZATION

NUMBER 7

Pennsylvania Farmer

August 15, 1925

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Little Rock Hill Girl Thrills Audience Baptist Assembly

By MILDRED EDWARDS.

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At the beginning of the service the little girl, who is but 10 years of age, quietly took her place in front of her orchestra of 30 boys and girls who were ranged on the stage of the Alumni Hall of Furman University, and led them in the opening song of the morning. At the end of the song a storm of applause broke from the audience, and several persons said "Introduce the leader," while one man said "Young Sousa."

The orchestra was organized less than a year ago by Miss Ida J. Dacus of Winthrop college. The instruments used are for the most part are home made. Some of them have interesting histories. For instance the song whistles are formed of water pipes, 18 inches long and of different lengths so that different tones may be made, and the gong is made of an old fire

bell beaten with a hammer. Other instruments used are chimes, cymbals, tambourines, bells, drums, and mirlitons.

Mrs. L. F. Waldrop is accompanist and director of the orchestra. "The music furnished by the orchestra aids greatly in the average attendance of the Sunday School," said Miss Dacus, just after the demonstration given by the young musicians "for our average attendance is now 80 per cent." She also stated that 20 per cent of the orchestra members had been converted during the past year without special effort on the part of older persons.

Not only did Lois Robbins lead the orchestra but she directed several songs sung by the entire audience of near 1,000 persons with perfect ease while directing the orchestra members. Members of the convention state that she is indeed another Sousa.

The children playing in the orchestra and the instruments played by them are as follows:

Chimes—Allene Tennant, Lucile Bigham, Nell Johnson, Christine Deas. Cymbals—Zella Hughes, Julian Helms, Edward Johnston, James Sturgis. Tambourines—Corrinne Locke, Josephine Steele, Louise Helms, Verna Waldrop. Triangles—Barbara Stanley, Victoria Baumil, Dorothy Baumil. Song Whistles—Ruth Thomasson, Mary Moss, Lillian Pitts. Gong—Frazier Waldrop. Bells—Martha Neeley. Drum—Charles Mauldin. Mirlitons—Arnie Mae McManus, Ruby Burnett, Virginia Owens, Kathleen Nunnery, Marjory Deas, Helen Tipton, Frances McFadden, Kurzie Lee McManus, Wilma Davis.

From Sousa's Manager

TO THE EDITOR:—Thank you for the reference to Mr. Sousa, and the picture used in your paper in the issue of July 18. One of our clients, however, has written asking if Mr. Sousa is no longer leading his band regularly, as he had seen in your paper the paragraph, "John Philip Sousa, the past seventy years old, still leads his band on gala occasions." Lieutenant Commander John Philip Sousa conducts his band on all occasions; it never plays without him; he conducts two concerts a day, and has never missed a performance. We are sending you an article covering this point, as a matter of interest, for it is, we think, a most remarkable achievement for a man who has led so wonderful a band for a third of a century.—Harry Askin, Manager.

The article referred to by Mr. Askin follows:

There Is Only One Sousa

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

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

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

Thoroughness of Preparation

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

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



Festival and Sousa Concert Two Big Events in July and August

It is seldom that we have within a month of each other two events of the magnitude of the Sousa Band concert, to take place July 19, and the annual Kohler Festival and Field Day, scheduled for Saturday, August 15.

The committees in charge of the concert are making preparations to handle the largest crowd of people that have ever attended an event of this kind in Kohler. It is expected that well over ten thousand people will be on hand to hear this great band.

The police committee will have as many deputies as are required to avoid confusion, to maintain order during the programs and to afford the proper protection for everyone.

An information bureau will be located in Ravine Park near the present band stand where all lost articles or articles that are found can be reported.

The parking committee have made arrangements with the Village of Kohler to have all streets west of High Street, with the exception of the Upper Falls Road, blocked off, in that way directing all traffic around the Village to the parking space west of the park. Here the committee expects to have ample room to accommodate over fifteen hundred cars. Special deputies will be stationed in this space to insure the orderly parking of cars before the concerts and to avoid any disorder after the program.

Special streets cars will be run to and from Kohler on the day of the concert to take care of the vast crowds who will come from Sheboygan. The running schedule of these street cars will be given in the form of bulletins or they will be published in the Sheboygan newspapers.

Other information regarding the Sousa con-

cert is published on the center pages of this month's News, and the programs for both evening and afternoon appear on page four. Sousa's Band has become a national institution and is known by reputation, if not at first hand, by every American. Scarcely anything more than a notice of its appearance is necessary to generate a vast amount of enthusiasm.

The Kohler Festival and Field Day is likewise a well-established thing in our organization and community. The annual recurrence of this delightful holiday is eagerly looked forward to and after the event is remembered with enduring satisfaction.

The Festival is for all the people in our organization and their families as well as the people of Kohler Village, and those attending always number high up in the thousands. It is a day of sports, games and races, exhibitions, spectacles, music, and good fellowship.

The committees in charge of the festival in past years have shown marked ingenuity and resourcefulness in devising entertainment to delight everybody, young and old. While the details of this year's program are at present in the making, we can predict with considerable confidence that it will equal or surpass those of past years. The committees will be in part the same as those appointed to take charge of the Sousa concert, but with the addition of several committees such as those charged with managing the games and amusements, and the dispensing of refreshments.

More detailed information regarding the festival will be made known by means of the bulletin boards as well as in the next number of the News.

THE illustration on our front cover is from a pen drawing of a familiar spot in Ravine Park. The paths and bridges afford a pleasant walk on a summer afternoon or evening. At every turn are cool retreats, and wherever the eye wanders a picture is revealed.

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At the beginning of the service the little girl, who is but 10 years of age, quietly took her place in front of her orchestra of 30 boys and girls who were ranged on the stage of the Alumni Hall of Furman University. And led them in the opening song of the morning. At the end of the song a storm of applause broke from the audience, and several persons said "Introduce the leader," while one man said "Young Sousa."

The orchestra was organized less than a year ago by Miss Ida J. Dacus of Winthrop college. The instruments used are for the most part are home made. Some of them have interesting histories. For instance the song whistles are formed of water pipes 18 inches long and of different lengths so that different tones may be made, and the gong is made of an old fire

bell beaten with a hammer. Other instruments used are chimes, cymbals, tambourines, bells, drums, and mirlitons.

Mrs. L. F. Waldrop is accompanist and director of the orchestra. "The music furnished by the orchestra aids greatly in the average attendance of the Sunday School," said Miss Dacus, just after the demonstration given by the young musicians "for our average attendance is now 80 per cent." She also stated that 20 per cent of the orchestra members had been converted during the past year without special effort on the part of older persons.

Not only did Lois Robbins lead the orchestra but she directed several songs sung by the entire audience of near 1,000 persons with perfect ease while directing the orchestra members. Members of the convention state that she is indeed another Sousa.

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Sousa, knocking wood, greatest good luck which to any musical director

Program

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, MANAGER

Miss MARJORIE MOODY	<i>Soprano</i>	MR. GEORGE CAREY	<i>Xylophone</i>
MR. JOHN DOLAN	<i>Cornet</i>	MR. HOWARD GOULDEN	<i>Xylophone</i>
		MR. HAROLD B. STEPHENS	<i>Saxophone</i>

MATINEE

1. Rhapsodie, "The Irish" *Herbert*
2. Cornet Solo, "Our Maud" *Short*
MR. JOHN DOLAN
3. Suite, "El Capitan and his Friends" *Sousa*
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride Elect"
4. Soprano Solo, "Villanelle" *Del Aquia*
MISS MARJORIE MOODY
5. "Scenes Neapolitan" *Masseuet*
6. (a) "Blue Danube Waltz" *Strauss*
(b) March, "Stars and Stripes Forever" *Sousa*
SOUSA'S BAND AND THE KOHLER BAND
COMBINED UNDER THE DIRECTION OF
LIEUT. COMMANDER JOHN PHILIP SOUSA.

INTERVAL

7. Scenes from "Rose Marie" *Friml-Stothart*
8. (a) Saxophone solo, "Erica" *Waldorf*
MR. HAROLD STEPHENS
(b) March, "The Black Horse Troop"
(New) *Sousa*
9. Xylophone duet, "March Wind" *Carey*
MESSRS. CAREY AND GOULDEN
10. "Pomp and Circumstance" *Elgar*

EVENING

1. Prelude, "The American Maid" *Sousa*
2. Cornet Solo, "The Carnival of Venice" *Arban*
MR. JOHN DOLAN
3. Suite, "Cuba Under Three Flags" *Sousa*
(New)
a. Under the Spanish
b. Under the American
c. Under the Cuban
4. Vocal Solo, "Shadow Dance" *Meyerbeer*
MISS MARJORIE MOODY
5. (a) Largo, "The New World" *Dezak*
(b) March, "The Liberty Bell" *Sousa*
6. (a) Overture, "Poet and Peasant" *Suppe*
(b) March, "Stars and Stripes Forever" *Sousa*
SOUSA'S BAND AND THE KOHLER BAND
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INTERVAL

7. Jazz America (New) put together by *Sousa*
8. (a) Saxophone Octette,
"The Indian Love Call" *Friml*
MESSRS. STEPHENS, HENRY, JOHNSON, PAGE,
WEIR, MACHNER, CONKLIN, MUNROE.
(b) March, "The National Game"
(New) *Sousa*
9. Xylophone Solo, "The Pin Wheel" *Carey*
MR. GEORGE CAREY
10. Old Fiddler's Tune, "The Sheep and Goats
are Going To The Pasture" *Guiton*



VISITORS AT KOHLER, JUNE 26

Knitted Outerwear Manufacturers Visit Kohler

The Knitted Outerwear Manufacturers association of the Western district held their semi-annual meeting and outing in Sheboygan during the last week in June. On June 26, they visited the Kohler plant and were taken through the factory and shown the various methods and processes in the manufacture of Kohler Ware and Light plants. The manufacturers who visited us are shown in the above picture.

Rifle Club Team Standings

PLUMBER'S LEAGUE

	G.	W.	L.	PCT.
Pedestals	5	4	1	.800
Tanks	4	2	2	.500
Viceroy	5	2	3	.400
Wash Sinks	4	1	3	.250

AUTOMATIC LEAGUE

	G.	W.	L.	PCT.
Armatures	6	4	2	.667
Switches	6	4	2	.667
Brushes	6	2	4	.333
Coils	6	2	4	.333

Benefit Association

The Board of Governors held their regular meeting on July 2, and the following benefits for the month of June were approved:

Arno Schroeder	9.00	Paul Wollner	10.50	Alex Oguruk	9.00
Theo. Rostis	18.00	Elmer Huebner	10.50	Oscar Derler	9.00
Catherine Deeley	66.00	W. J. Ireland	9.00	Jac. Wede	10.50
Wm. Selsmeyer	27.00	F. J. Blonien	27.00	Jos. Macarek	13.50
John Anderson	9.00	Mrs. Geo. Koenig	15.00	Harriet Marschall	9.00
Hubert Berenz	9.00	Peter Maertz	9.00	Lydie Ebers	9.00
C. Larson	18.00	Phil. Litz	24.00	Henry Bofus, Jr.	16.50
C. Wandrey	13.50	F. Krause	10.50	Art. Born	12.00
Frank Lesonek	46.50	M. E. Birr	6.00	E. Cole	9.00
C. Hanks	12.00	Henry Hoppert	30.00	Lucy Maersch	40.50
Henry Boff	39.00	Dewey Schrimpf	9.00	Ed. Beyerstaedt	7.50
J. Seidel	9.00	L. Kirschmidt	18.00	F. Periman	22.50
W. Lang	9.00	E. Hertensteiner	9.00	Sievert Nelson	54.00
Harley Loomis	9.00	Alver Foster	15.00	Walter Mueller	12.00
Ered Bueger	16.50	Art. Klein	12.00	Orville Seybold	30.00
Alex Dotz	39.00	E. Nungig	10.50	Henry Adler	12.00
Gust Eisold	9.00	Herman Richter	7.50	Wm. Albrecht	27.00
Armin Konz	12.00	Jos. Sawersnik	7.50	Guy Burbey	9.00
Stanley Harder	10.50	Alex Wolf	19.50	Arno Zinkgraf	48.00
Jos. Kassel	13.50	Ed. Hefner	25.50	Riley Johnson	9.00
Arnold Kohlman	7.50	Wm. Frue	58.50		

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Not only did Lois Robbins lead the orchestra but she directed several songs sung by the entire audience of near 1,000 persons with perfect ease while directing the orchestra members. Members of the convention state that she is indeed another Sousa.

The children playing in the orchestra and the instruments played by them are as follows:

Chimes—Allene Tennant, Lucile Bigham, Nell Johnson, Christine Deas. Cymbals—Zella Hughes, Julian Helms, Edward Johnston, James Sturgis. Tambourines—Corrinne Locke, Josephine Steele, Louise Helms, Verna Waldrop. Triangles—Barbara Stanley, Victoria Baumil, Dorothy Baumil, Song Whistles—Ruth Thomasson, Mary Moss, Lillian Pitts. Gong—Frazier Waldrop. Bells—Martha Neeley. Drum—Charles Mauldin. Miriltons—Annie Mae McManus, Ruby Burnett, Virginia Owens, Kathleen Nunnery, Marjory Deas, Helen Tipton, Frances McFadden, Kurzie Lee McManus, Wilma Davis.

Pennsylvania Farmer

August 15, 1925

From Sousa's Manager

TO THE EDITOR:—Thank you for the reference to Mr. Sousa, and the picture used in your paper in the issue of July 18. One of our clients, however, has written asking if Mr. Sousa is no longer leading his band regularly, as he had seen in your paper the paragraph, "John Philip Sousa, who past seventy years old, still leads his band on gala occasions." Lieutenant Commander John Philip Sousa conducts his band on all occasions; it never plays without him; he conducts two concerts a day, and has never missed a performance. We are sending you an article covering this point, as a matter of interest, for it is, we think, a most remarkable achievement for a man who has led so wonderful a band for a third of a century.—Harry Askin, Manager.

The article referred to by Mr. Askin follows:

There Is Only One Sousa

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

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

panied him thru. Only once in his life he was compelled to cancel that was for a about five years, jured by a fall quickly recovered tour.

Thoroness

Back of the Sousa there is thoron. The Sousa itin months in adv emergencies of the taken into account planned. Train scheduled cities fice—there must safety. The tour with him not on ary but full info nate routes in c failing from any organization while baggage from rail hall is engaged a In each city the pany must satisf representative the cilities for moving it has a workin other organization meet unusual situ

Much of the duty service still of his unbreakable concert must beg advertised hour. the late-comer to ber, on the progr greatest good luck who arrive until the late com



Picture your enjoyment of Kohler Electricity

"I HAVE been thinking for some time that I would write your good company about the service I get from your wonderful light plant. The plant has been in constant use for almost four years and the only expense outside of oil and gas was for one new spark plug."

"It is the most economical machine on the ranch, but if it cost twice as much I would not be without it. It lights our house, chicken houses, and barn, pumps all our water, runs the vacuum cleaner, flatiron, and washing machine, and is a crackerjack all the way round."

[Signed] F. C. Reeve, Blaine, Wash.

IF YOU could look into the homes of the thousands of owners of Kohler Automatic Electric Plants, you would see a picture of your house—a bright, cheery house; an inviting house for friends young and old—as it would be if Kohler Electricity came to work for you.

And, if you could listen-in on what these owners are saying about their Kohler plants, you would know that nothing else which you might buy could bring you a greater yield—not only of satisfaction and contentment, but of money-saving,

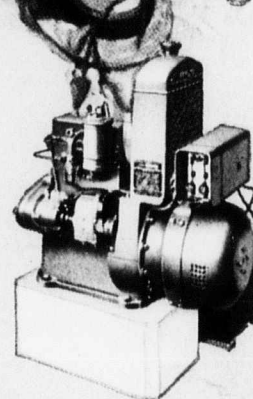
time-saving, and labor-saving help with your work.

You would realize then the importance of the Kohler Automatic's *elimination of the usual care and expense of storage batteries*. You would understand how *automatic operation*, through the medium of an automobile-type *starting battery*, saves running to the plant. You would appreciate the advantages of *standard 110-volt current*.

Above all, you would learn how *well-built* the Kohler Automatic is, how *reliably* it runs, how *little* care it takes, how *saving* it is of oil and gasoline and how *free* from repair and upkeep cost.

We want you to see that picture. Until you do, you can not know what *real electricity* can mean to you. So we ask you to send for a booklet which tells what the Kohler Automatic is doing for others.

Get this booklet. It shows various models, economically priced and sold on convenient terms. Use the coupon below.



Kohler Automatic Model D
1500-watt, 110-volt, D. C.

Kohler Co., Founded 1873, Kohler, Wisconsin • Shipping Point, Sheboygan, Wisconsin
MANUFACTURERS OF KOHLER ENAMELED PLUMBING WARE

ATLANTA.....46 North Perry St.
BOSTON.....445 C. St.
CHICAGO.....1111 W. Randolph St.
DETROIT.....337 Park Ave.
HOUSTON.....1119 Texas Ave.
INDIANAPOLIS.....327 North Pennsylvania St.
KANSAS CITY.....1111 W. Randolph St.
MINNEAPOLIS.....220 4th St. South
NEW YORK.....220 4th St. South
NORFOLK.....108 Granby St.
OMAHA.....1707 Tarnum St.
PHILADELPHIA.....32nd and Chestnut Sts.
PITTSBURGH.....407 Penn. Ave.
ST. LOUIS.....224-226 Avenue B
SAN FRANCISCO.....344 Bay St.
SEATTLE.....122 Jackson St.
LONDON, ENGLAND.....216, Great Portland St.

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Automatic Electric Plants—110 Volt D.C.
No Storage Batteries

Send Coupon for FREE 48-page Booklet

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Name.....
Street or R. F. D.....
City, State.....
Use in which interested.....
CG 8-19-48

Girls' Rifle Club

Each afternoon, shortly after five o'clock you will find five or six girls on their new rifle range diligently practicing to hit the bulls eye.

The girls' new rifle range, which is 25 yards in length, is located just south of the 200 yard range used by the men. Two new .22 calibre rifles have been furnished them and they are now receiving instructions from some of the more experienced marksmen. Some of them are already becoming rather proficient in the art, frequently counting as high as 47 or 48.

As soon as all the girls become thoroughly familiar with the mechanism and the use of the rifles, there will be several teams formed and a schedule will be drafted similarly to the men's leagues.

There is still room for more members in the Girls' Rifle Club and anyone who is interested is requested to get in touch with either Gertrude Pool or any of the officers of the men's club.



A FEW MEMBERS OF THE GIRLS' RIFLE CLUB PRACTICING

four ringers in a single game, the largest number recorded so far.

Harold Dewey, the President of the Horseshoe Pitching Club, holds the record of having counted five double ringers in a single game of fifty points.

The standings of the individuals in the Horseshoe Pitching Club are as follows:

	G.P.	G.W.	G.L.	R.	D.R.	PCT.	S.P.
James Buggy	9	9	0	132	14	1.000	538
Wm. Schneider	2	2	0	8	0	1.000	206
Vincent Ross	7	6	1	84	6	.857	474
Frank Peternel	7	6	1	93	10	.857	478
Harold Dewey	6	5	1	74	10	.833	418
L. Schneidewend	9	7	2	101	11	.777	566
Christ Kunzman	8	6	2	95	5	.750	710
Wm. Schoenbeck	8	6	2	68	4	.750	684
Melvin Nack	3	2	1	20	0	.666	284
Bob. Hartenberger	3	2	1	26	2	.666	316
Harvey Schuchardt	8	5	3	108	8	.625	610
Dennis Kinney	10	6	4	125	13	.600	716
Lester Kirst	9	5	4	59	1	.555	788
John Ott	8	4	4	50	1	.500	804
H. Kohlhausen	6	3	3	22	1	.500	582
August Lau	6	3	3	40	1	.500	478
Herman Zelm	7	4	3	47	4	.444	712
Gilbert Schirmer	8	3	5	28	0	.375	730
Ray Sohn	7	3	4	28	0	.333	700
Bernard Mayer	6	1	5	16	1	.166	540
H. Hartenberger	12	0	12	33	1	.000	1088
Henry Scheele	9	0	9	38	1	.000	830
Oscar Franz	9	0	9	17	0	.000	732
Harry Dettman	5	0	5	7	0	.000	380
George Behring	3	0	3	16	0	.000	234
Howard Kehl	3	0	3	8	0	.000	206

Horseshoe Pitching

The horseshoe courts, located north of the factory near the baseball diamond, are kept busy both at noon and after 4:40 o'clock in the afternoon. There are those members of the club that go out at noon, who wish to become more skillful by practicing, while in the evening the regular scheduled games are held.

The race for first position is still a close one, two men having a thousand per cent and several others have lost only one game.

Thus far this season, Dennis Kinney holds the record of winning a fifty point game and pitching only forty shoes, the lowest number pitched in one game this year. He also has the distinction of being the youngest member of the Club.

James Buggy, who is one of the best barnyard golfers near here, has made twenty-

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.



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"It is the most economical machine on the ranch, but it cost twice as much I would not be without it. It lights our house, chicken houses, and barn, pumps all our water, runs the vacuum cleaner, flatiron, and washing machine, and is a crackerjack all the way round."

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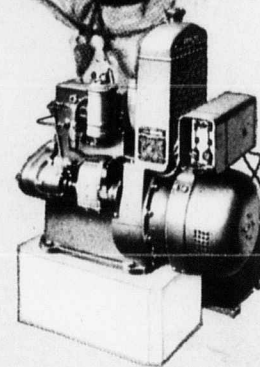
time-saving, and labor-saving help with your work.

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BOSTON..... 465 N. St. South Boston	MINNEAPOLIS..... 222 4th St. South	PITTSBURGH..... 402 Penn. Ave.
CHICAGO..... Tribune Tower	NEW YORK..... 20 W. 40th St.	ST. LOUIS..... 526-528 Arcade Bldg.
DETROIT..... 35 Forum St.	NORFOLK..... 508 Granby St.	SAN FRANCISCO..... 544 Bush St.
HOUSTON..... 1319 Texas Ave.	OMAHA..... 1907 Forum St.	SEATTLE..... 1212 Jackson St.
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Name.....
Street or R. F. D.....
City, State.....
Use in which interested..... CO 9-47-25



NATURE THEATRE, WHERE SOUSA CONCERT WILL BE HELD

Rain Interrupts Splendid Concert

Another one of the series of summer concerts by the Kohler Band, under the direction of Henry Winsauer, was partially given on Wednesday night, June 24, at Nature Theatre.

A steady downpour of rain, after the first part of the program had been given, made it impossible to continue.

After the program in Nature Theatre the band played another concert in the smoking room of the factory for the benefit of the men working nights. This is the second concert that has been given for the night men and they are becoming more and more popular. They afford a pleasant diversion for the men who ordinarily cannot participate in the different recreational activities.

Concerts are still being held every Monday on the lawn across from the main office, and hundreds of members of the organization are attracted by the fine programs that are given.

The selections that were played at Nature Theatre are as follows:

1. National Emblem March..... Bagley
2. The Golden Sceptre—Overture..... Schlegel
3. Il Trovatore—Selection..... Verdi
4. Destiny—Waltz..... Baynes
5. The Mill in the Forest—Idyll..... Eilenberg

Kohler Members of the 120th Field Artillery Hold Banquet

Eleven Kohler men, formerly members of Troop M in the 120th Field Artillery, held a banquet at the American Club on June 18 at 7:30 P. M. They had as their guests their former officers from Milwaukee. They were Colonel Carl Penner, Captain Charles Sammond, Chaplain Father Wm. P. O'Connor, and Sergeant Major Richardson Browne.

After the banquet a smoker was held and everyone exchanged reminiscences of the old days at camp and overseas.

The Kohler men who were present were Henry Winsauer, Hugo Landgraf, Dr. Cottingham, Fritz Klotz, Edmund Biever, Fred Dehne, Arthur Bub, Joe Biwan, Irwin Martin, Andrew Papendieck, and Gottlieb Weinberger.

Unfortunately, Captain Herbert Kohler was out of the city and unable to be present.

The Recreation Club affords numerous enjoyable diversions in the way of good, wholesome sport. It provides every kind of activity from which one might possibly derive some pleasure and fun. The summer sports season is about half over, but it is not too late for anyone to participate in the activities for the remainder of the season.



A FISHERMAN'S PARADISE
First Prize—June Camera Club Contest

Haynes Takes First Air Ride at Houston

The picture below is of Mr. Haynes, in charge of the Automatic Power & Light Service Department at the home office. It was taken just recently while he was at Houston, Texas, just before taking his initial airplane trip. The man in the inset is Mr. Jackson, Automatic Power and Light Sales Supervisor at our branch office at Houston, and known to the organization because of his flying activities, which have been mentioned in a previous issue of the News.

Judging from the serious expression on Mr. Haynes' face, his first air ride must have presented the same problem as having a tooth pulled. On his return to Kohler, however, he told us there was really "nothing to it, at all".

Mr. Jackson has had considerable experience as a flier and is now a member of the aviation reserve corps of the United States Army. This necessitates his flying for a short time each week and very often, when he is called upon to make trips to towns one or two hundred miles distant, he uses his plane instead of going by rail and the time of the trip is lessened considerably.



H. L. HAYNES WITH INSERT OF MR. JACKSON

We have just received an announcement from our branch office at Norfolk, of the marriage of Miss Hildred Bulifant of Hampton, Virginia, to Mr. George Garrison, on Saturday, May 23, at the home of the bride. Mr. Garrison is Automatic Power and Light service man at the Norfolk branch. We wish him and his bride the best of luck and happiness.



PLAZA APARTMENT HOTEL, MILWAUKEE, WISCONSIN

Completely Kohler Equipped

Six hundred and eleven pieces of Kohler Ware have been installed in the handsome Plaza apartment hotel recently completed in Milwaukee. Every one of its apartments, which vary in size from one to four rooms, is equipped with a Kohler "Viceroy" bath installed in combination with a shower. Our ware was furnished through the F. R. Dengel Mfg. Co., jobbers, and placed by L. R. Stollberg & Co., plumbers.

The Plaza is a dignified, imposing structure, the first floor built of terra cotta, in appearance a warm shade of granite, with the balance of the structure of brick topped off with an ornamental terra cotta frieze.

On entering the building one is immediately impressed with the luxurious lounge, two hundred feet in length, with floor of buff tile set off by a marble base and walls of stone. Its dining room of ample proportions is also distinctively built and furnished.

In many ways the Plaza sets a new mark in the construction of apartments in Wisconsin. The plans were drawn by Roland Razall, architect, for the Milwaukee Hotel Apartment Corporation, and the building erected by the Geo. W. Adams Building Co.

Mrs. Otto Jacobs

We regret to report the death of Mrs. Otto Jacobs, on Tuesday, June 30th, after an illness of eight weeks. She is survived by her husband, who is in charge of the carpenter work on new homes, and eleven children, eight daughters and three sons. We wish to extend our sympathy to them.



REVOLVING BEACON AT FARMINGTON, PENNSYLVANIA

Kohler Automatic Helps to Make History

On Wednesday Evening, July 1st, two U. S. mail airplanes, one in New York and the other in Chicago, roared away into the air on the first night flight, marking the inauguration of regular night mail delivery between New York and Chicago.

The Kohler Automatic played an important part in writing this great chapter in the conquest of time—it furnished the current for the powerful revolving beacons which flashed their beams of light into the night and thus charted the course for the pilots in winging their way across the continent.

A little more than six hours is now required in transferring mail between the two great American cities. Fifty years ago a letter mailed in New York reached its destination in Chicago twenty-eight days later. Those who build and sell the Kohler Automatic can feel they have played a part in this marvelous advancement in mail transportation, since illumination of the route is an absolute necessity.

Spaced twenty-five miles apart, along the course laid out for the night fliers, are the beacon towers. Upon these towers are mounted the beacons which revolve at a determined speed, throwing a beam of light that is visible at least

fifteen miles. The beams of one or several of these beacons are thus visible at all times to the aviator and make it easy for him to steer his course over hill, valley and stream when all is darkness underneath.

The accompanying picture shows one of these beacon towers, as well as the shelter for the Kohler Automatic supplying the current. The beacon shown is one located at Farmington, Pennsylvania. Others along the route are similar in appearance and size.

A caretaker is charged with the responsibility of supplying oil and gas and starting the plant at the proper time.

Between these revolving beacons, at three mile intervals, are smaller stationary lights, operated with gas. These are for emergency purposes, and as an added precaution in lighting the way for the fliers, though for the most part aviators depend upon the revolving beacons which are easily visible.

Fully equipped landing fields are provided at Cleveland, Bellefonte, Pennsylvania, and other places, and for night landings these are brightly lighted. Emergency landing fields are to be found between these points.

Our plant was selected for this important work, by government experts after a series of tests had demonstrated, beyond a doubt, that it was in every way suited to the use for which it was desired. Principal of the requirements is dependability, since without the beacons to chart the course the pilot would soon be in difficulty.

From time to time the News has recorded interesting uses of our plant by individuals and corporations. The use of the Kohler Automatic, by our own government, for the night mail flying is one of the most spectacular as well as significant. It indicates the rapid acceptance of our plant for use where dependability is an important consideration.



WAITING FOR A BITE
Third Prize—June Camera Club Contest



KOHLER EXHIBIT, NATIONAL MASTER PLUMBERS CONVENTION, PORTLAND, ORE.

Master Plumbers Convention

On this page we show a picture of our exhibit at the annual convention of the National Association of Master Plumbers held in Portland, Oregon, June 23rd to 26th. This convention, the first national convention of plumbers ever held in the Great Northwest, quite naturally attracted a heavy attendance of west coast plumbers as well as a fair representation from other sections of the country.

The manufacturers' exhibit for which our display was arranged, was held in the large Municipal Auditorium of Portland. Through the newspapers the general public and particularly prospective home builders were invited. This greatly increased the crowds and kept the manufacturers' representatives busy at all times.

The Kohler Exhibit occupied three booths and as the picture shows featured both our enameled ware and the Kohler Automatic electric plants. The exhibit received a great deal of admiration from the trade.

J. W. Mitchell, manager of our Seattle branch, was in charge of our display and was assisted by J. T. Barrett and H. P. Davis of the same branch and T. G. Otis of our San Francisco office.

While in Seattle the convention delegates, through the efforts of their Entertainment Committee, enjoyed an auto trip over the world famous Columbia River Scenic Highway in addition to the other regular entertainments common to most conventions.

Remember

Sousa's Band, the greatest musical organization of its kind in the world, is scheduled to give two concerts at Nature Theatre, on Sunday, July 19, at 2:30 and 7:30 P. M.



GROUP OF HOMES ON SCHOOL STREET

New Kohler Fire Truck Aids Neighboring City

The new Kohler Seagrave pumper, pictured in last month's News, was of valuable assistance to the Sheboygan Falls Water Department on Tuesday evening, June 23.

While extensive repairs were being made on one of the pumps in the Falls pumping station, the reserve supply of water, which had been standing in the large reservoir for over a month, was growing stale and rather than pump it into the city mains, the Sheboygan Falls officials called on the Kohler Fire Department to drain the reservoir with the new Seagrave pumper.

August Moeller, Arthur Zimmerman and John Derler, of the Kohler Fire Department, took the truck to the Falls and though the pump worked at a leisurely pace the reservoir was drained in less than two hours.

BERNARD OTTO
BERNARD, JR. HENRY

Four Generations in Krepsky Family

The family group pictured above shows four members of the Krepsky family and each one is representative of a different generation. Mr. H. C. Krepsky, the oldest in the group, was born in 1849. Otto Krepsky, the son of Mr. H. C. Krepsky, was born in 1874. He is a member of the Pattern Department and also an enthusiastic member of the Kohler Band. His son, Bernard was born in 1899, and he is now working in the Armature Department and is also a member of the Band. The newest member of the family is Bernard, Jr. He arrived on March 24, 1925.

Miss Clarice Soper, for a number of years the head of the home economics department in the Kohler School, was married to Julius Stignani on Wednesday, July 1. Mr. Stignani is also a member of the Kohler organization. Following a short honeymoon the young couple will be at home in Sheboygan to their many friends after August 15.

No, the man in the picture at the right is not a young lawyer or minister, just graduated, and ready to sail the stormy sea of life, but a member of our own organization. He is Louis Fields, at a more tender age, of course. He is now a foreman in the Automatic P. & L. Department.



Kohler Concert, July 8, Draws Large Attendance

Another concert by the Kohler Band was given at Ravine Park on Wednesday night, July 8.

An ideal evening and a splendid program made this occasion an enjoyable one for the large number of people that were present.

The program follows:

Chicago Tribune—March *Chambers*
Poet and Peasant—Overture *Suppe*
Bohemian Girl—Selection *Balte*
Serenade—For Flute and Saxophone *Till*
Messrs. Littman and Kaestner
Gypsy Love—Waltzes *Lehar*

INTERMISSION

A Day at the Panama Exposition *Lake*
SYNOPSIS

"Sunrise at the Golden Gate".
"Crowds arriving at the Fair Grounds".
"The Midway" (Introducing Colored Band).
"Oriental Ballyhoo" and "Little German Band".
"Congress of Nations in Passing Review".
(Introducing airs of several nations as bands would sound passing a reviewing stand).
"The Welsh Eisteddfod"—"The Panama Exposition Orchestra".
"Sunset at the Golden Gate".

Ada Polka *Boos*
Xylophone Solo *Mr. Kellner*
Mikado—Selection *Sullivan*
Bummel Petrus *Werner-Kersten*
Lawsy Massy *Jewell*

The visiting clergy at the Golden Jubilee of the Fond du Lac diocese of the Protestant Episcopal Church held at Sheboygan, were guests at Kohler on June 19. The picture below was taken shortly after they had finished a trip through the plant and the Village.



VISITORS AT KOHLER, JUNE 19



KOHLER DISPLAY ARRANGED BY L. J. BLACKBURN

Kohler Ware Displayed in Kentucky Celebration

The float exhibiting Kohler fixtures, as pictured above, was a part of a big parade in the recent sesqui-centennial celebration held in Lexington, Kentucky.

The figures in the tubs were negro boys scantily clad with white cotton on their heads to represent soap suds.

The exhibit was arranged by Mr. I. J. Blackburn, a plumber in Lexington. He is shown standing in front of the float.

Camera Club

It is at this time of the year that one can derive the greatest amount of pleasure in taking pictures. The scenes in the woods, along streams, in fields or meadows, everywhere in fact, are more beautiful now than in any other season.

The purpose of the Camera Club is to encourage good photography. Prizes are offered each month for the best prints submitted by the members. Why not join the Club and submit some of your pictures? Besides the possibility of winning one of the cash prizes, there is enjoyable competition in the monthly Camera Club Contests.

The prize winners in the June contest are as follows:

First Prize—
Roland Richardt \$2.50
Second Prize—
E. J. Pohland 2.00
Third Prize—
H. A. Aigner 1.50
Fourth Prize—
C. Handberg 1.00

Vital Statistics

Births

Born at the home of:

Ed. Schultz, foreman in North Foundry, baby girl, June 19.
Alfred Alf, Electrical Department, baby boy, June 28.
George Meyer, office, baby boy, June 29.
Paul Henckel, Pay Roll Department, baby boy, July 5.
Fred Schaefer, South Foundry, baby boy, July 7.

Marriages

Miss Anna P. Bogt of Sheboygan, to William K. Kahnt, of our Gardening Department, on Saturday, June 20. The ceremony was performed by the Reverend E. H. Oppermann of the Ebenezer Second Reformed Church.

Miss Elizabeth Holling of Sheboygan, to Tom Wesendorf, Accounting Department, on Saturday morning, June 20.

Miss Muriel Groenzin of Sheboygan, to Elmer Wangemann, North Foundry, on Tuesday, June 23, by the Reverend W. M. Czamanske at St. Marks Lutheran Church. The young couple left on a wedding trip by motor. They expect to be gone about two months.

Miss Ada Brehm of Plymouth, to Walter Damrow, Time-keeping Department, on Tuesday, June 23, in a pretty wedding at St. John's Catholic Church at Plymouth by the Reverend A. J. July. Mr. and Mrs. Damrow left for Milwaukee, Madison and the Wisconsin Dells shortly after the ceremony.

Miss Sophia Siewert of Newton, Wisconsin, to Arno Zurheide, North Foundry, on Wednesday, June 24. The ceremony was performed by the Reverend Sapinsky of Manitowoc.

Miss Frieda Eggert of Sheboygan, to Leo Schropp, South Casting Finishing Department, on Monday, June 29, by the Reverend C. Schulz, of Trinity Lutheran Church at Sheboygan. After a wedding trip to the Dells they will make their home in Sheboygan.

Miss Alma Diefenthaler of New Holstein, to Frank Brotkowski, Repair Department, on Saturday, July 4. The newlyweds will reside at Sheboygan Falls.



W.M. SAMUELS

This Man Played Safe

The picture above is Wm. Samuels, a member of the South Casting Finishing Department. His work is feeding castings at the South Automatic blast, and his firm belief in safe methods has shown most beneficial results.

Mr. Samuels wears goggles at all times. Just recently while working at his position, a small piece of gravel or stone flew out from the blast, struck his goggles, and broke one of the lenses as the picture clearly shows. Without the use of goggles there is little question that he would have lost the sight of that eye.

At the Automatic blast every precaution is taken to prevent the flight of such small particles, but it is impossible to entirely prevent an occurrence of this kind. For this reason it is quite necessary that the men who are working near there should wear goggles in order to protect their own eyes.

Incidents like this occur at different times, and the very serious nature of these occurrences should prove to everyone the value of precautionary safety measures.

The picture at the right took second prize in the June Camera Club contest. It is titled, "Rapids on the Red River."



Sousa Concert the Topic of Interest



LIEUTENANT COMMANDER JOHN PHILIP SOUSA

John Philip Sousa is now seventy years old. The present tour is the climax of a great career and finds Sousa at the very height of a popularity that has, perhaps, never been equalled by any other musician. He will personally direct his band on July 19th at Kohler.



Underwood & Underwood Studios, N. Y.
SERGEANT MAJOR EDWARD ELLIOTT, DIRECTOR OF THE ROYAL NORTHWEST MOUNTED POLICE BAND, PRESENTS A SADDLE HORSE TO LIEUTENANT COMMANDER JOHN PHILIP SOUSA AS A GIFT OF THE MOUNTED POLICE DETACHMENT AT REGINA, SASKATCHEWAN, CANADA.

World's Greatest Band Plays at Kohler, July 19

Sousa and his band will occupy the stage of the Kohler Nature Theatre the afternoon and evening of Sunday, July 19. The two concerts are scheduled for 2:30 and 7:30 o'clock. Provision is being made by the Kohler Recreation Club to take care of the record-breaking crowds who expect to attend. The committees are very busy, and nothing is being omitted that would contribute to make this a memorable day in our annals.

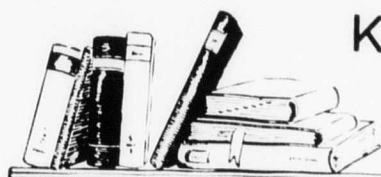
Two splendid programs have been arranged, and are published on page four of this issue of the News. They are varied in character, including beautiful overtures, rhythmic marches, and a generous amount of jazz. The solo numbers are particularly worthy of note.

Of paramount interest, particularly to local people, will be the several numbers to be played by the combined Sousa Band and Kohler Band.

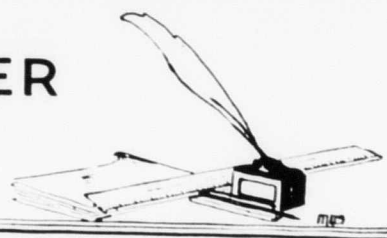
This means an aggregation of about 115 musicians. It will be most impressive.

Elaborate preparations are being made in the way of seating, lighting, decoration, and all that can make the setting a fitting one. Tickets have been issued to the members of the Kohler organization and their families, for whom, primarily, the concerts have been arranged. Ticket holders will, of course, be given special consideration by the ushers. The general public, however, has been invited to attend and up to the very limit of the capacity of the Nature Theatre and its environs, everybody will be free to come. No charge is made for admission.

The Sousa concerts will be among the great events of our history, and will be long remembered. Nobody who can possibly arrange to attend should fail to do so.



KOHLER OF KOHLER NEWS



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ERNST BESTE

News items and articles are invited and expected from everyone in the organization

JULY, 1925

By and for the Organization

VOL. 9—No. 7

An Appreciation

The crowds of people who assemble to hear the concerts by the Kohler Band afford plenty of evidence both that this is a music-loving community and that we have a good band. The throng of people at the concert given Wednesday, July 8, the attention with which they listened, and the hearty applause, were particularly encouraging.

The relation between the band and the community is a reciprocal one. For a thoroughly successful concert, a good band is the first essential, and a good audience the second. It is heartening to feel that we have both and that both are improving. In bringing about this improvement, the band and the bandmaster quite naturally take the lead.

Mr. Winsauer, who has now been in charge of our band for several months, has brought to his work not only excellent technical qualifications, but plenty of enthusiasm and an attitude that makes for team work. The members of the band have responded and are working hard. They are playing to-day more difficult music than ever before, and are doing it creditably. They are under no illusions as to what remains for them to accomplish, for they are not going to be satisfied with their present achievements, creditable though they are.

The encouragement of the community will do a lot for the band. They merit it and will respond to it.

Tennis Club

The original plans of the officers of the Tennis Club have been materially changed. Instead of scheduled doubles matches as were planned at the beginning of the season, the doubles teams will be classified similarly to the individuals in the Singles Classifications Tournament.

To avoid the possibility of some of the best players forming teams too strong for the average players, the officers put the names of all the members in a box and drew them out two at a time, thus creating the doubles partners.

These teams have been classified according to their estimated ability, the stronger teams going in the lower class, while the poorer players are put in Class A. The principle is the same in doubles as in the singles. Instead of the individuals trying to work up to the highest class, the doubles teams will attempt to replace the leaders.

This plan will establish the same good, clean, competition and it will avoid the possibility of postponed games. About five or six days will be given the challenged team to definitely decide the date of the match, and then if they fail to do so they forfeit the match.

The complete results of both the Singles and Doubles Classification Tournaments will be recorded each day on the board made for that purpose. It will be located near the scale at the main entrance to the factory.

July, 1925

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The Garden

By J. F. GARNER

Lilies

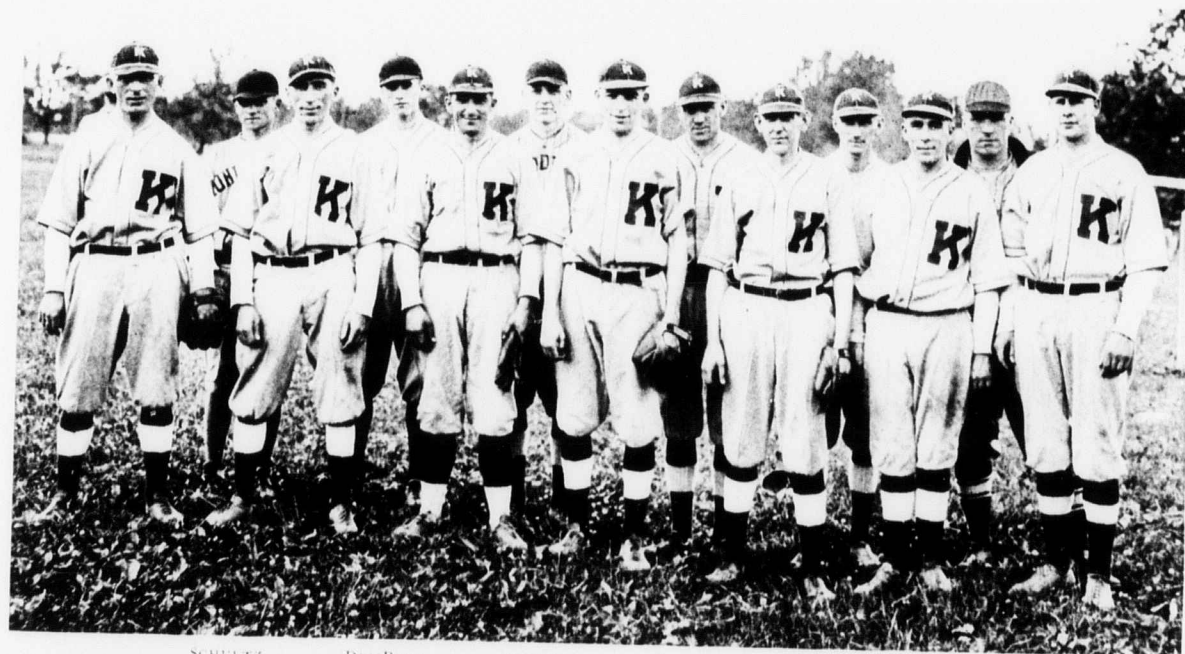
Everyone who has or aspires to have a beautiful garden should include in it a few of the more easily grown lilies. The fact that they are entirely absent from so many gardens is due more to a lack of understanding of their requirements than to actual difficulties of culture. Since they are unequalled by any other plant in their unique combination of beauty, gracefulness and stately magnificence they deserve to be much more largely grown. While it is true that a few species are of rather difficult culture there are at least a dozen that are robust, long-lived and easy to grow under a variety of soil and climatic conditions. The beginner should select from these easily grown kinds, choosing them according to his own individual taste, and should not at first attempt the culture of the more capricious sorts. The following is a selection of twelve of the best easily grown lilies which will succeed with a little care in many gardens: *Lilium canadense*, meadow lily or wild yellow lily; *L. candidum*, Madonna lily; *L. auratum*, gold-banded lily; *L. regale*, regal lily; *L. speciosum*, showy lily; *L. tigrinum*, tiger lily; *L. superbum*, American Turk's-cap lily; *L. Henryi*, Henry's lily; *L. Martagon*, European Turk's-cap lily; *L. testaceum*, Nankeen lily; *L. elegans*, many varieties; *L. Hansonii*, golden Turk's-cap lily.

Most lilies will succeed in any light, sandy or loamy soil, to which decayed peat or leaf mold may be added with advantage. Some few, *L. candidum*, *L. elegans*, *L. Hansonii*, *L. tigrinum*, and most of the *L. Martagons* will also do well in a heavier soil if it is well drained. Good drainage is essential since no lilies, with the possible exception of *L. canadense* and *L. superbum*, will live in a wet soil. Where possible, a slightly sloping location with a porous subsoil should be chosen. *L. candidum*, *L. Hansonii*, *L. Martagon*, and *L. testaceum* will thrive in a limestone soil, but lime is poison to most lilies and with these exceptions they should never be planted in soils containing it. The soil should be fairly rich, and if not naturally so, a liberal quantity of thoroughly decayed cow or sheep manure should be mixed in before plant-

ing the bulbs. Additional nourishment may be provided in after years by top-dressings of decayed manure. Fresh manure of any kind should never be used as it attracts worms and causes the bulbs to decay. Although good drainage is necessary, lilies like plenty of moisture when in active growth, so they should have frequent shallow cultivation to conserve the soil moisture, and artificial watering in periods of drought. While some will succeed in full sunshine, all will thrive better and the flowers will last longer in partial shade.

In our climate all lily bulbs should be protected from freezing during winter by a heavy mulching of leaves or straw. It should be remembered that many are native to California and India and frost is fatal to them, while even the hardiest kinds will do best if the bulbs are protected from it.

The best time to plant lily bulbs is soon after they finish blooming but the imported ones often are not received till late in autumn or winter. The places intended for these late-received bulbs should be prepared and covered with a heavy mulch to prevent the ground from freezing. After the bulbs are received and planted this should be replaced as a winter covering. These late-received bulbs may also be packed in boxes of sand, leaf-mold or sphagnum moss and stored in a cool dark frost-proof cellar until spring, when they should be planted. The material they are packed in must be kept constantly moist, not wet or dry. Whenever they can be obtained, freshly dug home-grown bulbs, which have not been deprived of their roots, and whose scales have not become dried or shrivelled, are much to be preferred, even though they may cost more. There is no definite rule as to the proper depth and distance apart to plant the bulbs, but usually they should be set so their tops are three times as deep as their greatest diameter. The smaller growing species may be planted about six inches apart, while twelve to eighteen inches is not too much space for the largest species. When planting, it is a good plan to surround each bulb with sand or fine gravel, for drainage and to repel worms.



KOEHLER SCHULTZ DENBOER NORRIS LOOSE POPPENHAGEN DORGAN
BURICH STEEN (CAPT.) WILBERT WILKE DEMIN LUBENOW

Kohler Baseball Team is Going Good

The baseball team put in the field this season by the Kohler Recreation Club is indeed a "wow" and worthy to be raved about. Since its initial contest to the time the News went to press, five games had been played and won—our opponents being teams of no mean ability. The material at the start of the season we must admit was of a very good quality, but it was thought several weeks would elapse before it could be rounded into a winning combination. However, the fellows under the captaincy of Steen willingly worked and after a few pre-season games among themselves played their first game and won. Since that time five other scalps have been taken in a like number of encounters with outside ball teams.

Individual Averages of the Kohler Recreation Club Baseball Team

NAME	TEAM	G	AB	R	H	BH	BH	BH	HR	TOT	BASE	BB	HPB	SO	SH	B.A.
P. Norris		5	20	5	9	7	2			11	1		4			.450
C. Wilke		5	23	6	10	8	2			12			5			.434
F. Hildebrandt		4	16	4	7	6		1		9			3			.433
L. Steen		5	20	6	8	5		2	1	15	1	1	2			.400
A. DenBoer		2	5	2	2		1	1		5			2			.400
N. Wilbert		4	18	6	6	3	2	1		10	1		2			.333
L. Loose		5	20	5	6	3	2	1		10		1	4			.300
O. Poppenhagen		4	15	6	4	1	2	1		8	3		3			.266
H. Demin		3	12	3	3	2	1			4	1		2			.250
W. Koehler		5	23	4	5	5				5		1	7			.217
A. Burich		1	5	1	1	1				1			1			.200
L. Dorgan		2	6	1	1	1				1	1		2			.167
L. Bartz		1	2	0	0					2			1			.000



WATCHING THE KOHLER-SHIPBUILDERS GAME

South Foundry Leads in Second Series

The South Foundry baseball team was in first place in the Kohler Factory League at the end of the first series, having won five games without any defeats and it seems they are determined to keep their record clear during the second series also. Up to July 3 they had won both games played.

Other captains in the circuit assert, however, that they are going to bring the South Foundry's string of victories to an abrupt end and that the end of the second series will show a different leader.

All of the teams in the factory leagues are playing good baseball and some of the close scores indicate some very interesting games.

The standings of the teams up to July 3 are as follows:

	W.	L.	PCT.
South Foundry	2	0	1.000
Office Ups	1	1	.500
North Foundry	1	1	.500
Miscellaneous	1	1	.500
Shippers	1	1	.500
Office Downs	0	2	.000

Ed. Graff is New Manager of the Shippers

Ed. Graff, a member of the Planning Department and also an enthusiastic baseball fan, was made captain of the Shippers in the Shop League in place of Jimmy Van Ouwerkerk, who resigned at the end of the first series.

Though Ed does not play with his team, he is at every one of their games directing them from the bench. With such management we expect to hear big things from the Shippers this series.

The pictures on this page and the picture at the top of the following page were taken during the game between the Kohler Recreation Club Team and the Manitowoc Ship Building Corporation team at Kohler on Saturday afternoon, June 20. A detailed account of this game appeared in last month's issue of the News.

Kohler Wins from Two Rivers Aluminum Goods

The Kohler Recreation Club Team gave the Aluminum Goods team of Two Rivers a severe beating at Two Rivers on Saturday afternoon, June 27th. The score was 12 to 6.

Our boys started right out in the first inning with two runs on hits by Wilke, Loose and Poppenhagen. To these they added one in the fourth, four in the fifth, and five more in the eighth. Bill Koehler was the only one who couldn't get a safety off of Schroeder, the opposing pitcher, but it was probably due to the fact that he had a little tough luck in his first two times at bat and it took all the pep out of him. The rest of the boys, however, kept the A. G. Co.'s fielders busy chasing hits all over the lot and Bill can be excused for that time.

Wilke was the individual batting star of the day getting three singles and a double in five times at bat.



A SACRIFICE



ANOTHER PART OF THE CROWD, JUNE 20

The thrill of the game was furnished by our captain, Leo Steen. One of the Two Rivers men connected with one of Hildebrandt's fast ones in the third inning and drove it far out in deep center. When the ball was hit Steen raced back and made a beautiful running catch.

Fred Hildebrandt pitched for Kohler, and though he was a little wild, he always settled down in the pinches.

The Two Rivers team started a belated rally in the ninth inning—with the help of the umpire—but the Kohler lead was too great to overcome.

Box Score:

KOHLEK				
AB	R	H	E	
W. Koehler, lf.	5	0	0	0
L. Steen, cf.	4	2	1	0
C. Wilke, rf.	5	3	4	0
L. Loose, lb.	4	2	2	0
O. Poppenhagen, 2b.	4	1	1	1
N. Wilbert, ss.	4	1	1	1
A. Burich, 3b.	5	1	1	0
P. Norris, c.	5	0	1	0
F. Hildebrandt, p.	5	2	2	0
	41	12	13	2

TWO RIVERS

AB	R	H	E	
Decker, ss.	4	1	0	1
Murphy, c.	5	1	3	0
Emond, rf.	5	0	1	0
Delmore, lb.	4	1	0	1
Miller, 2b.	4	0	2	1
Buege, lf.	5	0	2	0
Schroeder, p.	4	0	0	0
Municam, cf.	1	0	0	0
Hendrickson, 3b.	1	2	1	1
Tomcheck, cf.	2	1	0	0
	35	6	9	4

	1	2	3	4	5	6	7	8	9	
Kohler	2	0	0	1	4	0	0	5	0	12
Two Rivers	0	0	0	0	1	0	1	0	4	6

SUMMARY

Two Base Hits—C. Wilke, Buege.
Three Base Hits—Steen, Loose, Poppenhagen.
Stolen Bases—Norris, Decker, Schroeder, Hendrickson.
Base on Balls—Off Hildebrandt 7; Off Schroeder 3.
Struck Out—By Hildebrandt 9; By Schroeder 6.
Wild Pitches—Schroeder 3.
Double Plays—Hildebrandt to Poppenhagen to Loose.
Umpire—La Fond. Scorer—A. Madson.

Kohler Wins Fifth Consecutive Game

The Kohler Recreational Club team won its fifth straight game of the season when they defeated the Manitowoc Aluminum Goods Co. team by the score of 7 to 1, at Kohler, on Wednesday afternoon, July 1.

The game started at 4:45 o'clock and it was the first attempt to have twilight baseball. The trial was entirely successful and other twi-

THE KING OF THE FOREST IN VELVET
Fourth Prize—June Camera Club Contest

light games have been scheduled during the summer months.

After the first inning the game was an interesting one, both teams playing air-tight ball. In the first inning, however, Kohler scored two runs without a hit, several errors being chalked up against the Manitowoc players.

Fred Hildebrandt pitched his usual steady game, allowing Manitowoc only five hits. Peters also pitched a good game for the Aluminum Goods and with a little better support the result would have been much closer.

Koehler and Wilbert both gave a classy exhibition of fielding, the former made a dive for a line drive, turned a sommersault and came up with the ball, while the latter at short scooped up a hot grounder, which was seemingly out of reach, and made an easy putout at first base.

Box Score:

KOHLEK				
AB	R	H	E	
Koehler, lf.	5	0	1	0
Steen, cf.	4	1	1	0
Wilke, rf.	4	1	1	0
Loose, lb.	4	1	0	0
Poppenhagen, 2b.	4	1	0	0
Wilbert, ss.	4	2	1	0
Demin, 3b.	4	0	1	0
Norris, c.	4	1	2	0
Hildebrandt, p.	4	0	1	0
	37	7	8	0

MANITOWOC

AB	R	H	E	
Weir, 3b.	4	0	1	0
Pilger, ss.	2	0	0	3
Maertz, 2b.	4	1	1	2
Teteak, rf.	4	0	1	0
Barnard, lf.	2	0	0	0
Rock, c.	3	0	0	0
Zigmund, lb.	4	0	1	0
Jacobsen, cf.	4	0	1	0
Peters, p.	3	0	0	0
Clausen, ss.	1	0	0	0
	31	1	5	5

	1	2	3	4	5	6	7	8	9	
Kohler	2	0	0	3	0	0	1	1	—	7
Manitowoc	0	0	0	1	0	0	0	0	0	1

SUMMARY

Three Base Hits—Steen, Wilbert, Teteak.
Base on Balls—Off Hildebrandt 3.
Struck Out—By Hildebrandt 2; By Peters 4.
Wild Pitch—Hildebrandt.
Passed Ball—Norris.
Umpire—Heilberger. Scorer—M. Baehler.



BERT VANDER STEEN

Bert Vander Steen, who is pictured above, is one of the enthusiastic members of the night men's rifle teams. He is shown getting results from the pit by telephone.

Rifle Club

The teams in the Automatic League in the Kohler Rifle Club have finished the first series with the Armatures and the Switches in a tie for first place. Although it has not been definitely decided, these two teams will probably hold a special match to determine the winner.

At the time of this writing, there are still two matches to be held in the Plumber's League before the schedule in the first series is completed. The Pedestals, however, have quite a firm hold on first place and it is doubtful if they will be replaced.

Enthusiasm is still running high in the Rifle Club and target shooting continues to be one of Kohler's popular recreational activities. The Night Men's League, which was organized just recently, has drafted a schedule and the night men are now holding regular matches during the afternoon. The men working nights are somewhat handicapped in participating in the activities of most of the organizations and for that reason this sport has proved extremely interesting for them.

None of the high scores of teams or individuals have been changed since they were published in the last issue of the News. John Ehren still holds the range record with a 49 and also the most consecutive number of bulls eyes, which is eight. The Pedestals still have 214 for high team score.

Girls' Rifle Club

Each afternoon, shortly after five o'clock you will find five or six girls on their new rifle range diligently practicing to hit the bulls eye.

The girls' new rifle range, which is 25 yards in length, is located just south of the 200 yard range used by the men. Two new .22 calibre rifles have been furnished them and they are now receiving instructions from some of the more experienced marksmen. Some of them are already becoming rather proficient in the art, frequently counting as high as 47 or 48.

As soon as all the girls become thoroughly familiar with the mechanism and the use of the rifles, there will be several teams formed and a schedule will be drafted similarly to the men's leagues.

There is still room for more members in the Girls' Rifle Club and anyone who is interested is requested to get in touch with either Gertrude Pool or any of the officers of the men's club.

Horseshoe Pitching

The horseshoe courts, located north of the factory near the baseball diamond, are kept busy both at noon and after 4:40 o'clock in the afternoon. There are those members of the club that go out at noon, who wish to become more skillful by practicing, while in the evening the regular scheduled games are held.

The race for first position is still a close one, two men having a thousand per cent and several others have lost only one game.

Thus far this season, Dennis Kinney holds the record of winning a fifty point game and pitching only forty shoes, the lowest number pitched in one game this year. He also has the distinction of being the youngest member of the Club.

James Buggy, who is one of the best barnyard golfers near here, has made twenty-



A FEW MEMBERS OF THE GIRLS' RIFLE CLUB PRACTICING

four ringers in a single game, the largest number recorded so far.

Harold Dewey, the President of the Horseshoe Pitching Club, holds the record of having counted five double ringers in a single game of fifty points.

The standings of the individuals in the Horseshoe Pitching Club are as follows:

	G.P.	G.W.	G.L.	R.	D.R.	PCT.	S.P.
James Buggy	9	9	0	132	14	1,000	538
Wm. Schneider	2	2	0	8	0	1,000	206
Vincent Ross	7	6	1	84	6	.857	474
Frank Petermel	7	6	1	93	10	.857	478
Harold Dewey	6	5	1	74	10	.833	418
L. Schneidewend	9	7	2	101	11	.777	566
Christ Kunstman	8	6	2	95	5	.750	710
Wm. Schoenbeck	8	6	2	68	4	.750	684
Melvin Nack	3	2	1	20	0	.666	284
Bob. Hartenberger	3	2	1	26	2	.666	316
Harvey Schuchardt	8	5	3	108	8	.625	610
Dennis Kinney	10	6	4	125	13	.600	716
Lester Kirst	9	5	4	59	1	.555	788
John Ott	8	4	4	50	1	.500	804
H. Kohlhausen	6	3	3	22	1	.500	582
August Lau	6	3	3	40	1	.500	478
Herman Zelm	7	4	3	47	4	.444	712
Gilbert Schirmer	8	3	5	28	0	.375	730
Ray Sohn	7	3	4	28	0	.333	700
Bernard Mayer	6	1	5	16	1	.166	540
H. Hartenberger	12	0	12	33	1	.000	1088
Henry Scheele	9	0	9	38	1	.000	830
Oscar Franz	9	0	9	17	0	.000	732
Harry Dettman	5	0	5	7	0	.000	380
George Behring	3	0	3	16	0	.000	234
Howard Kehl	3	0	3	8	0	.000	206

SOUSA AND BAND ARE WELL RECEIVED

Ensemble, Group and Solo
Members Bring Forth
Much Applause

Quickened interest and enthusiasm were the dominant moods of the fair-sized audience at Central high auditorium, Monday afternoon, when Community Service presented to the people of Bay City, Lieutenant John Philip Sousa and his band of 100 men. From the moment that the eminent conductor appeared, his personality captivated the audience and sustained their interest throughout the entire program of ensemble, solo and group numbers.

Of the seven ensemble numbers listed on the program, five were his own compositions. "Cuba Under Three Flags," perhaps, was the most novel. In this number, Sousa succeeded in capturing Spanish, American and Cuban characteristics and interpreting them in his music. As a contrast to the somewhat military nature of the selections was the Largo from "The New World Symphony." Various sections of the band wove the theme, the parts blending exquisitely in the finale.

Miss Marjorie Moody, coloratura soprano, was one of the assisting artists. Her first number was "Shadow Dance" by Meyerbeer. The flute-like quality of her voice, her winning personality, and the pianissimo accompaniment of the band contributed toward an almost perfect interpretation. For an encore, she sang, "When You and I Were Seventeen."

"The Carnival of Venice," by Arban was the cornet solo by John Dolan. His playing was characterized by a peculiarly lovely flexibility and fine tone quality. At the beginning of the selection, the band sustained the air, providing a subdued background for Mr. Dolan's variations, but later the soloist carried both the air and the variations. His second number was "Berceuse" from Jocelyn.

George Carey's xylophone solo, "The Pin Wheel" was a masterpiece of skill and technique which left the audience somewhat breathless. "Humoresque" was his encore.

One of the novel features of the program was the saxophone octette with the number "Indian Love Call" by Friuli. Both that and the encore were enthusiastically received.

Both the soloists and the band were most gracious in regard to encores. The applause of the audience after every number was spontaneous and insistent. In the case of the entire band, every encore was Sousa's own number, and in the second half of the program the band played the "Stars and Stripes Forever," the march which has made Sousa an internationally known figure.

Great Evening with Sousa and His Band

Master is Heard at His Best
in Varied Program—
Shrine Band is Honored.

BY JOSEPH W. BRADY.

Saginaw made a family party of the appearance here of Lieut. Commander John Philip Sousa "and His Band." Everybody was there excepting the unfortunates indulging in the vacation habit and so are out of town; and the Auditorium never looked more gay and attractive than it did last night, the colorings of feminine costume making the best kind of decorations. It was a most effective scheme and it was carried through right to the roof, for the big assembly room was filled to the top-most seat in the gallery. An additional touch of color was given by the presence of the Shriners' uniformed band, the members participating in the program, when "Nobles of the Mystic Shrine" was played as part of the program.

It was a good program, an excellent program, and Sousa was most generous in responding to the many encores showered upon him "and His Band" during the evening. Variety was given the performance by the appearance of a number of soloists, including Miss Marjorie Moody, a soprano singer who has a beautifully toned voice, a pleasing presence, and who knows how to use both to the best advantage. Her program number was the famous "Shadow Dance," by Meyerbeer, and she gave it a superb rendition, her taking of the staccato passages and florid runs being something that was indeed worth listening to. That the audience approved was shown by the two insistent encores given the singer, one of her responses being "Danny Boy"; and a delightful number she made of it.

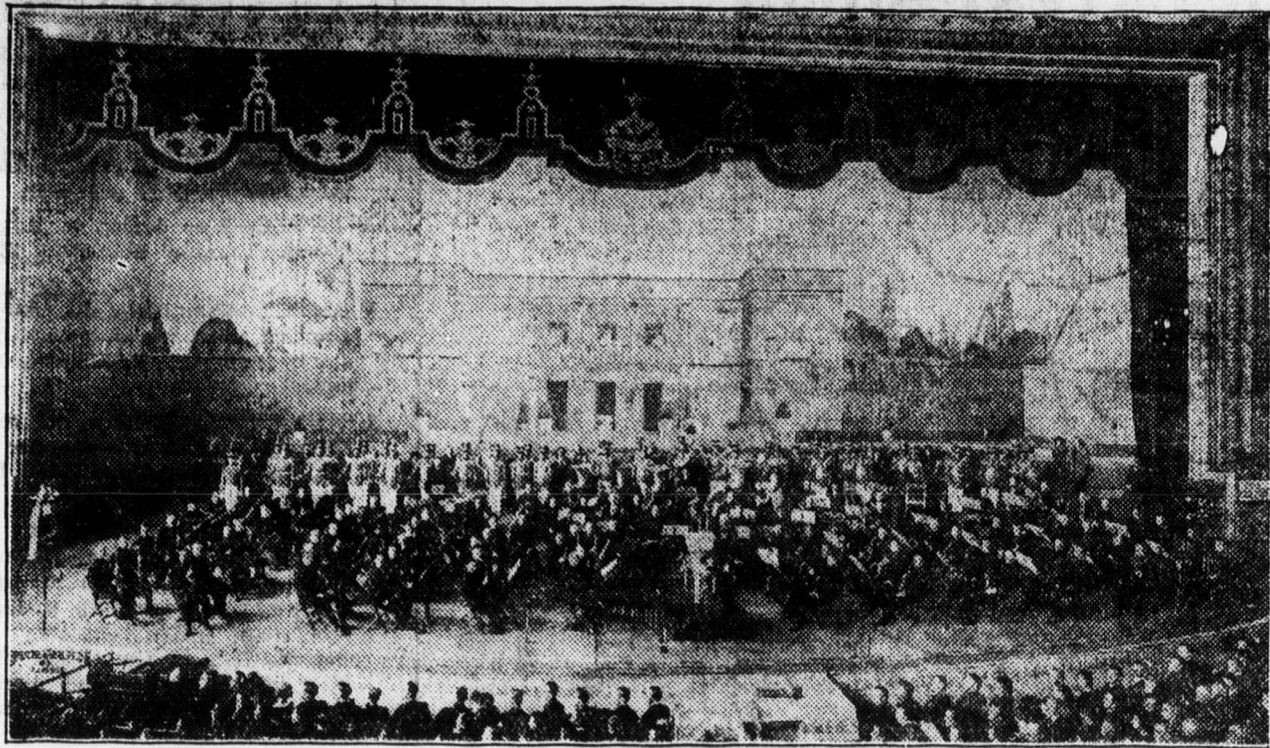
John Dolan, another soloist, gave to hungry ears in the audience proof that the art of playing the cornet as it should be played is not a lost one. His tonguing of the instrument was most skillfully done, and he brought out its full and lovely tone. Some great cornet players will be remembered, especially by the older generation of concert goers, and Mr. Dolan has his place among the best of them. Still another soloist, John Carey, showed what can be done with the xylophone, and a saxophone octette appeared to please the audience mightily.

Of the main program, Sousa drafted upon Arban, Dvorak, and Guion, and of course had his band play a number of his own famous compositions, including some new work he has turned out. To have done otherwise would have sorely disappointed the audience. A great band master and leader is our Sousa, who is not acrobatic in his conducting, but who does get out of a band all that it can give. This band has about all the known band instruments, including supplements, and there was no idleness for any of them, some particularly effective work being done by a girl harpist. Sousa is versatile in his compositions, or at least in his range of themes, and surely no greater artist in taking simple and loved airs and building them up with arabesques of music has appeared in our times. He has imagination has Sousa, and he manifests it in such works as his suite, "Cuba Under Three Flags," Spanish, American and Cuban, which was played last night.

He even introduced some "Jazz American," new, and thrown together, or as the program politely has it, "put together" by himself. His marches, however, are and must be the works by which Sousa will always be best known. There is a spirit, a life, and a stir in them which would move a pessimistic tombstone. To the great gratification of the audience he "and His Band" gave a number of them last night, including "Stars and Stripes Forever," which the program refers to as "the greatest march ever written," a statement that after all about expresses the views of those who hear this thrilling favorite.

There were given among the encores Sousa's New Humoresque, "Follow the Swallow," "El Capitán," "Semper Fidelis," and "U. S. Field Artillery Sabre and Spurs." All in all it was a great night for those who love to listen to a good band; and who does not?

SOUSA PLAYING IN NEW YORK



Sousa's band, which is playing in the High School Auditorium in Sault Ste. Marie today, is pictured above as it was while playing in the New York Hippodrome. Last chance to hear the band here this season, at least is at 8:30 o'clock tonight.

TOO YOUNG FOR GOLF



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

THE EVENING NEWS, SAULT STE. MARIE, MICH.

MONDAY, JULY 20, 1925.

ALL SET FOR SOUSA'S BAND

Only Ticket Holders to Be Admitted to Building Tomorrow.

High School Band Has Satisfactory Final Rehearsal.

Tomorrow is not an official civic holiday, but there is a holiday spirit in the air, and it looks now as if Mr. Populace and his wife, as well as many of the children, are doing "nothing else but" look forward to the concerts to be given afternoon and evening in the high school auditorium by the world famous Sousa's band, directed by none other than the great John Philip Sousa himself.

The concerts are given under Rotary club auspices for the benefit of the Crippled Children's Fund and it is almost certain that a substan-

tial sum will be realized for this purpose.

It is announced that all doors of the high school building will be closed both afternoon and evening, except the Spruce street entrance at the west end of the building. Tickets will be sold at this door, and no one will be allowed in the building without a ticket. This door will be opened at 2:30 in the afternoon and at 7:30 at night, a full hour before the concerts begin, and the public is reminded that they will begin exactly on time to the minute.

James Buckborough, director of music in the public schools, who is also director of the high school band, announces that Sunday's final rehearsal was satisfactory and that the band is all ready to play during the intermissions under the direction of Mr. Sousa.

There are some reserved seats left for the evening concert but it is believed the house will be practically sold out by the time Mr. Sousa lifts his baton for the opening number, if not before. A goodly number is coming from the Canadian Sault and from the surrounding countryside. The afternoon concert for which seats are not reserved, will also be strongly attended, of course.

THE EVENING NEWS

SAULT STE. MARIE, MICH.

MONDAY, JULY 20, 1925.

CROWD TO PICK SOUSA ENCORES

Applause and Called Demands Will Determine.

List of Possible Selections is Announced.

The local committee has been notified that Lieut. Com. Sousa will select the encores to be played tomorrow afternoon and evening from the following list. Look it over and if you wish to hear the most famous band in the world crash into King Cotton, or Semper Fidelis, or Co-Eds of Michigan, or Washington Post, or any other particular number, be sure to applaud, and shout your selection.

Two encores sure to be played are the new humoresque based upon the "Follow the Swallow" and "Look for the Silver Lining" themes, and "The Stars and Stripes Forever," which is generally regarded as the most famous march ever written. Others in the list are the following:

- Bride Elect.
- Charlatan.
- Diplomat.
- Directorate.
- El Capitan.
- Fairest of the Fair.
- Free Lance.
- From Maine to Oregon.
- Glory of the Yankee Navy.
- Hands Across the Sea.
- Imperial Edward.
- Invincible Eagle.
- Jack Tar.
- King Cotton.
- Liberty Bell.
- Man Behind the Gun.
- Manhattan Beach.
- Co-Eds of Michigan.
- Power and Glory (new).
- Ancient and Honorable Artillery (new).
- Peaches and Cream (new).
- Music of the Minute (new).
- Nobles of the Mystic Shrine.
- The Dauntless Battalion.
- High School Cadets.
- Washington Post.
- Semper Fidelis.
- The Gallant Seventh.
- U. S. Field Artillery.
- Sabre and Spurs.
- Comrades of the Legion.
- Boy Scouts.
- Bullets and Bayonets.
- The Thunderer.
- Liberty Loan March.
- League of Nations March by G. T. Bye.

SAULT STE. MARIE, MICH.

WEDNESDAY, JULY 22, 1925.

1,600 HEAR THE SOUSA BAND IN TWO CONCERTS

Veteran March King Justifies Reputation as World's Greatest.

SOO H. S. BAND IS PRAISED

The one and only John Philip Sousa, greatest bandmaster in the world, was here with the greatest band in the world yesterday and demonstrated convincingly to two enthusiastic audiences that the adjective "greatest" is not mis-applied. Including soloists and Mr. Sousa himself the organization numbered 86 persons, and its quality was, and is, as remarkable as its size. But it is hardly necessary to spread superlatives on Sousa—the world acknowledged his greatness years ago and has been heaping laurels on him ever since.

Two varied programs were given, preserving a nice balance between the semi-classical and the more popular selections and, as always, the encores included many of the famous and much-loved Sousa marches, including The Stars and Stripes Forever, Light Artillery, Semper Fidelis, El Capitán (also played as part of a feature suite on the afternoon program) and many others. The new Co-Eds of Michigan waltz was played here for the first time and by special request the band played the famous University of Michigan marching song, The Victors.

The soloists, with Miss Marjorie Moody, soprano, at the top of the list, made a decided hit. They include John Dolan, cornet; George Carey, xylophone; Harold B. Stephens, saxophone. Any one of the big feature hits of the evening program was the saxophone octette, which played the "Indian Love Call" and was forced to respond to three encores, which were jazz and feature numbers.

Not the least interesting feature, of course, was the playing of the Sault high school band, under the direction of Mr. Sousa, who quite evidently enjoyed the experience and who praised Mr. Buckborough and his organization. "It is a mighty promising one," he declared, "Remarkable when one considers that it is only two years old."

More than a thousand persons were in the auditorium last evening with about 600 in attendance at the afternoon concert. The Cripple Children's Fund of the Rotary club is between \$300 and \$400 richer as a result of the concerts.

HANCOCK
COPPER JOURNAL
THURSDAY, JULY 23, 1925.

Sousa Pleased Large Audiences

* Twice yesterday the Kerredge theatre was filled to capacity with audiences gathered from every part of the Copper Country, and scores from the iron country districts as well, to hear the Sousa band now on tour, the stop in Hancock being the only one scheduled for any but the largest cities between here and the Pacific Coast.

The management of the Kerredge has received many high compliments on the enterprise, public spirit and courage displayed by them in getting this world famous organization with its peerless leader to visit the city. Financially it was a big undertaking, but results prove the Kerredge judgment was good. Besides being a success the event has given Hancock and the Copper Country nation wide advertising.

Sousa's name has become a household word throughout America, and in fact the world, wherever music is known, and Sousa's marches, filled with a patriotic spirit and a martial swing that never fails to stir the blood and thrill the heart with patriotic fervor, are known, prized and admired in every home.

The privilege of hearing these marches played by Sousa's band lead by the world famous director himself is one that comes but seldom if ever, to those not in the large centers. Copper Country folks therefore appreciate the enterprise of the Kerredge theatre and showed it yesterday by packing the house twice, and would likely do so again if it were possible to hold this organization for another day.

The music was perfect. Every piece of band music on the program was there by request. But when the band swung into Sousa's "Stars and Stripes Forever" the vast audience broke into a storm of applause that was an ovation for the famous leader-composer and showed the hold the piece itself has on the American public.

The demonstration must certainly have warmed the veteran bandmaster's heart. The saxophone octette made a decided hit. John Dolan's work with the cornet brought great applause. Miss Marjorie Moody, vocal soloist, won instant favor as she sang a most difficult piece with apparent ease. The skill of George Carey on the xylophone was matchless.

All throughout the performance the entire organization responded most willingly, cheerfully and liberally to repeated encores.

The band left for Duluth, Minn., last night in their own private cars.

The engagement here proved an coming here from all parts of surrounding country to hear the concerts. A bus load of people came from Bessemer in one of the big coaches of the Bessemer Transit company. Another party motored to Hancock from Eagle River, Wis. There were several parties from the north end of the county, from Ontonagon and as far east as Marquette. At the two performances yesterday the Kerredge accommodated the largest crowds the house has held in recent years. Three rows of extra chairs were placed on the stage and another row was put in the orchestra pit. Every seat was occupied.

Duluth News Tribune.

JULY 24, 1925.

'Peerless' Sousa's Band Thrills Vast Audience on Navy Day

100 Bandsmen, Soloists Appear in Brilliant Recitals.

Lieut.-Com. John Philip Sousa, peerless American band leader and most beloved of American musicians, now on his 33rd annual tour, delighted thousands of Duluthians and other exposition visitors with two brilliant concerts in the Recreational palace Thursday.

Sousa's appearance was one of the high lights of the entire Exposition week, and was greeted by crowds which filled the huge building to capacity both afternoon and evening. Music lovers were delighted with the varied program of numbers presented by the Sousa organization, which this season consists of 100 bandsmen and soloists. A majority of the members have been with Sousa for a period of years, and all have become thoroughly schooled in the master musician's ideals.

Encores Are General.

Soloists with the Sousa band are

Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Harold B. Stephens, saxophone. The popularity of the numbers rendered by these individuals was evidenced by the fact that at each appearance they were required to respond to encores.

Several of the marches and suites presented to the Duluth audiences were Sousa's own compositions, and were of the class which has earned for him the title of "March King." Sousa was the director of the United States Marine band from 1880 to 1892, and since the latter date has been at the head of his own organization. To him goes the credit of transforming the brass band from an organization essentially military, to a concert ensemble, presenting programs as varied and of a standard as high as those of any symphony orchestra.

On Extensive Tour.

The tour of the present season is one of the longest and most comprehensive of Sousa's career. Beginning in Hershey, Pa., on July 4, and scheduled to end at Richmond, Va., March 6, 1926, this tour will make his 14th trip from coast to coast. Forty-three states, four Canadian provinces and 202 cities are in his itinerary.

THE SAINT PAUL PIONEER PRESS.

FRIDAY, JULY 24, 1925.

THOUSANDS LISTEN TO SOUSA'S BAND

March King's Appearance Is Feature of Duluth Fete; Naval Squadron Gathers.

Duluth, July 23.—Thousands of persons crowded the Recreational palace of the Exposition of Progress and Iron Ore Jubilee here tonight to hear a concert by John Philip Sousa and his world-famous band and to witness the first presentation of "The Spirit of Kitchi Gammi," an elaborate historical pageant enacted by 1,200 Duluthians. In the afternoon 5,000 heard the band.

Navy Day Celebrated.

The pageant and concerts were the principal features of the Navy day celebration today, which was opened with the arrival shortly before noon of the Great Lakes Naval squadron of five ships and two submarine chasers, led by the United States steamship Paducah of Duluth. The fleet, under command of Captain Waldo Evans, head of the Great Lakes Naval Training station, will conduct its annual rendezvous here until Saturday.

Eighty officers and approximately 700 enlisted men form the complement of the Great Lakes detachment, which consists of the Paducah, the Wilmette of Chicago, the Wilmington of Cleveland, the Dubuque of Detroit, the Hawk of Michigan City and the two submarine chasers, the No. 419 and No. 432 of Wisconsin.

More than 80 Elks, members of New York lodge No. 1, on their way home from the national convention at Portland, Ore., were guests of Duluth Elks at the Exposition today.

Friday will be Wisconsin day, when Mayor Fred Baxter of Superior will be the principal speaker. The Ashland boys band and a group of Indians from Bayfield will take part in the program. Herman Roe of Northfield, president of the Minnesota State Fair board, will be a guest of the celebration.

Double Wedding Celebrated.

One of the features of the program Friday will be a double wedding, in which two sisters, Misses Rose and Sallie Owens of 228 Oak street, Minneapolis, will be married to John Franklin Hawkins and Frank Robert James, respectively, both of Duluth.

Another of the big events of the day will be the opening races of the Northwestern International regatta at the Duluth Boat club. Crews from Duluth, St. Paul, Winnipeg, Fort William, Port Arthur, Kenora and Regina will compete. The closing races will take place Saturday.

CROOKSTON DAILY TIMES.

THURSDAY, JULY 23, 1925

CROOKSTON DAILY TIMES.

SATURDAY, JULY 25, 1925

SOUSA'S BAND PLEASES SMALL CROWDS HERE

ENTHUSIASTIC AUDIENCES APPLAUD FAMOUS ORGANIZATION AT ARMORY CONCERTS

Playing before only the fringes of an audience, Lieut. Commander John Philip Sousa, who has only been in Crookston once before, more than a quarter century ago, and who is not likely to be heard here again, yesterday afternoon and last night delighted his meagre audience with a master concert at the armory. At both afternoon and evening concerts only the first few rows of seats in front, and the front rim of seats around the balcony were occupied.

The quality of music of Sousa's band is above criticism. The encores, in spite of the size of the crowd, which would have made a less illustrious artist cut his program short, were generous. The numbers on the program were followed by encore after encore in rapid succession.

Dolan Thrilled Audience

Mounting the leader's platform under the hearty applause of the audience, the famous conductor bowed his acknowledgement of the applause, and quickly swung his organization into the opening number, "The American Maid," composed by himself. He responded to the demand for an encore by giving "El Capitán," another famous Sousa composition.

John Dolan, in the cornet solo, "The Carnival of Venice," by Arban, thrilled the audience with his beautiful cornet notes. He also gave an encore.

The suite, "Cuba Under Three Flags," a new Sousa composition, was in three parts, symbolizing the emancipation of the Cuban race from the Spaniards, growth under the American rule, and final nationality under their own flag.

Miss Moody Pleases.

Miss Margerie Moody, the soprano soloist with the Sousa band, proved one of the most popular members. She answered the applause following her singing of the Shadow Dance with two encores, Danny Boy and The Goose Girl. She had a pleasing soprano, with plenty of range. She did not, as a Rough Rider is reported to have once said to President Roosevelt in criticism of an opera star at a White House party, sing "too far up the gulch."

A largo, "The New World," and the Sousa march, "Liberty Bell," concluded the first half of the concert.

Jazz music, introduced to the Sousa program for the first time, in this, his third-of-a-century tour, proved very popular with the audience. "Jazz America," a new combination put together by Sousa, opened the program after the interval. Popular pieces included in this number and the encore, "Combination Salad," were "What'll I Do," "Why Did I Kiss That Girl," "I Want To Be Happy," and "Follow the Swallow." The saxophone number, with eight of the mournful reeds, was repeatedly called back.

Band Left Today.

When Sousa finished directing his new march, "The National Game," and swung into his old favorite, "Star and Stripes Forever," spontaneous applause burst out to greet the song that made the veteran leader famous.

Sousa and his band left this morning at eight o'clock to play today at Devils Lake, N. Dak. From there he will go to Regina, Saskatchewan, where the band is booked for a solid week.

HE PLAYS CORNET IN FAMOUS SOUSA BAND



This is John Dolan, cornetist with the famous Sousa band, which will play at the Crookston armory Friday night.

Sousa Resourcefulness Held One Of Secrets Of Success Of Band Leader

**FAMOUS BANDMASTER PLANS
PROGRAM MONTHS IN ADVANCE
—SOUSA HAS SURMOUNTED
MANY OBSTACLES BY READY
WIT**

Perhaps one of the secrets of the success of Lieut. Com. 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. The band will play here Friday night.

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 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.

Emergencies Developed.

The number of emergencies which can develop during the tour of Sousa's Band is remarkable and the emergen-

cies 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 great "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 light in the theatre where he was playing by ordering his men to play from memory a group of the liveliest tunes in their repertoire.

Weather Conditions Important

It is a well known fact among musicians that an entire program may be ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an audience with a slow dragging number, whatever the artistry of the musicians, or the worth of the selection, when a sudden storm breaks outside. Sousa doesn't try. A piece of gay, attention-compelling music goes in its place. If train connections make it necessary to begin a concert behind the usual hour, a cheerful, bright selection is pressed into service as the opening number. When the weather is cold and dismal, a cold audience is cheered with a number which contains musical warmth. Even humorous music is brought into the programs in emergency, and to quote the words of an old song, "The Band Plays On."

Sousa Made Honorary Member Of 49th Rotary Club Here At Noon Luncheon

**FAMOUS BANDMASTER HERE
WITH BAND FOR CONCERTS TO-
DAY, ADDRESS MEMBERS OF
LOCAL ROTARY AT CROOKSTON
HOTEL GET-TOGETHER**

John Phillip Sousa, internationally famous band leader here today, was made an honorary member of his 49th Rotary Club at the noon luncheon in his honor today by the Crookston Rotary Club at the Crookston Hotel.

The band gave a concert this afternoon and is scheduled for an evening engagement.

After thanking the Rotary club members for the honorary membership the veteran band leader, now almost 71 years old, related some of his experiences during his tours in this and other countries. He first stated, however, that the local club would meet

stiff competition in the race with the other 48 Rotary clubs in paying him the highest salary for the honorary membership.

Related Experiences

Referring to brass bands such as the one organized in Crookston in 1879 by Tom Morris, Sousa told of an interview with the chairman of the naval committee during the time that he was leader of the U. S. Marine Band. The congressman, he said, astonished him with his knowledge of band instruments, and at last confessed that he used to play in a brass band. Later, he said, in company with President Harding, at that time a senator, he had a degree conferred on him by the University of Pennsylvania. Harding confided in him that he, also, had played in a brass band. "And so, you see," explained Mr. Sousa, "how brass band musicians can degenerate."

railway gate-man what was the fad of the hour. The answer was Einstein and his theory. Sousa went down the street and asked a traffic cop, called guardian of the law in Boston, what the Einstein theory was all about.

Told About Einstein

The policeman stopped traffic and in ten minutes told Mr. Sousa more about the Einstein theory than he had been able to learn in 12 lectures from Einstein himself. In the afternoon the fad of the day was revealed to him at a book store as being eugenics and birth control. Sousa bought "The Pivot of Civilization" and saturated himself with the culture of the moment in Boston. According to the custom of the Sousa Band, there was a 6 a. m. rehearsal on breath control. After the rehearsal a woman enthusiast who had heard the rehearsal came up to Mr. Sousa and asked him what was the secret of the wonderfully sustained tone shown by his band. His mind filled with the oft-repeated phrase of the book on eugenics and birth control he had been reading that day Sousa glibly answered, "Birth Control!"

THE DEVILS LAKE JOURNAL

MONDAY EVENING, JULY 27, 1925.

SOUSA THRILLS GRAND AUDIENCE

**Famous Bandmaster and Or-
ganization Give Music Lov-
ers Treat of Life Here
Saturday**

John Philip Sousa, at the Grand theatre Saturday afternoon and night, when two large crowds turned out to hear his famous band, proved that age does not deter this great bandmaster from bringing out all the elements of music essential to the success of a great band. Sousa was his old time self on the platform, and his wielding of the baton that made his name and music synonymous throughout the world for over 32 years, appears to have lost none of its old time snap and vitality.

Sousa this year has added something new to his band concerts in the inclusion of his own interpretation of a jazz spirit, and his work along this line was a marvel to the audience, especially when "Follow the Swallow" was given. While the band made music that never has been equalled here for its type, it was Sousa with the baton that gave an extra zest and an added thrill to the audi-

ence. The audience was held spell-bound with the famous Sousa marches and the suites which had long ago become household terms in American musical life, and the hearers, taken off their feet, so to speak, were instantaneous in their applause.

It was undoubtedly a historical event in the musical life of Devils Lake and the Lake Region, and one not to be forgotten by those fortunate enough to sit in the audience.

Devils Lake never before, and probably never again, will hear Sousa's own rendition of "The Stars and Stripes Forever," the one Sousa composition which is recalled when the master's name is mentioned. This number was given an original interpretation Saturday, when Sousa had his band play it in sections, and the audience was thrilled before the first section had finished. All his other numbers were equally as well received, because of the remarkable manner in which the band conducted itself.

Miss Marjorie Moody, coloratura soprano, was excellent in her work, and the quality of her voice, especially when harmonized with the flute, gave the audience a treat which it did not expect. John Dolan, cornet soloist, and George Cargo with his xylophone, are both masterly musicians and they played to please the taste of the audience.

Devils Lake is fortunate in having been able to see Sousa and hear his band, because it is probable that it will be his last appearance in the Northwest, especially in a city of this size.

REGINA DAILY POST,

MONDAY, JULY 27, 1925

SOUSA'S FUN IS ENTERTAINING TO ROTARIANS

**Numerous Guests Present, Too,
to Hear Famous Bandmaster
Speak**

What was described by President Cyril Lander as one of the greatest days in the history of Regina Rotary Club, was celebrated today in the Kitchener Hotel at noon.

The visit of Lieut. Commander John Philip Sousa as guest-of-honor was enough to ensure the day's success, but there was in addition over 30 visiting Rotarians, besides other visitors, estimated to number about 50.

After the lunch, all the visitors, in cars supplied by the club members, went to Parliament buildings, where a five-minute address of welcome was delivered in the Council Chamber by Hon. C. M. Hamilton, in the name of the Province.

Minot provided the largest number of guests to the meeting, their red tabs "Why Not Minot" being conspicuous at every table.

"The doors are open and you are free to enter and make yourselves at home," said Acting Mayor Hill, in giving a semi-official welcome to the visitors. "In Regina on Fair Week," he declared, "everybody is out for a good time and to give everybody else a good time, was one of the chief objects of all good Reginians."

For fully two minutes, a tumult of applause greeted the introduction of the guest of honor, and when Mr. Sousa stood up, it was only stopped by a wave of his hand.

There is not much of the famous band conductor physically, but in "presence" and personality, he is impressive.

His address lasted only a few moments, but into it he packed as much dry, whimsical humor as he can make his band crowd vitality into one of his stirring marches.

He was greatly impressed with the fitness of things whenever he visited Great Britain or any part of the British Empire, said the great musician. His father, he said, had told him of the Britishers "culture" and of his quality of never doing anything that was not known as the "right thing."

Cities Peculiarities

In travelling throughout the continent, Lieut. Commander Sousa said that he had peculiar opportunities of studying the various towns and cities, and Regina he remembered as the bread basket of the great North West. Reno, he said, always struck him for the great numbers of its temporary residents, who had just been divorced or who contemplated the step, while Boston (pronounced "Baw-sin") he said was, of course, "The Hub of the Universe," the intellectual center of everything of consequence. Boston, he said, was the place where they called traffic cops "Guardians of the Peace."

What may have been a professional secret was divulged by the bandmaster. The bandsman who wears a silver medal on his left breast, he said, is the victor in a long breathing contest, which is held every morning to see who can hold the longest note in the whole band. Since, however, the incident was bound up in one of the speaker's many anecdotes, a close search may yet not reveal the presence of a medal on any of the musicians.

At the close of the speech, President Cyril Lander announced that any visitors not yet accommodated with rooms can rent a room and breakfast at Regina College for \$1.50.

DEVILS LAKE JOURNAL

SATURDAY EVENING, JULY 25, 1925.

SOUSA LIKES DEVILS LAKE; NOTED BANDMASTER ARRIVES IN CITY FOR ONLY CONCERTS IN NORTH DAKOTA



LT. COMMANDER JOHN PHILIP SOUSA, world's greatest band conductor, together with about 100 bandmen and soloists, arrived in Devils Lake today, and gave the opening concert in North Dakota at the Grand theatre this afternoon. Another concert will be given in the theatre tonight. Devils Lake is the only stop which Sousa and his band will make in North Dakota. They are enroute to Regina, Saskatchewan, where they will receive \$20,000 for a week's engagement at the fair there.

Lt. Commander Sousa expressed pleasure at his first impressions of Devils Lake. "This looks like a fine city," he said, "and I know I am going to like your audiences."

Sousa Under Great Expense With Over Hundred Musicians

The American music lover has learned, long ago, that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing a dollar or more each and played on machines costing \$150 to \$200 or first hand at concert and opera. He also has learned that the presentation of music is not 100 per cent profit, generally from reading in his local newspaper that the opera company of symphony orchestra of his city again has not been able to meet operating expenses from gate receipts and therefore is obliged once more to call upon its guarantors. But because Lieut. Com. John Philip Sousa has learned from Henry Ford that mass production in the most economical production and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as that to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the soloists, the average wage

for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of thirty-five weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroad for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expense, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

In spite of this enormous operating expense, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard the concerts in a single day, and according to the Sousa cost sheet, the expense of the average performance is not met until the attendance is more than 2,000 persons.—Adv.

DEVILS LAKE WORLD

7-25-25

PREPARE FOR OVER 16,000 AMERICANS AND FIRST DAY OF CHILDREN PAY ADMISSION TO REGINA FAIR GROUNDS AS BIG FAIR STARTS

Indians, Wild Beasts And Everything Parked

TODAY'S PROGRAM

This is both Americans' Day and Children's Day, when visitors from south of the international boundary and children from all quarters will be specially welcomed at the Regina Exhibition today. The day's program in brief is as follows:

- 12 noon—Gates open to public; exhibit buildings open.
- 1 p.m.—Grandstand open.
- 1.30 p.m.—Horse races.
- 2 p.m.—Vaudeville attractions.
- 3.15 p.m.—Sousa's band concert.
- 6 p.m.—Grandstand open.
- 6.15 p.m.—Champion horse-pulling contest.
- 7 p.m.—Platform attractions.
- 8 p.m.—R.C.M.P. musical ride.
- 8.30 p.m.—Sousa's band concert.
- 10 p.m. till midnight—Rubin and Cherry shows.

Feverish activity prevailed at the Regina Exhibition Grounds all day Sunday when exhibitors were busy getting their exhibits into position. Thousands of citizens visited the grounds during the day. Most of them told the men at the gate that they were exhibitors, but had that been true in every case, the exhibition grounds would need to be doubled to accommodate the exhibits.

Nearly a hundred visitors are registered at the auto camp. Some of them come from as far afield as Colorado, Detroit and North Dakota. A party of about 20 autoists arrived in the city during the evening from Williston, North Dakota.

"Building" of the Indian teepee village between the grandstand and the railway track attracted a large crowd of Regina kiddies and adults during the forenoon yesterday.

Over 50 Crees, under Chief Masqua (Bear) created a stir as they arrived with a fleet of wagons bearing their teepee poles and general belongings. They were escorted by a dozen or more young bloods on Indian ponies.

The crowd watched the process of erecting the teepees. Most of the work was done by the Indian squaws whose skill evidently came of long practice, the male members of the tribe directing the work and climbing the little ladders roped to the teepee poles to enable them to bind the poles together with ropes at the apex.

John Phillip Sousa, world famous conductor of the band bearing his name, arrived in the city about 8 o'clock and proceeded with his musicians to Regina College, where they will make their headquarters during their visit to the city.

The musicians in natty blue uniforms, toured the main streets of the city during the evening.

Shows Draw Crowd

Arrival of the Rubin and Cherry shows for the big midway drew the crowds away from the exhibition buildings to the railroad siding on Tenth avenue. The first section of 20 cars arrived about 3 o'clock, the second section putting in an appearance an hour or two later.

Altogether there were 43 cars, 87 wagons, 24 high class shows, ten rides and a personnel of 562 people in the Rubin and Cherry shows. John Aasen, the Norwegian giant, standing eight feet nine inches in his stocking feet, and weighing 503 pounds, kept himself in the background.

Muggins, the largest trained elephant in the world, was a great attraction for the kiddies. He kept them in good humor as he took a drink of water. His method of helping himself to a drink provided lots of fun for the crowd. A standpipe was turned on and he simply placed his trunk at the tap, removing it as soon as his trunk was full to pour the water down his throat. This was an operation he repeated many times before he was satisfied.

The lion and bear cages also drew a big crowd of children around them, but only one bear was on view, chained to a wagon.

Teams of eight horses pulled some of the Rubin and Cherry wagons from the railroad siding to the midway. With hundreds of men engaged on the work of erecting the bewildering variety of side shows and rides, the midway rapidly began to take shape. Tents raised their heads like mushrooms.

Roar Heads Off

Sixteen trained lions, educated dogs, ponies, monkeys and bears are all on the grounds, the wild animals rearing their heads off on arrival to let folks know they were there ready for supper.

Trainmaster Pyton, whose wife was fatally burned in a mysterious explosion in her stateroom on the Rubin and Cherry train at Saskatoon Saturday afternoon, stayed behind in the Hub City. His loss evoked the sympathy of his colleagues with the shows.

The livestock exhibit at the present exhibition breaks all previous records in the matter of numbers, the extra accommodation provided for 300 cattle in the new stable all being taken up.

The implement and auto exhibits are all in place, while the industrial exhibits are almost ready for opening.

OVER 10,000 SEE BAND AND ATTRACTIONS FROM STAND

Over 10,000 See Band And Attractions From Stand

With over 16,000 paid admissions to the grounds and nearly 10,000 people occupying the grandstand, previous first day records were shattered when the 1925 Regina Exhibition opened yesterday, the day being devoted to American visitors and the kiddies.

The figure for paid admissions breaks the previous record established in 1919 when Sousa's band was last at Regina. The grandstand attendance yesterday was nearly a thousand better than last year.

The official figures issued late last night, covering the grand stand, were as follows:

Afternoon admissions	5,243
Evening admissions	4,306
First day, 1925, total	9,549
Paid admissions, grand stand:	
1919	8,193
1923	6,437
1924	8,755
1925	9,549
Paid admissions, main gate:	
1919	13,305
1923	11,856
1924	13,745
1925	16,106

Favored with perfect summer weather, Regina's provincial exhibition got away to a brilliant start. All roads led to the exhibition grounds and large crowds gathered from far and near during the afternoon to enjoy a day of entertainment and amusement combined with instruction provided by the exhibits of the best in agriculture and industry.

Long before the afternoon had fairly started it was plain that the opening day of the exhibition would in all probability shatter previous first day records. Crowds began to pour into the exhibition grounds from all directions before and after the noon hour when the gates were officially opened to the public.

A special service of street cars brought a big quota, while hundreds of autos brought large contingents and others came on foot. By the time the noon whistles blew it looked as though all Regina and hundreds of visitors were already present, but as the day wore on the crowds became thicker all the time, until by evening the grandstand and the midway, together with the exhibit buildings, were thronged with what looked like a record crowd.

Worked Smoothly

Everything went without a hitch, the various phases of the exhibition working as smoothly as though the fair had been running for a week, instead of only a few hours.

Judging opened in the dairy products, horse racing was pulled off according to schedule in the presence of thousands of people, while the vaudeville attractions received the generous plaudits of the large crowd of enthusiastic spectators.

The music provided by Lieutenant-Commander Sousa and his world famous band was accorded a display of enthusiasm seldom seen in the city. The famous conductor was delighted with the warmth of his reception at both the afternoon and

TODAY'S PROGRAM

The following is the program for Citizens' Day, today, at the Regina Exhibition:

- 7 a.m.—Gates open to public.
- 8 a.m.—Exhibit buildings opened.
- 9.30 a.m.—Livestock judging.
- 10 a.m. to midnight—Rubin and Cherry shows.
- 1 p.m.—Grand stand open.
- 1.30 p.m.—Horse races.
- 2 p.m.—Vaudeville attractions.
- 3.15 p.m.—Sousa's band concert.
- 6 p.m.—Grand stand open.
- 6.15 p.m.—Horse pulling contest.
- 7 p.m.—Platform attractions.
- 8 p.m.—R.C.M.P. musical ride.
- 12 midnight—Gates close for night.

evening concerts.

Midway Packed

The midway was packed to overflowing all through the afternoon. Rubin and Cherry came with a reputation for something new and interesting and visitors were in no sense disappointed. Rides and sidshows galore were laid out along the midway, every class of amusement being provided to suit the most fastidious.

As a necessary adjunct, a large number of refreshment booths were in full swing and none could complain of places at which thirst and hunger could be appeased.

Down in the cattle barns and horse sheds some of Western Canada's finest stock was on exhibition and throughout the day visitors by the hundreds passed through admiring the splendid animals.

Today's show will commence with

a monster parade starting from the exhibition grounds at 11 o'clock, in which three bands, cowboys and cowgirls and bucking horses from the Wild West Show attached to the Rubin and Cherry Shows, the fat folks and midgets, as well as the trained lions will take part. The Indians from the Qu'Appelle, File Hills, Assiniboine and Wood Mountain Agencies will also take part, 40 braves being dressed in full regalia for the occasion. In addition, many of the prize winning horses and cattle will take part, as well as carriage horses and heavy draft horses. Altogether the parade is expected to spread out over two miles.

The route announced for the parade is as follows: From exhibition grounds along 10th Avenue to Albert street, thence east along 12th Avenue to Broad street, thence north to 11th Avenue, thence west to Albert street back to the exhibition grounds.

Judging to Begin

Judging will begin this morning in all the livestock departments. Isaac Beattie, Brandon, opening with the Belgian stallions and the Western Canadian Championship awards. Andrew Nolan, Rouleau, has the largest exhibit in this section of the livestock exhibit, while five different owners are exhibiting aged stallions.

W. H. Gibson, Indian Head, will place the winners in the Aberdeen Angus females, the first to figure in the beef cattle. J. D. McGregor, Brandon, and Thos. Henderson, Lacombe, Alta., are showing animals that made close placings at Saskatoon last week.

M. H. Haley, Springfield, Ont., will judge the Holsteins, a start being made with the bulls today. Three herds from the Regina district are being shown, by Thurston and Rothwell, Robert Whittleton and Q. Hicks. Sheep will be judged by W. C. Heron, Hinton, and swine by Professor Wade Toole, Guelph, Ont. Shropshires, Southdowns and Oxfordis will probably be finished today.

SOUSA WILL PLAY TWICE THIS DATE

World's Most Famous Band to Give Two Concerts "Citizens' Day" at Fair

Sousa's Band, with their famous conductor in charge, will appear at the Regina Exhibition afternoon and evening today, at 3.15 and 8.30, respectively, in the following programs:

- Afternoon
- 1. Rhapsody—"The Northern" Hosmer
- 2. Cornet solo—"Cleopatra" Demare
- 3. Suite—"People Who Live in Glass Houses" Sousa
- 4. Vocal solo—"Polonaise, Mignon" Thomas
- Miss Marjorie Moody

- 5. Gems of Ireland Godfrey
- 6. Torchlight Dance in B Flat Meyerbeer
- 7. Xylophone solo—"Poet and Peasant" Suppe
- 8. Scenes from the Works of Mr. Geo. Carey
- 9. Excerpts—"El Capitan" Sousa
- Evening
- 1. Overture—"The Glass Blowers" Sousa
- 2. Scenes—"Mephistopheles" Boito
- 3. Scenes—"Chris and the Wonderful Lamp" Sousa
- 4. Shadow song—"Dinorah" Meyerbeer
- 5. Gems of Wales Godfrey
- Interval
- 6. Overture—"The Charlatan" Sousa
- 7. Cornet solo—"Carnival of Venice" Dolan
- 8. Scenes—"Il Trovatore" Verdi
- 9. Plantation Echoes Clarke
- 10. March—"The Stars and Stripes Forever" Sousa
- (b) "Canadian Patrol" Clarke
- (c) "God Save the King" Carey

PERFECT WEALTH OF ATTRACTIONS ON GRAND STAND

Sousa's Band Holds Large Audience—Enthusiasm Is Pronounced

There was color in every item of the program that was enacted before the Grandstand at the Exhibition yesterday, and color in every section of the audience that packed the stand from the lowest to the highest tier. There was color in the vivid interest displayed and color in every incident that occurred.

Who more colorful than Lieutenant Commander John Philip Sousa, dynamic leader of the famous band. From the performance of the band itself to the last horse race and the final "act" on the platform there were items that would have pleased a wide diversity of taste, and have satisfied the most hypercritical of critics.

Sousa's band is big enough to hold its own against anything, even the effervescent carnival spirit of these fairs, that results in an audience, in part, being almost always on the move. But his soloists must have felt at times they were playing under handicap, particularly as the wide open spaces at the Park are very wide and very open. However, it is the more to their credit that they were able to evoke great enthusiasm from the less restless, and greater part of a very large audience, including so great a proportion of children. If the band suffered at all it was because so many were inclined to treat it as just one of the attractions and not as a whole treat in itself.

Sousa's great success, "Stars and Stripes Forever," was perhaps the most enjoyed number of the band concert, while the talented Marjorie Moody, whose voice delighted and thrilled her audience, came in for torrents of applause and oft-repeated demands for encores. Today and subsequently, undoubtedly, there will be opportunities for a greater appreciation of the work of these musicians, for it is a good thing to realize that they are with us for a week and not for one or two concerts only.

After Sousa—the seals and other grand stand attractions—a fair and festival touch. The versatile dexterity of Captain Pickard's seals with their ludicrous gravity displayed to the best advantage in the special acts arranged by their trainer brought forth shrieks of laughter, while the supple strength and equilibrium of the six Kikutas Japs with their two girl assistants was greatly admired.

The Clifton Girls' graceful acrobatic dancers were one of the most popular acts on the bill, while the children's greatest delight was in Billy Lorette, the clown par excellence.

The Lomas Troupe with their screaming impersonation of "Spark Plug," kept up the good humor of the crowd, and another troupe of acrobats, the Yacopis reduced the crowd again to a state of breathless excitement with their thrills. Rounded off by the popular and to Regins, familiar Musical Ride by the scarlet coated "Mounties," the program was a complete three hours of enjoyment.

The band concert went through a fully and a well rounded repertoire, which included a wonderful exhibition of cornet playing by John Doolan, the soloist, and some weird jazz effects by the six saxophonists.

Before the evening program started, the horse-pulling championship was decided, the MacCosham Cartage Company, of Brandon, hauling a load of 2,750 the full distance of 271-2 feet to victory over the Clydesdale entry of T. B. Lane from Brandon.

CLUB ENTERTAINS FAR COME VISITORS

Sousa and Minot Delegates Guests at Luncheon of Kiwanis Club

To how many pieces of music can Sousa lay claim. This was the poser that faced the Kiwanis Club today for their weekly prize, donated at the noon meeting by President C. B. McKee.

Two hundred and seventy-two was the correct answer, the nearest guess being 250.

With Sousa himself the guest of honor and with several out of town Kiwanians attending the meeting, ten from Minot, there was a big attendance of members, the famous musician keeping everyone in a good humor for over half an hour, with his fund of good stories with which he seems to be as well equipped as with music.

Introducing the guest of honor, President McKee said that music was playing a part of ever increasing importance in our daily national life and the club was proud to have as their guest, the greatest living exponent of his own particular art. Sousa, he said, was a genius in that he could do something better than anyone else.

After compliments had been exchanged with the Minot Kiwanis, the guest was sped on his way with a memento of Regina in the form of a most elegant and elaborate cork-screw.

"Thank you" was Sousa's dry comment. "Can any of you business men tell me of a good rust remover for it?"

SOUSA PLAYS TWO CONCERTS TODAY

Visitors From Mill City Will Have Opportunity to Hear Famous Band Twice at Exhibition

The Sousa's band program for this afternoon and evening in front of the grand stand at the Regina Exhibition, are as follows:

AFTERNOON

- 1. Rhapsody, "The Indian" Orem
- Among those who have made careful records and researches of the music of the aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
- 2. Cornet solo, "Cleopatra," Demare. Mr. John Dolan
- 3. Portraits, "At the King's Court" Sousa
- (a) Her Ladyship, The Countess
- (b) Her Grace, the Duchess
- (c) Her Majesty, the Queen
- 4. Soprano solo, "The Wren" Benedict
- Miss Marjorie Moody
- 5. "The Mikado" Sullivan
- Interval
- 6. Caprice, "On With the Dance," Strung together by Sousa
- 7. (a) Xylophone solo, "Nocturne and Waltz" Chopin
- Mr. Geo. Carey
- (b) March, "Nobles of the Mystic Shrine" (new) Sousa
- 8. Folk Tune, "Country Gardens," Grainger

EVENING

- 1. Overture, "The Red Sarafan" Ericks
- 2. Cornet solo, "Centennial Polka" Bellstedt
- Mr. John Dolan
- 3. Suite, "Leaves from My Notebook" Sousa
- (a) "The Genial Hostess"
- (b) "The Camp-Fire Girls"
- (c) "The Lively Flapper"
- 4. Vocal solo, "Caro Nome" Verdi
- Miss Marjorie Moody
- 5. Intermezzo, "Golden Light," Bizet
- Interval
- 6. "A Bouquet of Beloved Inspirations," entwined by Sousa
- The compiler believes that the themes embodied in this number are universally admired by music lovers.
- 7. (a) Xylophone solo, "Nola," Arndt
- Mr. Geo. Carey
- 8. Hungarian Dance, from "In Foreign Lands" Moskowski

OVER 16,000 PAY WAY INTO THE BIG FAIR

Nearly 10,000 View
Program From
Grandstand

TODAY'S PROGRAM

The following is the program for Moose Jaw Day, today, at the Regina Exhibition:

- 7 a.m.—Gates open to public.
- 8 a.m.—Exhibit buildings open.
- 9.30 a.m.—Livestock judging.
- 10 a.m.—Rubin and Cherry mid-way
- 1 p.m.—Grand stand open.
- 1.30 p.m.—Horse races.
- 2 p.m.—Vaudeville attractions.
- 3.15 p.m.—Sousa's band concert.
- 6 p.m.—Grand stand open.
- 6.15 p.m.—Heavyweight horse pulling championship.
- 7 p.m.—Platform attractions.
- 8 p.m.—R. C. M. P. musical ride.
- 8.30 p.m.—Sousa's band concert.
- 12 midnight—Gates close for night.

Over 16,000 people passed through the turnstiles at the Regina Exhibition yesterday, within 1,000 of a record for "Citizens' Day" at the fair during the last decade.

Attendance at the exhibition this year has exceeded that of the first two days of 1924 by 16,086, giving the 1925 exhibition a very fine get-away.

The powerful and popular appeal of Sousa's band and the many other grand stand attractions, including high-class vaudeville, horse racing, the musical ride of the R. C. M. P., and the horse pulling championships, was reflected in an aggregate attendance in the grand stand for the day of over 9,500 people.

The official figures are as follows:

Paid admittances, grandstand:	
1919	8,946
1923	3,765
1924 (wet weather)	Nil
1925	9,559
Paid admittances, main gate:	
1919	13,400
1923	10,490
1924	2,610
1925	16,094

Young and old lined the streets in the downtown section of Regina during the forenoon to watch the progress of what was generally conceded to be the biggest parade staged in the city. Indians bedecked with feathered headdresses and full regalia, together with the scarlet

tunics of the R.C.M.P. troopers and tamed buffaloes featured a parade full of movement and action.

As though by magic the parade drew citizens in their thousands to the exhibition grounds where the turnstiles clicked a merry tune throughout the afternoon and evening. Regina citizens were making the most of the civic holiday.

Grandstands Filled

Both the afternoon and evening performances of Sousa's band and the headline attractions drew large crowds to the grandstand, every item on a program full of first-class entertainment being received with unstinted applause. The world champion Percherons made their bow before a Regina audience by equalling the Alberta record. These competitions are arousing considerable interest, the magnificent strength of the horses engaged appealing to the sporting instincts of the crowd. The animals seem to like the plaudits of the people.

About 4 o'clock heavy thunder clouds partially obscured the sun. For a while it looked as though a rainstorm was going to strike the city, but a brief windstorm accompanied by a few spots of rain was all that resulted. The weather man treated the second day of the fair with great consideration compared with the corresponding day last year when Jupiter Pluvius kept the attendance under the 3,000 mark.

The average age of the patrons of the various mechanical devices such as the Ferris wheel and the caterpillar in the Rubin and Cherry mid-way jumped at least 20 years yesterday as compared with the opening day, adults forming the majority of those seeking the fun of the fair, during the morning. The secret was that the kiddies were all out to see the parade. In the afternoon and evening they were as busy as ever on the midway, jumping out of one show into another.

The livestock ring drew a large crowd to watch the judges at work. One particularly pleasing feature was the manner in which the reversals of form at previous fairs were received with popular applause from exhibitors and the gallery. The awards gave complete satisfaction, judging by the absence of even a murmur from any of the exhibitors and the remarks at the ringside praising the work of the adjudicators.

Awards in some of the flower, fruit and vegetable classes, together with rural and village school exhibits were also announced during the day.

Were Dinner Guests

Members of the city council and the local government board, police magistrates, and a number of judges of various exhibits, numbering 50, were the guests of the Regina Exhibition Board at dinner last night in the exhibition directors' dining room in the grandstand.

Since the judges had only a few brief moments for their dinner, no program of speakers was arranged.

Today at luncheon, the livestock judges and the Saskatoon Exhibition Board, who will be visitors at the Regina "Ex" for the day, will be guests of the exhibition directors.

BIG CHORUS WILL SING WITH SOUSA

Music Day at Exhibition to See
Epoch-making Event in Combination of Band and Chorus

Arrangements now completed for this evening's big chorus with Sousa's band in front of the exhibition grandstand are:

Accompanied by the band and directed by Sousa himself, the chorus will sing "Rule Britannia," "Carry Me Back to Old Virginia," "Old Black Joe," "Annie Laurie," "The Star Spangled Banner," "My Old Kentucky Home," "The Maple Leaf," and, as a finale, the "Hallelujah Chorus."

Song sheets will be ready for the chorus, with words complete, and will be distributed on the platform as soon as the chorus members take their places. Those of the chorus who have not already been supplied with the "Hallelujah Chorus" will be given copies at the same time.

The audience will be asked to join in singing several of the numbers. For these, boards showing the words are being prepared and will be prominently displayed at the right time. This means community singing on a big scale. The audience is asked to join in.

Miss Marjorie Moody, the band's soprano soloist, has kindly consented to sing the verses of "Carry Me Back" and "My Old Kentucky Home," the chorus and audience to sing the refrain.

The performance will start at 8.30 o'clock, immediately after the vaudeville. Members of the chorus are asked to move down from the grandstand as promptly as possible and to ascend the platform at the same time as the band members. There is a stair at each end of the platform. Sopranos and tenors will use the west stair, passing around behind the band, and occupying the seats in the rear, the ladies in front, the men behind. Altos and basses are asked to use the east stair and to occupy the seats behind the brass section of the band, ladies in front, men behind.

Dress will be "Just as you are." This is a big family gathering, without any formality. All the uniformity needed will be secured by everybody taking off their hats.

Those in charge of arrangements request that all sopranos, altos, tenors and basses not otherwise engaged tonight, step down off the grandstand at 8.30 o'clock and take a place in the choir.

This is to be "Music Night." The full support of every singer in the city, whether resident or visitor, will make it an epoch-making event in Regina's musical history. The exhibition board has opened its doors to music. It remains for those active in musical circles to establish a precedent this evening which will make "Music Day" a yearly feature of the exhibition.

STADIUM CONCERT A MUSICAL TREAT

Sousa and Band Provide Memorable Opening For Exhibition
"Music Day"

It's the early bird that catches the worm. Those, in number about two thousand, whose love of music drew them to the Stadium this morning at 10.30, were rewarded for the sacrifice of an early start by the finest Sousa Band concert of the whole week, or at least that part of it passed to date. Two factors contributed in making the concert unique. In the first place, the fact that the concert was given in an auditorium, made it possible to introduce that type of number, which, owing to inherent delicacies in make up, would suffer if given in the open air. This applies, for instance, to the harp solos played by Miss Winifred Bambrick, numbers which added very materially to the morning's enjoyment. It is a pity that more did not avail themselves of the opportunity to hear this brilliant young Canadian. Miss Bambrick has technique heaped up and running over and in addition commands a tone that a Salvi might envy.

A second reason for placing the concert in a higher category, musically, than the regular performances, is that Mr. Sousa gave the audience certain numbers which he does not use in front of the grandstand for perfectly sound reasons. His choice of the Liszt "First Rhapsody" proved the number "de luxe" of the whole program. Sousa's reading of the famous "First" was Liszt at his unequalled best. Not during the whole week has the band so nearly approached the orchestral standard. Special mention must be made of the clarinet section. Playing elaborate violin parts with the fluency of virtuosos, they did everything that the finest string decks can do in providing those highly decorative figures in which the "father" of pianists delighted.

Two of the famous conductor's own compositions made a particular appeal. The first, a suite, "Cuba Under Three Flags," is an excellent vehicle for the weaving in of national airs, Spanish, American and Cuban.

His "Follow the Swallow" is a real humoresque, its obvious humor appealing instantly to the whole audience. One of Mr. Sousa's ways of adding piquancy consists of contrasting his most widely differing instruments by giving them themes to play alternately. Those who were not at the concert may imagine the effect produced by hearing an air given out with all due gravity by the immense sousaphone, only to hear it answered in the shrill and feeble falsetto of the piccolo.

Miss Moody's singing appeared to proper advantage in the more congenial surroundings. Her voice showed an astonishing wealth of tone, a delightful feature of her many vocal virtues which cannot be properly appreciated from the grand stand. In addition to the "Shadow Song" from "Dinorah," and extraordinarily difficult number handled with consummate ease and finish, she sang the ever popular "Danny Boy."

With the saxophone boys to liven things up a bit in their own funny way, and "The Stars and Stripes" as a stirring finale, twelve o'clock saw the close of the band's finest effort.

SOUSA TO PLAY FINAL CONCERT

This Evening's Program at Exhibition Will Be Last Chance to Hear Famous Band

Sousa will give the last of a wonderful series of concerts this evening at 8.30 o'clock in front of the grandstand. The program is:

- Finale "Fourth Symphony" Tschaikowsky
- Cornet Solo "Volunteer" ... Rogers
- John Dolan
- Suite "At the Movies" Sousa
- (a) "The Serenaders"
- (b) "The Crafty Villain"
- (c) "Balance All and Swing Partners"
- Vocal Solo, Bell Song, "Lakme" Dilibes
- Miss Marjorie Moody
- Airs, "Patience" Sullivan
- INTERVAL
- Overture "William Tell" ... Rossini
- Saxophone Solo "Maritana" ... Henton
- Robert Gooding
- Reminiscences of England ... Godfrey
- March "Solid Men to the Front" Sousa

BAND WILL PLAY THREE CONCERTS

Exhibition "Music Day" Will Include Special Concert This Morning in the Stadium

Today is "Music Day" at the Exhibition. Sousa's Band will give three programs, the first in the Stadium at 10.30 a.m., the second and third in front of the Grand Stand at 3.15 p.m. and 8.30 p.m. respectively. The program in the Stadium in the morning is of a special nature, being intended for music lovers, as the choice of numbers will show. In addition to the band selections, Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano, will appear in solos. This will be the first opportunity afforded the public to hear Miss Bambrick as a soloist. She is an Ottawa girl who has made a striking success in her chosen career.

The programs for the three concerts are as follows:

MORNING

- 1. Overture, "Tannhauser" ... Wagner
- 2. Cornet solo, "The Carnival of Venice" ... Arban
- Mr. John Dolan.
- 3. Suite, "Cuba Under Three Flags" (new) Sousa
- (a) Under the Spanish.
- (b) Under the American.
- (c) Under the Cuban.
- 4. Vocal solo, "Shadow Dance" ... Meyerbeer
- Miss Marjorie Moody.
- 5. (a) Largo, "The New World Symphony" Dvorak
- (b) March, "The Liberty Bell" Sousa
- Interval
- 6. "1st Rhapsody" Liszt
- 7. Harp solo, Concerto Alvarès
- Miss Winifred Bambrick.

- 8. Saxophone Overture, "Indian Love Call" Frital
- Messrs. Stephens, Heney, Johnson, Page, Weir, Maehner, Conklin, Munroe.
- 2. Folk Tune, "Country Gardens" Grainger

AFTERNOON

- 1. Overture, "The Stable Jacket" Sousa
- 2. Cornet solo, "Ocean View" Hartman
- Mr. John Dolan.
- 3. Suite, "Cuba Under Three Flags" (new) Sousa
- 4. Soprano solo, "Villanelle" Dell'Acqua
- Miss Marjorie Moody.
- 5. Folk song, "Sheep and Goats Walking to Pasture" Gulon
- Interval
- 6. Grand Scenes, "Lohengrin" Wagner
- 7. (a) "The Co-Eds of Michigan" (new) Sousa
- (b) March, "The National Game" (new) Sousa
- Xylophone solo, "Nola" ... Arndt
- Excerpts "Chimes of Normandy" Planquette

EVENING

- Overture, "Tannhauser" ... Wagner
- Cornet solo, "Southern Cross" Clarke
- Mr. William Tong.
- Suite, "Three Quotations" ... Sousa
- (a) "The King of France marched up the hill"
- With twenty thousand men; The King of France came down the hill
- And ne'er went up again."
- (b) "And I, too, was born in Arcadia."
- (c) "Nigger in the Wood-pile."
- 4. Soprano solo, "Chanson Provencale" Dell'Acqua
- Miss Marjorie Moody.
- 5. Gems of Scottish Minstrelsy. Lampe
- Interval
- 6. Scenes from "La Boheme" Puccini
- 7. Saxophone solo, "Saxophobia" Mr. Edw. J. Heney.
- 8. Scenes from "Aida" Verdi
- 9. Gems from "Orpheus" ... Offenbach

"AS I REMEMBER IT," BEGAN THE OLD GROUCH—

John Philip Sousa mentions, While mirth his mood caresses, That with the best intentions 'Twas music shortened dresses; For music leads to dancing And, making grace complete, Short dresses are enhancing The freedom of the feet.

He says that jazz most surely Makes lissome legs to hustle That would operate but poorly With long skirts or a bustle. But let us think a minute!— His statement's sober sooth; But though there's wisdom in it It isn't ALL the truth.

The Charleston as we know it Throughout a jazzed-up nation Would paralyze a poet. Quite unused to syncopation; But years ago (say twenty)— The time is hard to fix)— Youth noticed speed a-plenty In the Floradora Six.

When their little feet were twinkling Neath their dresses (How Time rankles!) Every man had joyous inkling Of the beauty of their ankles. Let the modern maid unhinge her Wicked knees, with all their tricks She will surely lack the ginger Of the kicking of the Six!

*Poetic license.

G. A.

WHEN LARGEST GATHERING PACKED IMMENSE GRANDSTAND

THE LEADER, REGINA, WEDNESDAY, JULY 29, 1925



One of the scenes at the Exhibition Grounds on Thursday last giving a view of the stand during one of the performances of Sousa's Band. As will be observed, not only the stand itself but all the space intervening between it and the platform was packed with people, a scene that was repeated at night on this record day.

PRESS, WINNIPEG,
TUESDAY, AUGUST 4,

SOUSA'S ART IMPROVES WITH PASSING OF TIME

Concerts at Walker Theatre
Show Verility and Sparkle of
His Genius Grows

The inexorable hand of time has wrought some changes in the person of Lieut.-Commander John Philip Sousa, but has failed to affect the virility, the sparkle, the vigor of his genius. He is aging wonderfully—resisting rather the onslaught of fleeting years; gaining from them a mellowing spirit from which apparently is destined to come work of more enduring quality even than that which made his world-wide reputation. There is something of the Peter Pan in John Philip. He has retained his enthusiasms. He is still the Sousa of "The Liberty Bell," and the "Stars and Stripes"—and something more.

This was indicated in no uncertain manner, yesterday afternoon, when Sousa and his band of approximately 100 pieces opened a two-day, four-programme stay at the Walker theatre. The initial performance was more than a band concert. It was an entertainment of all-round merit which played upon the sentiments, titivated the toes, and tickled the ears. It was reminiscent, it was prophetic. It amused, while it inspired. Though other composers were represented on the programme, it was essentially "Sousan," and John Philip dominated all.

Pleased All Fancies

Equipped with all the tricks of the entertaining trade, and apt at sensing the psychology of his audience, Lieut.-Comdr. Sousa catered to all fancies inclining even to the "ears of the groundlings" as true democrat should. The effect was theatrical; but it was captivating. It was full of unexpectedness, but it appealed, and indubitably pleased.

"The Black Horse Troop," Sousa's new march, evidenced the mellowing influence of time, while remaining characteristically a Sousa march, efflorescent than some of his older work, it is trained on possibly nobler lines, sweeping along to a glorious final. Encore, with which the famous conductor was generous, featured his popular earlier works, "Washington Post," the "Stars and Stripes," and "Semper Fidelis," among others.

Some Solo Numbers

John Dolan, leading cornetist, displayed a wonderful command of his instrument in Short's "Our Maud," tripling with consummate ease and amazing skill. As encore he rendered Sousa's "Song of the Bell." Miss Marjorie Moody, coloratura soprano, delighted, conveying a touch of Sousa technique to Delacqua's "Villanelle," and at the call sang, very spiritedly, Sousa's own song "The American Girl." Miss Winnifred Bambrick, harpist, appeared in a solo, Parish-Alvars' "Fantasie, Opus 35," and Harold B. Stephens, and his saxophone troop, furnished a pleasing interlude of humorous intent.

Herbert's "The Irish," opened the band programme, being followed by the Sousa suite, "El Capitan and His Friends," "The Charlatan," and the "Bride Elect," with "Peaches and Cream" as dessert. Massenet's "Neapolitan" preceded the "Canadian Patrol" the latter arousing the audience to a wild burst of enthusiasm. Scenes from "Rose Marie" (Friml-Stothart) rapturously applauded, was followed by Sousa's medley "Follow the Swallow," and Hoerner's "Chinese Wedding Procession," both of which were acclaimed. Elgar's "Pomp and Circumstance" closed the programme.

The Evening Programme

Sousa's personality and products of his genius furnished the dominant note also of the evening programme, in which three new works were featured. The first, a suite "Cuba Under Three Flags," Spanish, American, and Cuban, the second "Jazz America," and the third, a march, "The National Game," were quite characteristic of the master with that something added, as already indicated. Mr. Dolan and Miss Moody again delighted as also did George Carey in a xylophone solo, while Mr. Stephens and his troop virtually brought down the house.

Today, two performances will conclude the visit of Sousa and his band.

The following are the programme to be presented this afternoon and evening: Matinee—1. Rhapsody, "The Northern" (Hoerner); 2. Cornet solo, "Cleopatra" (Hoerner); 3. Suite, "The Kaffir on the Road" (Sousa); (a) "The Land of the Golden Fleece," (b) "The Land of the White House," (c) "Fame points the course, and glory leads the way"; 4. Vocal solo, "The Wren" (Benedict); Miss Marjorie Moody (flute obligato); R. E. Williams; 5. Intermezzo, "Golden Light" (Rizet); 6. "Beloved Inspirations" (Sousa); 7. (a) Saxophone solo, "Llewellyn" (Wiedoeft); Mr. Henry B. Stephens; (b) March, "The Gallant Seventh" (Sousa); 8. Harp solo, "Fantasia Opus 35" (Parish-Alvars); Miss Winnifred Bambrick; 9. Hungarian dance (Mozzkowski).

Evening—1. Finale, "Fourth Symphony" (Tschaiskowsky); 2. Cornet solo, "Centennial" (Bellstedt); Mr. John Dolan; 3. Suite, "Camera Studies" (Sousa); (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball"; 4. Vocal solo, "Chanson Provencale" (Del-Asqua); Miss Marjorie Moody; 5. Rhapsody, "The Ethiopian" (Hoerner); 6. Gems from the Works of Sullivan; 7. (a) Flute solo, "Concerto" (Chaminade); Mr. R. E. Williams; (b) March, "Ancient and Honorable Artillery" (Sousa); 8. Harp solo, "Fantasia from Oberon" (Parish-Alvars); Miss Winnifred Bambrick; 9. Melange, "The Merrie-Merrie Chorus" (Sousa).

THE WINNIPEG
EVENING TRIBUNE,

TUESDAY, AUGUST 4.

SOUSA AND HIS BAND DELIGHT BIG AUDIENCES

Return of March King Brings
Large Crowds to Two Con-
certs at Walker Theatre

Lieut.-Comd John Philip Sousa and his band of 100 musicians played to the acme of perfection at a double holiday bill at the Walker Theatre Monday afternoon and evening.

It is almost exactly six years since Sousa and his organization made their last appearance in Winnipeg. It is almost a third of a century since the famous conductor first came prominently before the public eye and Sousa and his band has now become an institution which means much to all the countries of the North American continent.

The concert proper, taking notice of the fact that Lieut. Com. Sousa had arranged the most attractive program possible, and that the supporting artists were among the best procurable, naturally proved outstanding successes. So effectively did the crack organization play that it seemed as though six years of absence had resulted in securing some inspirational touches hitherto unknown.

In a skill peculiarly his own, that of producing the maximum of vitality from the varying kinds of music which passed under his baton Sousa was as delightfully satisfying as ever.

Whether it was in the heavier Dvorak's Largo, "The New World," or the masterpieces of the March King himself, one sat back with perfect enjoyment to enjoy a continuous irradiation of beauty which a great conductor drew from equally competent players.

Each time one is privileged to hear Sousa it is case of more Sousa. Of nine regular numbers on Monday evening's program five were those of Sousa himself and his own compositions predominated in the same proportion in a liberal group of encores, which exceeded in number the program itself.

His new suite, "Cuba Under Three Flags," "The National Game" march, and "Jazz American," were new to local audience, but notwithstanding, the old favorites, "El Capitan," "Manhattan Beach," "Star and Stripes Forever," and particularly "The Canadian Patrol," played at the close of the first part of the program, brought the evening audience to its highest pitch of enthusiasm.

The assisting artists and characterization numbers were excellent. No more skilful cornet playing has been heard in many a day than that provided by Mr. John Dolan in his solo number, "The Carnival of Venice" and the "Berceuse" from Jockeyin, which was given as an encore.

The same remarks apply to Mr. George Carey, xylophone soloist. His excellent playing of "The Pin Wheel" solo and two extras gave a full measure of delight to auditors.

The soprano soloist of the organization is Miss Marjorie Moody, who charmed in a trio of numbers of which an operatic Mignon selection was the one billed on the program.

Miss Winnifred Bambrick, harpist, at the afternoon concert, kept up the level of excellent standard in a solo number in the afternoon. Numbers of a saxophone octette were highly enjoyed in the evening.

The performance of the band in its entirety is the acme of artistic finesse. There are two concerts today, afternoon and evening.

THE WINNIPEG
EVENING TRIBUNE,
MONDAY, AUGUST 3,

STAGE

WALKER.—Celebration of the fiftieth anniversary of the Gilbert & Sullivan comic operas will be observed in the programs offered by Sousa and his band at the Walker Theatre Tuesday, the second of the two-day engagement of this world-famous organization. Aside from the comprehensive array of selections from the classics and the more popular numbers, the programs at both the matinee and evening concerts will be embellished with the offerings of the four soloists touring with the band—Miss Marjorie Moody, soprano; John Dolan, cornet; R. E. Williams, flute; Miss Winnifred Bambrick, harpist; and Henry B. Stephens, saxophone. Among the features of the matinee program will be the rendition of Sousa's own "Tales of a Traveller," that will charm the audience away to Africa and Australia with the power of its subtle strains. The more modern classic composers will be represented by Maszkowski's Hungarian dance. The program for Tuesday evening will begin with the finale of Tschaiskowsky's "Fourth Symphony," followed by a cornet solo by John Dolan, recognized as the premier master of "triple-tonguing" the world over. Sousa's descriptive suite, "Camera Studies," will also be presented by the full band, while the gems from the works of Sir Arthur Sullivan should also prove one of the delights of the evening. Sousa's own merry conception, "The Merrie-Merrie Chorus," which band fans look forward to on his every visit, is also to be presented, each section of the band doing a solo in a biquant manner.

SNAPPED AT THE OPENING OF THE TRAPSHOOTING TOURNEY



THESE pictures were taken by The Tribune photographer at the Assiniboine traps on Monday. John Philip Sousa, conductor of his own band, was on hand to officially open the tournament. He is seen at the left of the picture at the first peg. No. 1 picture shows John P. Sousa, D. A. Ferguson, Jas. Maitland, J. R. C. Struthers, S. Lamattina and J. W. Holmes; No. 2—American visitors: front row left to right—G. Benno, Minot, N.D.; C. H. Saunders, Minot, N.D.; A. R. Chezik, Portal, N.D.; Clarence Parker, Minot, N.D.; Arthur J. Hoe, New York; second row—

Mrs. H. L. Watson, N. Portal; Mrs. C. H. Saunders, Minot, N.D.; Mrs. G. C. Benno, Minot, N.D.; Mrs. T. G. Harris, Detroit; John Philip Sousa; Miss Marjorie Moody, N.Y.; Miss Winnifred Bambrick, N.Y.; Mrs. J. R. Pence, Minot, N.D., and Mrs. C. H. Parker, Minot, N.D.; back row—H. L. Watson, Portal; Dr. J. R. Pence, Minot, N.D.; T. G. Harris, Detroit; T. A. Keable, Grand Rapids, Minn.; J. Riegel, Deer River, Minn.; C. Elmer Weber, Tulsa, Okla. No. 3—T. L. Williamson, Brandon, Man. 78 years old, and has been trapshooting for 50 years.

THE DAILY TIMES-JOURNAL TUESDAY, AUGUST 4,

FORT WILLIAM
VETERANS PRESENT OIL PAINTING

A photographic reproduction of an oil painting by Paul S. 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 and his band appear in the Prince of Wales rink tomorrow night.

SOUSA'S GREAT SUCCESS

The third of a century tour of the world famed Sousa's Band has been one continual round of wonderful success as the following wire received to-day from the band management testifies:

"Lieut. Com. John Philip Sousa and his Band of one hundred musicians played to more than 165,000 persons during six days appearances as chief attraction Regina Industrial and Agricultural Exhibition, breaking last season's attendance record by 50,000. Sousa received \$20,000 largest fee ever paid bandmaster for engagement of similar length and his value as drawing card indicated by breaking his own record made in 1919 by 40,000 admissions. This week Sousa resumes third of a century tour with engagements Winnipeg, Fort William, Sudbury, Ottawa in Canada and Lake Placid, New York."

SOUSA VERSATILE
IN HARMONY FIELD

March, Suite, Fox Trot, Humoresque and Jaz Fantasy of Own Composition in Program

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 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."

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 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 musicianly expression to this great composition. The "Tannhauser" overture will be another of the "heavy" numbers offered the Sousa audiences, when Sousa and his band appear in the Prince of Wales rink, tomorrow night.

FORT WILLIAM
JOURNAL
8-6-24SOUSA, POPULAR AS
EVER, GIVES TREAT
TO MUSIC-LOVERS

Great Composer Has Caught Spirit of Times in His Recent Compositions

Sousa and his band played themselves more firmly than ever into the hearts of the music-loving public of Fort William last evening at the Prince of Wales' rink, when they gave a superb concert of instrumental music.

MARCH KING DISCUSSES
IMMIGRATION POLICIES

Sousa Declares Canada is Avoiding Mistakes Which Have Caused U.S. Trouble

Remembers His Last Visit to Winnipeg and is Again Pleased With City

"We recently discovered in the United States that we could have too much of a good thing," said Lieut. Commander John Philip Sousa, the March King, as he discussed with the Free Press, last night, at the Fort Garry hotel, the immigration situation on the North American continent.

"I like the way you are handling the matter in Canada," said he, "for you are making certain of building up a nation of real citizens. Your population is larger than ours was at the time of the civil war, and the careful way you are going about it to obtain the right kind of immigrant is certain to result in a very high type of citizenship."

"Although it is over 30 years that I first played in Canada and about 25 since my initial appearance in Winnipeg, I remember with pleasure," said Commander Sousa, "every moment of my time here. I like your people, and they have been kind enough to appreciate my humble efforts to please them on various occasions. I also like your winters. They put life into a man, although I remember one visit the thermometer was 42 below which was rather trying."

Only Surviving Member

Commander Sousa is now the only member of the original band which was formed by him thirty-three years ago, just after he had retired from the command of the President's band.

The talented conductor believes in a ruling power behind the musician which also compels a receptive ear on the part of the audience.

"I do not often talk in this strain," said he, "but I have always felt my ability to please has been assisted very largely by such an unseen power controlling my efforts, and also enabling the audience to be sympathetically receptive."

Commander Sousa arrived Sunday afternoon from Regina, where his performances at the industrial exhibition drew 40,000 more people than when he was in the city ten years ago.

Last week in Regina he had the honor to be made a full Indian chief by Chief Ohoo, of the Star Blanket band of Indians. His Indian title is "Okee-Too-Che-Kay-Wee-Qkemew," which signifies Great Music Chief. Commander Sousa and his famous band will conclude their visit to Winnipeg today when they will give two performances at the Walker theatre at 2.30 and 8.30 p.m.

As encores the old, old favorites were given, creating a furore of applause. The gifted composer conducted his own "Liberty Bell," "Washington Post," "Stars and Stripes Forever," and "The Canadian Patrol."

New Numbers

New numbers given by this peerless band from the pen of John Philip Sousa, included "The American Maid," "Cuba Under Three Flags," "Peaches and Cream," "Jazz America," "Follow the Swallow," and "The National Game," the last-named by far the best of them all, a march that takes rank alongside such unrivaled leaders as his old-time well-known marches. Lieut. Commander Sousa, though in his 71st year, has caught the spirit of the times, and his recent compositions truly interpret the love of syncopated music and weird harmonies.

A saxophone octette made a great hit, and had to respond to three encores.

Miss Marjorie Moody, a woman with a highly-trained vocalism, sang an Italian number, and as an encore gave the popular "Danny Boy."

Miss Winnifred Bambrick played as a harp solo the Fantasia from "Oberon," consisting of a series of brilliant arpeggi. As an encore she played "Believe Me, if all those endearing young charms," and was loudly applauded.

Sousa's own compositions were head and shoulders above everything else on the program, but one missed the old favorites "El apitan" and "The High School Cadets."

As a conductor, Mr. Sousa is as convincing as ever. The old Creator gymnastics of thirty years ago he has discarded for a milder form, but his band is so perfectly trained that even the batoning of such a distinguished conductor as he seemed almost superfluous.

A Superb Player

John Dolan, solo cornet, is the best cornetist ever heard here. He gave a magnificent rendering of "The Carnival of Venice," in which his triple tonguing was very brilliant, and his phrasing so perfect and interpretation so smooth and fine that at times his notes sounded like the double-stopping of a violin. As an encore he played "Berceuse" from "Jocelyn."

THURSDAY, AUGUST 6,

FAMED BANDMASTER
AT KIWANIS MEETJohn Philip Sousa Made Honorary
Member of Local Or-
ganization

John Philip Sousa, famous bandmaster and composer, is now an honorary member of the Fort William - Port Arthur Kiwanis club.

The honor was conferred upon Lieut.-Commander Sousa at the special meeting held last evening at the Kam club, taking the place of tonight's regular meeting, so that the members might have an opportunity of meeting Mr. Sousa while he and his band were here.

In a short address Mr. Sousa told many amusing experiences of his visits to various cities. Glasgow came under his particular attention, and also Boston.

He paid a warm tribute to British songs. "The folk songs of Great Britain," he said, "are the most won-

derful in the world, especially the Scotch. In this tribute I include the English, Scotch, Irish and Welsh. Some people in America talk about "Swanee River," but the greatest ballad that man has ever composed was "Annie Laurie."

Ald. L. J. B. Bolduc and Dr. H. R. H. Bryan moved and seconded that the guest of honor be made an honorary member of the club, which was carried unanimously. President D. R. Harrison pinning the Kiwanis button on Commander Sousa's tunic. In expressing his appreciation, Mr. Sousa said, amid roars of laughter, "The question of salary we will discuss later."

Bandmasters Present

Guests of the club at dinner were Lieutenant Green, conductor of the Fort William City Band; W. Hoskins-Sara, conductor of the old 52nd battalion band, and W. J. Guttridge, R. M.S.M., bandmaster of the Garrison

band, Port Arthur.

Mr. Sousa was introduced to the club by Dr. A. D. Stewart.

Special honor was paid to the memory of John S. Merrill, whose sudden death Tuesday was recorded. A resolution of condolence with the widow and family was passed.

Birthday greetings were extended to Kiwanians Jos. Wood and J. Paton.

M. Vance, American consul, was welcomed as a new member by Jack Fryer and Clem Chapple.

Special music was provided by the Kiwanian orchestra, including the march "King Cotton" (Sousa) and a selection from "The Chocolate Soldier." Jos. Ross sang "Where the Ebb-tide flows." Miss Hogg played as a cello solo Massenet's "Le Cygne."

KIWANIS CLUB TO
ENTERTAIN SOUSAFamous Bandmaster Will Be
Guest at Kam Club on Wed-
nesday Evening

During his stay in Fort William, Lieut. Commander John Philip Sousa will be entertained on Wednesday evening by the Kiwanis club, and at noon by the directors of the Fort William Arena company.

The dinner in the evening will be at the Kam club, at 6.30, and is an honor that is being paid to the distinguished visitor by the Kiwanis club on account of his being a fellow Kiwanian, a member of the club in New York. This dinner is to take the place of the regular meeting this week, in order that the opportunity of presenting Sousa to his fellow Kiwanians here might be taken advantage of.

The complimentary luncheon is also to be held at the Kam club, at 12.30, when officials of the city and other organizations will be able to meet Lieut. Commander Sousa and some of his principals.

FORT WILLIAM

SOUSA'S LATEST PORTRAIT



Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band, and after a quarter of a century as the world's greatest band leader, he re-entered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1,800 pieces. Sousa and his Band appear in Prince of Wales tonight.

"DON'T PREACH TO
AUDIENCES"-- SOUSAAmerican Concert Goers 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. Commander 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 soon to go 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

programs 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. When I placed a 'Parsifal' selection in my program ever 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 had 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 such a 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.'

These numbers will be presented by Sousa and his Band tonight in the Prince of Wales rink at 8.30.

SOUSA'S BAND SETS
CANADIAN RECORD

JOHN PHILIP SOUSA has broken two records with his band in Canada.

In six appearances at the Regina, Saskatchewan, exhibition, he played to 165,000 persons, exceeding last season's record by 20,000.

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

SATURDAY, AUGUST 8, 1925

WAS LADIES' DAY AT
KIWANIS LUNCHEONEvent Marked by Attendance of
John Philip Sousa.

The Kiwanis Club luncheon at the Chateau Laurier yesterday was an exceptionally happy one, taking the form of an informal ladies' day, and many mothers, wives, sisters and daughters of Kiwanians attending. Guests of honor were Lieut.-Com. John Philip Sousa, the conductor and composer; Miss Winifred Bambrick, harp soloist with Sousa's Band, and sister of Kiwanian Basil Bambrick, and His Worship Mayor and Mrs. J. P. Balharrie and their daughter. Mr. and Mrs. John Bambrick, parents of Miss Winifred Bambrick and Kiwanian Basil Bambrick, were present as guests for the occasion, as was also Mrs. Basil Bambrick.

What must have been a particular treat for the veteran composer was provided by the Kiwanis Band, when it marched in and played one of his compositions. President Charles Hickman's views on the presentation were shown when he fined the band members 25 cents each and apologized to Lieut.-Com. Sousa. President Hickman introduced the club's guest as "the greatest band leader in the universe." Lieut.-Com. Sousa solemnly thanked him for being the first luncheon chairman who had managed to approximate his importance in introducing him.

While telling some humorous happenings in his tours in Scotland, Lieut.-Com. Sousa declared that he regarded "Annie Laurie" as the greatest ballad in the language, with "Swanee River," perhaps, second. Father P. C. Harris, a Kiwanian, read a letter from Mayor Balharrie to the composer, in which His Worship extended a hearty welcome to him on his visit to the Capital, and expressed the hope that he would come often, and also referring to the manner in which Miss Bambrick, of this city, has rapidly risen to high rank in the musical world.

Kiwanian Ed. Ryder spoke of the death of Kiwanian Corlis Keyes' sister and of Kiwanian Grant's uncle.

Kiwanian A. J. Major was booster, his boost taking the form of a luncheon gift for everyone present. His biography was presented by Kiwanian W. L. Massiah.

The Rotary Club wrote announcing that it had carried out the suggestion of Kiwanian J. W. Cockburn, of the public affairs committee, in setting forth its views to the Federal authorities on immigration. Kiwanian Alf Gale, president of the Hull club, invited the Ottawa members to his club's picnic at Wychwood on August 11.

Sousa With His Band
Is Popular As Ever

The upfailing popularity of Sousa and his band was clearly indicated by the large audiences which greeted the veteran conductor in Keith's theater last night and yesterday afternoon. Besides Sousa's band, an equally conspicuous part of the proceedings was Sousa's music. There were many of the famous leader's most popular marches and quick-steps, both new and old, and all were greeted with the same unrestrained enthusiasm. These included such favorites as "Stars and Stripes Forever," "El Capitan," "Semper Fidelis" and "The Liberty Bell," and new ones like "The National Game" and "Jazz-America."

An especially enjoyable opening number was another Sousa composition, new to Ottawa—Prelude, "The American Maid." It is melodious and lively and was played with the fire and precision inseparably associated with the band. Also new to Ottawa was the suite "Cuba Under Three Flags," a rather transparent work and idealistic in the extreme, but played with great effect. The Largo, "The New World" by Dvorak was an especially enjoyable number, the organ-like tones of the

SATURDAY, AUGUST 8

SOUSA AND SOLOISTS
GUESTS OF KIWANISFamous Bandmaster In
Amusing Reminiscences.
Finds Rival Organization
At Lunch.

Sousa, the world-famed band conductor, accompanied by Miss Winifred Bambrick, Ottawa's famous harpist, and Miss Marjorie Moodie, soloist, was the guest of the Kiwanis Club at its weekly luncheon yesterday in Chateau Laurier, at which he delivered a characteristic speech full of amusing reminiscences. It was announced as Ladies' Informal Day, and many of the members were accompanied by their wives and lady friends. The occasion was a distinctly happy one, with lots of fun and good humor. Sousa's famous band encountered a rival in the Kiwanis Jazz Band, which, however, on refusing to be suppressed, was fined by President Charles Hickman. The incident created considerable amusement, and, incidentally, provided some contributions to the social activities of the club. The jazz band was under the direction of Kiwanian George Pingle, and those who handled the formidable-looking instruments were Kiwanians H. J. Sykes, H. L. Geene, Herb Howe, Harold C. Shipman, Louis Fournier and A. W. E. Hellyer.

Rev. Father Phil Harris, one of the club chaplains, asked Sousa's acceptance of an illuminated and framed copy of a letter of welcome and appreciation of himself and Miss Bambrick, signed by Mayor J. P. Balharrie. His Worship the Mayor was present at the luncheon, accompanied by Mrs. Balharrie.

The silent booster for the day was Kiwanian A. J. Major, whose business record was read by Kiwanian W. L. Massiah on behalf of the silent boost committee.

Letters of condolence were ordered to be written by the secretary to Kiwanian Grant Davidson, a vice-president of the club, on the death of his uncle, whose funeral took place yesterday morning, and to Past-President Corlis G. Keyes, on the death of his sister, Mrs. Nugent.

The club decided to support, at its request, the efforts of the local lodge of the Sons of England to secure for 1927 the annual convention of that order.

Kiwanian A. V. Gale, president of the Hull Kiwanis Club, invited the Ottawa Kiwanians to join in the annual club picnic at Wychwood on August 11.

Sousa, as he rose to speak, was accorded musical honors. He commended the president, characteristically, for his appropriate introduction of himself as the great band conductor in the universe, "living or dead." That, he said, would be some compensation to him for delivering a \$500 speech in return for a 50 cents luncheon. (Loud laughter.) Commenting on the Kiwanians' introduction of their lady friends, Sousa remarked that though wives, mothers, sisters, aunts, and other relatives were introduced, he noticed that no member had essayed a mother-in-law. (Laughter.) He wondered why that was, and suggested that there must be, surely, one good mother-in-law in Ottawa.

The speaker told a number of good personal yarns, winding up with one of a Scottish waiter who had served Mrs. Sousa and himself so well that he asked his name. When told it was Stewart, the band conductor asked was it spelt with a U or a W. The waiter replied: "I spells it with a hess."

There was a large attendance at the luncheon.

band being especially noteworthy in many of the passages.

The soloists were Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, an Ottawa girl. Miss Moody is a sweet singer with a voice of unusual purity and charm. She sings with extraordinary effect, and each of her numbers was received with great applause. These included "Polonaise" from Mignon, and "In Flanders Fields," John McRae's well-known lines set to music by Sousa.

Miss Bambrick gave three numbers, being twice recalled. Her first was the difficult "Fantasie" from "Oberon" (Parish-Alvars), followed by "Believe Me If All Those Endearing Young Charms" and "Annie Laurie." Miss Bambrick is an unusually talented harpist. She obtains purity of tone and delicacy of phrasing as few others do, and is undoubtedly one of the most gifted harpists on the continent. When she came forward for her solo number she was greeted with warm applause, but that was as nothing compared with the ovation she obtained at the close of her numbers. And it was thoroughly deserved; her success was marked.

A notable feature of the concluding part of the program was the performance of the saxophone Octette, composed of Messrs. Stephens, Henry, Johnson, Page, Weir, Macneil, Conklin and Munroe.

TORONTO STAR WEEKLY, SATURDAY, AUGUST 15,

VIEW DAILY NEWS

ASSOCIATED PRESS
NEWS SERVICE

LONGVIEW, WASHINGTON, MONDAY, JANUARY 25, 1926.

PRICE THREE CENTS.

City's Honored Guest Today



LIEUT. COM. JOHN PHILIP SOUSA.

Longview has as its guest today one of the most renowned men to visit this city in its young but eventful career—Lieut. Com. John Philip Sousa. The famous bandmaster was honored guest at a public luncheon sponsored by the chamber of commerce at Hotel Monticello this noon. He is appearing with his company of 100 musicians at the Columbia theater in concerts this afternoon and tonight. All seats for the matinee were sold and a sell out is expected for tonight. Tonight's concert starts at 8:15 o'clock. Doors will be open at 7:30.

COOLIDGE MODIFIES MITCHELL'S PENALTY

(Associated Press).
WASHINGTON, D. C., Jan. 25.—Official announcement at the White House late today that the President had modified the court martial sentence of Colonel William Mitchell five years' suspension from military services was approved but the President ruled that Mitchell should receive all of his allowances and one-half of his pay during that period.

ALL BRANCHES OF LUMBER INDUSTRY TO ATTEND MEET

Making America's Most Generally Useful Lumber More Generally Used Purpose of Lumbermen.

Making America's most generally useful lumber more generally used by Americans is the inspiration behind the great mass meeting of the West Coast industry to be held in Seattle, January 28 and 29. Advance reservations forecast an attendance of between 350 and 400 manufacturers, loggers, timber owners, bankers and railroad executives.

All branches of the industry have been invited to participate; the invitations having been extended by a committee consisting of George S. Long, manager of the Weyerhaeuser Timber company of Tacoma; E. D. Kingsley, president of the West Oregon Lumber company, Linnton, Ore.; J. D. Tennant, vice-president of the Long-Bell Lumber company, Longview;

Neil Cooney, manager of the Grays Harbor Commercial company, Cosmopolis; R. H. Burnside, president of the Willapa Lumber Company, Raymond; Everett G. Griggs, president of the St. Paul & Tacoma Lumber company, Tacoma; Myron C. Woodard, president of the Silver Falls Timber company, Silverton, Ore.; W. B. Nettleton, president of the Nettleton Lumber company, Seattle; C. D. Johnson, president of the Pacific Spruce Corporation, Toledo, Ore.; Herbert Clough, manager of the Clark-Nickerson Lumber company, Everett; Thorpe Babcock, manager of the North Western Lumber company, Hoquiam, and Charles S. Keith, president of the Oregon-American Lumber company, Vernonia, Ore.

Sessions are to be held in the Olympic hotel, beginning Thursday at noon and running through the entire following day, ending with a dinner Friday evening, in honor of E. G. Ames, manager of the Puget Mill company; and in recognition of Mr. Ames' nearly half

(Continued on page eight)

Immigrants "Crash Gate" In West; Stanford Expert Tells of New Alien Menace

"Crashing the gate in the west" is the favorite sport of thousands of immigrants, pouring into Uncle Sam's Pacific States.

Over the border on the south countless Mexicans are entering the country; and over the border on the north thousands of Canadians are balancing the west's color chart; and in from the Pacific come countless Filipinos.

Count them all and you find more immigrants in the west



BAILEY DISCLOSES NAMES OF GUNMEN WHO SHOT HIM

BLACKIE FORD FREE; COMING HERE, HE SAYS

Principal in Famous Criminal Case of 12 Years' Standing Acquitted by Jury; Says Job Awaits Him Here.

(By Staff Correspondent)
MARYSVILLE, Cal., Jan. 25.—Richard "Blackie" Ford is free today and the case that has been a live issue in California crime annals for 12 years is closed. His fate was determined yesterday when, after deliberating 77 hours, the jury returned a verdict of acquittal for the murder of Deputy Sheriff Eugene Riorden during the Hopfield riots at Wheatland in 1913.

Ford is going to Longview, Wash., where a job awaits him, he told acquaintances.

WOMAN LEAPS TO HER DEATH OFF STEAMER

Reason for Act of Mrs. Bella Bryant Unknown; S. S. Farragut Nok in Columbia River En Route to Portland.

(Associated Press)
PORTLAND, Jan. 25.—Mrs. Bella Bryant, a passenger, leaped to her death into the Pacific from the deck of the steamer Admiral Farragut, said a brief wireless from the ship's captain to the local office of the Pacific Steamship company. The message gave no details or cause for the woman's act. The Farragut is now in the Columbia on its way to Portland from San Francisco.

BOAT RESTS ON RIVER BOTTOM

A fouled mooring line and a rising tide last night were responsible for the B. H. Smith, Jr., stern wheeler river boat owned by the Long-Bell Lumber company, filling with water up to the level of the upper deck, and resting on the bottom of the shore-line, at her mooring place just west of the Oregon Way ferry landing on the Columbia. The boat, used for towing and general utility purposes by the lumber company, is one in which a party of more than 100 Longview men, representing the chamber of commerce, took a trip down the river to Waukiakum county points last year.

100 TICKETS FOR SPORTSMEN FETE WEDNESDAY SOLD

C. A. Leveque Disposes of 49 Pasteboards for Banquet at Kelso Club; Well-Known Men in Sports to Speak.

Approximately 100 of the 150 tickets on sale for the sportsmen's banquet at the Kelso club on Wednesday, under the auspices of the Cowlitz County Sportsmen's association, have been sold already, advised Chet Leichhardt, county game warden, this morning. Tickets are on sale with members of the association, at Adams and Vandercook's in Longview, Ross and Sainsbury's in West Kelso and with Dr. C. P. Johnson in the Market building, Kelso. C. A. Leveque, employe at the Long-Bell Lumber company's manufacturing plants,

Veteran Cathlamet Lumberman Is Dead

(By Staff Correspondent)
PORTLAND, Jan. 25.—J. S. Bradley, 83-year-old lumberman and Civil war veteran, died last night. He was a stockholder and manager of the Bradley Logging company, with railroads and camps near Cathlamet, Wash.

SOUSA GIVEN BIG OVATION AT LUNCHEON

Noted Bandmaster Proves Delightful Speaker; Crowd Attends C. of C. Gathering; Soloists Introduced.

Longview today met the world's greatest bandmaster, Lieut. Com. John Philip Sousa, and the bandmaster was introduced to Longview. The famous musician and composer and two of his soloists were guests of honor at a public luncheon and reception for Sousa at Hotel Monticello this noon that was attended by more than 100 men and women, many of them coming from towns in distant points in this county and Lewis county.

Sousa was given a great ovation as he was introduced by Mayor A. L. Gibbs. The bandmaster proved as interesting in the role of speaker as he is in his regular profession. His talk sparkled with humor as he related experiences during his many travels in this country and abroad. He placed his listeners in a jovial mood right at the start. After Mayor Gibbs introduced him as the world's greatest bandmaster, Sousa corrected the mayor by stating that he (Sousa) "is one of the greatest men in the world, dead or alive, and admits it."

President C. R. Hammond of the chamber of commerce presided. W. G. Ripley, manager of the Columbia theater, Wesley Vandercook, J. H. Secrest and E. W. Ross, who hold heavy financial interests in the theater and building, were introduced and praised by President Hammond for making possible Longview's fine playhouse and the bringing to this city of a high class attraction like the Sousa band. J. D. Tennant, vice president of the Long-Bell Lumber company, gave a short talk. Two women soloists with the Sousa band were introduced.

The Sousa musicians arrived this morning from Portland. A matinee is being given this afternoon at the Columbia theater and a concert will also be given tonight. All seats for the matinee were sold and it was necessary to augment the capacity with about 50 chairs. A few scattered seats on the main floor remained unsold at press time but a sell-out is expected.

The Sousa band goes to Seattle tonight, where concerts will be given tomorrow.

TODAY'S COUNT

LONGVIEW
504

Longview's registration figures were given a big boost, making the greatest advancement since the books opened on January 4, with 89 voters registering between Saturday noon and noon today, bringing the total of 504. This is a gain of 23 over that made by Kelso for the same period. Books are open daily in the city council chambers in the Peasley building.

KELSO

WOUNDED MAN TELLS SHERIFF OF ASSAILANTS

Kelso Policeman, in Conference With Sheriff, Whispers Names of Supposed Would-Be Murderers.

New light, that may or may not prove to be of a startling significance, was thrown upon the shooting of Policeman Dwight Bailey, which occurred last Saturday morning, in the announcement made by Bailey himself to Sheriff Clarke Studebaker today that he knew the men who shot him. In this, the first word from the wounded man, since the firing of the shot that has rocked the peace and tranquility of Kelso, Bailey is said to have whispered the guilty persons' names to the sheriff. He made this statement this afternoon following the return of the sheriff's posse from Rainier where blood hounds were put upon the scent of men who broke into a tailoring establishment there last night and who, it was thought, might be the same men who shot Bailey. The scent was trailed to the water's edge of the Columbia where it was lost. A posse of 20 men is still combing the swamp area along the peninsula near the confluence of the Cowlitz and Columbia. It is said that arrests are imminent.

COURTHOUSE CHANGES ARE DECIDED UPON

Commissioners Huntington and Campbell Tell of Necessity of Changes as Ordered; Preference Given Elective Offices.

County Commissioners Howard Huntington and G. N. Campbell when interviewed by a News reporter today explained the recent action of the board of commissioners relative to the removal of certain county offices to other locations in the courthouse to provide the required second judicial chamber and superior court jury room made necessary by legislative action providing this district with a second judge.

The commissioners have ordered the necessary changes made. The order provides for the shifting of the prosecuting attorney's office to part of the suite now occupied by County Superintendent W. O.

(Continued on page eight)

UNIVERSITY IS GIVEN FORESTRY "SHOW WINDOW"

Demonstration Forest of Million and Half Feet of Timber at La Grande Given to School by Dr. Pack.

SEATTLE, Wash., Jan. 25.—A demonstration forest of a million and a half board feet of timber on the Rainier National Park highway, to serve as a "show window" of the science of forestry, and as a field laboratory in the study of forest technology, has been given to the College of Forestry of the University of Washington, by Dr. Charles Lathrop Pack, of Lakewood, New Jersey, President of the American Tree association, according to announcement by President Henry Suzzallo yesterday.

The tract is located at LaGrande,

(Continued on page eight)

WOOD MEN

RE RULE EFFECT AT WASHINGTON

Treasure Enacted by Vote Makes Adoption American Adhesion Foregone Conclusion

(Associated Press)
WASHINGTON, Jan. 25.—Senate's drastic cloture rule to limit the debate on the vote for cloture, five more than was required for the required two-thirds majority. Thirty-seven Republicans and 31 Democrats voted for the rule while 18 Republicans and seven Democrats and former-Laborer opposed it. The step makes the final vote on the issue within a few days with the adoption of the resolution of American adhesion to a foregone conclusion.

MATE MILD LONGVIEW DURING 1925

Best Temperature 97 on January 25 and Lowest .23 above, December 31; No Snow Except on Hills.

Longview and vicinity enjoyed mild temperature climate during 1925, government records today by Dave Dunbabin, cooperative observer, disclosed. Highest temperature during year was 97, on July 25, lowest was 23 above, on January 31.

Rainfall during the year was 67 inches. There was no snow in any month but in July it fell a trace, .01 of an inch. It was only rainfall from June to October inclusive was .12 inches. The rainfall for the year was 67 inches, but in no month was the precipitation so small as to cause crops because of the condition of the soil in this locality. Fall by months was: January, 1.67 inches; February, 6.39 inches; March, 2.94 inches; April, 2.48 inches; May, 1.22; June, 1.35; July, .01; August, 1.19; September, .01; October, .44; November, 3.89; December, 5.31.

Highest average maximum temperature any month was in August, 73.1, and the lowest average minimum was in July, 53. Lowest average maximum was 46.7 in January and lowest average minimum was 30.2 in November. On February 9 there was a trace of snow on the surrounding hills but none fell in Longview. Three thunderstorms occurred, on May 28, September 7 and September 28. Some hail accompanied the May 28 storm. There was an electric storm on April 16. First light frost occurred on October 14. Frost occurred on December 9, 10, 25, 27, 28, 29, 30 and 31.

To Hold Hearing Tomorrow.

(Associated Press)
WASHINGTON, D. C., Jan. 25.—Public hearing on the nomination of Wallace McCamant, Oregon, to the federal bench, is to be held tomorrow by the senate judiciary committee.

ALUMINUM COMPANY PROBE TERMINATED

WASHINGTON, D. C., Jan. 25.—Senate investigation of charges against the Aluminum Company of America, in which Secretary Mellon is interested, was abruptly terminated today by the judiciary committee.

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KELSO NAMED AS MEETING PLACE

State Council of Carpenters in
convention at Anacortes, Wash.,
selected Kelso as the convention
city for next year, according to
word brought today by R. C. Mc-
Leod and Elmer Legerblade, Kelso
representatives at the meeting.
Next year's session will be held
in January. About 100 delegates
will attend the gathering.



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(Continued on page eight)

Immigrants "Crash Gate" In West; Stanford Expert Tells of New Alien Menace

"Crashing the gate in the
west" is the favorite sport of
thousands of immigrants, pour-
ing into Uncle Sam's Pacific
States.

Over the border on the south
countless Mexicans are entering
the country; and over the bor-
der on the north thousands of
Canadians are balancing the
west's color chart; and in from
the Pacific come countless Fili-
pinos.

Count them all and you find
more immigrants in the west
than in all of the middle and
eastern sections of America.

Which means that the west is
the new "melting pot"—and
that there are new problems.

Professor Eliot G. Mears,
Stanford University, has studied
the situation thoroughly, and
has written of it especially for
The Longview Daily News. His
first article is published today,
on page two.



Prof. Eliot Mears

DAILY DISCLOSES NAMES OF GUNMEN WHO SHOT HIM

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En Route to Portland.

(Associated Press)
PORTLAND, Jan. 25.—Mrs. Bel-
la Bryant, a passenger, leaped to
her death into the Pacific from
the deck of the steamer Admiral
Farragut, said a brief wireless
from the ship's captain to the lo-
cal office of the Pacific Steamship
company. The message gave no
details or cause for the woman's
act. The Farragut is now in the
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The banquet is scheduled to be-
gin at 6:30 p. m. President A. R.
Cruikshank will explain in a few
words the aims and purposes of
the association. Principal speak-
ers will be S. F. Rathbon, state
game supervisor; R. C. Steele, fed-
eral game warden, and C. W. Row-
ley of Seattle, noted western sport
writer.

An orchestra will play during
the banquet and entertainment is
being arranged.

Veteran Cathlamet Lumberman Is Dead

(By Staff Correspondent)
PORTLAND, Jan. 25.—J.
S. Bradley, 83-year-old lum-
berman and Civil war veter-
an, died last night. He was
a stockholder and manager
of the Bradley Logging
company, with railroads and
camps near Cathlamet,
Wash.

SOUSA GIVEN BIG OVATION AT LUNCHEON

Noted Bandmaster Proves De-
lightful Speaker; Crowd At-
tends C. of C. Gathering;
Soloists Introduced.

Longview today met the world's
greatest bandmaster, Lieut. Com.
John Philip Sousa, and the band-
master was introduced to Long-
view. The famous musician and
composer and two of his soloists
were guests of honor at a public
luncheon and reception for Sousa
at Hotel Monticello this noon that
was attended by more than 100 men
and women, many of them com-
ing from towns in distant points in
this county and Lewis county.

Sousa was given a great ova-
tion as he was introduced by May-
or A. L. Gibbs. The bandmaster
proved as interesting in the role
of speaker as he is in his regular
profession. His talk sparkled with
humor as he related experiences
during his many travels in this
country and abroad. He placed his
listeners in a jovial mood right at
the start. After Mayor Gibbs in-
troduced him as the world's great-
est bandmaster, Sousa corrected
the mayor by stating that he (Sou-
sa) "is one of the greatest men in
the world, dead or alive, and ad-
mits it."

President C. R. Hammond of the
chamber of commerce presided. W.
G. Ripley, manager of the Colum-
bia theater, Wesley Vandercook,
J. H. Seerest and E. W. Ross, who
hold heavy financial interests in
the theater and building, were in-
troduced and praised by President
Hammond for making possible
Longview's fine playhouse and the
bringing to this city of a high
class attraction like the Sousa
band. J. D. Tennant, vice presi-
dent of the Long-Bell Lumber com-
pany, gave a short talk. Two wo-
men soloists with the Sousa band
were introduced.

The Sousa musicians arrived
this morning from Portland. A
matinee is being given this after-
noon at the Columbia theater and
a concert will also be given to-
night. All seats for the matinee
were sold and it was necessary to
augment the capacity with about
50 chairs. A few scattered seats
on the main floor remained unsold
at press time but a sell-out is ex-
pected.

The Sousa band goes to Seattle
tonight, where concerts will be giv-
en tomorrow.

TODAY'S COUNT

—LONGVIEW—
504

Longview's registration fig-
ures were given a big boost,
making the greatest advance-
ment since the books opened on
January 4, with 89 voters regis-
tering between Saturday noon
and noon today, bringing the to-
tal of 504. This is a gain of 23
over that made by Kelso for the
same period. Books are open
daily in the city council cham-
bers in the Peasley building.

—KELSO—
578

While Longview's gain over
the week-end was greater than
that of Kelso, the county seat
total increased 56 and Kelso
stayed in the lead with a total
of 578 today noon. Registrations
may be made at regular business
hours in the city clerk's office in
the city auditorium.

WOUNDED MAN TELLS SHERIFF OF ASSAILANTS

Kelso Policeman, in Confer-
ence With Sheriff, Whispers
Names of Supposed Would-
Be Murderers.

New light, that may or may not
prove to be of a startling signifi-
cance, was thrown upon the shoot-
ing of Policeman Dwight Bailey,
which occurred last Saturday
morning, in the announcement
made by Bailey himself to Sheriff
Clarke Studebaker today that he
knew the men who shot him. In
this, the first word from the
wounded man, since the firing of
the shot that has rocked the peace
and tranquility of Kelso, Bailey is
said to have whispered the guilty
persons' names to the sheriff. He
made this statement this afternoon
following the return of the sher-
iff's posse from Rainier where
blood hounds were put upon the
scent of men who broke into a
tailoring establishment there last
night and who, it was thought,
might be the same men who shot
Bailey. The scent was trailed to
the water's edge of the Columbia
where it was lost. A posse of 20
men is still combing the swamp
area along the peninsula near the
confluence of the Cowlitz and Co-
lumbia. It is said that arrests are
imminent.

COURTHOUSE CHANGES ARE DECIDED UPON

Commissioners Huntington
and Campbell Tell of Neces-
sity of Changes as Ordered;
Preference Given Elective
Offices.

County Commissioners Howard
Huntington and G. N. Campbell
when interviewed by a News re-
porter today explained the recent
action of the board of commission-
ers relative to the removal of cer-
tain county offices to other loca-
tions in the courthouse to provide
the required second judicial cham-
ber and superior court jury room
made necessary by legislative ac-
tion providing this district with a
second judge.

The commissioners have ordered
the necessary changes made. The
order provides for the shifting of
the prosecuting attorney's office to
part of the suite now occupied
by County Superintendent W. O.

(Continued on page eight)

UNIVERSITY IS GIVEN FORESTRY "SHOW WINDOW"

Demonstration Forest of Mil-
lion and Half Feet of Tim-
ber at La Grande Given to
School by Dr. Pack.

SEATTLE, Wash., Jan. 25.—A
demonstration forest of a million
and a half board feet of timber
on the Rainier National Park
highway, to serve as a "show win-
dow" of the science of forestry,
and as a field laboratory in the
study of forest technology, has
been given to the College of For-
estry of the University of Wash-
ington, by Dr. Charles Lathrop
Pack, of Lakewood, New Jersey,
President of the American Tree
association, according to announce-
ment by President Henry Suzzallo
yesterday.

The tract is located at LaGrande.

(Continued on page eight)

THE WEATHER

Unsettled,
with rain in the
west, rain or
snow in east
portions of
Washington
and Oregon to-
night and Tues-
day.

EDITORIAL PAGE OF

Longview Daily News

Published every afternoon except Sunday at Twelfth and Broadway, Longview, Washington, by
LONGVIEW PUBLISHING COMPANY

J. M. McCLELLAND, - - - - - Managing Editor

Entered as second class matter, April 2, 1923, at the Post Office at Longview, Washington, under the act of March 3, 1879.

ASSOCIATED PRESS MEMBER

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A THOUGHT FOR TODAY.

THE KING'S BUSINESS—"And now if ye will deal kindly and truly with my master, tell me; and if not, tell me." Gen. 24:49.

PRAYER—May we, O Master, be as prompt and pointed in doing Thy work as this servant.

"Longview—50,000 by 1930"

CUTTING THE GORDIAN KNOT.

AN oracle had told the Phrygians that a king would come to them, riding on a wagon. Gordius, a peasant coming along soon after, was hailed as King. The wagon became a sacred object, dedicated to the gods by the grateful Gordius. Its pole was fastened to the yoke by a knot of rawhide. A later oracle declared that whoever could untie the knot would be ruler of the world: came Alexander, and upon hearing of the oracle, with one sweep of his sword, severed the knot, and did indeed become the first world-sovereign.

Alexander's ruthless untying has become a symbol for the short cut to accomplishment.

Now comes Martin Davey, congressman from Ohio, and tells the country once more of the disturbing inefficiency of the central government and proposes a genuine Alexandrian stroke to solve the situation and introduces a bill in Congress. His statement is, that there are 100,000 more federal employees than the business of the country demands; that since Mr. Coolidge's term began, the crowd has not grown less but has increased by the number of 20,000; that, in his opinion, a reorganization of all departments at Washington would save the tax-payers half a billion dollars annually. If accurate, these statements are serious and Mr. Davey's proposal merits thought. That there is a very great need of such reorganization is not doubted. Other responsible members of Congress have made like charges, notably former Senator Aldrich, who before the war felt this need; Congressman Madden, chairman of the house appropriations committee, and Senator Edge now seem to concur with Mr. Davey in his demand for change. Whether the saving could be as great as has been suggested is problematical. This, however, is not the main point: if a considerable saving could be made it should be done.

We must realize that the great expansion of the departments was the inevitable outcome of the war powers of the President, granted because America's great job was winning the war. It is easily understood that it is easier to expand in such a matter than to contract. Office-holders have a vacuum-grip like an octopus that doesn't let go easily. A commission was appointed by President Harding who wanted very much that such a reorganization should be the outstanding contribution of his administration to domestic affairs. The commission investigated: by the way, that is one of the best things we do in this country, investigate; we investigate thoroughly and do nothing, with equal thoroughness. The commission reported and the report languishes amid the dust of congressional apathy somewhere. Mr. Davey feels that its work went only part way and does not constitute a real remedy.

His astounding proposal is that Congress give President Coolidge absolute power for two years to abolish, recombine, cut down, in fact do anything that seems to him necessary to accomplish the desired end in reducing expense and getting a dollar's worth of service for every dollar the government spends at Washington.

At once there comes to mind: well several things

OUT OUR WAY

By Williams



come to mind. One thinks of that queer governmental development in Europe that has brought a dictator to power in Italy, Spain, Greece and causes even France to whisper of another Napoleon. No one would think for a moment that our American President is a man who could take up power and could not lay it down again, but the query that follows this thought is, are we, then not capable of self-government? Has democracy failed so piteously?

We will examine the implications of this proposal and the circumstances from which it arises in these columns tomorrow.

A French scientist who is reported to have stimulated plant growth by the use of an electric apparatus is denounced by neighbors in his little hamlet as "Satan's Servant." Sounds like an echo from the fifteenth century.

MODERATION IS ADVISED.

DR. ADOLF LORENZ, the noted "bloodless" surgeon of Vienna, who has just arrived in America, is credited with saying that the way to reach old age is to indulge in all vices moderately. If one is to assume that he means vice in general, he should have added a further injunction—accept advice in moderation also. We are charitable enough to believe, however, that the famous surgeon has been misquoted or that a wrong construction has been put upon his words, for it is a strain upon intelligence to think that such advice should be taken literally, no matter who utters it. Some words always are to be interpreted with the aid of the proverbial grain of salt and the statement attributed to Dr. Lorenz seems to fall into that category.

We assume that the thing the celebrated Austrian wished to impress on all was the necessity of moderation in our indulgences such as tobacco, beverages, rich foods and the like. Anybody is privileged to interpret his statement to his own satisfaction but his alleged advice is unnecessary to those who would be inclined to take him at his word and therein find justification for unwarrantable folly. Others will censure him for even countenancing anything that savors of vice. Those for whom the statement really is meant will do well to remember that he probably desired to stress the moderation feature of his approval of some common habits.

A home economics instructor announces that dusting in the house is a peril to health. Husbands who never could see the necessity are vindicated, though on different grounds, may be.

SPUR TO INVENTION.

AS industrial activity always causes a great stir among inventors, the fact that the 1925 rush at the United States patent office was previously unequalled gives one a fair idea of the height to which the industrial barometer scaled last year.

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Congress enacted the first patent law in 1790, but the present and more comprehensive law dates from 1836. In the 135 years which have elapsed since patent No. 1 was issued 1,500,000 inventions have been patented in this country. That total is twice that of Great Britain and four times that of Germany.

Perhaps the reason for the larger number of patents here is a greater need for new inventions. Although fiction pictures the inventor as an impractical dreamer toying with the unheard-of, the vast majority of all American inventions are the fulfillment of the needs of industry, commerce and society. As the world's greatest industrial country, with the world's largest railroad system and greatest number of automobiles, and as the country in which machinery has been most highly developed and most universally applied, the United States offers the most inspiration and highest reward for invention.

Marriages are made in Heaven; divorces are made in haste.

Some Pages from American History

By VICTOR MORGAN

The Coming of the Pilgrims

THE early settlement at Jamestown, in the Virginia colony of America, had been made up largely of soldiers and traders. Not so the colony which grew up at Plymouth on the New England coast.

These were humbler folk. There were only a half dozen among them who could boast of much education—an elder, a teacher and a couple of Cambridge-bred men were the only scholars in the party.

But they were fine, sturdy people. They had fled to Holland because their religious beliefs did not agree with those of the king of England. And in those days it was always best to be on the same side of a religious argument as the reigning sovereign.

But in Holland they found that their children were growing up to be little Dutch boys and girls. They were too far from England, too far from the English language and manner of living. Now they had no grudge against the mother country. They loved her with patriotic devotion.

They could have gone to Jamestown and become a part of that Virginia colony. But they wanted a separate

colony where they could be as free as they liked.

IT WAS a hard voyage across ocean. Their trip took nine weeks and there were storms and squalls to try their courage and determination.

Finally, they were blown away off their course. The captain of the ship, the Mayflower, was surly and ill-tempered and they prepared to land as best they could.

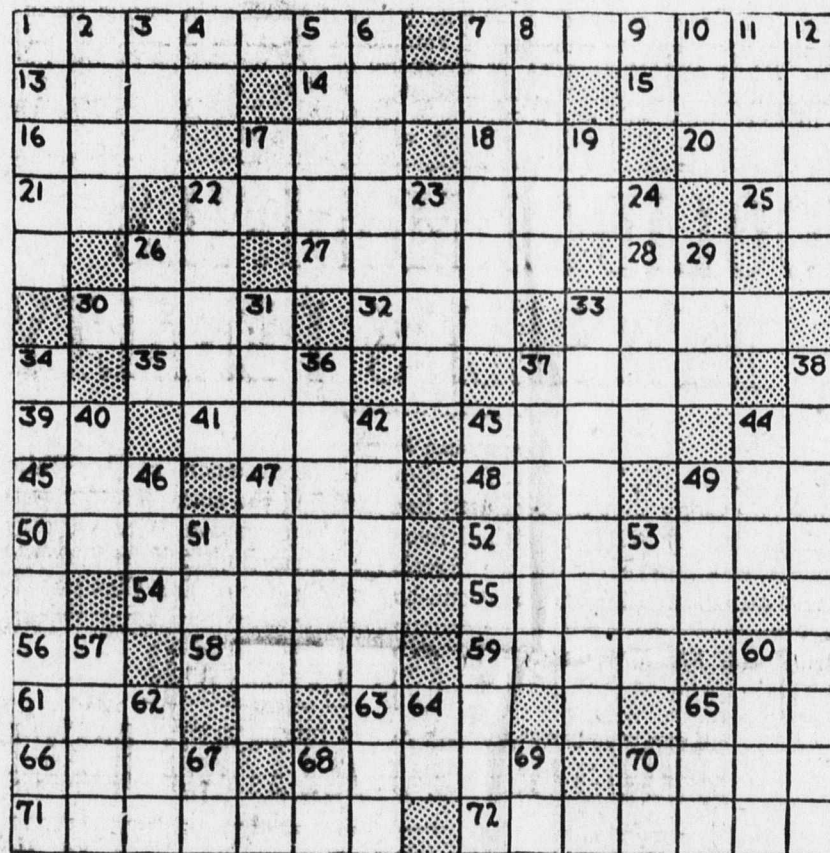
They took one far-sighted precaution, however. They all met together on the boat, within sight of the country that was their "Promised Land" and drew up an agreement recognizing the authority of their leaders. There would then be no contention about the matter after the landing was made.

How bleak and unfriendly and cold looked the coast! It was not the lovely summer season that Captain John Smith's vessels had chosen to first land upon these shores. Then it had been summer and they had thought the place ideal for a settlement.

But to the Pilgrims it was to be home. And they were content to look upon it with friendly eyes because here they were to have peace, happiness and freedom.

Tomorrow: The Winter at Plymouth.

CROSSWORD PUZZLE



HORIZONTAL

1. Hero.
7. Dots.
13. Baker on a stove.
14. Flower leaf.
15. Largest plant on land.
16. To place (poss.).
17. Masculine pronoun.
18. Edge.
20. Snake-like fish.
21. Half an em.
22. Traitors to a cause.
25. Sun god.
26. Seventh note in scale.
27. To corrode.
28. Exclamation of laughter.
30. Light.
32. Digit of the foot.
33. To relieve.
35. Genuine.
37. Distinctive theories.
39. Mother.
41. Expression of dismay.
43. To drug.
44. Jumbled type.
45. To employ.
47. Age.
48. Small European fish.
49. Dower money settled on wife.
50. Shatters.
52. Food.
54. Values.
55. Trade organization.
56. Parent.
58. Uncommon.
59. Thin.
60. Alleged force producing hypnotism.
61. Measure of cloth.
63. To loiter.
65. Hen fruit.
66. Spike.
68. To harass.
70. Price of a journey.
71. Given medical care.
72. Present medical care.

VERTICAL

1. Given a portion of medicine.
2. To level portion of medicine.
3. Joined.
4. Within.

34. Diversion.
36. Room where food is kept.
37. Medicine used as antiseptic.
38. Removed.
40. Tree of tough wood.
42. Adorned with cord pendants.
43. Published.
44. Blue grass.
46. To make a mistake.
49. To beset for payment of debts.
51. External organ of hearing.
53. 2000 pounds.
57. Pertaining to wings.
60. Monster.
62. To falsify.
64. Like.
65. To dine.
67. Sixth note in scale.
68. To subsist.
69. Toward.
70. Fourth note in scale.

DAILY LESSONS IN ENGLISH

By W. L. GORDON

WORDS OFTEN MISUSED: Don't say "what kind of a flower is it?" Omit "a."

OFTEN MISPRONOUNCED: alternate. Pronounce first a as in "at." Accent each on the first syllable.

OFTEN MISSPELLED: nickel; el, not le.

SYNONYMS: wit, humor, drolery, joke, witticism, badinage, burlesque.

WORD STUDY: "Use a word three times and it is yours." Let us increase our vocabulary by mastering one word each day. Today's word: PALPABLE; that may be touched or felt; obvious. "Its futility is palpable as never before."

TODAY'S EVENTS

SCOTSMEN the world over today will celebrate the birth of Robert Burns, Scotland's national bard.

Exercises in observance of Labor day will be held today at schools throughout the United States.

Rt. Rev. Theodore P. Thurston, Episcopal bishop of Oklahoma, today celebrates the fifteenth anniversary of his consecration.

Frank W. Mondell, former coming congressman, is to be chief speaker tonight at the annual Kansas day banquet at Topeka.

A Tobacco Industries exposition in conjunction with the 100th annual celebration of National tobacco week, will be opened in New York City today.

In line with action already taken by the trainmen and conducted by the executive committee of the Switchmen's International Union, meets in Buffalo today to formulate a demand for increased wages.

How American enterprise developed the business of the food until the production value of canned goods is close to \$1,000 a year will be related at the nineteenth annual convention of the National Canners' association opening in Louisville today.

Conventions Today.

Toronto, Ont.—Dominion Service council.

Louisville, Ky.—National Franchise Brokers' association.

Boston, Mass.—American Society of Heating and Ventilating Engineers.

Idaho Springs, Colo.—Rock Mountain section, National Electric Light association.

Indianapolis, Ind.—Indiana Retail Hardware association.

Montgomery, Ala.—Alabama Automobile Dealers' association.

In the Day's News.

DEXTER S. KIMBALL, who has been chosen to succeed ex-Governor James Hartsness of Vermont as president of the American Engineering council, the executive body of the American Engineering societies, is one of America's best-known engineers and has been active in promoting a closer union of engineering organizations. A native of New Brunswick, he was graduated from Leland Stanford university in 1896 and then secured the practical training for his profession by nearly 10 years of work in shipyards and mines in the far west. In 1898 he became an assistant professor in the College of Engineering of Cornell university and is now dean of that institution. He is the author of several standard

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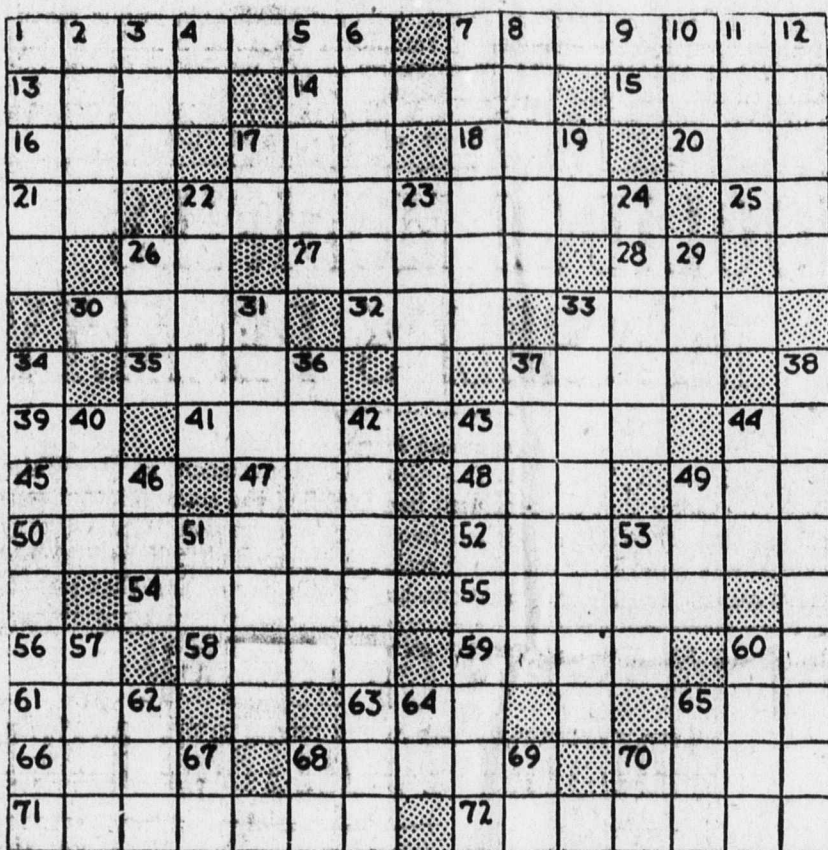
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52. Food.
54. Values.
55. Trade organization.
56. Parent.
58. Uncommon.
59. Thin.
60. Alleged force producing hypnotism.
61. Measure of cloth.
63. To loiter.
65. Hen fruit.
66. Spike.
68. To harass.
70. Price of a journey.
71. Given medical care.
72. Present.

VERTICAL

1. Given a portion of medicine.
2. To level portion of road.
3. Joined.
4. Within.
5. To judge.
6. Arid spot.
7. To display.
8. To ignore.
9. Neuter pronoun.
10. Metal in rock.
11. Moose.
12. Biblical word.
17. Masculine pronoun.
19. Myself.
22. Made verses.
23. Opposite of bad.
24. To mortify.
26. Sailor.
29. Almost a donkey.
31. Pertaining to mothers and fathers.
33. Particular.

34. Diversion.

36. Room where food is kept.
37. Medicine used as antiseptic.
38. Removed.
40. Tree of tough wood.
42. Adorned with cord pendants.
43. Published.
44. Blue grass.
46. To make a mistake.
49. To beset for payment of debts.
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By W. L. GORDON

WORDS OFTEN MISUSED: Don't say "what kind of a flower is it?" Omit "a."

OFTEN MISPRONOUNCED: alternate. Pronounce first a as in "at." Accent verb on the first syllable.

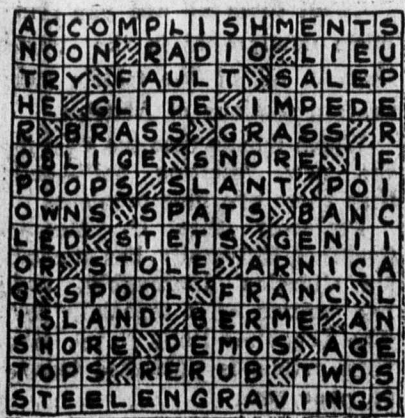
OFTEN MISSPELLED: nickel; el, not le.

SYNONYMS: wit, humor, drollery, joke, witticism, badinage, burlesque.

WORD STUDY: "Use a word three times and it is yours." Let us increase our vocabulary by mastering one word each day. Today's word: PALPABLE; that may be touched or felt; obvious. "Its futility is palpable as never before."

The News, 45c per month.

Saturday's Answer.



TODAY'S EVENTS

SCOTSMEN the world over today will celebrate the birth of Robert Burns, Scotland's national bard.

Exercises in observance of Labor day will be held today at schools throughout the United States.

Rt. Rev. Theodore P. Thurston, Episcopal bishop of Oklahoma, today celebrates the fifteenth anniversary of his consecration.

Frank W. Mondell, former coming congressman, is to be chief speaker tonight at the annual Kansas day banquet at Topeka.

A Tobacco Industries exposition in conjunction with the formal celebration of National tobacco week, will be opened in New York City today.

In line with action already taken by the trainmen and conducted by the executive committee of the Switchmen's International Association, meetings in Buffalo today to formulate a demand for increased wages.

How American enterprise developed the business of food until the production value of canned goods is close to \$1,000 a year will be related at the nineteenth annual convention of the National Canners' association opening in Louisville today.

Conventions Today.

Toronto, Ont.—Dominion Service Council.

Louisville, Ky.—National Brokers' association.

Boston, Mass.—American Society of Heating and Ventilating Engineers.

Idaho Springs, Colo.—Rock Mountain section, National Electric Light association.

Indianapolis, Ind.—Indiana Retail Hardware association.

Montgomery, Ala.—Alabama Automobile Dealers' association.

In the Day's News.

DEXTER S. KIMBALL, who has been chosen to succeed ex-Governor James Hartness of Vermont as president of the American Engineering council, the executive branch of the Federation of American Engineering societies, is one of America's best-known engineers and has been active in promoting a closer union of engineering organizations. A native of New Brunswick, he was graduated from Leland Stanford university in 1896 and then secured the practical training for his profession by nearly 10 years of work in shipyards and mines in the far west. In 1898 he became an assistant professor in the College of Engineering of Cornell university and is now dean of that institution. He is the author of several standard technical works. In his new post Dean Kimball will direct the activities of the largest professional organization of engineers in America.

Today's Anniversaries.

1759—Robert Burns, the famous poet, born near Ayr, Scotland. Died at Dumfries, July 21, 1796.

1819—Virginia legislature passed the law establishing the University of Virginia, at Charlottesville.

1826—Henry Chambers, United States senator from Alabama, died in Mecklenburg county, N. C.

OUT OUR WAY

By Williams



WHY MOTHERS GET GRAY.

J.R. WILLIAMS

World Famous Band Plays Here Today

Twice today, afternoon and evening, the music lovers of Ottawa will have the opportunity of hearing the most famous musical organization in the world, the 85 musicians and 10 soloists headed by Lieut.-Commander John Philip Sousa. Mr. Sousa arrived in Ottawa early this morning in a special train of five coaches and comes direct from a triumphal tour of the west.

Everywhere critics have acclaimed the 1925 Sousa band as the best the March King has ever assembled. Miss Marjorie Moody, soprano soloist, is achieving triumph after triumph and Miss Winifred Bambrick, of Ottawa, is acclaimed everywhere as the leading harpist soloist in America.

The advance sale of tickets has been unusually large. The audience will be one of the most distinguished that has ever gathered for a musical event here. As the concerts are to be in Keith's Theatre, where the regular performance has been entirely suspended for the day, it will be possible to hear the band under ideal conditions.

JOHN PHILIP SOUSA COMES TO WILLOW GROVE THIS SUNDAY

Famous Band With Solo
Artists Will Continue
Five Weeks

Beginning of Conductor's Twenty-
Fourth Season at Willow Grove
With His Organization.

Starting with the concerts of this Sunday, Lieutenant-Commander John Philip Sousa and his band, with solo artists, will be at Willow Grove Park and continue for five weeks. This famous band is now on its thirty-third annual tour and during all these years Sousa has been the most popular bandmaster before the public. Sousa has traveled farther and given more concerts than any other bandmaster and his music is popular in every part of the world. Sousa is now 70 years of age and his present tour will round out a third of a century as the director of his own band. It will be his fifteenth trip from coast to coast and his itinerary includes every State in the Union but one. He has just concluded a tour of Canada and it has proved the most successful both in attendance and receipts of any he has ever made.

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

Many new compositions will be offered during the engagement. On Sunday two marches of the March King, new to Willow Grove Park audiences will be played, one "The Black Horse Troop," will be played at the early afternoon concert, and the other march played at the late afternoon concert, "The National Game," written at the request of Judge Kenesaw Mountain Landis.

PHILADELPHIA

RECORD,

MONDAY,

AUGUST 10,

SOUSA AGAIN IS WELCOMED BY WILLOW GROVE CROWD

Brings His Famous Band to Park for
a Five Weeks' Engagement.

As part of the thirty-fifth annual tour of Lieutenant-Commander John Philip Sousa and his band, and marking his twenty-fourth annual engagement at Willow Grove Park, the first of a series of concerts which will be continued for five weeks was given yesterday afternoon and last night. With his band, Sousa has the usual array of soloists, all of whom are known to Philadelphians. The artists include Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone; Henry Stephens, saxophone; and Joseph DeLuca, euphonium.

Responsive to many requests, Sousa has designated Thursday of each week as "All-Sousa Music" day, and on each of the five Thursdays in the engagement there will be four programs, every number a Sousa composition. Several of his new compositions were heard for the first time yesterday. These included two marches, "The Black Horse Troop" and "The National Game"; a suite, "Cuba Under Three Flags," and "Jazz America," in which the composer has embodied his impressions of the present jazz craze.

the commissioner of baseball and a personal friend of Lieutenant-Commander Sousa. A new suite, "Cuba Under Three Flags," descriptive of Cuba under Spanish, American and Cuban rule, was written by Sousa while on an extended vacation in Cuba during the past winter. A new descriptive member, "Jazz America," in which Sousa has embodied his impressions of the craze which is now holding the country in its rhythmical grasp. During the afternoon concert, Marjorie Moody will sing the aria from "Mignon," by Thomas; John Dolan, cornetist, plays Arban's "The Carnival," and "The Pin Wheel," a xylophone solo by George Carey. The evening concerts will feature Marjorie Moody, singing Ardit's, "I Am the Rose"; cornet solo, "The Volunteer," by John Dolan and a saxophone solo, "Erica," by Henry B. Stephens.

Thursday will be Sousa Day, when the afternoon and evening concerts will be devoted to the compositions of John Philip Sousa. Two new Sousa numbers having their first performance at the park at these concerts are the march, "The Co-eds of Michigan," and a humorous, "Follow the Swallow," an annual Sousa product and is based on the popular song of that name. The early evening concert of Saturday will also be a Sousa concert.

Among the special days booked for the week is the third annual outing of the Baltimore and Ohio Railroad Veterans' Association on Wednesday. This association is composed of several hundred employees stationed in Baltimore and are coming direct to the park in special trains. The Lancaster Automobile Club hold their annual picnic in the park on Thursday. On Saturday, the employees of the N. Snellenburg Company Store, will hold their sixth annual outing at the park. The outing will be featured by a program of sports, dancing and music. At 5.45 a special concert will be given by the N. Snellenburg Choral Society, under the direction of Henry Gordon Thunder. The regular evening concert at 9.45, will be given over to the N. Snellenburg Choral Society singing in conjunction with Sousa and his band. This program will be practically a Sousa concert, featuring Sousa's, "Messiah of Nations," and "The Last Crusade," prominent soloists will appear and the concert will be conducted by Lieutenant-Commander John Philip Sousa and Henry Gordon Thunder.

PUBLIC LEDGER-
SUNDAY MORNING,
AUGUST 16,

Sousa and His Cigar

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

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

RECORD,

SUNDAY,

AUGUST 16,

Sousa's Music Pleases Crowds

Willow Grove Park Con-
certs Enjoyed by Multi-
tudes; Soloists Popular.

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

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

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

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

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

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

PHILADELPHIA INQUIRER,

SUNDAY MORNING,

AUGUST 23,

SOUSA ON THIRD WEEK

Willow Grove Concerts Continue Under
Famous Bandmaster

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

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

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

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

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

HATBORO, PA.

FRIDAY, AUGUST 21,

SOUSA IS HEARD BY BIG CROWDS

Famous Band Leader Opens
Third Week of Engage-
ment On Sunday

SOUSA DAY THURSDAY

At Willow Grove Park, Lieutenant Commander John Philip Sousa, enters Sunday upon the third week of his engagement. Large audiences have heard the concerts of the past two weeks. The new marches and the novelties which he has recently compiled have been received with marked approval.

The tendency of audiences is to demand Sousa compositions at all concerts, but he has not permitted his own works to dominate any of the concerts, excepting on "All Sousa Days" one of which is given on Thursday of each week. The bandmaster has been liberal in including many of his own compositions in programs, but he has followed his custom of presenting well-balanced programs of all the noted composers. A Sousa program is a revelation of musical beauty and the program of this Sunday afternoon has been selected from the repertoires of the master composers of the world, and includes "Reminiscences of Charles Francois Gounod," "The Alsatian," Massenet, Bazin's overture, "Le Trompette," and several Sousa marches. Marjorie Moody will sing the popular aria, "Depuis le jour," from Charpentier's "Louise." Both the evening concerts of Sunday will be devoted entirely to the compositions of Sousa. These programs represent Sousa at his best and under the conductorship of Sousa the beauties of his compositions are brought out in all their splendor.

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

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An occasion of interest will be the seventh annual picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company, on Tuesday, August 25 and Wednesday, August 26. On these days thousands of men and women employed in the numerous departments of the transit company will meet in reunion at the park. There will be all sorts of sports, including swimming races. The P. R. T. Band of 100 pieces, the P. R. T. Kiltie Band and the new P. R. T. Orchestra will all be there, all of the men in these musical organizations are employees of the company. Each day at 5.45 there will be a get-together meeting in the Music Pavilion. On Wednesday, the annual dinner given by chairman Mitten of the P. R. T. will take place at the Casino. Sousa will give his band concerts on these picnic days at 2 and 4.45, instead of 2.30 and 4.30, in order not to conflict with the picnic arrangements.

-PHILADELPHIA,

PUBLIC LEDGER-

SUNDAY MORNING,

AUGUST 16,

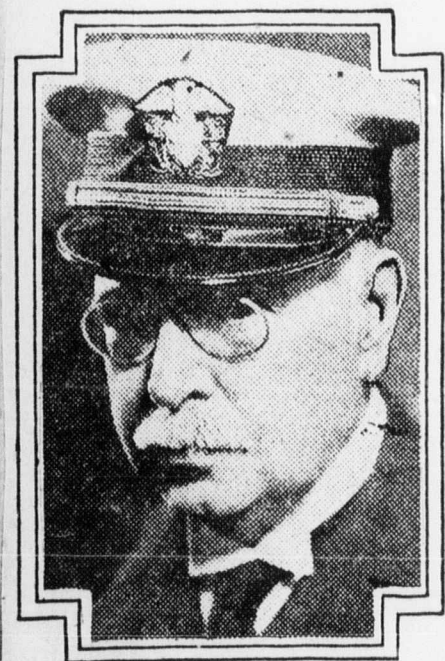
At Willow Grove Park

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

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

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

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



JOHN PHILLIP SOUSA

was the starting place. Sousa went directly to Minneapolis and there gave concerts during two days. They called him "The Peter Pan of the Music World" while he was there. Then he went to Fort William. This was followed by concerts at Sunbury, Ottawa and Lake Placid, N. Y. At each place there were big turn-outs and the men, in spite of strenuous days and nights of travel gave concerts that met the utmost enthusiasm.

Sousa concerts in the west were attended by people who came fifty miles or more to be present. At Duluth 20,000 persons heard the band in one day and at Kahler, a model community near Sheboygan there were 20,000 in attendance at one concert. Winona Lake likewise sent to the concert a tremendous crowd.

This season's tour will end March 6 at Richmond, Va., after the band has covered 27,000 miles of travel and has appeared in 43 States and three Canadian provinces.

LEDGER
7-14-25

John Philip Sousa

T. A. M., Philadelphia—John Philip Sousa is an American and is "proud of it," as he often has said. He was born at Washington, D. C., in 1854. His father, a Portuguese exile, came to America in 1840. Sousa's mother was a Bavarian. The Sousa family has been in America since 1831, when the first Sousa came as an explorer, not as an immigrant, as the "march king" explains.

SATURDAY,

AUGUST 22,

SOUSA ENTERS THIRD WEEK AT WILLOW GROVE

Large Audiences Have
Heard Four Concerts
Every Day

Seventh Annual Picnic of the Co-
operative Welfare Association of
P. R. T. Tuesday and Wednesday.

At Willow Grove Park, Lieutenant Commander John Philip Sousa enters Sunday upon the third week of his engagement. Large audiences have heard the concerts of the past two weeks. The new marches and the novelties which he has recently compiled have been received with marked approval.

The tendency of audiences is to demand Sousa compositions at all concerts, but he has not permitted his own works to dominate any of the programs, excepting on "All Sousa Days," one of which is given on Thursday of each week. The bandmaster has been liberal in including many of his own compositions in programs, but he has followed his custom of presenting well-balanced programs of all the noted composers. A Sousa program is a revelation of musical beauty and the programs of this Sunday afternoon have been selected from the repertoires of the master composers of the world, and includes "Reminiscences of Charles Francois Gounod"; "The Alsatian," Massenet; Bazin's overture, "Le Trompette," and several Sousa Marches. Marjorie Moody will sing the popular aria, "Depuis le jour," from Charpentier's "Louise." Both the evening concerts of Sunday will be devoted entirely to the compositions of Sousa. These programs represent Sousa at his best and under the conductorship of Sousa the beauties of his compositions are brought out in all their splendor.

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

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LIEUTENANT COMMANDER
JOHN PHILIP SOUSA -
WILLOW GROVE PARK

RECORD,

SUNDAY,

AUGUST 23,

Sousa's Music at Willow Grove

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



Florence Goulden.

At Willow Grove Park Lieutenant Commander John Philip Sousa enters today upon the third week of his engagement. Large audiences have heard the concerts of the past two weeks. The new marches and the novelties which he has recently prepared have been received with marked approval. The tendency of audiences is to demand Sousa compositions at all concerts. "All Sousa day" is given on Thursday of each week. The bandmaster has been liberal in including many of his own compositions in programs, but he has followed his custom of presenting well-balanced programs of all the noted composers. The programs of this afternoon include "Reminiscences of Gounod," "The Alsatian," Massenet; Bazin's overture, "Le Trompette," and several Sousa marches. Marjorie Moody will sing the popular aria, "Depuis le jour," from Charpentier's "Louise." Both the evening concerts of today will be devoted to the compositions of Sousa. These programs represent Sousa at his best.

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CHIEF KEE-TOO-CHE-KAY-WEE-OKEMOW

Who is none other than Lieutenant Commander John Philip Sousa, now appearing with his band at Willow Grove, photographed during a recent visit to the Indian Reserve at Regina, Saskatchewan, where he was made a chief of the Star Blanket.

SUNDAY MORNING, AUGUST 30,

Willow Grove Park

John Philip Sousa and his band continue at Willow Grove Park and on Sunday enter upon the fourth week of their engagement. Both Marjorie Moody, soprano, who is leaving the Sousa Band for a short rest prior to entering upon the band's transcontinental tour, and Florence Goulden, contralto, say farewell today. Nora Fauchald, who has an extensive repertoire of operatic music, ballads and of songs, appears tomorrow. The concert this afternoon includes the "Dale Dances" of Wood, Meyerbeer's "Robert the Devil," "Spanish Divertissement," by Desarnes; a descriptive suite of Humel's "Bohemian" and "The March of the Wooden Soldier." The xylophone solo, "Pinwheel," by George Carey, and vocal solo, Cadman's "From the Land of the Sky Blue Water," by Florence Goulden.

PUBLIC LEDGER-

SUNDAY MORNING,

AUGUST 23,



FLORENCE GOULDEN
Willow Grove

Willow Grove Park

At Willow Grove Park Lieutenant Commander John Philip Sousa enters today upon the third week of his engagement. The program for this afternoon has been selected from the repertoires of master composers and includes "Reminiscences of Charles Francois Gounod," "The Alsatian," Massenet; Bazin's overture, "Le Trompette," and several Sousa marches. Marjorie Moody will sing the popular aria, "Depuis le jour," from Charpentier's "Louise." Both the evening concerts of today will be devoted entirely to the compositions of Sousa.

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Sunday, August 23,



PHILADELPHIA,

SUNDAY MORNING,

AUGUST 30,

PARIS AND INDIANS ALIKE HONOR SOUSA

Sophisticated and Primitive
Give New Evidence of Appreciating His Music

'THIS PLANET' GOOD TO HIM

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

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

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

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

Jazz Now to Go—Maybe!

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

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

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

World Has Been Good to Him

"Yes—I like this planet!—it's been good to me!"

"When the Indians made me Chief Great Musician the other day it was a very solemn affair. But I found it a struggle to look solemn, as the chiefs did—I've enjoyed this world so much that it's very difficult for me even to try to look solemn."

"I've been composing for fifty-two years now. The greatest peak of popularity for my music was in the nineties—the royalties used to run \$60,000 to \$70,000 a year then."

"Once when copyright matters were being discussed before a committee of Congress one of the Representatives told me that since I had a God-given gift for giving happiness to others by my compositions, I ought to be content to use that power for the good of the world, without wanting any personal compensation."

"Well, I answered him, 'if you'll show me some way to arrange with the Almighty to provide food and clothes for my wife and children and as much money to spend as they want, without my doing anything about it personally, then I'll gladly agree to your proposition.' Naturally, he was stumped at that."

"I told the Congressman I saw no reason why copyrights should be limited to a total of forty-two years. If a man buys land and builds himself a house, that's his and his descendants' as long as they want to keep it. Why shouldn't that be true for what the

composer or the author produce? The Society of Authors and Composers is trying to obtain legislation for better protection of the rights of those who write music or books—the trouble is that in the past we didn't stand together to protect ourselves, as we ought to have been doing."

"Radio broadcasting is one of the problems nowadays. I never allow my concerts to be broadcast. Let 'em come hear me! Think of a man sitting peacefully at home, with his pipe in his mouth, and saying next day: 'Oh, yes, I heard that concert last night,' and his friend saying, 'Why, that's funny—I went to that concert and there was practically nobody there!' No—the composers need to be protected in that matter of royalties for broadcasting their music."

In Pink of Health

The bandmaster looks in the pink of health as well as of good spirits. He's no argument for indolence!

"From the Fourth of July until the middle of next March," said the conductor, "I give a concert every day—much of the time twice a day. Usually it's a different town every day, too—sometimes two towns in a day. I'm not one of those unlucky fellows who can't sleep in a strange bed—the stranger the bed the better I sleep! But the American hotels are vastly better than they used to be a few years ago. A poor hotel is the very unusual thing nowadays."

"I wouldn't change the life I lead for any other life I can think of! And I've old friends wherever I go." Perhaps one reason for his good health and spirits is that the bandmaster is very fond of going walking—a five or six-mile walk along country roads is his frequent practice and his great delight.

Now it was almost time for the second concert of the evening to begin. Mr. Sousa fell to discussing with James Francis Cooke the orchestration of the "Celtic Dance," composed by Mr. Cooke, that was to figure on the evening's program. The bandmaster's dresser brought him his uniform coat, fastened the hooks and eyes, and Mr. Sousa went down the stairs, once more to wield his baton.

"Many don't realize what a man of erudition he is," remarked Mr. Cooke, who has known the composer for many years. "When he built himself a home on Long Island, he provided a big room there as a library. When one of his friends first visited the new home, the library shelves were empty."

"But why don't you buy a lot of books and fill those shelves?" asked the visitor.

"Do you think I'd put a book in my library I hadn't read?" indignantly retorted Mr. Sousa. "I don't want any book there I don't like!"

"But now—now there are more than 3000 books on the shelves of that room, and every one of them is its owner's familiar friend."

PUBLIC SPIRIT.

HATBORO, PA.

FRIDAY, AUGUST 28,

SOUSA MUSIC AT WILLOW GROVE

Change of Vocal Soloists
Is Announced For
Next Week

BIG CROWDS ATTEND

John Philip Sousa and his band continue at Willow Grove Park and on Sunday enter upon the fourth week of their engagement. Programs compiled for the week will be as interesting as those of the past three weeks.

Audiences during the past week fully demonstrated the wonderful hold Lieutenant Commander Sousa has on the American public and the high regard in which his music is held.

It will be with regret that patrons of Willow Grove Park will bid farewell on Sunday to the charming soprano, Marjorie Moody, who is leaving for a short rest prior to entering upon an arduous transcontinental tour which the band is going to make at the completion of its Willow Grove Park engagement two weeks hence. Another favorite with park audiences who is completing an engagement there Sunday is Florence Goulden, a contralto. On Monday there will return to the park, to remain until the close of the season, Nora Fauchald, who has an extensive repertoire of ballads and of songs.

Unusually interesting programs have been prepared for the coming week. Starting at the early Sunday afternoon concert with the "Dale Dances" of Wood, and followed during the day with Meyerbeer's, "Robert the Devil," "Spanish Divertissement," by Desarnes; a descriptive suite of Humel's, "Bohemia," and "The March of the Wooden Soldier." The xylophone solo, "Pinwheel," by George Carey and vocal solo, Cadman's, "From the land of the Sky Blue Water," by Florence Goulden.

This Sunday evening, during the All Sousa programs, Sousa music will be played exclusively, and will include his arrangement of "Assembly of Artisans," his famous waltz, "The Gliding Girl" and two suites, "El Capitan and his Friends" and "Maidens Three," and of course, several of the famous Sousa marches. The early evening concert will feature John Dolan, cornetist who will play "My Own, My Geraldine," and at the final evening concert, Marjorie Moody, will make her farewell appearance, singing the florid song, "The Crystal Lute." During Monday's concerts Nora Fauchald will sing Sousa's, "Lovely Mary Donnelly" and "Villanelle" by Del Acqua, and throughout the week will appear twice daily. Thursday will be the fourth All Sousa Day, when each of the four concerts will be devoted to the compositions of this famous composer-conductor. "Jazz America," valse, "The Co-Eds of Michigan," humoresque on themes from "Sally," suite, "Three Quotations," and humoresque on "Follow the Swallow," will be given prominence on the programs. The later part of the Saturday evening concert will also be All Sousa.

The Boy Scouts will spend Saturday at the park. It will be Boy Scout Day. Amusements will be free to the Scouts from 12 to 1 o'clock. Swimming contests will be held during the day.

Sousa Remains at Willow Grove

Nora Fauchald Will Begin
Engagement Tomorrow
as Vocal Soloist.

John Philip Sousa and his band continue at Willow Grove Park and today enter upon the fourth week of their engagement. Patrons will bid farewell today to the charming soprano, Marjorie Moody. She is leaving the band for a short rest prior to entering upon an arduous transcontinental tour which the band is going to make at the completion of its Willow Grove Park engagement two weeks hence. Another favorite with park audiences who is completing an engagement there today is Florence Goulden, a contralto who has been repeating the wonderful impression she made last season, her first at the park. There will return tomorrow to the park to remain until the close of the season. Nora Fauchald. She has an extensive repertoire of operatic music, ballads and of songs and she sings with purity of tone and with distinctness of enunciation.

Interesting programs have been prepared for the week. At the early afternoon concert today the "Dale Dances" of Wood will be heard, followed during the day with Meyerbeer's "Robert, the Devil"; "Spanish Divertissement," by Desormes; a descriptive suite of Hume's "Bohemia," and "The March of the Wooden Soldier." The xylophone solo, "Pinwheel," by George Carey, and vocal solo, Cadman's "From the Land of the Sky Blue Water," by Florence Goulden, are features.

This evening, during the all-Sousa programs, that composer's music will be played exclusively, and will include his arrangement of "Assembly of Artisans"; his waltz, "The Gliding Girl," and two suites, "El Capitan and His Friends" and "Maidens Three," and, of course, several of the famous Sousa marches. The early evening concert will feature John Dolan, cornetist, who will play "My Own, My Geraldine," and at the final evening concert Marjorie Moody will make her farewell appearance, singing "The Crystal Lute." During tomorrow's concert Miss Fauchald will sing Sousa's "Lovely Mary Donnelly" and "Villanelle," by Del Aquia. Thursday will be the fourth all-Sousa day. "Jazz America"; valse, "The Co-Eds of Michigan"; humoresque on themes from "Sally"; suite, "Three Quotations," and humoresque on "Follow the Swallow" will be given prominence on the programs. The latter part of the Saturday evening concert will also be all-Sousa.

Saturday will be Boy Scout day. Amusements will be free to the scouts from 12 to 1 o'clock. Swimming contests will be held.



NORA FAUCHALD, with
SOUSA'S BAND -
WILLOW GROVE PARK

Sousa Wrote Famed March in This City

'Liberty Bell' Scrawled
Upon an Old Envelope
Was Inspired by Inde-
pendence Hall Relic.

AFTER he had resigned his commission as director of the United States Marine Band, and was forming his own organization, Lieutenant Commander John Philip Sousa spent the summer of 1892 at his home in this city, preparing programs for his first annual tour. He had already composed "High School Cadets," "Semper Fidelis," "Washington Post" and other marches and had gained nation-wide fame because of the new rhythm and verve which he had introduced into military music. Realizing that his own first appearances must be signalized by something unusual, Sousa decided that he must present new marches, but for more than two months, probably because of worry incidental to his new venture, he was unable to compose. On Independence Day, 1892, he chanced to read in the newspaper a news item concerning a ceremony which was to take place in this city that day at the Liberty Bell. The item was inspiration enough, and upon an old envelope which is still in his possession, Sousa scrawled down the notes for the march which became known as "Liberty Bell," and which he plays frequently at Willow Grove Park.

Sousa opened his career as a bandmaster in his own right at Plainfield, N. J., in the following September and "Liberty Bell" was in the program. It created a most favorable impression, and throughout a long and successful season, it was received with great enthusiasm. The reception fixed Sousa's policy of presenting each season at least one new march composition and that policy has been followed to this day. This season Sousa is celebrating his third of a century at the head of his own band, and "The Liberty Bell" celebrates its thirty-third birthday. Actually, the famous march is a few weeks older than Sousa's Band, and upon its birthday—also the nation's birthday—Sousa signalized his new season by playing "Liberty Bell" the event taking place at Hershey, Pennsylvania. Throughout the present tour it has an honored place in the Sousa programs second only to that accorded "Stars and Stripes Forever."

It is interesting to record that "The Liberty Bell" became known more widely, perhaps, than any other Sousa march then in existence, and that a share of this renown was due to a new invention which was then beginning to reach the commercial market. That invention was the talking machine. Composers had not yet won the rights to royalties upon the sale of phonograph records of their works, and because of its popularity, "The Liberty Bell" was recorded upon thousands of the cylinder records of the time and carried throughout the world, wherever the new invention was taken. Several years later when he made his world tour, Sousa came upon primitive old talking machines and cylinder records of "The Liberty Bell" in many of the odd corners of the earth—in Africa, Australia and in Asia.

For its presentation this year, Sousa has assembled a massive set of chime which are played to band accompaniment.

TOO YOUNG FOR GOLF



But, it would appear that John Philip Sousa at 71 years of age has arrived at the croquet stage. This photo was made recently at Middletown, where, when he was invited to play a round of golf, the famous band master remarked, "Good Lord, man, I'm only a bit over 70. I'll start playing golf when I can't do anything else."

BALTIMORE, MD. POST

JUL 18 1925



TOO YOUNG FOR GOLF—John Philip Sousa, the famous bandmaster, believes at the age of 71 he is too young to play golf. At the home of a friend at Middletown, N. Y., he refused to play, saying that in a few more years, probably after his seventy-fifth birthday, he would take up the game. Meanwhile he plays croquet for exercise.

Denies Romance



MISS MARY LANDON BAKER
Who four times deserted Allister McCormick at the altar, denies she is engaged to Count Pouritch, Chicago suitor, who is a fellow-passenger on a Europe-bound liner

PHILADELPHIA, PA. Eve. Public Ledger

JUL 17 1925

SOUSA'S TOO YOUNG

JOHN PHILIP SOUSA'S admirers will applaud the bandmaster's quip that because he is a bit over 70 he is too young to play golf. "I'll start playing golf when I can't do anything else," he says, "but I haven't reached that stage yet. I'm too young for the game."

A musician at 15 and a band leader at 17, Sousa the youngster might be finding music a bit stale after fifty-six years of it. But apparently he finds it so much fun that anything else would be work and not recreation. Everything in these days has to stand and deliver its lesson, and John Philip Sousa's is a good one and a very cheerful one as well.

So much is heard of knocking off work and quitting the grind in order to find a little rest, ease up, snatch a little fun out of life and all that. Here's a man who finds all the fun he wants in his work. Not a popular lesson, to be sure, but worth thinking about.

PUBLIC LEDGER-

8-30-25

Might Have Been Baker

Lieutenant Commander John Philip Sousa might today be one of the foremost bakers in the United States if he had decided to change his course. As a boy in Washington he was given opportunity to learn to play the violin. But the opportunity was not appreciated. The tedium of practicing made the lad restless. He wanted to be more active and so he told his father that a change would be desirable. The elder Sousa was a kindly and considerate man. He did not want to force his son to do anything. So the matter of an occupation came up for discussion. The boy thought that he might like to be a baker. That settled it—he was taken on by the baker down the street. It was easy the first night, or rather, morning. And the hot pie that he got direct from the oven was a delight. But then after a fitful rest there was more to do. Next night labors seemed to grow more arduous. Two more nights and John Philip Sousa demurred. Yes, he would rather study music. And so the career of the bandmaster was forecast. He has never regretted that stabilizing of his life and today at Willow Grove Park, where he is with his band for the twenty-fourth successive season, he can look back upon those early days and without a regret.



ADOPTED by the File Head
Indians, Sousa gets a name a
mile long—more or less

BIRTHDAY MARKED BY BAND OF GOLD

Dr. Stokowski Conducts Organization Before the Philadelphia Forum

Impressive Performance Is Given and Is Much Applauded; Sousa Praised

Care had best be taken by Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra, or part of his prestige in being the head of America's greatest musical organization will be lost in the acclaim with which he will be hailed as America's greatest band conductor. There is no doubt the concert given by The Band of Gold before the members of the Philadelphia Forum at the Academy of Music put Dr. Stokowski in line for this new honor and placed his band near if not at the head of brass organizations of the country. In many respects unique, it proved itself yesterday also superior in numerous ways to its rivals.



DR. STOKOWSKI

The concert yesterday marked the first anniversary of the Band of Gold which was sponsored by the Forum and whose principal members are also members of the Philadelphia Orchestra, the remaining musicians being recruited from well-known musical organizations in this city. Among its other claims to distinction is that it is the largest band in the United States, although this is the least of its merits.

Big Crowd at Concert

The Academy of Music was all but packed yesterday afternoon when Dr. Stokowski stepped before the curtain and welcomed the audience to the birthday party of his organization. "It was a baby a year ago he said, but now it's grown and is a big boy." He indicated, however, that he did not think it had reached the proportions of grown man and his remarks emphasized his intention to bring it to this stature. Incidentally the speaker gave high praise to the premier band master of America, John Philip Sousa.

Dr. Stokowski stated that it had been his desire to have placed on the programme some of the greatest marches in musical history and to make the needed selection he had carefully gone over the scores of all the famous composers of marches. After thorough research he said that he found none in all respects as satisfactory as the compositions of Sousa, none which contained the sparkle and life and the power of making happy. Accordingly he said one of his compositions would head the programme, it being what the conductor called the "cocktail" of the musical menu. And from his description of the cocktail of the past, this was high praise.

Praise of Sousa

His praise of Sousa was not only applauded, but brought forth also cheers, and the audience, while being more than generous, of all the numbers presented showed that it loved the "cocktail" best, even better than the concluding number, which Stokowski called the superb "Passacaglia" of Bach. The house was beautifully decorated with the national and city colors, while the stage was banked with flowers. The band's beautiful gold uniforms were as impressive as ever in conjunction with the hundred brightly shining instruments. The leader added contrast by appearing in a conventional afternoon attire of black.

The "Manhattan Beach" march of Sousa, which appeared on the initial programme of last year, was the first number yesterday, and was given with a dash and fervor that would have delighted the composer himself. So great was the applause that several of the March King's compositions were given, among them being "El Capitaine" and "Stars and Stripes." Following, and in contrast, was a delightfully scored rendition of Strauss' ever-popular "Blue Danube" waltz. Then another gem of the previous year's concert, Schubert's "Moment Musical," was presented, it seeming to be entirely too short owing to the pleasure it gave. Sibelius' stirring and impressive "Finlandia" brought the first part of the programme to a close. This composition lent itself admirably to the band and the transcription was one of great merit.

Play Wagner Selection

Wagner alone was represented in the second part, the numbers chosen being "Einzug de Gotter in Walhall," from "Das Rheingold"; "Wotan's Abschied und Feuerzauber," from "Die Walkure," and "Trauermarsch," from "Götterdämmerung." The "Entrance of the Gods Into Valhalla" was given last year, and was presented with even more effectiveness yesterday, while the second number of the part was given with wonderful dignity, the fire music being rendered in a way that could be surpassed by few orchestras. "Trauermarsch" was also productive of much applause.

Superb, as stated, was the word used by Dr. Stokowski in speaking of Bach's "Passacaglia," and the same term may be used in describing the conductor's reading of the score. In itself it was worth all the trouble that has been taken in organizing and training the Band of Gold.

Migration From Spain Preceded Establishment of Sousas Here

Another of Those Family Groups of Musicians Who Have Developed in the Favorable Environment of Capital Described by Rambler.

A STORY of John Philip Sousa will go well in this set of narratives about Washington musicians. The Rambler wrote a long account of John Philip for The Star in July, 1921, but it was not used as a "ramble," and there is justification for going over the matter again. That is, the Rambler feels justified in rewriting one of his own stories which some of you have forgot and which the other subscribers never read.

The Rambler dug nearly all the facts from records in the offices of the recorder of deeds, register of wills and assessor of taxes and from old directories. Nobody else seems to have had the patience to pick them out and put them together, and the Rambler feels that he is entitled to use them in his work. Of course, if you object to a story the substance of which has been written before, you are at liberty to turn your eyes away from this story or make curl papers and lamp lighters of it.

Antonio Sousa, father of John Philip, was born at Seville, Spain, in 1824. His forebears went from Portugal to Spain and had been settled there several generations before the birth of Antonio. He "went to sea" when he was 12 years old, and from 1836 to 1850 he sailed, became a musician, and played in bands on British warships and later on United States warships. He joined the band of the Brooklyn Navy Yard about 1850, and in that year was married to Elizabeth Trinkhaus, who was born in Hesse Darmstadt, in 1826, and went to Brooklyn with her parents in 1846. Their first child, Katherine, was born in Brooklyn. Her pet name was Tiny or Tina, and when the family moved to Washington in 1854, all the Sousa friends on the Navy Yard loved little "Tiny."

The family was of the congregation of Christ Church, Navy Yard, and old men and their wives, who have not grown old, will tell you happy anecdotes of Tiny Sousa. When she grew up she became the wife of Alexander C. Varela of the Surgeon General's Office. When the Rambler was hunting up the Sousas four years ago he found Tiny living with one of her sons at 6416 Eighth street northwest, and in the phone book I see Alexander R. Varela, 5519 Connecticut avenue, and Kathie ne C. Varela at the same address. I feel sure that is little Tiny living with her good son Alexander. The second child of the Sousas, Josephine, was born in Brooklyn and died in infancy.

WHEN the Sousas came to Washington, in 1854, they rented a two-story brick house on G street southeast, No. 636. It is the third house east of Christ Church. There John Philip Sousa was born, November 6, 1854. The block is bounded by Sixth, Seventh, E and G streets southeast, and the lot owners in the square, the year of John Philip's birth, were James McFarland, F. I. Robertson, James Gordon, Jessie Ergood, Malinda Smith, Philip Belgler, Samuel A. H. Marks, Samuel Nelson, Thomas Dennis, William Richards, M. H. McKnight, Mary Prout, Robert Prout, Jonathan Prout, William Hodges, F. S. Walsh, Elizabeth Herbert, Thomas Hutchinson, W. H. Cook, Joseph M. Curricio, D. Ruppert, Martin King, W. C. Goddard, Robert Beale, Thomas E. Jacobs, Samuel Arnold and Richard Boardman. Taking the tax list for 1859, the lot

owners in the square were James McFarland, F. I. Robertson, Jacob Marks, sr.; James Gordon, Jesse Ergood, Martin Smith, Philip Belgler, S. A. H. Marks, Samuel Nelson, Francis Dennis, Thomas Walter, William Richards, Mary Prout, Robert Prout, Henderson Fowler, William Hodges, Joseph Walsh, Thomas Hutchinson, W. H. Cook, R. M. Combs, James T. Peake, D. Ruppert, I. T. Phelps, John Lavess, Robert Neale and Samuel Arnold.

It was a square built with home, and changes in ownership were not frequent. Making a rough calculation, the Rambler feels safe in setting it down that the house in which Sousa was born was owned by Jesse Ergood or was on a small lot owned by Malinda Smith.

John Philip Sousa was baptized in Christ Church, three doors west of his birthplace. His mother had a brother named Philip, and his father a brother named Felipe, and I believe that John Philip Sousa is not sure in honor of which of these uncles he was given Philip as his middle name. Neither do I know which of his related Johns he was named for. There were Johns Trinkhaus and Johns Sousa.

Not long after John Philip's birth the Sousa family moved west on G street southeast to a brick house on the north side between Fifth and Sixth. Two children, both of whom died young, were born there. One was Ferdinand and the other Rosina.

May 7, 1856, Antonio and his wife bought a lot, No. 1, Square 1019, fronting one hundred feet on Pennsylvania Avenue, south side, between 12th and 13th streets southeast. The lot was bought from John H. O'Neill and his wife, Emily, the consideration was one hundred dollars, the witnesses were Samuel S. Briggs and Robert Clark, and the deed was made to "Antonio Souca." Many persons found trouble with the spelling of "Souca" when the family was new in Washington.

I BELIEVE that Elizabeth Trinkhaus Sousa did not approve Tony's choice of a home site and they did not build



THE OLD SOUSA HOME. HOUSE AT LEFT.

on it. It was too far from the center of activity on the Navy Yard, Pennsylvania avenue southeast was not a great white way. There was not a gas lamp in every square—not a gas lamp on any square. Herring-bone brick sidewalks had not been laid. The "commons" came down to the Avenue and stretched far north and south of it. Cows grazed on the wide way through which a wheel-track ran. Two years later, that is in 1858—April 30—Antonio and Elizabeth Sousa bought from Samuel Armistead and his wife, Margaret, lot 11, square 903, at the southeast corner of Seventh and E streets southeast. Thomas E. Venable, who owned most of the square, subdivided his holdings April 23, 1852, and in the surveyor's office you can see the plat of Venable's subdivision. He sold the lot at the northeast corner of the square—the southeast corner of Seventh and E streets—to Samuel Armistead, who sold the lot to Sousa. The price was \$600, and witnesses to the deed were H. G. Murray and James Cull.

A few days after buying the lot from Armistead, Antonio Sousa and his wife sold a third of it, facing on E street, to Salvador Accardi for \$200. Accardi was a workman in the Navy Yard for many years. He had but one leg, the other having been lost in action in the war with Mexico. The deed to Accardi is dated May 3, 1858. A few days after selling the east third of their lot to Accardi the Sousas sold the south third, facing Seventh street,

to James M. Dreen. The price was \$250. This left the Sousas owners of a third of the original lot, the southeast corner of Seventh and E.

Antonio Sousa, Salvador Accardi and James Dreen each built a small two-story frame house. Years after John Philip Sousa became famous his mother lived in the little house. A fine house in a "swell" neighborhood was offered her, but the good-hearted, common-sense woman would not leave the home in which she had been happy, and in which she reared her children. The people in the neighborhood were her friends and she had no wish to get in a set which would have had little use for her and Tony before John Philip became a celebrated man.

Be your pardon if I delay this story for a minute while I lift my hat to the memory of Elizabeth Trinkhaus Sousa. I feel that she was a sensible and sympathetic woman. Her love for the old home was deep, and attachment to her neighbors was strong. A man may be as happy at the corner of Common Place and Boulevard de Plebe as on a corner lot at Primrose Park or Nabob Terrace. Of course, when a man makes a little pile his wife insists on moving into what is called a "better neighborhood" and building a big house, generally with a big trust on it, eating grapefruit for breakfast and talking of their fondness for opera and art. Perhaps this is praiseworthy. We want to "get on" in the world, and especially to show people that we have got on, and some of us try to improve our minds by

study and observation, and come to as good an understanding of the fine and beautiful things of the world as we are able. The Rambler sometimes thinks that when a man becomes prosperous he might be more happy by making over the old home, putting in up-to-date plumbing, tiling the cellar and putting in a swimming pool, raising the roof and making a roof garden, setting aside one room and collecting a good library, building a conservatory on the back lot, and keeping in touch with his old neighbors and the friends of his youth than by going out among strangers.

THERE are persons who have a desire, which they call ambition, to climb, no matter by what means and whether they can afford it or not. There is something pathetic and foolish in the climber. A man, and particularly his wife, want to butt in among people who have more money and have had it longer. These people may be polite enough to them, with an air of condescension in the politeness which is more insulting than downright rudeness. Generally people who have been prosperous for more than one generation are suspicious of men who have been reared on corned beef and cabbage and reached the state of asparagus tips and mushrooms late in life. Perhaps they don't like them because they had courage, brains and luck to climb out of the ditches without any ancestors to save them from the labor of swinging a pick or taking physical exercises on a washboard.

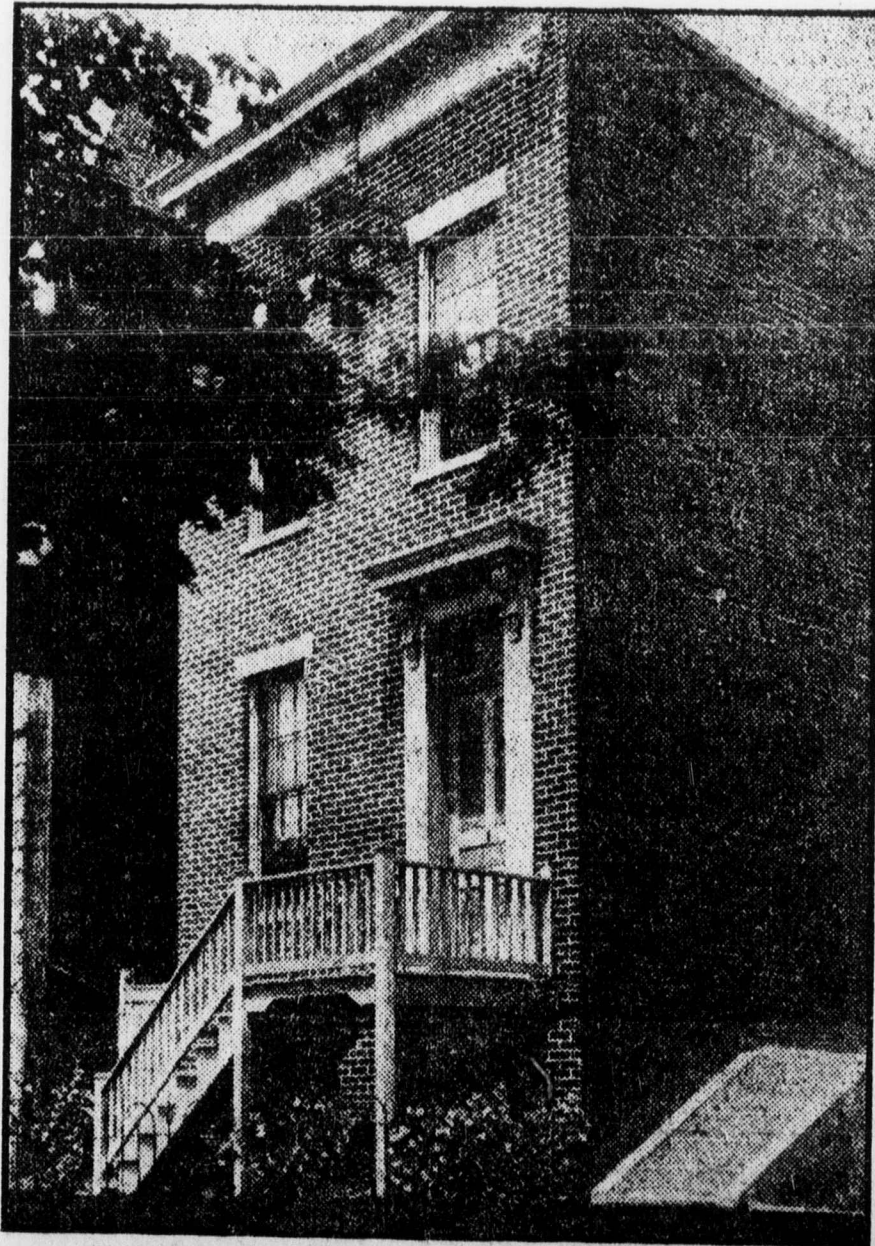
However, there are persons who have made a show of prosperity for a good many years, and who put on a dress coat at 6 o'clock and eat dinner by lamplight, who are willing to fall on a man's neck with friendly greetings if they think he can be worked.

Perhaps even if the Rambler should knock down a million dollars and it should be gossiped on Fifteenth street between the Avenue and H that "he has made somewhere between twenty and thirty millions," a great many men I never saw, or at least who never nodded to me, would come down to the office, fork over a cigar and say, "Harry, I've known you since boyhood and have always felt the deepest affection for you."

Perhaps a delegation of gentlemen with silk hats, manicured fingernails, and without a single corn on the hand, would scrape their feet on the doormat of the little home and say, "We are proud to inform you of your election to membership in the Tip-top Club, the most exclusive golf and high ball association in our city. Nothin' doin'! The Rambler has been told several times that he might improve his social standing by putting on a dumb and dignified air, saying "eyther" and "nyther," and adopting a certain line of talk.

Mrs. Sousa would not even agree that the old house be torn down and a new one built on its site. So John Philip and his fine old mother compromised in this way: Some remodeling, but not much, should be done to the interior, and brick walls built around the old frame house. Look at it today and you will set down in your notebook that it is a brick house with a good deal of ornamental brickwork. Any of the old neighbors will tell you that inside the brick walls stands the old frame house of Antonio and Elizabeth Sousa.

Looking at the assessment book for 1854, the Rambler took the following names of lot owners in the square in which the Sousa home stands: George Edwards, Francis Prosperi, John M. Roberts, Martin King, Thomas P. Venable, W. S. Venable, Charles H. Venable, W. B. Carrio, Samuel Armistead, R. A. Boardman, R. N. Peake, Edward Evans, Samuel Miller, Edward Watson, W.



HOUSE WHERE JOHN PHILIP SOUSA WAS BORN.

D. Acken, John Robinson, Travis Evans, Hugh McCormick, James Bury, James Kealy and Francis H. Elliott. The 1859 assessment shows the lot owners as follows: George Edwards, Francis Prosperi, John M. Roberts, Samuel Wilkinson, Samuel A. H. Marks, C. Ivey, Jane Moss, George R. Ruff, A. L. Seedner, John D. Milstead, John F. Gefecke, W. B. Carrico, R. M. Carrio, Pauline Tyson, Antonio Sousa, Salvador Accardi, James M. Dreen, R. N. Peake, F. Esputa, Charles Prosperi, John Esputa, Wm. F. Sheets, Edward Evans, John Bayne, Wm. D. Acken, Frederick Emerick, John Robinson, Hugh McCormick, Marie Ryington, James Healy, William Guinand and James Howard.

* * *

DEAR READER, even though you have only the sense of an average reader, it ought not to be necessary to tell you that not all these persons lived in that square and that not all the persons who lived there are recorded in the list. Those were the property owners in the square. Comparing the list of property owners with the city directory of 1859, one finds that a majority of those named lived in the square. Some of the owners lived in the fashionable neighborhood of Missouri avenue between Third and Sixth streets and others lived in the brick kiln district around Dupont Circle.



JOHN PHILIP SOUSA AT THE AGE OF 10.

PARK WILL CLOSE SEPTEMBER 13

Ten More Days of Sousa Music At Willow Grove Park

Ideal weather conditions have greeted visitors to Willow Grove Park and as a consequence that delightful resort is having one of the greatest periods of prosperity in the Park's history. With the concerts of this Sunday, but eight more days remain of the engagement of Lieutenant John Philip Sousa and his band. Large crowds have been the rule at all concerts. The park season of 1925 closes on next Sunday, September 13.

The programs of this Sunday are of much interest. The soloists for the day are Nora Fauchald, soprano; George Carey, xylophone, Miss Fauchald who returned last Monday and has been delighting visitors during the past week with her fine singing, will remain for the balance of the season. The programs for Sunday afternoon concerts open with the "Tannhauser" overture, Wagner, followed by the ballet music from "Carmen," Bizet; "Reminiscences of Scotland," Godfrey; suite, "Samson and Delilah," Saint-Saens and numerous Sousa marches. The evening concerts will be devoted to the famous bandmaster-composer's compositions, careful selection having been made so that brilliant programs will result. Among the compositions to be heard will be the popular melodies: "The Merrie-Merrie Chorus"; "Airs from 'Chris'";

the tango, "The Gliding Girl"; humorous on "Sally" and the march from "The Bride-Elect." "In the Dimness of Twilight," vocal solo.

On Labor Day there will also be some unusually attractive music. Many favorite numbers will be played during the day, the final concert of the evening will open with the great Sousa mixture, "Showing Off Before Company," where the individual members of the band have an opportunity to present an artistic and mirthful musical treat.

The final Sousa Day will be on Thursday, when the four concerts will be devoted entirely to the compositions of John Philip Sousa. Especially interesting at these concerts will be the presentation of "A Bouquet of Beloved Inspirations"; "Jazz America"; "Willow Blossoms" and "Desiree".

On Friday evening, the American War Mothers who are in convention in Philadelphia this coming week, will hold an outing at the park. They will attend the early evening concert as the guests of the park management and Lieutenant Commander Sousa has arranged a special program which will include "The Golden Star" which he dedicated to the War Mothers of America, and the march, "Solid Men to the Front."

The late concert of Saturday evening will also be an All Sousa program. This concert will include many of the favorite Sousa successes, ending with the "Semper Fidelis," the stirring march of the United States Marines.

This is the final week for the devotees of the dance to congregate in danceland, the many special nights, with the final dance contest on Friday night, and the merry dance music played by Marr and his danceland orchestra should send out large crowds to that popular open-air dance floor.

PUBLIC LEDGER—PHILADELPHIA,

SATURDAY, SEPTEMBER 5.

Sousa and His Medals

If Lieutenant Commander John Philip Sousa attempted to wear all the medals that have been bestowed upon him he would have his coat well covered with the emblems. But inasmuch as a few decorations are not amiss, he is always seen when he is on tour with six of the medals attached to his coat. At Willow Grove Park one may see from a seat in the band stand that the eminent conductor has this little array of emblems showing, but of course it is not possible to identify any of the medals except on close inspection. They are not the originals, however, because it would be risky to carry them on tour. The originals are at his home in Long Island. The medals that he wears are reproductions of the originals and are identical with them.



JOHN PHILIP SOUSA WHEN HE WAS LEADER OF THE ORCHESTRA

Native Sons Predominate in This Band

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

By JOHN PHILIP SOUSA

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

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

When I was beginning my musical career in Washington back in the seventies, American musicians were almost rarities, and I must confess that the real reason for the beard which I wore until my navy days was inspired by a desire to appear foreign so that Americans would take my music seriously. I had the beard when I assumed direction of the United States Marine Band in 1880 at the age of 26, and I sincerely believe that it played its share in my career.

I do not recall that the United States Marine Band, when I assumed its direction, had more than half a dozen native Americans, although it was made up of enlisted men who had at least their first papers. I was resolved that I would have an American band, and when I began an independent career in 1892 I determined that my own band should be an American organization.

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

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

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

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

Sousa Season Nearly at End

Willow Grove Park Will
Close After Next Sunday
Evening's Concerts.

But eight days remain of the engagement of Lieutenant Commander John Philip Sousa and his Band at Willow Grove Park. The programs of today are of interest. The soloists for the day are Nora Fauchald, soprano, and George Carey, xylophonist. Miss Fauchald, who returned last Monday, has been delighting visitors during the past week with her fine singing. She will remain for the rest of the season. The programs for this afternoon's concerts open with the "Tannhauser" overture, Wagner; followed by the ballet music from "Carmen," Bizet; "Reminiscences of Scotland," Godfrey; suite, "Samson and Delilah," Saint-Saens, and some Sousa marches. The evening concerts will be devoted to the bandmaster-composer's compositions. Among the compositions to be heard will be "The Merrie-Merrie Chorus"; "Airs from 'Chris'"; "The Gliding Girl"; humorous on "Sally" and the march from "The Bride-Elect." Nora Fauchald will sing "In the Dimness of Twilight."

Tomorrow there will be some unusually attractive music. The final concert of the evening will open with "Showing Off Before Company," during which members of the band have opportunity to present a mirthful musical treat.

The final Sousa Day will be on Thursday. Especially interesting at these concerts will be the presentation of "A Bouquet of Beloved Inspirations," "Jazz America," "Willow Blossoms" and "Desiree".

On Friday evening, the American War Mothers, who are in convention in Philadelphia this week will hold an outing at the park. They will attend the early evening concert as guests of the park management and Sousa has arranged a special program which will include "The Golden Star," dedicated to the War Mothers of America, and the march, "Solid Men to the Front."

The late concert of Saturday evening will also be an all-Sousa program.

This is the final week for Danceland. The final dance contest will be held on Friday night.

PHILADELPHIA INQUIRER.

SEPTEMBER 6.

THE CALL

BOY'S CHAT

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

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

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

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

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

Sousa in Unusual Trim

Lieutenant Commander John Philip Sousa, who is now playing with his band at Willow Grove Park, is familiar with every beauty spot in and around Philadelphia. Until a few years ago he used to take daily rides on horseback to many attractive places and he got to know every path and byway for miles around Willow Grove and around the Huntingdon Valley Country Club, where he makes his home whenever he is in this vicinity. Lately he has devoted himself to walking, and he sets such a pace that unless a man is accustomed

to long walks he is quickly too tired to proceed when Sousa is in the lead.

Just a week ago Sousa had a delightful walk along the Wissahickon. It had been arranged for in advance. About 9:30 in the morning his car called for him and, together with Marjorie Moody, soprano, and Lilyan Finegan, his private secretary, he wended his way to the Andorra entrance to the Wissahickon. There the party was joined by several others and then all went afoot down the beautiful road toward Walnut lane. The walk was brisk and it was none too easy for the girls. But they persisted, and Sousa was a gracious leader, who took consideration, and who stopped with the party for some refreshments at a roadhouse on the way. Nearly two hours was spent afoot. At the end of the walk a car was waiting, and in the afternoon Sousa as usual was in his place at the head of the band. It is really remarkable that he is able to do so much in a day—to exercise all morning and then to stand while he directs at four concerts, afternoon and evening.

Sousa Starts Tour

It has been a sort of vacation for the members of Sousa's Band during the last five weeks, for the engagement at Willow Grove Park, ending this Sunday, is free from worries and inconveniences of travel. But tomorrow there will be a change. At once there will begin an intensive travel period, and it will continue, with two concerts daily, until the middle of next March. That means concerts not only on weekdays but on Sundays as well. And all the time Lieutenant Commander John Philip Sousa, who is more than 70 years of age, will be at the head of his organization, conducting every concert and in addition doing a host of other things, such as attending unlimited banquets, luncheons and meetings.

On Monday he will start with his band for Wilmington, Del., and the band will give two concerts at the beautiful estate of Pierre du Pont, Longwood. Mr. du Pont engaged the organization and the proceeds will go to a worthy object. Then on Tuesday the band will play at Sunbury and at Williamsport. The tour will be under way. Usually there will be two towns visited each day, and the organization will move rapidly, so that within a few weeks New York State and much of New England will be covered. Then there will be a working westward. The Pacific Coast will be well covered and so will the South. Big "jumps" are on the schedule, necessitating close railroad co-operation in order that engagements may not be missed, and during a period of two weeks of intensive traveling the band will traverse the country by long jumps from Seattle to St. Petersburg, Fla., with two concerts given each day during the period.

—WILMINGTON, DELAWARE

TUESDAY, SEPTEMBER 1

SOUSA CONCERT DRAWS THROG TO LONGWOOD

Bandmaster Charms With a Program of Popular and Classic Music.

Over 1,000 persons attended the evening performance and a smaller number the afternoon performance of a concert given by Sousa and his band at Longwood yesterday for the benefit of the Y. W. C. A. girls' camp at Sandy Landing. Seats were placed just outside of the conservatory.

Lieutenant-Commander John Philip Sousa received an ovation at both performances. A number of excellent artists were included. Among them, were Miss Marjorie Moody, soprano; George Carey and Howard Goulden, saxophone; John Dolan, cornet.

The afternoon program began with Tchaikowsky's finale from the "Fourth Symphony" and included a number of old favorites like the El Capitan suite, and Elgar's "Pomp and Circumstance." Miss Moody sang the "Shadow Song" from "Dinorah" by Meyerbeer.

Dvorak's Largo from "The New World Symphony" was the outstanding number of the evening program, although Sousa's introduction of a saxophone concert, with "I Want to be Happy," from "No, No, Nanette," gave much satisfaction.

The concert was given at Longwood through the courtesy of Mr. and Mrs. Pierre S. du Pont.

The Early Days of "Last Days"

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

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

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

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

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

SUNBURY DAILY ITEM,

LOCAL RESIDENTS GREET MUSICIAN

Many Northumberland residents attended the concert of Sousa's Band at the Chestnut Street Theatre, Sunbury yesterday out of tribute to Guy Gaugler, native of the town who is a member of the world famous musical organization.

Mr. Gaugler who has been a cornetist with Sousa for approximately two score years, greeted many of his old acquaintances and former associates in Calhoun's Band before and after the concert. Among them was Prof. W. H. Calhoun, Assemblyman from the First District, who gave him his first musical instruction as a mere boy. He warmly greeted the veteran bandmaster and spoke pleasantly of old times.

Mr. Gaugler is a brother of M. M. Gaugler, Mrs. J. E. Haddon and Mrs. J. F. Propst, of town and Mrs. William Shippe and Mrs. Garfield Paul of Sunbury.



THE WILLIAMSPORT SUN

Sousa and His Band Heard in Pleasing Concert; Bandmaster Presents Gift to George Bubb

The world's greatest bandmaster, for his nineteenth appearance in Lieut. Commander John Philip Williamsport. Sousa, came to town last evening. The downpour, however, did not dampen the spirits or lessen the en-

story of his long career before the American public, at Willow Grove Park, where his band has just finished its season

Ledger Photo Service

DECLARES SOUSA

Eminent Composer And Director, Here On Second Visit With His Famous Band, Gives Impressions Of American Public

There is only one Sousa, and he is in Sunbury today. There is but one Sousa's Band, and that was heard by a throng which filled the Chestnut street theatre to capacity this afternoon.

The world-famed musical organization, of eighty-five men, now on its third of a century tour, arrived here shortly after noon in its special car and will leave late this afternoon for Williamsport, where it plays a concert tonight.

The great Sousa, whose music and band have delighted the dignitaries of all nations on a series of world tours, was found to be a most agreeable person when singled out for a short chat after the band arrived here. Much of the discipline of his military service still clings to the great composer and director. One of his unbreakable rules is that every concert must begin promptly at the advertised hour.

"I have found that a city in which the newspapers are above the average also is a superior concert town," he observed in commenting upon Sunbury. "I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper which seems to me to be the best in the quality of its news, its editorials and its mechanical get up is the city's largest paper in point of circulation, I know all I need to know about that city."

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

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

Declaring "the American love for entertainment does not imply a lack of appreciation of good music," Sousa said, "I have tried to put into my programs not merely, bright, light, music, but good, bright light music. I have always been a great admirer of symphony orchestras, but I think they will succeed only when they play the kind of music that Americans like. If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

The band gave a concert at the Longwood, Pa., estate of Colonel DuPont, millionaire powder manufacturer, last night and arrived here at 12:21 p. m.

thusiasm of the audience that gathered at the Majestic theater, to listen to the concert, neither did it have any effect upon the work of Sousa's great assemblage of musicians, every one of whom is an artist on his favorite instrument.

The Sousa band this season, the thirty-third, is composed of eighty instrumentalists, and they presented the very best Sousa concert ever heard in Williamsport. The rain cut down the attendance to some extent, but those who braved the storm were enthusiastic over the program, which reflected the master hand of the incomparable Sousa in every number. The program was artistic in the highest degree, and encores were demanded repeatedly and freely responded to.

One of the outstanding numbers was presented by a saxophone octette, and the audience liked it so well that these artists were compelled to respond to four encores, in one of which the bass player sang something about the "ole swimmin' hole" that made a tremendous hit.

After the concert the reporter remarked to Sousa that he never knew before that so much good music could be gotten out of a saxophone.

"Well, you know," replied the great bandmaster with a twinkle lurking in his right eye, "a saxophone is like a woman. When it's good it's very good, and when it's bad it raises . . ." The remainder of the reply is left to the imagination of the reader.

When told that he gave Williamsport last evening, the greatest band concert ever heard, Sousa thought for a moment before he replied that he always likes to give the people a little sunshine.

Sunshine is right! The sunshine of good music, interpreted by an all-star assemblage of musicianly musicians, filtered through every number on the well-selected program.

From the moment that Sousa gracefully raised his baton to direct the opening numbers all through to the finale, the audience was regaled with the most surpassing creations, and all treated in the matchless Sousa style. There is absolutely no comparison between a Sousa concert and that of any other band in the world.

Sousa last evening gave several new marches, and they are such as only the "March King" can write, while for encore numbers he presented selected compositions and arrangements of John Philip Sousa, among them the ever popular "Stars and Stripes Forever," "El Capitan," "Liberty Bell," and other creations of the master. The program was filled with novelties of a Sousaque order.

The soprano soloist of the evening, Miss Marjorie Moody, who has a splendid voice of high range, had to respond to three encores before the audience would be satisfied. John Dolan, the incomparable artist on the cornet, and George Carey the xylophone wizard, also were compelled to respond liberally.

There is but one Sousa, and, but one great band, and on this third-of-a-century tour the combination is taking the country by storm. The majority of the members of this great musical organization have been with Sousa for a period of years, and all have become schooled in Sousa musical ideals. There could be but one result.

During the intermission Sousa came out from the wings carrying under one arm a mahogany box, followed by Manager George H. Bubb, of the Majestic. Addressing Mr. Bubb, the bandmaster remarked: "The last time I was in Africa I found this box. I thought of a very dear friend I have in Williamsport, and so I now present it to you."

Manager Bubb accepted the splendid gift in a neat speech in which he said that in the words of "Rip Van Winkle" he hoped the world's greatest bandmaster would "live long and prosper."

Mr. Bubb's gift from Sousa is a beautiful humidor. A golden plate on the lid is suitably inscribed.

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Mr. Gaugler is a brother of M. M. Gaugler, Mrs. J. E. Haddon and Mrs. J. F. Propst, of town and Mrs. William Shipe and Mrs. Garfield Paul of Sunbury.



COMMANDER JOHN PHILIP SOUSA WRITING HIS MEMOIRS

The "March King" putting the final touches to the story of his long career before the American public, at Willow Grove Park, where his band has just finished its season

Ledger Photo Service

CITY IS JUDGED BY NEWSPAPERS, DECLARES SOUSA

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The world-famed musical organization, of eighty-five men, now on its third of a century tour, arrived here shortly after noon in its special car and will leave late this afternoon for Williamsport, where it plays a concert tonight.

The great Sousa, whose music and band have delighted the dignitaries of all nations on a series of world tours, was found to be a most agreeable person when singled out for a short chat after the band arrived here. Much of the discipline of his military service still clings to the great composer and director. One of his unbreakable rules is that every concert must begin promptly at the advertised hour.

"I have found that a city in which the newspapers are above the average also is a superior concert town," he observed in commenting upon Sunbury. "I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper which seems to me to be the best in the quality of its news, its editorials and its mechanical get up is the city's largest paper in point of circulation, I know all I need to know about that city."

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

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

Declaring "the American love for entertainment does not imply a lack of appreciation of good music," Sousa said, "I have tried to put into my programs not merely, bright, light, music, but good, bright light music. I have always been a great admirer of symphony orchestras, but I think they will succeed only when they play the kind of music that Americans like. If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

The band gave a concert at the Longwood, Pa., estate of Colonel Dupont, millionaire powder manufacturer, last night and arrived here at 12:21 p. m.

THE WILLIAMSPORT SUN

heard cut down the attendance, but those who braved the storm were enthusiastic over the program, which reflected the master hand of the incomparable Sousa in every number. The program was artistic in the highest degree, and encores were demanded repeatedly and freely responded to.

One of the outstanding numbers was presented by a saxophone octette, and the audience liked it so well that these artists were compelled to respond to four encores, in one of which the bass player sang something about the "ole swimmin' hole" that made a tremendous hit.

After the concert the reporter remarked to Sousa that he never knew before that so much good music could be gotten out of a saxophone.

"Well, you know," replied the great bandmaster with a twinkle lurking in his right eye, "a saxophone is like a woman. When it's good it's very good, and when it's bad it raises . . ." The remainder of the reply is left to the imagination of the reader.

When told that he gave Williamsport last evening, the greatest band concert ever heard, Sousa thought for a moment before he replied that he always likes to give the people a little sunshine.

Sunshine is right! The sunshine of good music, interpreted by an all-star assemblage of musicianly musicians, filtered through every number on the well-selected program.

From the moment that Sousa gracefully raised his baton to direct the opening numbers all through to the finale, the audience was regaled with the most surpassing creations, and all treated in the matchless Sousa style. There is absolutely no comparison between a Sousa concert and that of any other band in the world.

Sousa last evening gave several new marches, and they are such as only the "March King" can write, while for encore numbers he presented selected compositions and arrangements of John Philip Sousa, among them the ever popular "Stars and Stripes Forever", "El Capitan", "Liberty Bell", and other creations of the master. The program was filled with novelties of a Sousaque order.

The soprano soloist of the evening, Miss Marjorie Moody, who has a splendid voice of high range, had to respond to three encores before the audience would be satisfied. John Dolan, the incomparable artist on the cornet, and George Carey the xylophone wizard, also were compelled to respond liberally.

There is but one Sousa, and, but one great band, and on this third-of-a-century tour the combination is taking the country by storm. The majority of the members of this great musical organization have been with Sousa for a period of years, and all have become schooled in Sousa musical ideals. There could be but one result.

During the intermission Sousa came out from the wings carrying under one arm a mahogany box, followed by Manager George H. Bubb, of the Majestic. Addressing Mr. Bubb, the bandmaster remarked: "The last time I was in Africa I found this box. I thought of a very dear friend I have in Williamsport, and so I now present it to you."

Manager Bubb accepted the splendid gift in a neat speech in which he said that in the words of "Rip Van Winkle" he hoped the world's greatest bandmaster would "live long and prosper."

Mr. Bubb's gift from Sousa is a beautiful humidor. A golden plate on the lid is suitably inscribed.

—WILMINGTON, DELAWARE

TUESDAY, SEPTEMBER 1

SOUSA CONCERT DRAWS THROG TO LONGWOOD

Bandmaster Charms With a Program of Popular and Classic Music.

Over 1,000 persons attended the evening performance and a smaller number the afternoon performance of a concert given by Sousa and his band at Longwood yesterday for the benefit of the Y. W. C. A. girls' camp at Sandy Landing. Seats were placed just outside of the conservatory.

Lieutenant-Commander John Philip Sousa received an ovation at both performances. A number of excellent artists were included. Among them, were Miss Marjorie Moody, soprano; George Carey and Howard Goulden, saxophone; John Dolan, cornet.

The afternoon program began with Tchaikowsky's finale from the "Fourth Symphony" and included a number of old favorites like the El Capitan suite, and Elgar's "Pomp and Circumstance." Miss Moody sang the "Shadow Song" from "Dinorah" by Meyerbeer.

Dvorak's Largo from "The New World Symphony" was the outstanding number of the evening program, although Sousa's introduction of a saxophone concert, with "I Want to be Happy," from "No, No, Nanette," gave much satisfaction.

The concert was given at Longwood through the courtesy of Mr. and Mrs. Pierre S. du Pont.

FREE PRESS.

LONDON, ONTARIO.

SOUSA PROGRAM STIRS AUDIENCE

Large Audience at Local Arena to Hear Famous Band

PROVES MUSICAL TREAT

Varied Numbers Rendered With Inspiring Quality

Sousa's marches, which have stirred both this continent and Europe in days past, won storm after storm of applause from the wildly enthusiastic audience, of nearly 4,000 people, which filled the huge arena last night to hear the world-famous composer and leader.

Throughout the two-hour program, which ranged from Strauss to the latest jazz, the audience lingered over each number, regretful that it should cease even to be succeeded by other selections. Yet, when the conductor swung the band into one of the military marches of his own composition, the appreciation, which had appeared at its height, swelled to an even greater volume of applause. "Cuba Under Three Flags," the "U. S. Field Artillery" and the "Canadian Patrol" stirred their hearers as they had never before been stirred by strains of martial music. Popular fox trots transformed by the genius of the master were heard, their often blatant bars silvered in tone by expert craftsmen. Comedy there was, too, in the sound antics of the saxophone double quartet, and superlative excellence in the quality of the solo numbers by songstress and instrumentalists.

"Cuba Under Three Flags" perhaps more surely marked the climax of the performance than any other number. This most noted composition of Lieutenant Commander Sousa moves through three themes, the Spanish, a sprightly cavalry march resolving into the American more homely echoes of the plantation songs and "Yankee" martial tunes, succeeded finally by the Cuban, somber throes of the oppressed rising into a new and lighter gaiety. In conception it is exceptionally lucid and in its presentation by the composer's band it was a masterpiece, which last night's audience strained to hear to the fullest.

Yet more striking was his second composition, "U. S. Field Artillery," a slashing cavalry tune, with a stirring rhythm, with a suggested gesture of heroic defiance in it, which rises to a climax in a staccato of rifle fire, trailing off to a single dramatic pistol shot at its conclusion. Apart from the startling novelty of the shooting perhaps the finest section was the trombone sextet and the fine bass maintained by the band accompaniment. More familiar was the "Stars and Stripes March," but the march number which drew the greatest outburst of clapping was the "Canadian Patrol," an air of fiery spirit, wrapped around the bars of "The Maple Leaf."

Of more classic distinction was O'Donnell composition, "Amrain Na Gaedéal," with the cherry lyric, "El Capitan," as an encore. Followed a superb cornet solo by John Dolan, "The Carnival of Arban," which left a demand for its repetition which the encore "Kiss Me Again" could scarcely satisfy. The subdued passion of the love scene from "Feuersoth," of R. Strauss, working out its involved, crashing climax as it were, through a maze of utterance, was perhaps the finest of the dramatic numbers by the band. In an odd contrast was "The Old Home Town," by Traher, which followed with its picture of a rustic mairi gras put to music. "Jazz America" was a melange of popular fox trots in sequence set off by waltzes of liquid sweetness and harpist solo, a veritable travogue of modern popular song.

VOCAL NUMBER.
A thing apart was the vocal number, "I Am Titania," from the "Mignon," by Thomas, sung by Marjorie Moody with her gift of clear, gilded fullness of utterance, particularly fine in its dramatic concluding stanzas. The Irish air, "Danny Boy," which she gave as her first encore, was infinitely appealing, with its recurrent plaint of love and longing. The piccolo solo, "Sylvia Scherzo," of LeThiere, by Edward Hall, and the two xylophone solos, "Morning Noon and Night," by Suppe, and "Andree," and the muted "To a Wild Rose," by George Carey, were again superlatively fine individual numbers which but proved the quality of the orchestra. "The National Game," by Sousa, and "Sheep and Goats Walking to Pasture" concluded the program, of which the former, with its three sextets of piccolos, trombones and cornets was the more striking. In one sense the performance of "Follow the Swallow," with its inclusion of "Home, Sweet Home" was the greatest, as it was the most effective, number on the program. When the strains of the song, which Patti made famous were delivered there was a tensing amongst the audience more telling than any other selection. The special encore or encores by the saxophone quartet broke the spell with a fine performance which burst over with a frolicsome delight.

Young Londoner Is Member of Sousa's Famous Band

Jack Petrie, Flautist, Now On Vacation, But Will Play September 18.

SALARIES ARE HIGH

Jack Petrie, 421 Simcoe street, is London's representative in Sousa's world-famous band, which will play here on September 18. Petrie is one of the youngest members of this aggregation of artists, being still in the middle twenties. Mr. Petrie joined the band at its initial opening on July 4 at Hershey, Penn., and is now visiting his mother here. Mr. Petrie, formerly with Henry Pryor's band, has a real liking for his vocation, and although admitting that remuneration was in keeping with the high standards insisted on by Sousa, declares that it is a real job in which hard work is the predominating feature.

"You have no idea of the strain that exists in such bands. Of course mistakes are not noticeable to those listening to a band of 100 members, but we always hear about them from the personnel manager after each performance."

Sousa's band, of which Mr. Petrie is a flautist, numbers over 90 bandmen, in addition to which eight or ten instrumental soloists are carried throughout the season.

Salaries High.

In the matter of salary the bandmen compare favorably with the film

stars, some of the bandmen getting as high as \$250 per week, with an exceptional soloist even higher. The band plays as a rule about 40 engagements during a season. The actual engagements during the year however, do not represent a tithe of the work the musicians do, for the whole band rehearses on every available occasion, these rehearsals being limited only by the facility with which a suitable stage can be secured.

In speaking of the great Sousa himself, Mr. Petrie says that while he has only recently joined the band, his respect for this great artist grows continually. A quiet man and wonderful conductor, he is universally liked by all who are fortunate enough to work under him. He is a real musician, and although now over 70 years of age is active and enthusiastic in his work, and is able to impart his enthusiasm to those under him. In this year's program, for the first time, popular rag numbers have been inserted to be used as encores, but Mr. Petrie says that Sousa is no lover of jazz.

Favors Bandstand.

Asked concerning his views on the bandstand in Victoria park, Mr. Petrie states that it should prove a benefit to the city in developing local talent.

"I can't picture a crowded audience standing listening to mechanical music being brayed out through the steel lungs of a broadcaster here or elsewhere," he said, adding that bandstands are increasing in number in the United States, despite the popularity of radio in the home. Sousa's band is now playing a series of open air concerts in Willow Grove in Chicago, where Mr. Petrie will rejoin it next week.

SOUSA GIVES PLEASURE IN CONCERTS HERE

Lieutenant Commander John Philip Sousa may compose new things, which he does, and lead his splendid band in the playing of them, but it's his stirring old march, "The Stars and Stripes Forever," that still starts the biggest applause. And that's what happened twice at the Lyceum Theater Wednesday.

When cornets, trombones and piccolos come down front and blaze out into the smashing notes of that which has become the national march, audiences are satisfied, no matter what has gone before, or that which is scheduled to follow. Composed 28 years ago, Sousa never has found it possible to leave it out of a concert program.

The march was the hit of the two programs offered by Sousa in Elmira Wednesday. Of course, his programs contained many other good things, many of them new. In the evening, for instance, he gave for the first time in Elmira, O'Donnell's Gaelic fantasy, "Amrain Na N-Gaedéal," in which the author has welded a series of famous Gaelic melodies, treating them in the harmonic idiom of the modernist. It proved a happy introduction for an exceptionally entertaining program. Encores to this number and others included the familiar Sousa compositions, "El Capitan," "Semper Fidelis," "Peaches and Cream," "The Invisible Eagle," and "Follow the Swallow."

Next to "The Stars and Stripes Forever," honors went to a saxophone quartet composed of Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe which, starting with "I Want to Be Happy" from "No, No, Nanette," ran the gamut of happy fun and real melody in selections innumerable.

Other new band selections by Sousa included "Cuba Under Three Flags," "Jazz America," and "The National Game." All were well received and worth places on so delightful a program.

The love scene from "Feuersoth," by Strauss showed the band in one of its best moments. The tone of the clarinets rivaled the string section of a carefully drilled symphony orchestra, the other woodwinds were of a completely symphonic character, and the brasses were in a class by themselves. An old fiddler's tune, "Sheep and Goats Walking to Pasture," by Guion also pleased.

Miss Marjorie Moody, soprano, sang delightfully "I am Titania" from "Mignon" and for encores gave "Danny Boy" and "Dodo." A most pleasing personality added greatly to her contribution to the program.

A substitute, unnamed on the program, for John Dolan, who is ill, was heard in "The Carnival," by Arban, and encores. He sustained fully the reputation he made in former appearances here and received hearty commendation.

A small audience was present in the afternoon. At night the house was well-filled.

HAMILTON SPECTATOR

SATURDAY SEPTEMBER 19

Fine Band, But Rather Disappointing Program

Sousa's Organization Heard By Large Audience at Capitol Theater Yesterday Afternoon.

Sousa, name to conjure with in the realm of popular band music! For more than three decades Lieutenant Commander John Philip Sousa has been a foremost figure in the musical world of the North American continent, and the organization over which he presides has won laurels innumerable for the interpretation of American music for Americans. Now, at seventy, Sousa is as ever a vigorous, vital figure, and his band is an aggregation of musicians it would be difficult to match anywhere on the continent. So, a concert by Sousa's band becomes an event, something to be remembered from several standpoints. At least, so was the concert considered by the audience at the Capitol theater yesterday afternoon, when Lieutenant Commander Sousa and his players gave one of their typical programs.

Sousa's band is unique. It is in a class by itself, and because of that, the organization can scarcely be judged by traditional standards. Perhaps the deepest impression left by the concert of yesterday was that Sousa's is primarily a novelty band—becoming even more so than in days gone by. He introduces the whole bag of tricks belonging to the jazz bands and orchestras, and these are effective in the playing of the class of music adopted by the conductor as his chosen medium. Whether one delights in these innovations, remains a matter of taste.

Sousa believes in his innovations and can secure certain tonal combinations by their use, so under his hand they take on a specific value. But, despite all vagaries of instruments and tonal effects, Lieutenant Commander Sousa has under his baton a very fine band withal, a band that produces a beautiful volume of tone, resonant, sonorous and ringing in its clarity. The conductor led with little effort and the ensemble was colored at all times by a notable unity of purpose and a clear-cut coherence of the various sections. If one missed the finish, breadth and nicety of tone balance associated with the famous British bands, one had to remember that different attainments were being sought by the Sousa personnel. These players excelled in the class of music to which they have been trained and which is now expected of them wherever they appear; technique and interpretation have been directed toward that end.

THE PROGRAM

The program offered by Sousa and his band was of the popular type—chiefly marches composed by the conductor himself, and these the band played splendidly. But, the sameness of the compositions, and their rendering soon grew tiresome, and one wished for a greater variety, together with selections of a more solid type.

The band offerings included a Gaelic Fantasy (O'Donnell); Suite—Cuba Under Three Flags (Sousa);

the familiar march, Liberty Bell, played with the chimes, a march that is still a favorite, and which proved one of the program's hits; Jazz America (new Sousa number); The National Game (Sousa); Old Fiddler's Tune (Guion); El Capitan, Semper Fidelis, Stars and Stripes Forever, Follow the Swallow (a charming Sousa humoresque), Canadian Patrol, all by Sousa; and the Love Scene from Feuersoth (Richard Strauss). This latter was played with depth of feeling and pronounced beauty of tone, revealing the band's capabilities for pure legato and the nuances of color.

SOLOISTS AND NOVELTIES

For the writer, the high spot of the concert came with the appearance of Miss Marjorie Moody, who sang "I Am Titania," from "Mignon." Miss Moody captivated every one by her pure, lovely coloratura soprano, of flexible quality, wide range, and faultless technique. Hers was a fine natural voice greatly enhanced by intelligent control and the delicate certainty of her roulades was joy to hear. The good impression made by her aria was deepened by her singing of Danny Boy, Weatherley's song founded on the plaintive old Derry Air. As a second encore Miss Moody sang Dodo, a Spanish lullaby. In the Mignon number the band's accompaniment was replete with charm and artistry.

William Tong, a young cornetist, played in solo The Carnival and Victor Herbert's familiar air, Kiss Me Again, and was well received. Mr. Tong, who is a Brantford boy, was last heard here with Layde Addison's band at Wabasso park; he was also a cornet soloist with the Anglo-Canadian band, of Huntsville, under Herbert Clarke. Miss Winnifred Bambrick, the harpist of the band, played Fantasia (Alvares). Novelties included a piccolo solo, Birds in the Woods, by Edwin Hall, a number exceptionally well played. Mr. Hall is a Hamilton boy, having studied flute and piccolo with Lieut. David Anderson for two years, and also took up the study of theory under Lieut. Harry A. Stares. About two years ago Mr. Hall played the cello in the Temple theater orchestra. Xylophone solos, Morning, Noon and Night (Suppe), and Andre, were played by George Carey; and a saxophone octette, Down Home and On the Mississippi.

In remembering the Sousa band concert, one will think of certain effects achieved by the conductor—notably the use of saxophones as an integral portion of the brass section. These lent a color and tone all their own and appealed as a unique feature of the concert.

After all, Sousa and his players make little attempt to be other than they are—a novelty concert band playing popular music for people everywhere, and this music they play superlatively well. What more can be desired? Sousa and his band remain in memory what we conceived them to be—a unique organization, sufficient unto themselves.

E. J. R.

March Monarch and His Matchless Band Thrill Big Audience

Concert, Staged by Knights of Columbus, Draws Great Gathering of Sousa Music Lovers.

The one and only Sousa, the world's famous march king, and his splendid band, appeared in Elmwood Music hall last evening, under the auspices of the Knights of Columbus, Council No. 184, for the benefit of the welfare fund. Enthusiasm ran high, for it was a typical Sousa night with encores galore, and Sousa himself was in fine fettle. There was a large attendance, and temporary boxes in front of the stage were reserved for special guests. The entertainment committee comprised William Forrester, chairman; Clifford Bettinger, James F. Disher, Raymond Hoen, J. Martin Hogan, John Plunkett, F. J. Koester, John V. Naber, Dr. Joseph C. O'Gorman.

The program opened with a Gaelic Fantasy by O'Donnell, a new composition, in which the composer has taken the beautiful old Gaelic folk-songs and woven them into colorful modern form, with rich ornamentation. This won great applause. Another new work, entitled "Cuba Under Three Flags," a suite by Mr. Sousa, was a favorite, introducing in its three movements the Spanish, American and Cuban melodies, strongly characteristic of these three lands.

Mr. Sousa and his musicians then took a flight into some of the strictly classic, playing the love scene music from "Feuersoth," the opera by Richard Strauss, the eminent modernist, and which proved to be a beautiful number, in which Mr. Sousa and his associate musicians scored a brilliant and artistic success, winning deserved appreciation.

However, it is when Sousa starts his popular marches that his audiences really sit back and enjoy themselves, for there is a swing and melodious lilt to his music that starts everybody keeping time and his bandmen seem to take on extra spirit when they play the works of their famous leader. "Jazz America," a new composition furnishing a series of tonal pictures, and "The Marquette University," another new Sousa march, evoked great demonstrations, while such perennial favorites as Liberty Bell, Manhattan Beach, Semper Fidelis, United States Artillery, with some spectacular specialties and the climax of them all, Stars and Stripes Forever, which brought storms of applause, delighted the Sousa fans.

Following the latter march Mr. Sousa was the recipient of a gorgeous floral tribute in the shape of a large standard of red and white roses and carnations, framing a portrait of himself, with the words in blue flowers at the top, "March King," and underneath a bar of music done in the same flowers. The closing number by the band, "Sheep and Goats Walking to Pasture," by Guion, made an effective comedy number.

The soloists shared the honors with their fellow artists. Miss Marjorie Moody, an attractive young soprano, who presented a captivating appearance in a white crepe gown with a shoulder knot and long ends of vivid red crepe de chine, and carrying a large red ostrich fan. Miss Moody has a coloratura voice of radiant crystalline quality, combined with luscious sweetness and birdlike tones. She sang the aria, "I Am Titania," from "Mignon," accompanied by the band, and proved herself a finely schooled and accomplished musician, for it is a taxing ordeal for any vocalist to sing above the ensemble accompaniment of a brass band. She won such an ovation that she was recalled for two encores, singing as the first one, "Danny Boy," with appealing beauty, and for the second, "Dodo," in which the middle range of her voice revealed its lovely timbre.

John Dolan, cornetist, displayed his technical skill in "The Carnival," by Arban, and was recalled for an encore.

George Carey is a magician with the xylophone, and the overture, "Morning, Noon and Night," by Suppe, won him such applause that he was recalled for an encore.

The Saxophone Octette was one of the hits of the evening, playing a selection from "No, No, Nanette," and encore after encore was demanded.

SOUSA'S BAND AT THE CAPITOL

American Music Master
Delights Audience;
"Superb"

Sousa is unique in American music, and his coming to the city is of necessity an event in Hamilton's musical calendar. He appeared in Hamilton at the Capitol theater yesterday afternoon and delighted his audience. As the Apostle of the March, he gains a huge, nationwide following, and when his ability to please all the public all the time is placed alongside that, some reasons why he has been the most popular of all band conductors will be learned. Sousa yesterday, in the opinion of many, was better than ever before. His marches had their old vim, his serious music was given with most skilful interpretation; but perhaps the greatest reason for his evergreen popularity is that he keeps abreast of the times. Other leaders have little crochets of their own, but Sousa first, last and always is up there on his conductor's stand trying to give the public what it wants. He does not try to shove classical music down its throat, he employs no acrobatics in leading, but he always has good music, good accompanying artists, and good features. This time he has introduced some instrument chorus work that delighted the audience. For instance, in that old favorite, "Stars and Stripes Forever," he has six piccolo artists come forward and play over the tune while the band proper supplies the obligato. In another place he has a saxophone octet perform the "Down Home Rag" with the band again playing second fiddle.

Sousa is the same dignified leader as of yore, and leads his band through the wildest vagaries of jazz without anything more exciting than a casual wave of the hand, which, by the way, is gloved. He is every inch the conductor. When the music asks more from him, however, than the demands of ragtime, he takes his bandmen through the mazes of melody with a trifle more attention to the score and to the parts.

His accompanying artists are superb. John Dolan, the cornetist, was a revelation as to the possibilities of that instrument. Miss Marjorie Moody is a rich soprano with range, a sympathetic technique and splendid volume. Miss Winnifred Bambrick, at that sweetest of instruments, the harp, was a marvel in technique, and skipped up and down the chords with the grace of a darting swallow. George Carey, xylophonist, was very fine. The encore, his own composition, truly reflects his consummate artistry.

One of the most pretentious things that Sousa gave was the love scene from "Feuersoth," by Richard Strauss, the number purporting to be the great moment in Strauss' opera. As a love scene it is a trifle subdued, but there is much good

music and considerable originality of theme.

From the seriousness of "Feuersoth" the band swung into "Liberty Bell," a typically Sousaesque offering. And it is in things of this sort that Sousa gains his ascendancy.

After closely following the previous number, the average Canadian audience feels it has it coming to it to be diverted with a more lively number, and Sousa, understanding his audience, works this idea incessantly, and always to the delight of his hearers. In these numbers he scarcely waves his baton, but swings his arms as if he were marching to the time of the march. Again the band was encored, and responded with "Canadian Patrol," which included Irish airs, bagpipe effects, the "Maple Leaf," and finally ended with "Rule Britannia." So popular was this medley that when the band swung into the last number the audience applauded even at the beginning.

The second half of the program opened with "Jazz America," a new ragtime concoction. It opened with "Tittina," passed on to a syncopated version of "Song of Love," scratched an air or two from "Hortense," a bit from "Albany Bound," and embraced several other jazz favorites before the final blast. "Follow the Swallow" came as an encore, and included a wonderful cornet part, with variations.

Many people liked the harp number best of all, although both the cornet lovers and xylophone admirers stood by their own favorites. Seldom has one heard such marvelous technique as that displayed by Miss Winnifred Bambrick in her "Fantasia" opus 35, by Alvars. She

skimmed over the chords with incredible dexterity, and complicated as the theme was she poured forth the notes flawlessly.

Again came the contrast when, after Miss Bambrick had given "Believe Me If All Those Endearing Young Charms," the saxophone octet performed "Down Home Rag" by special request. They were somewhat reminiscent of the Seven Brown Brothers in their jazzy calisthenics and stunt playing, but they caught the crowd's fancy. "On the Mississippi" was their final encore, and what a rollicking song it was!

"The National Game," a new march, was full of brassy runs, but certainly not up to the standard of some of his former compositions. Then came the thrilling encore, "Stars and Stripes Forever," the ace of marches. After giving the music as written, six piccoloists came forward and played with their own peculiar variations, and then these were later flanked by the trombonists and the cornetists till in a barrage of notes, with 19 men stretched across the broad Capitol stage, a fulminating finale blared forth. "Semper Fidelis," as much an old favorite as Old Parr, followed. The bugle effect in it was very pleasing.

Mr. Carey's "Morning, Noon and Night," by Suppe, was a magnificent effort in melody. In his encore, "Andree," composed by himself, there were delicate little runs of tune recurrently dashing in and out of the music that lent a Schubert touch, while at other times, when the tamborine was called in, the flavor was Romany.

The concert closed with an old fiddler's tune, after the style of old English music. It was a satisfying little morsel, like a dainty dessert at the close of a substantial meal.

The Billboard



—International Newsreel Photo

Lieut. Com. John Philip Sousa, the march king, in his Indian character of Chief Kee-Too-Che-Kay-Wee Okemov. The honor was bestowed upon him by Chief Ohoo, in behalf of the Star Blanket Band of Indians from the File Hills Indian Reservation near Regina, Saskatchewan. Sousa's tribal name signifies in the Cree language, "The Great Music Chief." Sousa's initiation as a chief took place in the presence of W. M. Graham, commissioner of Indian affairs for Western Canada. On October 11 he will celebrate a third of a century of success in concert.

GLOBE, TORONTO.

GREAT MARCH KING STILL ENTHRONED IN REALM OF MUSIC

John Philip Sousa and His
Band Make Further
Conquests

FAMOUS AIRS ARE HEARD

Sousa, the March King, remains firmly established on his throne, and judging by the reception accorded him in Massey Hall on Saturday evening by devoted subjects, his reign is not likely to be interrupted—or even challenged—for some time. One recalls a memorable night in the great court of honor at the 1893 World's Fair in Chicago, when John Philip Sousa—even then at least the Prince of Marches—and his wonderful band, held a vast multitude in tense and silent attention or excited it to the wildest applause—just as the mood suited this ruler in the realm of music.

A More Sedate Sousa.

The Sousa of Chicago World's Fair days was a youthful, black-bearded, animated leader, who conducted in vigorous style the talented musicians under his baton. Time has not overlooked the great bandmaster, though it has dealt with him in a kindly manner, and it was a grey-haired and more sedate leader that stepped last night upon the dais to begin his work. Sousa now conducts his bandmen with a minimum of exertion, but with all his old assurance. One might imagine him as saying, "Well, boys, you know this music as well as I do; go ahead." In fact, when his clever and vastly entertaining saxophone octette appeared, the leader took a seat and enjoyed the music with the rest of the audience.

Famous Marches Heard.

The band's offerings included many of Sousa's famous marches and the generous leader and composer had difficulty in satisfying the demands of his enthusiastic audience. "The Washington Post," "The Canadian Patrol," "The Stars and Stripes Forever," and other marches known to every one who is familiar with any music at all, were given as encores, and evoked wonderfully enthusiastic and prolonged applause.

Miss Marjorie Moody, soprano, the soloist, achieved what must have been a gratifying triumph in her

offering, "I Am Titania," from "Mignon," which she sang in French, with splendid voice and in the most vivacious manner. Insistent encores brought "Danny Boy" and "Comin' Thro' the Rye," each of which was given delightful interpretation. The other solo was a xylophone number by George Carey, who had also to respond to clamorous demands for additional favors.

In the afternoon another large audience heard an equally delightful concert, with the addition of a harp solo by Miss Winnifred Bambrick. The programs were:

The Two Programs.

Evening—Gaelic fantasy, "Amrain Na N-Gaedeal" (O'Donnell); cornet solo, "The Carnival" (Arban); Mr. John Dolan; suite, "Cuba Under Three Flags" (Sousa); soprano solo, "I Am Titania," from "Mignon" (Thomas); Miss Marjorie Moody; Love scene from "Feuersoth" (R. Strauss); "Jazz America" (Sousa); saxophone octette, "I Want to Be Happy," from "No. No, Nanette" (Youmans); Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe; "The National Game" (Sousa); xylophone solo, "Morning, Noon and Night" (Suppe); Mr. George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture" (Gulon).

Afternoon—Overture, "Comes Autumn Time" (Sowerby); cornet solo, "Bell Song" from "Lakme" (Delibes); Mr. John Dolan; suite, "El Capitan and His Friends" (El Capitan); "The Charlatan" (The Bride-Elect) (Sousa); soprano solo, "Shadow Dance" from "Dinorah" (Meyerbeer); Miss Marjorie Moody; large, "The New World" (Dvorak); march, "Liberty Bell" (Sousa); "Mardi Gras at New Orleans" (Wilson); harp solo, "Fantasia" Op. 35 (Alvars); march, "The Black Horse Troop" (Sousa); xylophone duet, "March Wind" (Carey); Messrs. Carey and Goulden; "Pomp and Circumstance" (Elgar).

DAILY NEWS, BATAVIA.

SOUSA AND HIS BAND DELIGHTED THE AUDIENCE

SPLENDID PROGRAM AT THE
NEW FAMILY THEATRE.

Presenting a splendidly arranged program, Lieutenant Commander John Philip Sousa and his band were heard yesterday afternoon by an audience which nearly filled the New Family theatre. Among the numbers played were Sousa's famous "Stars and Stripes Forever," "Follow the Swallow" and a medley of popular numbers.

Of the special numbers a saxophone octette was enjoyed most by the audience. The program of special numbers also included soprano solos, a cornet solo and xylophone numbers.

The band was so large that it completely filled the stage and there was no room for a stage setting of any kind. The band played in Buffalo last evening.

MARCH KING BRINGS FINE MARTIAL BAND

Two Concerts Given by
John Philip Sousa in
Massey Hall.

VARIED PROGRAMS

His Own Stirring Marches
Were Outstanding
Features.

Some persons will never quite get accustomed to John Philip Sousa without his beard. Undoubtedly, the Sousa tradition, that will remain as the years go on, is going to include the now missing facial decoration. But unlike Samson, the famous band master has not lost any of his vitality with the removal of his hair. True, there is not quite so much suggestion of more or less suppressed energy as there was in the early days of Sousa, but he is still a vigorous interpreter of martial music. He brought his band to Massey Hall on Saturday for a pair of concerts, and provided two typical Sousa programs, done in his traditional manner. His band, of over four score of musicians, is a superb body of its kind. Of course, Sousa loves substance, especially in the brasses. The organization plays with a larger tone than we are accustomed to hear, even in the larger regimental bands, and although he has a large choir of pure and well drilled woodwinds, especially quite remarkable clarinets, he favors the brazen color. But it is magnificent, smooth and free from anything like a suggestion of salivated impurities. There is a martial feeling about the tonal utterances of this band that would stir the blood even of a pacifist.

The programs given in the afternoon and evening were entirely different in the list of selections but the same in character. Of course, the best moments were the marches, particularly Sousa's own. He played a number of those fine swinging melodies, punctuated with the crash of brass, that first won his fame, and they proved as stimulating as ever.

Some of these marches were new like "The Black Horse Troop," but they only served to demonstrate that the composer has never improved upon his earlier efforts. Indeed, "The Black Horse Troop" was a trifle too noisy, and not nearly so effective as hackneyed "Stars and Stripes Forever," which followed it. Sousa has never invented another melody as good as the main theme of that march, and it permits a genuinely dramatic climax. Other old favorites like "The Liberty Bell," "El Capitan" and "Semper Fidelis" were played, and proved that they do not grow stale when presented by Sousa himself. The band was not quite so happy in selections that required delicacy and nuance in the interpretation, like the Largo from "The New World" Symphony, and they made the tone picture "Comes Autumn Time" a trifle heavy, but when they got into their special field, in which must be included the suite arranged from Sousa's three operas, "El Capitan," "The Charlatan" and "The Bride Elect," they made up for it.

Various special musicians added to the variety of the program. People whose capacity to hear music has been perverted by jazz may consider it a triumph that Sousa has been tainted to the extent of introducing strangled cornets, with their abominable squawk, in one of the arrangements, but at least he is still loyal to melody. He has an outstanding octette of saxophones, and they gave a popular group of numbers, but these clowns of the orchestra appeared only as comedians, and as such they scored most emphatically. The octette was a feature of the program. Messrs. George Carey and Howard Goulden, two competent xylophonists were also heard. Miss Winnifred Bambrick, a dainty little harpist, contributed some exacting compositions, and Miss Marjorie Moody, displayed a pleasing coloratura voice, in arias and popular ballads. The fact must not be overlooked that a rendering of "Pomp and Circumstances" brought the matinee concert to an exhilarating conclusion, and also suggested that even if John Philip Sousa is the March King, Sir Edward Elgar is far from being the deuce.

Sousa Believes "Jazz" on Wane

That jazz is deadening the ear of audiences, so that they miss the delicate shading in music, much as a stay in a boiler shop would do, is the contention of John Philip Sousa, famous band conductor, who is in Toronto to-day.

"The March King," a title Sousa earned a quarter of a century ago, was here seven years ago at the head of the huge band from the Illinois naval training school. The band played at the memorable service in Queen's Park on Sunday afternoon, November 10th, 1918, and participated in Toronto's great Armistice Day parade the following day.

Sousa also abominates radio, sharing the opinion of many musicians that radio reproduces music without the tone.

He has written 104 marches, of which "El Capitan," from the comic opera of that name, in which De Wolf Hopper made such a success in the United States and in England, and "The Stars and Stripes Forever" are probably the best known. Sousa likes the latter best of all his marches. His first band march was "The Liberty Bell."

"JAZZ" LOSING OUT.

He is strongly of opinion that jazz is losing its sway with audiences, Canadian and American, and that "real music" will come into its own again very soon.

Asked about Herbert C. of Toronto, once a member of the band, and in recent years leader of the Anglo-Canadian Band of Hantsville, Sousa spoke very highly of his attainments; in fact, he thinks highly of him in every way.

Both of the lady members of his organization have strong ties in Toronto. Marjorie Moody went to Bishop Strachan School for a period, and Winnifred Bambrick received some of her musical education in this city.

CORNELL DAILY SUN

SOUSA DEFENDS JAZZ IN RECITAL

Veteran Conductor Delights
Large Audience at Community Chest Concert

Modern American melodies and rhythms came into their own in Bailey Hall last night when John Philip Sousa and his hundred men paid an eloquent tribute to jazz. This American composer, whose works have "followed the flag" around the world, revealed to an appreciative audience a new Sousa in his medley, "Jazz America."

Famous old "Stars and Stripes Forever" came late among the encores of the evening but with two new band pieces, "Cuba Under Three Flags" and "The National Game" proved the veteran conductor still master of marches. "The U. S. Artillery" in which a sextette of trombones participated was unique in that the band actually roared to music. In more serious vein were the love scene from Strauss' "Feuersoth" and a novel fantasy of famous Gaelic melodies, "Amrain Na N-Gaedeal", by O'Donnell.

Marjorie Moody sang soprano airs varying from an excerpt from the classic "Mignon" to "Peaches and the ever-welcome, "Coming Through the Rye," while two bandmen added solos for cornet and xylophone.

Prolonged applause brought forth a most agreeable repertoire of encores from the saxophone sextette. Their offerings, "I Want to Be Happy," "On The Mississippi," "Ruben Sax," "The Ole Swamin' Hole," "Combination Salad," and "Laughing Gas," were greeted with an enthusiasm that left no doubt of Sousa's success in his new field. An old fiddler's tune, "Sheep and Goats Walking to Pasture," by Gulon, though the concluding number scarcely satisfied the crowd's craving for yet more.

Train Carrying Sousa's Band Meets Accident

Spreading Rails Cause Tender of Engine to Jump Track—Roadbed Torn Up for Over 400 Feet East of Pittsford—Passengers Received Bad Shaking Up But None Was Injured—Band Arrived Two Hours Late

A spreading rail on the New York Central tracks about two miles east of Pittsford at Carterville on the Auburn branch yesterday afternoon nearly caused a serious wreck of the East-bound passenger train due here at 2:04, and injury to the passengers and also the members of Sousa's band who were on the train coming to Geneva from Lockport for the concert scheduled at the Smith opera house in the afternoon.

The train was under full headway, going at a speed estimated at sixty miles an hour. Just as it struck and rounded a heavy curve the rails spread. The tender of the engine left the track and before the train could be brought to a stop over 400 feet of the ties and roadbed were badly torn up so that traffic over the road was impossible for a couple of hours.

None of the cars left the track and no damage resulted to the passengers other than a severe jolting, but investigation later showed the band and the rest of the passengers had had a narrow escape from a serious disaster. For the tender was gotten on the track again the train proceeded slowly to Canandaigua where it was found that the engine was badly disabled, several bearings having been burned out and the engine otherwise being crippled from the sudden stopping and rough riding. This occasioned further delay until repairs could be made.

Conductor Cleary was in charge of the train and Orville Pugsley, supervisor of engines, was on the locomotive when the accident occurred. The passengers were all badly frightened by the shaking up they received. The escape from a more serious accident under the circumstances is considered very fortunate. Just what caused the spreading of the rails is not known, but it is supposed they were weakened in some manner by the heavy rain and wet weather which has been prevailing for the past week.

Those who were on the train said it was a miracle that the whole train was not ditched, in which case there no doubt would have been serious injury and possible loss of life. The passengers considered themselves lucky that they escaped only with a shaking up.

Two extra coaches were attached to the train to accommodate the Sousa band. This made the train heavier than usual, and railroad people say this may have held the train to the track. The lighter train might have more readily been ditched or wrecked. Local railroad officials received no particulars of the accident and were not in a position to explain its cause.

The train finally reached Geneva two hours or more late, when Sousa and his band hastily made their way to the Smith opera house and gave the scheduled concert to the waiting audience.

INIMITABLE SOUSA HEARD WITH DELIGHT

Old and New Compositions Played for Genevans

Concert Given at Opera House After Two Hour Train Delay

The audience at the Smith opera house yesterday afternoon waited two hours and more after the scheduled time to hear the concert by Sousa's band. The band was delayed by an accident to the train it was traveling on and there was nothing to do but wait for its arrival. Manager Gutstadt explained the delay and refunded ticket money to those who could not stay.

At 4:30 o'clock the band arrived and in an incredibly short time the big carload of instruments was unpacked, and band members were in their places on the stage, and the curtain went up amid much applause. The program was given in full even to encores. Nothing was omitted but the customary intermission, which to save time was not observed. The concert was concluded by 6 o'clock when the band left immediately by special train for Ithaca over the Lehigh, where it was to play in the evening.

The band played with much spirit and lost no time in going from one number to another, yet nothing was unduly hurried. The concert as given was one well worth waiting for and was highly enjoyed by everyone. In the audience were many people from the nearby towns and villages who had come to hear the famous band, while Genevans young and old were present in large numbers.

The program was a much varied one. Besides the band numbers proper there were vocal and

instrumental solos. John Dolan was the cornet soloist and gave a remarkable exhibition of the possibilities of that instrument. The same could be said of George Carey who played the xylophone. No more nimble manipulation of the sticks on this novel instrument could well be imagined, nor any better production of tone or tone-shading. The vocal soloist was Miss Marjorie Moody, soprano, who sang "I Am Titania" from "Mignon," a well-known number that taxes the ability of any soprano in the way of execution and technique. Miss Moody was equal to the demands of the score and received hearty applause and encore.

As for Sousa and his band, both director and players maintained their high reputation. Mr. Sousa directed, in his usual quiet and effective manner, with simple and inconspicuous beat and merely gestures or slight extra motions to bring out emphasis, attack or shading as desired. Of course, no Sousa concert would be complete without Sousa compositions both on program and as encores. These had their proper recognition and were greeted with applause as cards indicative of them were held up to view before being played, or their familiar strains were recognized.

Some new Sousa compositions appeared on the program. One of them was a suite of three parts entitled "Cuba Under Three Flags," Spanish, American and Cuban. Each part had its characteristic national music interwoven in an ingenious manner. Another new number was entitled "Jazz America" in which the popular jazz was elevated to a high place and its distinctive characteristics and possibilities of musical development shown. Sousa compositions given as encores were the familiar "El Capitan" and the ever-popular and widely-known "Stars and Stripes Forever," mentioned on the program as "the greatest march ever written," a statement that is in full accord with the truth.

The concert as a whole was a musical event. There is only one Sousa and only one band of its kind. Genevans realized this to full extent as they listened to the program which gave delight to all, even if through an accident, they had to wait an unduly long time to hear it.

SOUSA'S BAND PROVES TREAT

Famous Conductor and Organization of Sixty Pieces Gives Delightful and Varied Program at Lyceum.

The famous Sousa Band, an organization of 60 accomplished musicians with Lieutenant Commander John Philip Sousa as conductor gave its annual concert in Elmira Wednesday night at the Lyceum Theater. A large audience enjoyed the program.

But few directors of musical organizations can wield a baton equal to Director Sousa, who gets remarkable results from his players. His compositions, which included three new selections, were received with hearty applause.

The famous selections "The Stars and Stripes Forever," "Semper Fidelis," "El Capitan" and "Liberty Bell," were given in a manner which received as great applause as when they first were given many years ago.

The new Sousa selections included "Cuba Under Three Flags," "Jazz America" and "The National Game," each of which has the pleasing swing which is typical of the Sousa compositions.

SOLOIST PLEASURES

Miss Marjorie Moody, soprano soloist, has a pleasing voice which is of full, round tones and her rendition of the solo: "I Am Titania," from Mignon, displayed her ability to place tones and give full expression. She responded to encores with the selections: "Danny Boy" and "Doo Doo."

George Carey in his xylophone selections played: "Morning, Noon and Night," by Suppe, with the band accompaniment. Mr. Carey gave fine satisfaction as a finished musician on his favorite instrument.

The saxophone octette was a source of pleasure to the music lovers when they played: "I Want To Be Happy," from "No, No, Nanette." As encores they gave "The Old Swimming Hole," in which one of the members sang the solo and "Laughing Gas."

The band showed its ability to play classical music, with its difficult ensemble of instrumental parts and fine shading, in the love scene from "Feuersoth" by R. Strauss, regarded as one of that famous composer's most important offerings.

The program in full follows: Gaelic Fantasy, "Amrain Na N-Gaedeal" (new), O'Donnell.

Encore: "El Capitan," Cornet solo, "The Carnival," Arban, John Dolan.

Suite, "Cuba Under Three Flags" (new), Sousa. (a)—Under Spanish, (b)—Under the American, (c)—Under the Cuban. Encore: "Invincible."

Soprano solo, "I am Titania," from "Mignon," Thomas, Miss Marjorie Moody. Encores: "Danny Boy" and "Doo Doo."

Love scene from "Feuersoth," R. Strauss.

Encore: "Liberty Bell," with chimes.

"Jazz America," (new), Sousa. Encores: "Chinese Wedding Procession" and "Follow the Swallow."

JOHN DOLAN ILL

John Dolan, the first soloist for the cornets, is afflicted of paralysis of the lips and was unable to play. His selection "The Carnival,"

by Arban, was given in an artistic manner by Mr. Garrett, who responded to an encore.

Saxophone octette: "I Want to be Happy," from: "No, No, Nanette," Youmans, Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.

Encore: "On the Mississippi," Sousa.

"The National Game," Sousa. Encores: "The Stars and Stripes Forever" and "Semper Fidelis."

Xylophone Solo, "Morning, Noon and Night," Suppe, George Carey. Encore: "Andree," by George Carey.

Old Fiddler's Tune, "Sheep and Goats Walking to Pasture," Guion, by the full band.

See Record-Breaking Crowd to Hear Sousa



LIEUT. COMMANDER JOHN PHILIP SOUSA.

Lieutenant-Commander John Philip Sousa will arrive in Buffalo this evening about 6 o'clock, to give a single concert at Elmwood Music hall at 8:30 o'clock tonight, at the head of his famous musical organization. Among the soloists with the band this season are Miss Marjorie Moody, soprano; Miss Winifred Dambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; Joseph Deluca, euphonium; John Dolan, cornet; George J. Carey, xylophone; H. B. Stephens, saxophone; Clifford Ruckie, bassoon; J. F. Schueler, trombone. The concert will be given under the auspices of Buffalo council No. 184, Knights of Columbus, for the welfare fund. Arrangements are being handled by the entertainment committee.

A reception committee comprising Grand Knight John V. Naber, Deputy Grand Knight Frank Davis, Frank Kraft, George Kloepper, Thomas De-

laney, Charles Kennedy, Matthew Doyle, Hugh Grogan, Thomas Bingham, William R. Forrestel, Clifford S. Hottinger, Raymond P. Hoen, John Plunkett, Martin Hogan, James P. Disher, Fred J. Koester, Dr. James Mooney, Thomas Balkin, Sherman E. McNamara, Chester Hickey, John G. Howell, Dr. Joseph C. O'Gorman, Lester Kinney, Robert Bulger, Carl Promenschenkel, Brian O'Day, William Conway will meet Lieutenant Sousa at the train and escort him to the Statler hotel.

At the hotel the committee will attend a banquet as guests of Lieutenant Sousa, later escorting him to Elmwood Music hall for the concert.

The advance reservations indicate a record-breaking crowd to hear this famous band. Tickets are on sale at Denton, Cottler & Daniels until 5 o'clock, after which they may be obtained at the hall.

BUFFALO EVENING TIMES,

LOCKPORT UNION-SUN

SOUSANS PLAY MANY ENCORES

Great Band Master Presents Both Old and New Pieces for K. of C.

Lieut. Commander John Philip Sousa and his band gave a concert in Elmwood Music Hall last evening. Mr. Sousa was presented with a beautiful floral piece by the Knights of Columbus under whose auspices the concert was given.

The program last night was characterized by the playing, particularly among the encores, of many new Sousa compositions, which illustrate the talent of Mr. Sousa in the field of creating as well as in the field of conducting. "Cuba Under Three Flags, the Spanish, the American, and the Cuban," was a most effective number. Each of three movements in the suite, was typically racial. The old favorites, however, "El Capitan," "Liberty Bell," and "Semper Fidelis," appealed most to the audience, which apparently could not get enough of them.

A new work by Sousa, which was well received because of its comical and clever effects of instrumentation was "Jazz America." The "Gaelic Fantasy," by O'Donnell, which is classed among the more pretentious numbers, was also appreciated greatly.

Excellent soloists, which always characterize Sousa's band, were here as usual. Marjorie Moody, soprano, sang exceedingly well. John Dolan, cornetist, showed his keen technical powers, while George Carey at the xylophone, displayed great skill.

Sousa With His Band Delights Big Audience

Lieutenant Commander John Philip Sousa and his band gave a concert in the Palace theatre last night. They played "Jazz America," Sousa's latest composition to the delight of the big audience. Lockport seemed to appreciate the satire and the comedy of the thing. The more ambitious part of the program included "Gaelic Fantasy," by O'Donnell; "Love Scene," from the Richard Strauss opera, and "Sheep and Goats" by Guion.

Marjorie Moody, soprano soloist, sang "Jesus Titiana" from "Mignon," and other selections that demanded encores.

As encore the band played what everyone was waiting for, the old favorites, Sousa's great marches "Stars and Stripes," "El Capitan" and "Semper Fidelis" with all the enthusiasm of Spanish war days.

The concert was given by the management of the theatre and the crowd in attendance bespeaks the kind of attractions Lockport is looking for in its new \$200,000 playhouse.

Sousa Thrills Large Audience At Bailey Hall

"March King" and Famous Organization Enthusiastically Acclaimed in Concert Here—Three New Compositions Presented for First Time.

Lieutenant-Commander John Philip Sousa and his band thrilled and delighted a capacity audience in Bailey Hall last night. Encored and enthusiastically appreciated with each number he took many back to the days when his most popular marches were new and presented three new compositions to Ithaca for the first time. "The National Game," a heavy, swinging march written this year, showed that "The March King" yet has the ability to catch the musical ear with splendor of melody and stirring rhythm. The suite, "Cuba Under Three Flags," typified the national music of the three governments which have controlled the island during its stormy history. Opening with a sonorous movement of Spanish grandeur accented with castanets and tinkling tamborine effects the suite carried through old Spanish War marching songs of the Americans. Closing with the light, modified Spanish melodies and lifting measures of the modern Cuban spirit, it presented a beautiful melody picture of the tropical land.

"El Capitan," the crashing favorite of the "March King," brought storms of applause as his first encore. "U. S. Artillery," one of Sousa's newer compositions, featured seven trombones. Pierced with shot explosions, the melody which has become the "Alma Mater" of the artillery men of the American army, stirred to the depths. With a sextet of trumpets playing a touch of army field music, "Semper Fidelis," recalled reviews and parades of the past war when the march was so popular.

It was good to hear the normal tones of standard American instruments played with no attempt at the bizarre or strange. Legitimate effects were the technique of the ensemble, and rich coloring with masterful balancing of the various sections of the band showed that wah-wah trombones, strangled saxophones and numerous jazz effects of the day have not superseded the love of ordinary instrumental music.

Unusual transitions and endings with clever arrangement delighted. There was something new and unexpected in every number. The concert

was under the auspices of the Ithaca Community Chest.

Miss Moody Charming.

Miss Marjorie Moody charmed with a soprano solo, "I Am Titania," from "Mignon" by Thomas. Combining a magnetic personality with a splendid voice and technical ability to sing with the large accompaniment, she encored with "Danny Boy" and "Comin' Through the Rye."

A saxophone octet played "I Want to Be Happy," from "No No Nanette," and tickled the crowd with giggling touches of humor and laughing instruments.

"Jazz America," a composition of dance tunes of the day, fell rather flat in that the rendering seemed to lack the enthusiasm that youthful musicians instill with even less perfection or technique. It was not typical of Sousa, and produced an effect similar to "Yes, We Have No Bananas," played on the harp with organ accompaniment. The big thrill of the program was "Stars and Stripes Forever," played with typical Sousa swing and coloring, reviving quickening memories and bringing the realization that the "March King" will never be any other kind of king nor even a prince or any other type of music as long as the public find such delight in his martial compositions and demand them so enthusiastically with their constant approval. Ithaca re-acclaimed his coronation of ruler of march music after "Stars and Stripes Forever."

"Manhattan Beach," punctured with crashes and accents from the percussion section afforded the drummers an excellent opportunity to exhibit their perfect technique in modulation and ability to set hearts

racing. George Carey pleased with several selections and "Andree" written by himself for his solo xylophone. With dancing mallets he swung through the haunting lyric, "To a Wild Rose," by McDowell, drawing every eye to his speeding hands that manipulated the four vibrating hammers with marvellous skill.

33rd Triumphant Tour

Lieutenant-Commander Sousa is enroute on his 33rd concert tour, starting in Hershey, Pa., July 4 and ending March 6 at Richmond, Va. His itinerary will include 202 cities and he is booked for appearance at 435 concerts. Four Canadian provinces and 43 states will be traversed in playing in practically every important city in the United States and Canada.

First coming into musical prominence as director of the United States Marine Band in 1880, Sousa formed his own organization in 1892 and has toured the United States annually since then. In addition he has carried his marches around the world with his own band and twice has toured Europe. Besides his volume of marches he has gained fame by his operas and operettas, suites, cantatas, ballets and arrangements.

SOUSA'S BAND.

Sousa and his band came to Schenectady again yesterday and played in the same old, same new way. Sousa is an American institution that two generations have grown up with and it is delightful to see that the third, little boys and girls from six or so up, is getting its share of delight from the wonderful bandsman. And Sousa himself, the smartly uniformed, white gloved leader, with his snappy, friendly bows, is just the same as "when we were very young." There is always something new on the program, of Sousa's own composition and from the best of the popular music of the day.

The audience yesterday afternoon included a large number of children, the gallery being mostly given over to the school tickets. But both audiences enjoyed the concert thoroughly. The evening program was somewhat heavier music but both were well arranged. The State Theater is a pleasant place to hear Sousa. It is so big that the loudness of the band instruments is not annoying and the stage arrangements give the audience an opportunity to see the different groups of players and watch them play. It is always interesting to watch the groups take the theme or melody or play without the rest. In the New World Symphony for instance the clarinets take the part usually played in symphony orchestras by the violins and violas. Another time the French horns will be leading or muted cornets.

Every instrument in the band seems to be perfect and the players perfectly in accord with each other and the leader. The attack of the Sousa band is a lesson to any young musician. Time and rhythm are perfect but beauty of melody is not sacrificed and the individuality of the leader is felt through it all. The overture in the afternoon "Comes Autumn Time" was a colorful composition of much charm and was played with a fine sweep and melodic beauty.

John Dolan, one of the cornists, played "Bell Song" from "Lakme" Delibes bringing out the silver tones of the instrument with charming effect. The soprano who is with the band this season, Miss Marjorie Moody was well received by both audiences yesterday. She sang in the afternoon the favorite "Shadow Dance" from Dinorah, with flute obbligato and her delightful clear toned voice carried the difficult coloratura effects with ease and grace.

The saxophone solo in the afternoon was "Valse Caprice" and was beautifully given in the language of this alluring, honey-voiced instrument, with the band playing an accompaniment which was soft or roaring a loud chorus as the piece required. The band is marvelous at accompaniments, it might be noted. Nothing could be prettier than the band's playing with Miss Moody when she sang her encore, "Comin' Through the Rye." The band was delightful every time it played. The "El Capitan" suite was splendid, bringing back some old friends. "The New World" was played so well that it almost convinced one that a band can do what an orchestra does. But not quite. Then there was the magnificent Liberty Bell, one of Sousa's oldest and best liked pieces, new always when so wonderfully played. How the boys did thrill at the ringing of those splendid bells and the great drum beaten in terrific fallops. The boys and everybody else in fact, delighted in it.

Sousa has a delightful way of playing his own popular creations for encores and so the audience heard yesterday again "High School Cadets" and "Semper Fidelis" and many others. The xylophone playing, a duet in the afternoon and solo at night pleased those who like the strange instrument. It was admirably played of course. And there were many more enjoyable numbers in both programs, all well received by the friendly audiences who always can depend upon this bandmaster to give them what they expect in one of his concerts, band music and solos by band instruments, the best of their kind.

SOUSA AND HIS BAND AT THE STATE THEATER

A large audience at the State theater last night paid its annual homage to John Philip Sousa and his band. The applause was clamorous and long sustained and the famous leader vouchsafed a few encores but not nearly enough to satisfy the appetite of his audience. Of course, it must be admitted that this would be practically impossible, but it seemed last evening that Sousa was unusually curt. The characteristic smile, which in the old days used to beam benignly through the full black beard which for a generation was the hall mark of the march king, was lacking last night despite the absence of the hirsut screen, which disappeared in 1918.

The band was the same vigorous, "going concern" last night that it always has been. The name of Sousa is synonymous with virility in music.

For some unexplained reason, John Dolan, the star cornetist of the aggregation for many seasons, was absent last evening, and while he was programmed to appear, his place was taken by a younger artist. The latter proved himself to be the peer if not the superior of Dolan in tone production and execution. Of course, it is difficult to make comparisons of this nature and it is especially difficult in this case because Dolan's last previous appearance here was several months ago. However, on that occasion he proved to be in poor form especially in tone production. The young man last night, who remains nameless here because of lack of information as to his identity, was pleasingly skillful in all departments of cornet playing and attempted nothing in the way of freakish technique.

Miss Marjorie Moody, soprano, sang "I Am Titania," from Thomas' "Mignon," with success. While Sousa's vocal offerings are never presented by stars of operatic caliber, his sopranos may always be depended upon to sing on the key. The bandmaster has an accurate ear himself and tone deaf musicians cannot remain in his institution.

George Carey, as usual, was a delight on the xylophone. He played a standard Suppe overture and followed it with a brilliant, brief encore, accepting the applause with the well-known George Carey smile and courtly but snappy bow, first to his audience and then to his director.

The saxophone octette pleased the audience enormously but it proved to be a colorless aggregation when the possibilities of such a combination are considered.

Sousa interspersed his celebrated marches throughout the evening including the evergreen "Stars and Stripes Forever" and "U. S. Field Artillery."

The review of the evening would be incomplete without special mention of the solo euphonium player. Here was a marvelous performer. His technical precision and the snap with which he presented his important role in the brass choir during ensembles was a delight to the ear and a source of wonderment and amazement to those familiar with mouth-piece instruments.

Sometime it may be the good fortune of Schenectady lovers of band music to hear Sousa's men play at the beautiful State theater with the organization grouped as it should be. Last night for the second time, the band was divided by the small stage, with basses and percussion elevated far above the heads of the wood winds, brass choir and director. It must be a highly unsatisfactory arrangement for Sousa and if that was the reason for the absence of his smile last night, he cannot be blamed.

100 MUSICIANS WITH SOUSA TUESDAY

John Philip Sousa and his band appear at Robbins Olympic theatre tonight, in a program of musical numbers. Sousa's band is the outstanding musical organization touring the country and the treat of the season in musical circles.

The band is comprised of 100 peerless musicians and soloists and the Sousa concert comprises operatic numbers and jazz. A jazz band is carried this year to supply that certain kind of music.

The usual picture program will run until 5 o'clock, and of course will be repeated Wednesday.

UTICA OBSERVER

Sousa's Band Plays Tonight

Offering one of his choicest programs, John Philip Sousa will conduct his band of 100 pieces at the Colonial Theater tonight in the final appearance of this famed organization here this season. Long established at the very top of musical world, Sousa's Band has become an annual institution in many of the larger cities of the United States and Utica is indeed fortunate in being listed among them.

Tonight's program includes a Gaelic fantasy; suite, "Cuba Under Three Flags;" revival of one of the March King's most celebrated marches, "The Liberty Bell;" a bit of jazz and his latest composition, "The National Game," dedicated to baseball and vocal and instrumental solo selections by Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone and possibly Utica's own John Schuler, trombonist.

Ever popular and pleasing, Sousa is certain to be greeted by a large gathering of admirers for this entertainment.

Sousa and His Band at Academy Tonight

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

As everyone knows, Lieut. Com. John Philip Sousa, who with his band will be at the Academy tonight, wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor, waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices.

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

OSWEGO PALLADIUM-TIMES,

Sousa Speaks Briefly

John Phillip Sousa, world famous bandsman, whose organization played at the Richardson theater this afternoon, present at the luncheon as the guest of the Kiwanis Club, as a member of the New York Kiwanis Club, was introduced by Dr. G. C. Elder, head of the Kiwanis Club, spoke briefly and in facetious tone.

"I am afraid that the gentleman who introduced me had not met my press agent," said Sousa. "Otherwise he would not have been quite so conservative in his announcement. If he had known me only slightly, he would probably have said that I am the greatest musician in America. Had he known me a little better, he would probably have said that I am the greatest musician in the world. Had he known me still better, he would have said that I am the greatest bandsman in the world. That would have approximated the truth, but not have quite reached it. Had he told the complete truth, as my press agent would have him tell it, he would have said that I am the greatest man in

the world, living or dead. (Laughter.)

Mr. Sousa gave a humorous account of his address when his band played in St. Petersburg, Russia, and he was guest of a Russian club of nobility the night before the concert; of how he addressed the gathering when he knew but two Russian words—the name of the hotel at which he was stopping and the word he should use to urge on the speed of his cab driver. Also he told a yarn relating to a column he conducted for a New Zealand editor on "Advice to the Lovelorn," when he was called upon by the editor to display the versatility of his talents by conducting a newspaper.

Mr. Sousa's remarks were necessarily cut short, due to the approach of the hour of his concert at the Richardson, and the delay in getting the luncheon under way. It was announced that more than 200 tickets have thus far been sold for the Kiwanis Club crippled children's benefit, the Rhondra Welsh male chorus at the Robinson Auditorium Friday evening, October 2.

KNICKERBOCKER PRESS,

SOUSA'S BAND PLAYS TO LARGE AUDIENCES IN ALBANY ARMORY

Famed Leader in Old-Time Form and Programs Please all Tastes.

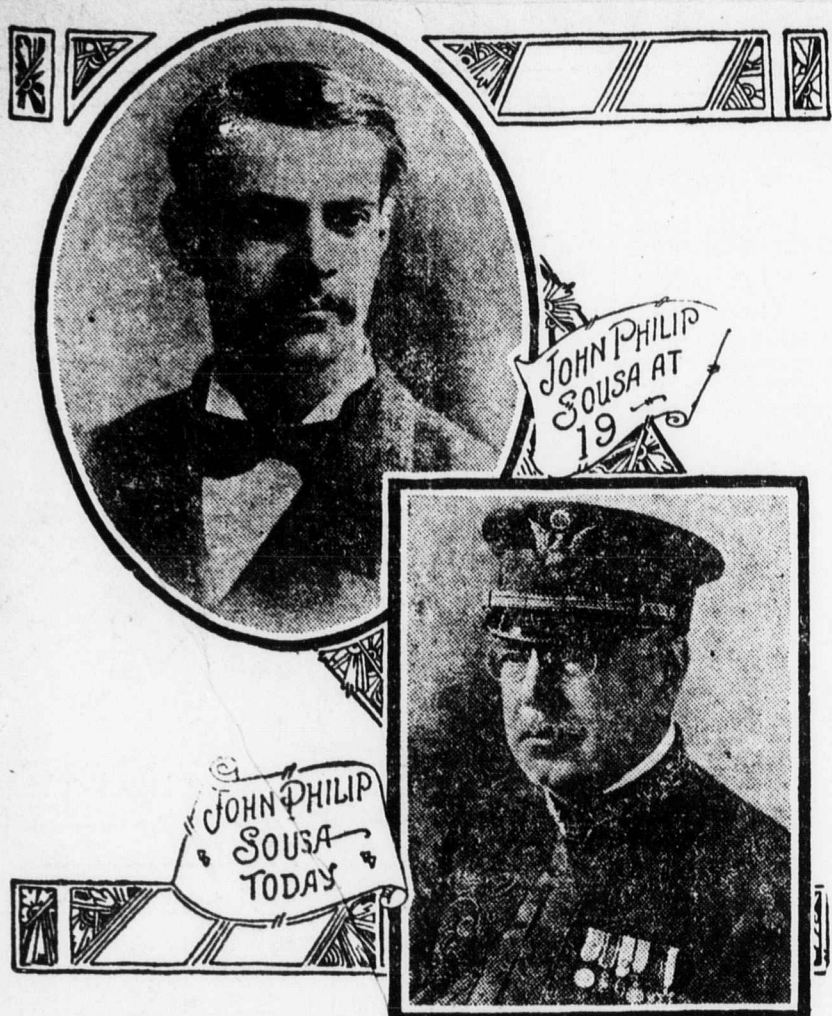
European kings may fall and republics and presidents may rise, but the American "March King" reigns in the midst of democracy. Lieutenant Commander John Philip Sousa has as many loyal subjects as ever. They went in large numbers to the state armory last night and at a matinee to hear the greatest of modern bandmasters play one of his delightful programs that run all the way from Richard Strauss to John Philip Sousa.

Sousa, being an institution, needs no description at this late day. He has the same command of his musicians; inspires in them the same spirited tempo in marches and directs them through musical humors that have as many laughs as a vaudeville comedienne. He plays for and to the crowd.

The concert last night opened with a Gaelic fantasy, "Amrain Na N-Gaedeal" of O'Donnell, and proceeded through Sousa's "Cuba Under Three Flags"; Strauss' Love Scene from "Feuers-nacht"; a "Jazz America" medley and the latest Sousa march, "The National Game." All had their own pleasures and all led to Sousa's encores that included "El Capitan," "Fairest of the Fair," "Semper Fidelis," "U. S. Field Artillery" and, of course, "Stars and Stripes Forever." Long live the Sousa marches. Jazz cannot kill them.

Miss Marjorie Moody, soprano, sang "Je Suis Titania" from Thomas' "Mignon" charmingly; John Dolan's cornet solo, "The Carnival" was good and George Carey played the xylophone with agility and harmony.

A saxophone sextet, programmed as an octet played "I Want to Be Happy" from "No, No, Nanette," and other catchy tunes, winning at least a dozen encores. Sousa's humorous on "Follow the Swallow" was good, though not so whimsical as some others of the past and his "Combination Salad" of the Funeral March of Chopin and Lohengrin Bridal Chorus of Wagner, combined with "Why Did I Kiss That Girl" was a melodic tragedy-comedy that everybody enjoyed. May Sousa be playing for several generations more. Ben Franklin opened his musical season with a welcome popularity.—W. H. H.



Playing at Woolsey Hall This Afternoon and Evening

SOUSA'S BAND GAVE A FINE CONCERT HERE

The first of the musical events of the season, one of a half dozen or more, under the direction of Rudolph Steiner, was the appearance of Lieutenant Commander John Philip Sousa and his popular band at Woolsey hall yesterday.

Sousa has never given programs of better worth than those arranged for this season.

Opening his matinee program was an overture, "Comes Autumn Time," a recent work by Sowerby, and one promising great popularity, especially in the realm of symphony. It was portrayed with gorgeous ensemble of power and delicacy of phrasing. Then quickly followed, as an encore, "High School Cadets," much to the approval of the many school children present.

Instead of the "Bell Song" from "Lakme" appearing on the matinee program, John Dolan played as a cornet solo "The Carnival" by Arban, also listed for the evening concert. He has perfected his art to a remarkable degree and today he ranks among the greatest in his profession.

The exquisite tonal quality in his encore "Killarney," made a classic of the familiar melody.

Miss Marjorie Moody, the soprano soloist, has greatly improved her art and voice since last season. At the matinee she sang the "Shadow Dance" from "Dinorah" and in the evening "I Am Titania" from "Mignon." In the "Dinorah" number, with the dexterous flute obligato, she met with hearty and sincere approval and then sang captivatingly "Coming Through the Rye." For still another encore, "Dodo," a song given in Spanish, displayed a beautiful legato quality of tone.

Other captivating numbers were the saxophone solo by H. B. Stephens and the humorous selections by the saxophone octette, their performance having in it a touch of the vaudeville. And the xylophone duets by Carey and Goulden seemed to please greatly.

Sousa's latest work, "The Black Horse Troop," would seem to be his best creation, with the possible exception of his "Stars and Stripes" which followed. It teems with originality, not only in melody, but in its instrumentation, carrying with it a massive vigor and solidarity of tonal effects which create spontaneous enthusiasm.

The perennial popularity of the "March King" seems as great now as ever.

E. A. LEOPOLD.

BOSTON POST.

SOUSA TRIES HAND AT JAZZ

Audiences Respond Best to His Old Marches

BY WARREN STOREY SMITH

Beginning as a more or less conventional concert and ending as a sort of glorified musical vaudeville, the programme offered by Lieutenant-Commander John Philip Sousa and his band at Symphony Hall yesterday afternoon and evening attracted on each occasion the expected throng of Sousa enthusiasts.

As usual Mr. Sousa had provided an abundance of new music for his band to play. There was, for example, a Suite, "Cuba Under Three Flags," compounded of Spanish, American and Cuban tunes, and chiefly memorable for its resurrection of that engaging ditty "There'll be a Hot Time in the Old Town Tonight," which the innocent Cubans once took to be our national anthem. Again, there was a new march, "The National Game," of the true Sousa flavor, if lacking the inspiration that has made certain of its forerunners seemingly imperishable; a jazz melange, "Jazz America," which demonstrated anew that the military band is not the ideal medium for the interpretation of this form of music; and a hymn, "Follow the Swallow," replete with its bandmaster-composer's characteristic comicallities of instrumentation.

Aside from these fruits of Mr. Sousa's indefatigable pen, this pair of concerts introduced a work-a-day fantasy on Gaelic tunes "Amrain Na N-Gaedal," by O'Donnell; a transcription of the concertized "Love Scene" from Strauss' "Feuersoth," which proved better suited to its new instrumental dress than did that composer's "Don Juan," which Mr. Sousa essayed last season, and an arrangement of David Guion's brightly "Sheep and Goats Walking to Pasture."

Needless to say, the wonted solo numbers were not missing. Replacing the announced Mr. Dolan, William Tong performed glibly upon the cornet; George Carey displayed familiar skill as manipulator of the xylophone, and Marjorie Moody, a soprano, sang to excellent advantage the air, "Je Suis Titania," from "Mignon."

But it was not in any of these things that the audience most delighted, warmly applauded though they all were. Rather, it was the cavortings of an octette of saxophones, and more especially the old standby among the Sousa marches that aroused the great enthusiasm. After all, whatever else Sousa's band may offer, it is in the performance of its founder's martial masterpieces that it rebukes comparison and defies competition.

SOUSA HONORED BY HARVARD

Harvard College paid a pleasant compliment to John Philip Sousa, the famous American bandmaster, when just before his concert at Sanders Theatre last week, a luncheon was tendered him at the Somerset Hotel under the auspices of the music department of the university.

Professor Walter R. Spaulding of the Harvard music department presided, while at his right sat Mr. Sousa, and at his left Serge Koussevitsky, director of the Boston Symphony Orchestra.

A group of eminent Boston composers and conductors were also present, including George Chadwick and Wallace Goodrich of the New England Conservatory of Music, Arthur Foote, Henry Gilbert, and William A. Fisher, besides Professor E. Ballantyne of Harvard.

FINE PROGRAM PRESENTED BY SOUSA'S BAND

Audience at Academy Also Sees How Stage Is Set

Last-minute arrival of baggage delayed Sousa's band concert a half hour last evening. In the interim, the capacity audience viewed the interesting, if unmusical, activities of the stage hands of the Academy of Music staff, juggling instrument trunks and scenery for the stage set, with the big curtain raised, and the unadorned stage exposed to the wondering gaze of the onlookers.

Perhaps the slight delay but accentuated appreciation for the interesting musical novelties the incomparable Sousa presented.

Added interest was given last night's performance, because of the fact that three Haverhill musicians are members of the Sousa organization: Gerald Goodrich, saxophonist; Arnold Chick and Oscar Short, cornetists, the latter joining the band yesterday. And the Haverhill members were prominent in the saxophone and cornet octette numbers featured. Another event of local interest was the playing of the "Haverhill Commandery March," composed by William Sears, bandmaster of the local Knights Templar commandery band.

Soloists with Sousa this season include Miss Marjorie Moody, soprano, heard here some years ago; William Tong, cornet; and George Carey, xylophone.

Miss Moody sang an aria, "I Am Titania," from the opera "Mignon," with happy effect, so pleasing to her audience that "Comin' Through the Rye" and "Dodo," a Spanish lullaby, were given in encore.

Mr. Tong, appearing instead of Mr. Dolan, made an instant hit with his cornet solo, "The Carnival," with its difficult triple-tonguing, and responded with "Kiss Me Again."

The favorite overture, "Morning, Noon and Night," by Suppe, by Xylophonist Carey, and his encore number "Andre," were appreciatively received.

The entire program was crowded with novelty numbers and surprises, many of a comedy nature, which scored heavily with the audience. Notable amongst these were the saxophone, piccolo, trumpet and trombone sections, doing ensemble numbers with the band in accompaniment.

And, of course, the favorite Sousa marches were plentifully used in encore to the program numbers, to the delight of the listeners.

The program, containing several new Sousa compositions and arrangements, all of which were most favorably received, follows:

Gaelic Fantasy, "Amrain Ua N-Gaedal" (new) O'Donnell
Cornet Solo, "The Carnival" Arban
William Tong
Suite, "Cuba Under Three Flags" Sousa

(a) Under the Spanish
(b) Under the American
(c) Under the Cuban

Soprano Solo, "I am Titania" from "Mignon" Thomas

Miss Marjorie Moody

(a) Love Scene from "Feuersoth" R. Strauss

(b) March, "The Liberty Bell" Sousa

"Jazz America" (new) Sousa

(a) Saxophone Octet, "I Want to be Happy" from "No, No, Nanette" Youmans

Messrs. Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe

(b) "The National Game" (new) Sousa

Xylophone Solo, "Morning, Noon and Night" Suppe

George Carey

Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

Sousa Goes on Forever, Is Spirit Prevailing Among His Audience

Great Leader and His Hundred Bandsmen Give Wonderful Concert at City Hall—Record House Greets Famous Organization

The people had a grand good time at Sousa's Concert last evening.

John Philip Sousa and his one hundred bandsmen gave a brilliant concert of the usual variety of pep, and charm that delight people annually, at City Hall.

"Sousa goes on forever" might be a slogan that would apply particularly to this musician's field, for true it is that other enterprises rise and fall, great musical schemes prosper and go under, but Sousa and his band are a never-failing lure to the popular taste and, however early the date, however dull the season, when the evening of Sousa's appearance gets around, people begin to say, "Let's go down and hear Sousa," and the usual hurrying throngs are seen hustling down Myrtle street just before the concert hour.

Thus it was last evening and a tremendous audience of the people listened to an admirable program including all the popular marches and music of the day, with a little jazz and even a few serious works thrown in. "The Stars and Stripes Forever" rang out with the usual gusto and the feature stunts of the bandmen and favorite melodies of the hour, were applauded to the echo. Sousa's new march "The National Game," got a cordial reception. When they came to the "I Want to Be Happy" song from "No, No, Nanette," the music was given a great hand and the captivating air rang out again and again.

The soloists for this concert were Miss Marjorie Moody, Soprano; John Dolan, cornetist, and George Carey, xylophonist, and each was heartily applauded and encored many times.

Sousa a Handsome Figure
John Philip Sousa admits his 71 birthdays, but he doesn't look the part, and his handsome figure and military bearing are as graceful and forceful as ever as he moves spryly about. His step is springy and he leads his musicians in the easy magnetic style which has made him famous.

Sousa is alive and interested in people and, not only on the conductor's stand, but in public and private life, he is a great all-round favorite.

He received a warm personal welcome last evening and altogether the concert had a human flavor and a genial atmosphere that promoted enjoyment and a general good fellowship.

Record House for Sousa
Both balconies and the floor spaces were completely filled at the concert and everyone came away more delighted than ever with Sousa and his band. The program opened with O'Donnell's Gaelic Fantasy, comprising some of the best known Gaelic airs. This was full of spice and its performance demonstrated a new the musicianly qualities of the band. Attack, rhythm, shading and ensemble were of a high order.

John Dolan, cornetist, then played a smooth, gliding, tuneful waltz in his customary proficient and finished manner. There were also lots of "trills" in this cornet piece and Mr. Dolan proved himself a master of the art of execution. Pleasing the audience mightily, the artist responded to vociferous applause by an encore, "Kiss Me Again," by Herbert. The suite "Cuba Under Three Flags," one of Sousa's latest compositions for the band, was interesting and admirably rendered, the band displaying its calibre in convincing form, its mellow quality being grateful to the ears. No raggedness or harsh note mars the easy ensemble. The suite introduced music characteristic of each country—the Spanish, American and native Cuban. The National airs pleased the audience and the applause was long and loud.

Favorite Soprano Singer
Miss Marjorie Moody, soprano vocalist, assisting the band programs for some years, was next introduced and sang very pleasingly the well known "Titania Song" from Mignon. The artist has a clear, coloratura voice, flexible, and having excellent carrying quality. Her concert presence is also attractive and her program number, (having many trills and vocal embellishments), as well as several encores, ending with "Comin' Thro' the Rye," were all greatly enjoyed by her hearers.

The most ambitious work on last evening's program, one which might not, perhaps, possess so popular an appeal, was the Love Scene from a Richard Strauss opera, a writing highly colored and having the complexity characteristic of this modern composer. Its performance served to show the band in more serious work and the big ensemble was moving and impressive in its work of great magnificence.

Sousa's march, The Liberty Bell, closed Part I of the program, and here a mellow toned bell was quite a telling factor in the performance.

Local Works.
At this point, two interesting pieces were introduced on the program.

gram, the Welcome to Maine march by Warrant Officer Kurt Freier, leader of the Fifth Infantry Band, and the Harding Memorial March by Hiram T. Stevens, a Bath composer, both of which were well received. The former, a rather ambitious writing was played at the governors' conference at Poland Spring and again at the Springfield Exposition. The composition has stirring and lively passages, a very appealing melody, and was of course interesting on account of the local suggestion.

The second work, having variations, at intervals, of the favorite hymn of the late President, Abide With Me, also gave pleasure.

"Jazz America," opening the second half of the program was another of Sousa's popular compositions and here some familiar tunes were rendered in new form. "Follow the Swallow," has an encore applauded when it was announced and was one of the favorite selections of the evening. Here was featured an exchange of calls from the different instruments.

The "Chinese Wedding Procession" was still another very amusing performance given by the band as an encore, here the band introducing native lingo.

"Want To Be Happy"
Eight saxophonists, with instruments graduated in size, advanced to the stage front to give the "Nanette" favorite, "I Want to Be Happy" and several other numbers. The audience was greatly pleased with these popular pieces and the musicians stunts and when the players, one by one, left the line unobtrusively, leaving the biggest man with the biggest saxophone standing all by himself, then joy knew no bounds. The saxophone artists sang too, and this act was quite a taking portion of the program. The octette was called back again and again.

The concert closed with one more piece by Sousa, "The National Game," (followed by the usual numerous encores); xylophone solos by George Carey, and a final delightful performance by the band of Guion's "Old Fiddler's Tune."

The xylophone artist was an expert performer on this bell-like instrument, bringing out a variety of beautiful effects in melody, shading, rhythm, etc. Like all the other offerings of the evening, this performance was received with effusive warmth and after the Suppe number, first given, the player was persuaded to add several more selections to his already extended program.

Might Be Playing Yet
If the audience had had its way, Sousa, Messrs. Dolan and Carey and the band would probably be playing yet, but the dimmed lights of City Hall put an end to this feast of band music at about the hour of 11, which was late even for an affair of this kind.

could be extricated and removed to a hospital.

There comes in a question of liability which will be sought before Manager Brinkerhoff will report and Mr. Wilbur will search for decisions in similar cases.

Manager Brinkerhoff has appointed Percy M. Wallace as a fireman, selected from the list of eligibles after examination by the Civil Service Commission, and the nomination goes to the Council at Monday night's meeting. He does not approve of petition of the Grant street garage for two more sidewalk pumps in front of the garage; those now set being sufficient in his judgment.

SOUSA'S BAND.

Wonderful Concert Enjoyed by a Very Large Audience Tuesday Afternoon.

"There's only one Sousa's band," read the advertisements, and every one of the hundreds who filled the City opera house Tuesday afternoon agreed that this statement was absolutely no exaggeration.

There are many bands of all sorts and descriptions, orchestras, brass bands and a mixture of the two. There are street bands and bands for the rendering of classical music. But for a real military band, Sousa's still stands at the head of the list, unmatched and unapproachable. The 100 musicians, under the direction of the magic wand of the noted bandmaster, who is now over 70 years of age, played with a unity and an expression which is marvelous. One number by Strauss was a fine example of what this organization can do with difficult music of a high order. Others were of the trick variety and there was jazz mixed in. But it is, as always, the Sousa marches which thrill the listeners and fairly bring them out of their seats. As the trombones and cornets come out to the front of the stage and play directly at the people, at the climax of some of these old favorites, one can understand how men in war can perform almost any feat with the inspiration of real band music.

Rochester was highly honored by having this great organization choose this city this year among a very few in northern New England, in which to appear, and it showed this appreciation by turning out the largest afternoon crowd that ever attended any performance since the opera house was built. Applause was loud and long at the close of each number and it but slightly expressed the feelings of the listeners.

A handsome basket of flowers was presented to Bandmaster Sousa, at the close of one of his marches, by the City band, a pretty little presentation speech being made by a small girl, dressed in white.

KENNEBEC JOURNAL,

MARCHES FEATURE ENJOYABLE SOUSA MATINEE CONCERT

Sousa, himself was present, when his band appeared in concert, Wednesday afternoon at the Augusta City Hall, before a fairly large crowd. His program this year was replete with surprises, and such that the audience took them enthusiastically and demanded more. A delightful feature of the program was the playing of Sousa's marches as encores, played as only the spirited and masterful direction of the composer could bring them forth. When "Stars and Stripes Forever" was announced as an encore, the applause was loud and fervent. And as the swinging cadence of that familiar march composition rent the air, everyone was figuratively marching, although not a person moved from their seat.

The reappearance of Miss Marjorie Moody, soprano, was a delightful asset to the program. She has been heard in previous years with Sousa's band and her many admirers were pleased to hear her again. She sang, "I am Titania" from "Mignon" by Thomas, and her clear, sweet voice was well poised and was not, at any time of her rendition, hidden by the band accompaniment. Miss Moody has a pleasing personality and makes a charming appearance on the stage. John Dolan, cornetist supreme, thrilled the audience, when he played "The Carnival." As the well known strains of that number issued in golden throated tones from his wonderful instrument, the audience was swayed by its lilt. The band accompanied him.

The saxophone octette made a hit with their rendition of "I Want to be Happy" from "No, No, Nanette." And their encores, of a highly humorous nature, brought down the house. "Combination Salad," organized by Sousa, proved to be a medley in most unusual arrangement, carrying a humorous interpretation.

The appearance of George Carey at the xylophone, playing "Morning, Noon and Night" was another reason why the Wednesday afternoon program was so much enjoyed. When Mr. Carey placed himself before the instrument, the curiosity of the children got the better of them and a number of them, came silently down the aisles and slipped into vacant seats, nearer so they could watch the artist. Sousa, who was conducting the band, turned on his stand and smiled indulgently down at the little ones, who were in rapt attention, watching the skilful fingers of the player as he wielded the tiny sticks over the pieces of metal.

"Jazz America" as arranged by Sousa was another novelty and was revealed as a combine of some present day popular song and dance combinations, played with very many variations.

NEARLY 3,000 ATTEND THE SOUSA CONCERT

Famous Conductor and Band Received With Great Enthusiasm

Marjorie Moody, John Dolan, George Carey, and Octette, Taking Artists

There were nearly 3,000 in the audience that heard Sousa and his band at the Armory last evening—an audience of enthusiastic Sousa fans—quick with applause and overflowing with good humor. It seemed that the famous band master has never conducted better. After all, there is no band like Sousa's. Marjorie Moody, the soprano soloist, who returned with the band, has improved even over last year when she was picked for the Chicago opera. John Dolan, the favorite cornetist, and George Carey, xylophonist, other soloists, were as usual not to be excelled.

While the program seemed at first glance to be short, Sousa with his usual generosity, gave encore after encore of the favorite selections, many being of his own compositions, with the slightest pauses, except for a brief interval of rest, or in recognition of the applause.

The main program contained many new compositions, the first one being O'Donnell's Gaelic fantasy, "Amrain Na Gaedael," based on famous Gaelic melodies. While Mr. O'Donnell employed the harmonic idiom of the modernists, with a method reminiscent of Debussy and Schonberg, his treatment employed little of the harsh voices, so distasteful to the majority of people, who aren't at all anxious to be educated to the modernists, there were rich multiple harmonies, played with the zest and swing, that Sousa always gets into the music of every composer. It really does not matter what composer he plays—the interpretation is Sousaesque to every final detail: from the sharp drum punctuated phrases, indicated by a sudden backward thrust of the baton arm, to the rhythmic pulsations of every measure.

Mr. Dolan

John Dolan, deservedly claimed to be the finest cornetist in the world, appeared early in the program in Arban's "The Carnival." Such pure tones, such runs and "trills," if a cornetist may be said to play trills, are not to be heard in any other organization. For the encore he played, with the lilt and support of the band, Victor Herbert's lyrical "Kiss Me Again."

The Sousa suite, "Cuba Under Three Flags," is not radically different from other Sousa compositions. The first part "Under the Spanish" is a very brilliant motif employing full band, a sound of tambourines, supposedly gives the Spanish air. The second part, "Under the American," has a medley of American airs, most of them beginning with the time of the Spanish-American war. The strains of Dixie Land are interwoven.

"Under the Cuban" begins with a dreamy languor. In it one hears some peculiarly Latin-American instruments and melodies.

Miss Moody

Miss Marjorie Moody sang the lovely and familiar, but not hackneyed, "I am Titania," aria from Mignon by Ambrose Thomas. Possessed of an ever beautiful coloratura voice, her art has developed much this past year. It was a great pleasure to hear her again, and people were very much pleased with her. The little harpist, Miss Winifred Bambrick, had her first opportunity to be heard to advantage in this number. Following Miss Moody sang one of the ballads, "Danny Boy" by Weatherly.

Richard Strauss' Love Scene from "Feuersoth," said to be one of his important offerings and the great moment in his opera, is of the grand organ type. Never did Strauss seem more like a copyist—especially of Wagner than in this particular scene, beautiful as the Sousa interpretation makes it. Following the band played the popular "Liberty Bell" march, and then the announcement came of the "Welcome to Maine" march written by the bandmaster of the Fifth Infantry band in Portland, which Sousa added to his Maine concerts out of courtesy to Governor Brewster, who asked for the favor.

Following intermission came "Jazz America," introducing nearly all of the new popular songs. There was a harsh interlude in this and a final "sheik" harmony, made-in-America. "Follow the Swallow," introducing "Home Sweet Home," was one encore and for a second the "Chinese Wedding Procession." Typically Chinese, laughable, the piece ended with a babel of pidgin English topped off with the staccato beat of drum and cymbal.

The Saxophone Octette

Then Sousa sat back a few moments to enjoy with the rest of the folks, his saxophone octette. Paul Whiteman's saxophonists aren't in it for a minute with the ones who entertained last night. Their first selection was "I want to be happy," from "No, No, Nanette," the musical comedy, that appeared in Portland last week. In this aggregation were Messrs. Stephens, Heney, Goodrich

Weigel, Weir, Johnson, Conklin and Munroe. Their first encore was "On the Mississippi." Then they played "The Old Swimming Hole," with the joys of the swimming hole portrayed in song by one of the octette. "Ruben Sax," ending with "Arkansas Traveler," set everyone in gales of laughter as the octette departed one by one. "Combination Salad," introduced by "What'll I Do" parodied a number of well known airs, one part being "Here Comes the Bride," and the "Dead March" from "Saul," used together. "Laughing Gas," which ended their program was what its name implied.

Another new march of Sousa's then played was "The National Game," followed by his masterpiece, "The Stars and Stripes Forever," and "Semper Parvulus." The U. S. Artillery march was more unusual than others. Into a brilliant movement in regular Sousa syncopations he introduced sharp drum beats accentuated by volleys from blank cartridges.

George Carey, so well liked in his xylophone selections last year played "Morning, Noon and Night," very fascinatingly. The encore was "Andree," a beautiful composition of his own.

The concert ended with an old fiddler's tune, "Sheep and Goats Walking to Pasture," by Guion.

SOUSA'S FAMOUS BAND HEARD BY 2000 PEOPLE IN ARMORY LAST NIGHT

Patriotic Marches Brought Storm of Applause; Newest Jazz Selections Enjoyed; Saxophone Octette Popular; Miss Moody's Solos

"Try to keep your feet still" is indeed an appropriate slogan for Lieut. Commander John Philip Sousa and his band of 100 musicians. No more difficult thing can be imagined than to refrain from responding to the rhythm and compelling lilt of a march played by this world famous band of musicians and soloists with Lieut. Com. Sousa as conductor, as at the concert at the State armory in this city yesterday afternoon and last evening. The audiences at both concerts were large and exceeded all expectations of the Kiwanis club, which was responsible for bringing the band to this city. The huge drill shed, crowded with people, fairly resounded with the music and military cadence of the famous Sousa marches.

Although most of the program itself was composed of new compositions and introduced some of Sousa's arrangements of the newer jazz, it was the old and best known marches, played as encores, which brought the storms of applause. "The Stars and Stripes Forever," and "Semper Fidelis" are evidently the most popular of the composer's marches and it needed only the first strains of each to explode the enthusiasm of the audience in long and loud applause. "The U. S. Field Artillery" march was also received as an old favorite.

Newest Jazz Were Included

In the program and were favorably received even by many who have never before admitted jazz as worth listening to. However, the selections could not take the place of the old time marches, the love of which never seems to die. The saxophone octette, however, was a decided feature and the audience called for encore after encore, each one that was given introducing more stunts and humorous novelties.

Miss Marjorie Moody, whose reputation as a soloist is well-known to Salem music-lovers as she is a Swampscott girl and has often sung in this city, was welcomed with enthusiasm. In her solo number, "I am Titania," from "Mignon" and the three encores the audience demanded, it was easy

to see why Sousa refuses to have any other soprano soloist for his tours. Miss Moody has a soprano voice of wide range and marked beauty of one and her singing comes with such ease and grace it is indeed a delight to hear her.

The other soloists, John Dolan, cornetist, and George Carey, xylophonist, are artists of rare talent, and their numbers were indeed

Worthy of Special Mention

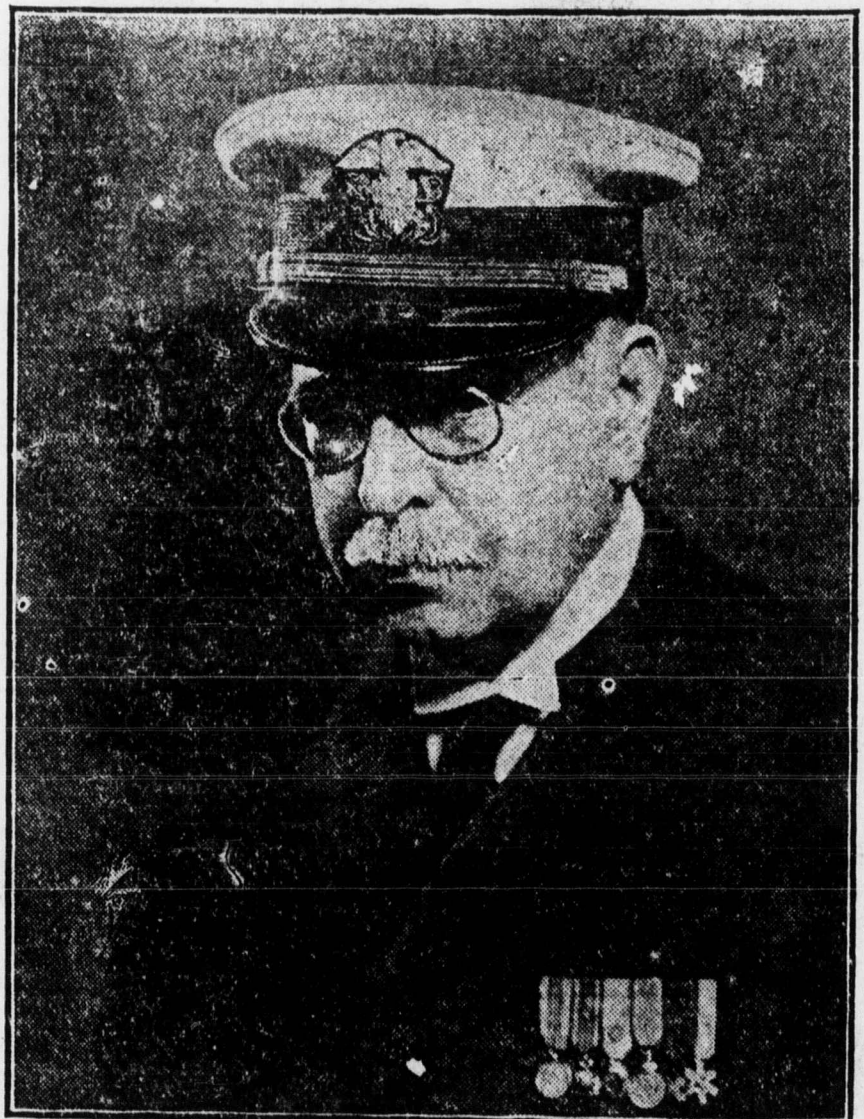
as standing out even on such an all star program as that given last evening. Perhaps one of the most descriptive numbers was a new Sousa suite, "Cuba under three flags," the three parts fairly talking the story and describing the characteristics of the Spanish, American and Cuban.

The outstanding features of the famous band are the unity and harmony of tone, the 100 instruments blending as but one instrument; a perfect leading of Conductor Sousa and the instant response from each of the musicians to his slightest move; also characteristic is the loud, decisive ending to the Sousa compositions.

Last evening's concert was the second given here by the famous band yesterday, the first having been given in the afternoon, while likewise attracted a goodly sized audience in which there were many children. In the afternoon audience were the members of the Salem High school band and orchestra. It had been originally intended to have the High school band play a number during the program directed by Sousa, but as the band has just been organized they naturally felt rather diffident about performing in public, and so that feature was eliminated.

Salem people certainly turned out in great numbers to hear this world-famed band and the Kiwanis club is to be congratulated for bringing such an attraction to this city. The club is also to be congratulated upon the splendid management of last evening's affair. The large crowd of nearly 2000 people was easily and capably taken care of, the members of the club being present to assist with the directing to seats and aiding the young women ushers, students at the Normal school.

CONCORD DAILY MONITOR Noted Band Leader Here



JOHN PHILIP SOUSA

SOUSA LIKES TO PLAY HERE

Noted Band Leader Recalls First Visit In Concord In 1892

Sousa and his band arrived in Concord shortly before noon this morning for their concert at the Auditorium this afternoon.

"Concord audiences are appreciative," Lt. Commander John Philip Sousa said at the Eagle Hotel this noon, "and I always like to play here. My band has played many times in this city since 1892 when we first came, and in every case the event has been a pleasure."

In speaking of the program arranged for this afternoon, Mr. Sousa said: "I have arranged the program having in mind the type of audience to whom we are playing. Naturally, I know them pretty well and understand what they prefer."

Among the features of the program is a number entitled, "Jazz America," a specialty that the band has inaugurated on this tour. Novelties include a saxophone octette, 100 syncopators, and a piccolo sextette. Ten soloists are listed on the program also.

From here, the band will go to Manchester where a concert is scheduled.

Sousa's Supremacy in World of Popular Music is Proven

BY OLIVER JENKINS

The third of a century tour of Lt. Com. John Philip Sousa with his band of 90 pieces was given an enthusiastic ovation yesterday by an audience which filled the Auditorium to capacity of 1102 seats. Every seat in the house was occupied when the first curtain went up right on schedule, and the great band leader stepped from his stand and bowed.

Without a moment's delay for the applause to subside, the most famous band in America swung into the first number on the program, Gaelic Fantasy, in which the echoes of Irish folk songs were woven with the movement of the bass instruments in imitation of bagpipes. Without a pause the band went into a marching rhythm and captivated the audience from that moment on.

John Dolan, featured cornetist, demonstrated that he is unequalled on the cornet, playing "The Carnival," by Arban, a solo filled with the intricacies of triple-tonguing, and at times introducing syncopation in addition to this. The appreciation of the audience was marked and the soloist favored with an encore of sheer lyric beauty, "Kiss Me Again," probably Victor Herbert's most popular waltz.

The next number on the program, composed by Sousa, was a Suite, entitled "Cuba Under Three Flags," with movements of Spanish, American and Cuban origin. The American part went over with the audience best as might be expected, for in this movement could be heard the refrain of "The Old Gray Mare," rising to a single pitch and then dropping back into one of the famous songs of the pioneers of the great West, "O Suzanna," which was taken up by the band, carried on by the saxophones, finally the woodwind picked up the thread and it was brought to a strong crescendo by the entire band, ending upon a chorus of "It will be a hot time in the old town tonight."

The band crashed forth once again with U. S. Field Artillery March, the feature being the militant swing, the lift of the trombones and the boom of the bass drums, terminating in the report of a revolver. And then came the favorite of them all, "The Stars and Stripes Forever," and it might be said here that nobody has heard this stirring march until they hear it as played by Sousa. Out in the front of the stage were six men with fifes, and in the end the entire band faced the audience, and if people could not hear that number as far away as the post-office, something must have been the matter with their auditory powers.

Miss Marjorie Moody, a favorite soprano, identified with Sousa for some time, pleased the audience with a solo from "Mignon" which called forth so much applause that she was obliged to sing another number, and after that still another, this time the ever-popular "Comin' Through the Rye" which she executed with perfect grace and ease, convincing Concordites of her talents.

With the next number, Sousa presented what it may be suspected is the type of music he likes best deep in his heart. It was one of the finest bits of symphonic work that Richard Strauss ever achieved, the Love Scene from "Feuerhohn." At times during the playing of it, the auditor forgot that it was being presented by a brass band, for in it were all of the elements that are associated with the symphony. Through it went the thread of the theme, mounting to a high pitch, while the bass instruments wove a background of tapestry, and then combining with the majestic roll and fusion of an organ. The number finally slipped away into a melody of pastoral simplicity and ended upon an off-hand gesture.

The famous "Liberty Bell March" ended the first half of the program.

Following the brief intermission, the feature of the program was presented, a number called "Jazz America" arranged by Sousa. Starting from the marching rhythm of Titina, one heard the themes of Alabama Bound and Linger Awhile. This called forth an encore, "Follow the Swallow." This jazz innovation is something not done before on a Sousa program and was anticipated with interest by a great many, and there was no disappointment.

The remainder of the program featured a saxophone octette which made one of the hits of the program, being called back five times. This was the comedy part of the program. The xylophone solo by George Carey was remarkable in its dexterity, and the Old Fiddler's Tune which closed the program was a fitting number to leave in the memory of the audience.

LIGHTS GO OUT AS SOUSA'S BAND PLAYS

MANCHESTER, Oct. 3.—The sudden plunging of the Practical Arts high school auditorium into darkness last night while Miss Marjorie Moody was singing to the accompaniment of Sousa's band failed to interrupt the concert. The soprano continued her solo and for an hour afterward the band played in the dim light furnished by a few gas jets.

Searchlights were obtained from the fire department and flashed on the stage. The more than 1200 persons in the audience showed no signs of excitement when the lights went out.

SOUSA'S BAND PLAYS BEFORE BIG HOUSE

Famous Organization Pleases with Classical Music, Jazz and Marches

Lieutenant Commander John Philip Sousa and his band, on the third of a century tour of the United States, visited Woonsocket yesterday and gave a concert, such as only Sousa's organization can give, before the largest audience that ever attended a concert in the Park Theatre under the auspices of La Roe's Music Store. It was almost a year ago to a day that Sousa visited us. In this year Sousa has aged considerably in his looks but as the conductor of one of the world's most famous bands he is as spry as ever and, after watching him at two hours labor with the baton, one is convinced that he should have no need for the morning daily dozen, which tired business men follow as a hobby in order to keep fit.

The march king offered, this year, several new compositions, including marches, but as in the past, his marches of long ago appear still to be the favorites of his admirers. "The Stars and Stripes Forever" continues to be the most popular march of this great composer, and when it was played yesterday as an encore the house rang with applause the minute the band started it.

Sousa continues to cater to popular demands, and jazz, the same as last year, occupied a prominent part of the program. Much of the program was similar to that of last year, insofar as encores were concerned, but the big audience apparently received full value for its money and had played the music which appeals to it. Classical selections had their place in the program and were well received, but it was the marches and the jazz that brought down the house on each occasion.

Appearing with the organization were the same soloists who were seen and heard here last year with Sousa: Miss Marjorie Moody, soprano; John Dolan, cornet and George Carey, xylophone. These soloists, with new selections, had their part in the program and drew their share of the generous amount of applause the entire concert. The saxophone octette and other specialties were especially appreciated.

One of the marches, played as an encore, that apparently pleased as much as any, with the exception of the ever popular "Stars and Stripes Forever" was the "U. S. Field Artillery March," another Sousa composition.

One could write columns about any of Sousa's concerts. They always please lovers of good music and lovers of popular selections and marches. When one says that Sousa's concert was a success, all who have heard that wonderful organization know that the march king is still holding his own and that another audience has been thrilled by the martial airs which this great band always plays. Sousa now visits us once a year. He is always welcome. His music is music that lingers. When Sousa comes to town, he who does not hear him misses a rare treat. We shall sit back content now and await his visit when another year has rolled by.

Announcement was made at this concert that the LaRoes have preliminary plans for bringing Paul Whiteman and his 28-piece greater concert orchestra to this city on Sunday afternoon, Dec. 6. Whether the concert is contracted for depends upon preliminary reservation of seats by Oct. 7. Whiteman and his original orchestra have already appeared in Woonsocket on two separate occasions.

Sousa and his band are in town today. Two concerts are scheduled in Mechanics Hall, matinee and night, and two excellent programs are announced. Sousa and his band is the outstanding musical announcement for this season of the year. He has visited Worcester annually with a band of 100 picked musicians and a dozen soloists, and this, his 33rd annual tour, there has been a large sale of seats for both concerts and the indications point to another crowded house tonight.

A Sousa program is well worth hearing, for it is made up of familiar marches, the newest arrangements from the music of the day, and a group of novelties that have made Sousa famous year after year. The new marches this year are "The National Game," dedicated to Judge Landis, the baseball high commissioner, and "The Black Horse Troop," dedicated to the famous Cleveland organization of that name. There is the new humoresque, "Follow the Swallow," there is a new suite, "Cuba Under the Three Flags," with Spanish American and Cuban melodies, and there is a revival of "Liberty Bell" march, played by Sousa on his first tour 32 years ago, and revived this year with the addition of a \$10,000 set of chimes. These are played by George Carey, the xylophonist with the band, who plays for his solo, Suppe's "Morning, Noon and Night." It is the encores Sousa plays that "get" the crowd. They include the famous marches and also the newest in the musical comedy line. Tickets for both concerts are on sale at Steinert's.

PROVIDENCE JOURNAL,

SOUSA'S BAND

Lovers of band music last evening turned out in force at the E. F. Albee Theatre to greet Sousa and his players, now on their third of a century tour. This season, as for several years past, the visit of the popular bandmaster and his men sounded the opening note of Providence musical activities and last evening's performance showed the famous organization is still at the height of its power to please.

Lieutenant Commander Sousa, graceful in manner of conducting as in the days of earlier successes a third of a century ago, also retains the enthusiasm of his youth. This has been shown year after year in the many excellent additions from his pen to the list of effective compositions for band concert use. This year is no exception, yesterday's programme containing several new works of light and pleasing character that won instant appreciation.

Among these the most pretentious is the suite entitled "Cuba Under Three Flags." This, in three parts, presents characteristic melodies from Spanish, American and Cuban sources. "Jazz America" and "The National Game" were his other new pieces played.

A "Gaelic Fantasy," by O'Donnell, also played for the first time here, proved an interesting number. It is based upon old Gaelic tunes which are given a modern dress of rich and novel orchestral color. The fantasy and an excerpt from Richard Strauss's opera "Feuerhohn" were the more pretentious of the band numbers.

A concert by Sousa would not be complete without the addition of numerous encores and these in turn should be the bandmaster's own marches. These expected extras were provided. With them was included the "Second Connecticut Regiment" march by D. W. Reeves.

The printed programme ran as follows: Gaelic Fantasy, "Amrain Na N-Gaedeal" O'Donnell

Cornet solo, "The Carnival" Arban

Suite, "Cuba Under Three Flags" Sousa

Soprano solo, "I am Titania," from "Mignon" Thomas

Love Scene from "Feuerhohn" R. Strauss

March, "The Liberty Bell" Sousa

Saxophone Octet, "I Want to be Happy," from "No, No, Nanette" Youmans

Messrs. Stephens, Hency, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.

"The National Game" Sousa

Xylophone solo, "Morning, Noon and Night" Suppe

Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulon

The second part of the programme, given to "jazz" numbers, included an appearance by a saxophone octette. Last evening the octette became a septette owing to the absence of one member but this mattered little, the ensemble being all that could be desired in the popular tunes played. It was a whole family of "saxes" from baby to granddad. The performer upon the latter named instrument surprised the audience by singing a jazz melody accompanied by the six remaining saxophonists, his vocal effort making a big hit.

Always plentifully supplied with soloists Mr. Sousa presented Miss Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist. Miss Moody sang her aria from "Mignon" in good style and added two encores, "Danny Boy" and "Comin' Thru the Rye." A brilliant exhibition of technique was given in Mr. Dolan's solo for cornet and Mr. Carey showed speed and accuracy in his manipulation of the xylophone.

MUSIC LOVERS OF THIS CITY HEAR SOUSA AND BAND

Lovers of band music yesterday afternoon turned out in force at the Capitol theatre to greet Sousa, and his players, now on their third of a century tour. This season, as for several years past, the visit of the popular bandmaster and his men sounded the opening note of local musical activities and yesterday afternoon's performance showed that the famous organization is still at the height of its power to please.

Lieutenant Commander Sousa, graceful in manner of conducting as in the days of earlier successes a third of a century ago, also retains the enthusiasm of his youth. This has been shown year after year in the many excellent additions from his pen to the list of effective compositions for band concert use. This year is no exception, yesterday's program containing several new works of light and pleasing character that won instant appreciation.

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Under the Spanish

Under the American

Under the Cuban

Soprano solo, I am Titania, from Mignon Thomas

Love Scene from Feuerhohn R. Strauss

March, The Liberty Bell Sousa

Jazz America Sousa

Saxophone Octet, I want to be Happy, from No, No, Nanette Youmans

Messrs. Stephens, Hency, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe.

The National Game Sousa

Xylophone solo, Morning, Noon and Night Suppe

George Carey.

Old Fiddler's Tune, Sheep and Goats Walking to Pasture Gulon

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Miss Moody sang her aria from Mignon in good style and added two encores, Danny Boy and Comin' Thru the Rye.

A brilliant exhibition of technique was given in Mr. Dolan's solo for cornet and Mr. Carey showed speed and accuracy in his manipulation of the xylophone.

WORCESTER SUNDAY TELEGRAM.

MUSIC

SOUSA BAND CONCERT

By M. S. R.

Sousa without gloves is an impossible supposition. He started on a third-of-a-century tour this fall with two concerts in Mechanics Hall yesterday afternoon and last night. During all these years he has never appeared without the famous immaculate white gloves. They have become a veritable part of the program.

An American composer much under the spot light of modern composition was given first place on the program. "Comes Autumn Time" by Sowerby made an interesting number with which to open the concert. It has a very complicated but interesting orchestration, and differs from the other modern jazz works in its conscious lack of syncopated rhythm.

Mr. John Dolan proved to have remarkable technique on the cornet, but one sighs for that blissful future day when this particular species of musician will offer something besides a "Theme, and Variations." There must be somewhere something in the repertoire of cornet solos more interesting than playing a melody with eighth, 16th, and 32nd notes.

The coloratura soprano, Miss Marjorie Moody, exhibited a flexible voice, in the "Shadow Song." Her voice was sweet, but lacked warmth and feeling. She was much better in a simple cradle song, "Dodo."

Sousa has fallen in line with the modern jazz orchestras only to a certain extent. The stunt performances of a saxophone septet, the instruments of which varied in size from

the smallest to the largest, gave high delight. Parades of piccolos, cornets and trombones across the platform, while verging on the sensational, were in place in this military organization. They seemed to enhance the martial atmosphere of the music.

Sousa's reputation, however, rests not upon his modern tendencies, but rather upon the remarkable swinging rhythms. Such old timers as "El Capitan," "Manhattan Beach March," and "Semper Fidelis" were received with the same enthusiasm as, when they first appeared years ago.

The proof of a musical pudding is in the hearing. At the first strains of "Stars and Stripes" the usual straw vote was taken as to what should be the national military march. It is not chance that makes that march so popular among the American people. It has proved its worth. One never tires of hearing it. It calls to mind regiments of soldiers, banners waving, flags flying, horses prancing. It is the people's march.

There is something refreshing in the healthy rhythms of Sousa's music. His compositions, while perhaps not offering anything new in orchestration, or unique in harmonization, yet do not arouse in the listener that subtle irritation of too much jazz. Whenever Sousa reverted to the popular airs of the present day a comparison was felt. His is not the organization to indulge in "Linger Awhile." Let him keep to his own particular methods and arrangements. We shall go much farther before we find anything to take the place of this institution.

SOUSA'S BAND PLAYS
AT PALACE THEATRE

Sousa's band, with the master himself conducting, gave a splendid concert Monday evening at the Palace theater that filled every seat in the house. Every number was most enthusiastically applauded and the soloist specialties were strong favorites with the audience. These were Miss Majorie Moody, soprano, John Dolan, cornet, and George Carey, xylophone.

The following program was given: Gael Fantasy, "Amrain Na N-Gaedeal," new, O'Donnell, the band; cornet solo, "The Carnival," Arban, John Dolan; Suite, "Cuba Under Three Flags" (new) Sousa, the band; (b) under the American, (c) under the Cuban, the band; soprano solo, "I Am Titania" from "Mignon" Thomas, Miss Marjorie Moody; (a) Love scene from "Feuersoth," R. Strauss, (b) march, "The Liberty Bell," Sousa, the band; "Jazz America" (new) Sousa, the band, (a) saxophone octette, "I Want to Be Happy" from "No, No, Nanette" Youmans, Messrs. Stephens, Heney, Goodrich, Weigel, Welr, Johnson, Conklin and Munroe, (b) "The National Game" (new) Sousa, the band; xylophone solo, "Morning, Noon and Night," Suppe, George Carey; Old Fiddler's Tune, "Sheep and Goats Walking to Pasture," Gulon, the band.

BULLETIN

DAILY EAGLE

Sousa Plays Syncopation
For First Time at Academy

Syncopated music was played for the first time last night by Lieutenant Commander John Philip Sousa's band at the annual concert at the Academy of Music.

This year he has a half hour of modern syncopated music because, he said, of his firm belief that syncopated music has established itself permanently in America.

Sousa said he did not believe that the popularity of syncopation has been at the expense of the older classical forms. He said that gradually syncopation will merge itself into the general body of music and prosper side by side.

"Music of the Minute," a tying together of half a dozen syncopated hits, predominated throughout the concert. His famous songs and marches, "The Liberty Bell," "Cuba Under Three Flags," "The National Game" and "Jazz America" comprised a few of the selections on the program last night. As a final he gave his "Stars and Stripes Forever."

SOUSA SCORES
TWO TRIUMPHS,
OPENS SEASONNew 'Black Horse Troop' Wins
Ovation on Bandmaster's
Return to His Native City

By KATE SCOTT BROOKS

The concert season of 1925-6 had an auspicious opening yesterday in the Washington Auditorium with two concerts by the unsurpassed Sousa Band, Lieutenant Commander John Philip Sousa, conductor. The first concert was given at 3:30 and the other at 8:30 with entirely different programs, equally interesting and worthwhile.

These concerts not only served as the season's opening, but they introduced to Washington a new coloratura soprano in Marjorie Moody who gave a beautiful rendition of the difficult Shadow Song from Dinorah, of Meyerbeer. She was brilliantly assisted by R. E. Williams who played a lovely flute obligato with great skill and artistic finish.

VOICE IS LOVELY

Miss Moody has in addition to the gift of good coloratura, a voice of lovely quality, even scale, great range and with the registers so perfectly blended that they are well concealed. Her phrasing and enunciation are good and she sings without effort or affectation. For encore she sang with charming tone and style, "Coming Thro' the Rye." The band plays a skilled orchestra-like accompaniment.

Sousa received almost an ovation from this, his home city, as he always does. He was long at the head of the Marine Band and brought it to such a state of excellence that it gained an international reputation. His military training is predominant in the atmosphere of his own band. It plays with military precision, and he wastes no time between numbers and encores so that his programs, while long, never tire. He presented yesterday a wide variety of numbers, with his own popular marches generously interspersed. Also he presented one entirely new one, the "Black Horse Troop," which the audience stamped a success. It has the Sousa touch strongly, rhythm, infectious swing and tone, and smashing climaxes. His "Liberty Bell" was another great success and brought forth many encores.

SAXOPHONE SCORES

A pronounced feature of the programs was the saxophone octet, septet and sextet which alone were worth the price of the concert. This feature includes a saxophone solo by Harold B. Stephens, whose playing proclaims much in favor of this much abused instrument.

In the evening Miss Moody repeated her success of the afternoon, in the Polonaise from Mignon, "I Am Titania," which drew forth two encores, "Danny Boy," by Weatherby, and again "Comin' Thro' the Rye." Three other new compositions of the "March King," given last night, were the suite, "Cuba Under Three Flags," Spanish, American and Cuban; "Jazz America," and "The National Game," all of which received the approval of the audience, which more than filled the great auditorium last evening, with a smaller one in the afternoon.

At the conclusion of the program, Sousa's Band was accompanied by the Almas Temple Band of thirty pieces, William C. White directing, in offering one of Sousa's own compositions, "The Nobles of the Mystic Shrine." As an encore Almas musicians played their old favorite, "Call Me Henry!"

SOUSA RETURNS HOME,
GIVING TWO CONCERTSStirring Marches and Suites
Enthrall Audiences, Who
Note Greater Finesse.

SHRINE NOBLES ASSIST

Sousa, that's all! These words held the magic to bring thousands of Washingtonians to the Auditorium yesterday afternoon and night to acclaim John Philip Sousa, America's march king, who, with his band of 100 pieces, presented two splendid concerts there.

Besides the personal interest felt in Lieut. Comdr. Sousa was the desire to see him again directing his band in numbers which he had composed.

Perhaps the years have taken their toll of agility, but this lack has been made up fully in finesse. No listener could doubt that this was first and foremost a musician.

For encores Commander Sousa was most generous with the old favorites which won unstinted applause as their familiar strains were recognized. It is noteworthy that the first encores of the afternoon concert were "The High School Cadets" march, which brought him only \$35, and "The Stars and Stripes Forever," world-famous march.

The usual expectation of finding a Sousa suite, a Sousa humoresque and a new Sousa march were fully realized at both concerts. The new march is "The Black Horse Troop March." The suite at the afternoon concert was entitled "El Capitan and His Friends," each section of which was replete with the Sousa lilt and peculiar spirit of harmony which is attached to all his work. At the evening concert the audience was highly entertained by "Jazz America."

John Dolan, cornet soloist, was admirable at the afternoon concert in the Bell Song from "Lakme" by Delibes. Miss Margaret Moody, soprano of rare beauty of voice, gave the Shadow Dance song from "Dinorah" by Meyerbeer in the afternoon and at the night concert was equally effective in the soprano solo "I Am Titania" from Thomas, "Mignon."

The outstanding number of the evening program was the new Sousa suite, "Cuba Under Three Flags," played for the first time in Washington yesterday.

One of the great hits of the evening was the saxophone octet, which was recalled again and again.

As an encore to "Cuba Under Three Flags" Sousa led his band through the stirring measures of "The Washington Post March."

Sixty nobles of Almas Temple, Mystic Shrine, of Washington, under the direction of Bandmaster White and Manager Robert Heiner, the military band of that organization, appeared on the stage and played Sousa's "March Nobles of the Mystic Shrine" with the band.

E. E. P.

Sousa's Band In
Concert Tonight

Special Matinee For School Children at 4 o'clock.

John Philip Sousa, March King, with his band of eighty-two musicians, reached Charlottesville on the 11:57 Southern train this morning, and was met at Union by Representatives of the local Kiwanis Club.

A special matinee for the school children of the city will be given at 4 o'clock this afternoon in Memorial Gymnasium, at the University.

Director Sousa will be the special guest of the local Kiwanis Club at the regular weekly dinner, to be held this evening at the Coffee Shop.

All arrangements are complete for the big concert to be given in Memorial Gymnasium tonight, when a big crowd will greet the musicians. The advance sale of seats has been very large. The band will occupy a big platform which has been erected at the southern end of the big gymnasium floor.

From today's Washington Post: Sousa, that's all!

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Besides the personal interest felt in Lieut. Comdr. Sousa was the desire to see him again directing his band in numbers which he had composed.

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Sousa's Band
In Fine Concerts

Enthusiastic Audience Greets Conductor at Night

John Philip Sousa, March King, and his band gave two splendid concerts yesterday in the Memorial Gymnasium, at the University. The matinee attracted some 800 school children, about 300 coming from the schools of the county, while the crowd at night was a large and enthusiastic one.

The first encore of the afternoon concert was "The High School Cadets," which brought the composer only \$35. The suite at the matinee program was entitled "El Capitan and His Friends," each section of which was replete with the Sousa-lilt.

Miss Marjorie Moody, soprano, gave the Shadow Dance Song from "Dinorah," by Meyerbeer, and her first encore, "Dixie," brought the school children to their feet.

The new Sousa march, "The Black Horse Troop," was also well received.

The outstanding number of the evening program, perhaps, was the new Sousa suite, "Cuba Under Three Flags," and for encores the Conductor responded with "U. S. Field Artillery" and the ever popular "Blue Danube."

John Dolan cornet soloist, gave the Bell Song from "Lakme," by Delibes, at the matinee, and at night "The Carnival," Hittore "Kiss Me Again" was greeted with thunderous applause.

Miss Moody was effective in the soprano solo, "I Am Titania," from Thomas' "Mignon," and generously responded with "Carry Me Back to Ole Virginny," "Coming Through the Rye" and "Dixie."

The night audience was highly entertained by "Jazz America," opening the second part of the program, and then came "Follow the Swallow," superbly rendered.

The Saxophone Octette opened with "I Want to Be Happy," from "No, No, Nanette" and the clever performers were recalled again and again. Their most popular encores were "on the Mississippi," "Ruben Sax" and "The Ole Swimming Hole."

The next number was another new composition by Sousa, "The National Game," following which Sousa led his band through the stirring measures of "The Stars and Stripes Forever," world-famous march, and "The High School Cadets."

Mr. George Carey proved a real artist in his Xylophone solo "Morning, Noon and Night."

The evening program, which included some 20 odd numbers, concluded with the "Old Fiddler's Tune," "Sheep and Goats Walking to Pasture."

The New York Times



THE
GREAT
MUSIC CHIEF IN ALL HIS WAR PAINT:

JOHN PHILIP SOUSA,
the Famous Band Leader, Wearing His
Regalia After Being Made an Indian
Chief With the Name Kee-too-che-kay-
wee at Regina, Saskatchewan.

SOUSA'S TUNES STIR AUDIENCE

Leo Sowerby and Sir Edward Elgar and Richard Strauss and Guion share composing honors with John Philip Sousa in the modern programs he is giving in this, his third of a century tour, as illustrated by the performance, given at the Lyric yesterday afternoon and night.

Whether this is a conviction of a concession it is difficult to say, but there is no doubt about the attitude of the Sousa audiences. They sit in ill-concealed boredom until Mr. Sousa's own "El Capitan" appears. Or the "Liberty Bell." Or the "High School Cadets." Or, best of all, "Stars and Stripes Forever."

"The Largo," from Dvorak's New World symphony, that has soothed many a symphony audience and Sowerby's new "Comes Autumn Time," that is scarce calculated to be a soporific for the classicists, seemed unimportant yesterday on the program with "The Black Horse Troop" or O'Donnell's new Gaelic Fantasy last night followed by "The National Game."

John Philip Sousa's band plays Sousa. Any audience will stand up and yell when they hold forth with the "Nobles of the Mystic Shrine." And Mr. Sousa, in his neat and business-like suit and his immaculate white gloves, can conduct Sousa with an astounding force and brilliance. There is little music, and this is music, more rhythmically perfect and more clearly enunciated than these marches played by the Sousa band. And no excess of modesty on Mr. Sousa's part in cleverly concealing them can deceive the audience about that. Not at least, Baltimore audiences.

A number of soloists were heard at one or the other performance. Miss Marjorie Moody contributed an opera aria or so. John Dolan, with the same cornet we've heard for so many years, played twice. Harold B. Stevens and George Carey presented saxophone and xylophone solos. Mr. Carey playing one duet with Howard Golden. At night there was a saxophone octette with the Messrs. Stephens, Henry, Goudrich, Weigel, Weir, Johnson, Conklin and Hunroe playing.

E. E. B.

NEW YORK HERALD Sousa Is Greeted With Tributes and Gifts at Concert

Noted Bandmaster Opens Mecca Temple Auditorium in His Only Appearance in Manhattan This Season

Lieutenant Commander John Philip Sousa, circling the country in his third-of-a-century tour, led his band last night in its only Manhattan concert of the season, and at the same time formally launched the new auditorium of Mecca Temple on West Fifty-fifth Street on its career as a concert hall.

The noted bandmaster, now almost seventy-one, spent most of the evening in an almost continuous performance, but had to desist for fifteen minutes or so and stand as the target for gifts and warmly phrased tributes from several sources. Mr. J. Fletcher Shera, president of the Musicians' Club of New York, acted as master of ceremonies. He presented a greeting from Lu Lu Temple, of Philadelphia, and a laurel wreath from the Musicians' Club, and then introduced Vincent Lopez.

"Modern musicians and composers" were the givers of the baton presented by Mr. Lopez. Mr. R. H. Burnside presented a silver vase filled with roses, from the Lambs to a fellow-Lamb, and E. C. Mills, chairman of the American Society of Composers, Authors and Publishers, recalling that soldiers in two war marches up to the cannon's mouth to Sousa's music, gave the composer a gold watch from the society. Sousa immediately embarked on the second part of the program with his new "Jazz America," bringing in several popular tunes.

A Gaelic fantasy by O'Donnell, an effective suite, "Cuba Under Three Flags," and a march, "The Black Horse Troop," by Sousa, were other new numbers, while the love scene from Richard Strauss's "Feuersnott" also was offered on a program swelled by numerous Sousa marches as encores. Marjorie Moody, soprano, fared well in a number from "Mignon" and an encore; William Tong, cornet, and George Carey, xylophone, were instrumental soloists.

Acoustically, the new hall seemed very satisfactory, the speeches were readily audible from the rear seats. The capacity has been estimated as about 4,000. The good-sized audience included Willem Mengelberg, conductor of the Philharmonic Orchestra, and Walter Damrosch, who will begin the New York Symphony's Sunday concerts in this hall on November 1.

First Symphonies Here —Sousa Opens New Hall

OPENING its doors for the first time to New York's musical public today is the new Mecca Temple, which will later be the home of the Symphony Society's concerts on Sunday afternoons, formerly held at Aeolian Hall. The new auditorium is larger than its near neighbor, Carnegie Hall, and the question of its acoustic properties will be put to a searching initial test by Sousa's Band. A seating capacity of 4,000, the official prospectus adds, will make this the largest concert hall in the city. The orchestra floor is flat, the galleries deep and swung low toward the proscenium wall, while it is promised that every seat on the three tiers will command a good view of the stage.

Sousa's Band is celebrating in the new hall tonight its own third-of-a-century anniversary. It was on Sept. 26, 1892, in Plainfield, N. J., that Sousa first lifted his baton in directing his own musical organization. But Sousa's personal record as bandmaster goes back to 1880, forty-five years ago, when he became director of the United States Marine Band. Every year since 1892 he has rounded out the seasons with a tour of America or Europe. He made one globe-girdling expedition that is yet remembered in Australia, China, Japan and all the Old World capitals.

Hall on Tuesday night, has a program of violin classics which this blind artist reads by the Laille system. He will play with an orchestra this year in Detroit.

Maria Theresa, formerly of the Duncan Dancers, appeared at Carnegie Hall on Tuesday night in an all-Chopin program, assisted at the piano by H. Maurice Jacquet.

Beryl Rubinstein, on Wednesday night, at Aeolian Hall, plays Liszt's B minor sonata, modern piano works of Debussy and Prokofiev and a novelty from the "Java Cycle" by Godowsky.

Cesar Ziegler plays Honegger's "Seven Short Pieces" at his debut Wednesday night at the Town Hall, with Beethoven's sonata Opus 111; Bach's "Chro-

From the American Society of Composers and Authors, the Army and Navy Club, the Lambs, the Friars, the Elks, the Players, and other organizations there will be delegations in tonight's house. De Wolf Hopper, Clifton Donald, Joseph Cawthon and stars of light opera who have sung in Sousa's theatrical productions will take part in the anniversary ceremonies and musical program, while Senator James J. Walker is announced to make a speech of greeting to the March King.

Star Dust and Fiddlesticks

By THEODORE STEARNS.

The Music of Sousa's Band.

IN a way, the artistic careers of John Philip Sousa and Johann Strauss are similar in spirit inasmuch as both composers stand for the oldest and yet the youngest form of music. The human race used rhythm before speech and even as the elder Strauss wrote waltzes that lilt on seemingly forever, so are the marches of Sousa indelibly engraved on the hearts of his countrymen.

Last night Sousa and his band of a hundred men opened the new Mecca Temple Auditorium in West Fifty-fifth street with a concert that ushers in the thirty-third concert season of this astonishing man.

For thirty-three years he has gone up and down the highways and byways of the musical world, conducting his band concerts with a regularity that simply baffles description.

Generally speaking, these concert tours have included daily performances—sometimes twice a day in different towns and cities—for months at a stretch. Not infrequently the fiscal years of his musical activities have been pretty close to calendar years commonly reckoned from Christmas to Christmas, inclusive.

An activity such as this is unparalleled in the history of concert conductors and when we realize that the standards set have rarely, if ever, dropped in any respect, then it is that in the person of Sousa, America has a sturdy musician, of whom she may well be proud. I might go so far as to say that in this astonishingly steady conductor and prolific composer of marches alone, Sousa is our greatest outstanding single figure in history who has with such perennial regularity brought music to our hearthstones.

Quite aside from his amazing industry in this respect Sousa has, in his sphere, kept the well-nigh lost spirit of Romance alive and lit in thousands of different quarters where it might easily have died and been forgotten. Perhaps no better comment could be written of Sousa's music than to say that it is always sure in its rhythm and unstriving in its effectful simplicity. Again, last night, he was encoored to the echo by an unusually

large and representative audience and the encores were selected from the thirty or forty of Mr. Sousa's more popular numbers.

One of the novelties of the evening was a new Gaelic Fantasy by O'Donnell which, so the program stated, was treated in the harmonic idiom of the modernist. I found nothing modern about it, however. Far from it—just real Irish melodies with some conventional figuration for the clarinets, but soundly orchestrated all through.

Sousa's new suite, "Cuba Under Three Flags," was very well received. The first movement (Spanish) is characteristically colorful with good subject matter and sympathetically scored. The second movement (American) leads off with such good old war songs as "Babylon Is Fallen," "Dixie" and others, and is full of fire and kick. The last movement (Cuban) was the most interesting melodically and by dropping one repetition of the long held-out notes it would be instantly twice as effective.

Marjorie Moody sang the polonaise solo from "Mignon" with a clear, full and even soprano voice that certainly won the quick approval of her listeners, and William Tong—another soloist of the evening—played Arban's "Carnival" with considerable velvety brilliance in his cornet tone. He also showed lots of nice triple tonguing and many more feats of technic.

The new Mecca Temple Auditorium has good acoustics and it will be interesting to hear symphony orchestras on its stage. The interior decorations are flashingly Oriental with the garish color scheme of the proscenium arch in reds, blues, blacks and gold backed by pea green and further relieved by a lovely iridescent lighting effect on the walls of the boxes.



JOHN PHILIP SOUSA

3. Mr. Sousa, the great March King, although 70 years old, braved the cold weather to direct in City Hall Plaza a massed band of 130 boys, comprising THE EVENING SUN'S Newsboys Band and St. Mary's Industrial School Band. The two bands under his direction played "Semper Fidelis," which was written by Mr. ...

SOUSA'S BAND AT LYRIC

Two Performances, Each Entirely Different, Offered By Musicians—Several Soloists, Including Singer, On Programs.

WITH cymbal clash and trumpet blast Baltimore's new music season was declared on at the Lyric Theater yesterday. John Philip Sousa and his band made the big hall reverberate with martial strains at two performances, and on each occasion he aroused his audience to a pleasant pitch of enthusiasm, especially as he led his battalion of players through the various Sousa marches.

Even Sousa was found sometimes to "syncopate," and an occasional excursion or two into the realms of "jazz" was greeted with acclaim. But it was the old favorite, "Star and Stripes Forever," coming as an encore, that triumphed over the day.

A separate program was presented at each concert, several new compositions being introduced at both matinee and evening performances.

Both programs offered a diversity of numbers. Three new pieces were given in the afternoon: Sowerby's "Comes Autumn Time," as the overture, reflecting some strange and interesting

whims of the modernist school; Wilson's "Mardi Gras at New Orleans," with a colorful blending of instruments, and Sousa's "The Black Horse Troop" march in his usual stirring vein.

Several soloists contributed with varying success. Miss Marjorie Moody, coloratura soprano, supplied the only vocal numbers at both performances. Her "Dixie" and "Coming Through the Rye" revealed especial charm and sweetness in the projection of folk ballads, and she gave a creditable rendition of the "Shadow Song" from Meyerbeer's "Dinorah." Saxophone solos by Harold B. Stephens and xylophone duets by George Carey and Howard Golden won enthusiastic receptions.

In the evening, as at the afternoon performance, the compositions of the bandmaster himself played a conspicuous part in the program. His new "National Game" march caught one's fancy. His new suite, "Cuba Under Three Flags," gave an interesting variation in the Spanish, American and Cuban rhythms, while his "Jazz America," also a novelty, came forth as a spirited reflection of our conglomerate music melting pot.

Miss Moody contributed "I Am Titania," from "Mignon," in graceful manner; John Dolan gave Arban's "The Carnival" on the cornet; George Carey played Suppe's "Morning, Noon and Night," on the xylophone, and seven saxophone artists put over "I Want to Be Happy" and "Collegiate" in the grand saxophone manner. T. M. C.

MUSIC

By Samuel Chotzinoff

Sousa at the Mecca Temple.

Last night saw the formal dedication of the new Mecca Temple, in West 55th Street. The temple, as its name implies, is a Mohammedan edifice built chiefly to house the aspirations of Shriners of New York. But real estate on 55th Street is uncommonly high, and in the matter of taxation the Mystic Order is like any private corporation. So the Mecca Temple is to earn some revenue on the side by hiring itself out as a concert hall on those afternoons and evenings not dedicated to the practice of the mystic rites of its founders.

The interior of the hall, which seats about 4,500 people, is, naturally, Oriental in design with numerous decorations symbolic of the mysteries of the order. The acoustics are good, one might say too good. Perhaps a brass band is not the most suitable test for the resonance and carrying power of a hall, but last night the sound of Mr. Sousa's 100 instruments came bodily and intact from the stage and assaulted the rearmost benches of the orchestra with no hint of the distance it traveled.

We will be able to know more about the qualities of the Mecca Temple when Mr. Damrosch begins his cheaper-than-Carnegie-Hall symphony concerts in it. There is, however, one flaw in the construction of the balcony. It is built so near the stage that the orchestra is almost entirely covered by it. It gives a person sitting down stairs the uncomfortable feeling of being shut out from everything except the stage.

Mr. E. D. Scherer, Vice President of the Musicians' Club, in a speech during an intermission, thought nothing could have been more appropriate to the occasion than the concert by Mr. Sousa and his band. Lieut. Commander Sousa had just finished playing the love music from "Feuers-

noth" of Richard Strauss. It had sounded amazingly good for a brass band. There were terrific crescendos and enormous projections of massed sound and at times a pretty good simulation of the sound of strings by the wood winds, but it seemed a little too much for the audience, which showed signs of restlessness and began to whisper among themselves.

But Sousa, having finished "Feuersnoth" fell at once into his stirring "Liberty Bell" march and the audience was vastly relieved and applauded. And indeed, it is just music of this sort that the band does inimitably. Mr. Sousa has written splendid marches which he plays in just the right way. To hear the tubas emitting soft rhythmic thuds of every bar is a joy. But Mr. Scherer who spoke at the conclusion of the Liberty March vowed that Mr. Sousa's music was the greatest contribution of America to civilization and was certain that following the popular bandmaster's demise, he, Sousa, would become the assistant to the Angel Gabriel, a theory quite upsetting to one who was brought up in the hope of listening to nothing less ethereal than a stringed orchestra in heaven. Mr. Scherer drew many parallels between Mr. Sousa and the heavenly constellations and finished up by requesting the audience to "Give a standing tribute to the outstanding figure, standing up."

There were a great many more speeches from individuals representing important musical and civic organizations before Mr. Sousa continued his program. Many encores were given for no particular reason. But everybody had a good time, including Mr. Damrosch and Mr. Mengelberg. I have no doubt these two eminent conductors envied Mr. Sousa's ability to get excellent results from his hundred men with such extraordinary economy of gesture.

SOUSA AND HIS BAND ARE HEARD BY BIG AUDIENCE

FAMOUS LEADER'S CONCERT AS ENTERTAINING AS EVER. GRACIOUSLY RESPONDS TO CALLS FOR ENCORES.

Conceded by prominent musicians and critics to be one of the best musical organizations of its kind in the world, and numbering in its personnel some of the famous musicians of the United States, John Philip Sousa and his internationally famous band, gave an enjoyable concert last night in the Colonel L. A. Waites armory. The spacious auditorium of the armory was well filled with musical lovers and musicians from this city and its environs and that all were pleased was shown by the long applause which followed the rendition of each number. What pleased the audience to a great extent, too, was the graciousness and alacrity with which Lieutenant Commander Sousa responded with additional numbers.

Sousa's band has been an institution not only in United States but in Europe for over a third of a century; he has played in every city and town of prominence in the United States and his splendid band has been heard by the royalty of Europe and in every capital of the old world. It has always been Sousa's purpose to have his audience feel that a band concert is a festive occasion and he wants a spontaneous bravo at the end of each selection. It is also his belief that no audience cares to stand for two hours of symphonies and other ponderous music of that kind without getting tired. He is of the opinion that a band audience goes to the concert in a happy frame of mind, with a desire for enjoyment and with the hope of being entertained and not put to sleep with music that is over its head. People who go to hear a band concert like something with a tune to it, something of the whistling kind that can be remembered after the concert has been concluded. In all his concert programs the great band director and composer gives a series of surprises following each other in quick succession, tuneful, animated, sparkling music, often clothed in a ludicrous garment, but always the wholesome, invigorating music he intends it to be.

Among Sousa's new compositions which were well received by his audience last night were: "Jazz America" and "The National Game," the latter number a march, which is as stirring and as stimulating as the older marches of the famous composer. "Jazz America" is a wild, giddy and dizzy piece of music and during its rendition the freakish side of Mr. Sousa's musical art is brought to its utmost vagaries. "Cuba Under Three Flags" is another new composition by Sousa. The number is a suite of three movements ingeniously written. It is descriptive of that island governed by Spanish, American and the Cuban people, and emphasizing the national music of each of the three nations. "The Gaelic Fantasy" of O'Donnell's, a work in which are welded together several Irish melodies, harmonizing them in a free, modern style and coloring them so profusely that the only beauty remaining in them is in the performance, did not prove as interesting as the other numbers given.

As encores the following numbers were played: "U. S. Artillery March," "El Capitan," "Manhattan Beach" and "Stars and Stripes."

William Tong, cornetist, substituted for John Dolan and played Arban's arrangement of the "Carnival of Venice" in a pleasing, entertaining and enjoyable manner. He also played Victor Herbert's "Kiss Me Again." George Carey was soloist in Von Suppe's overture, "Morning, Noon and Night," and his own composition "Andree."

Miss Marjorie Moody was the vocalist and she gave a rendition of the Polonaise from Mignon and "Danny Boy."

Though Director Sousa is now slightly bent with advancing years, nevertheless he shows the same firm, short military step and the same snappy and definite direction of his band as of old.

MUSIC — MUSICIANS

By D. E. JOHNS

Sousa and his Band,—the name brings a thrill to the hearts of all musicians and non-musicians. Their concert at the Armory last night brought the usual large audience, that kind of audience that comes to enjoy itself, to tap its feet and nod its head to the rhythms of music.

Sousa entertains very definite notions as to what kind and class of music the average American audience wants, especially when given by a band. He wants his audience to feel that a band concert is a festive occasion, and he wants a spontaneous bravo at the end of a selection. He refuses to believe that the average audience can stand two hours of symphonies, and other ponderous music of that kind without yawning, and says that a band audience goes to the concert in a happy, carefree mood, with a wish for enjoyment, and the hope of encoring every number once, twice, or thrice.

What they are there for is to hear good, clean, healthy music with lots of "go" to it, lots of swing, plenty of melody, and all the trombones going most of the time. "Give me something with a tune to it, something I can remember after the concert," says the tired business man, and Sousa says he is dead right.

"We all like tunes," he continued, but we musicians won't admit it, neither do we call them tunes. We say "flowing melodic line," or "pregnant melos," or "thematic material of deep significance" or some other high sounding phrases. But we mean tunes. And this is what Sousa provides. For thirty years he has been coming to Scranton, averaging one concert a year at which he has played more catchy tunes than we have heard at all other concerts put together.

This is the Sousa philosophy: It is a sound one. His program is a series of surprises following each other in quick succession, tuneful, animated, sparkling music, often clothed in a ludicrous garment, but always the wholesome, invigorating music he intends it to be.

His new compositions, "Jazz America" and "The National Game," are typical; the march fully as stirring and stimulating as the older and more famous ones, and "Jazz America" is the wildest, giddiest and dizziest piece of music, in which one may easily imagine the composer carrying the freakish side of his art to its utmost vagaries, and then enjoying a good laugh at all jazz and its cult.

"Cuba Under Three Flags," another new work, is a suite of three movements ingeniously written, descriptive of that island governed by Spanish, American and the Cuban people, and emphasizing the national music of each of these nations. The "Gaelic Fantasy" of O'Donnell's is a work in which are welded together several Irish melodies, harmonizing them in a free, modern style and coloring them so profusely that the only beauty remaining in them is in the performance, did not prove very interesting. Like all folk music the charm of these melodies always lie in the simplicity of their harmonies.

A generous number of encores were given among them the U. S. Artillery March, El Capitan, Manhattan Beach and Stars and Stripes.

William Tong, cornetist, who took the place of the famous John Dolan, played Arban's arrangement of the Carnival of Venice with a wonderful virtuosity and Herbert's "Kiss Me Again" as an encore. George Carey was soloist in Von Suppe's overture "Morning, Noon and Night," and his own composition "Andree."

The vocalist was Marjorie Moody, who gave a scintillating rendition of the Polonaise from Mignon, and Danny Boy.

But amid these glittering stars, and the blare and riot of a hundred other musicians, calmly stood the hero of a third of a century of unequalled leadership, now slightly bent, but with the same flash in his eye, the same firm, short, military step, and the same crisp, snappy, definite beat as of old.

SOUSA CHARMING MUSIC FACTORS

Lieut. Commander John Philip Sousa demonstrated his ability to hold the title of "America's March King" when he presented "Cuba Under Three Flags" and "The National Game," two of his latest masterpieces, as part of a brilliant program band at the Temple Theatre last afternoon. These products, great composer will take credit for with his "Stars and Stripes" and "Forever," "America's greatest music" written.

Among the encores which were demanded were: "Again," Herbert, a cornet; John Dolan; "Comin' T' Rye," a soprano; Marjorie Moody; "See, Forever," "America's greatest music" written. The encores "Reuben Sax," "Hole," and "The saxophone, the idiotic!" laus. Th frog more than

- Three Flags, the Spanish. the American. (c) Under the Cuban. 4. Soprano solo, "I Am Titania," from "Mignon," Thomas. Miss Marjorie. 5. (a) Love Scene from "The National Game," R. Strauss. (b) March, "Liberty Bell," Sousa. 6. "Jazz America," (new) Sousa. 7. (a) Saxophone Octette, "I Want to be Happy," from "No, No, Nanette," Yaumans. Messrs. Stephens, Heney, Goodrich, Weir, Johnson, Conklin and Munroe. (b) "The National Game," (new) Sousa. 8. Xylophone solo, "Morning, Noon and Night," Suppe. George Carey. 9. Old Fiddlers' Tune, "Sheep and Goats Walking to Pasture," Guion.

SOUSA CONCERT WILL BE GIVEN IN ARMORY TONIGHT

FAMOUS BANDMASTER AND HIS ORGANIZATION ESTABLISH RECORD FOR "TROUPOING" IN SUMMER JOURNEY.

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Lieutenant Commander John Philip Sousa and his famous band, which will give one concert at the Colonel Waites armory tonight.

At the outset of his third of a century tour Sousa was engaged for a week's appearance at the Regina industrial and agricultural exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3,300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg. Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York, with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps," an average of about 500 miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than 100 miles, except over Sunday.

The advance sale of seats has been extremely large, but owing to the large capacity of the armory, there are still many desirable seats at all prices left. Reserved seats may be purchased at Reisman's, 413 Spruce street, until 6 o'clock tonight, after which tickets will be on sale at the Armory box office.



Lieutenant Commander John Philip Sousa and His Band of 100 Artists At the Armory Tonight.

Latest Novelties Main Feature of Concert by Sousa and Famous Band

Band music directed by the composer and played by the composer's band of 100 men formed a portion of an excellent program presented twice yesterday at the theater by John Philip Sousa and his band. The 32nd annual tour of Lieut. Commander Sousa's organization is being held in every city where the band appears as having reached the zenith of perfection.

While the greater part of the program was given over to march numbers of the march king's own composition, the Sousa band presented the latest novelties in music and orchestration. The soloists, Miss Marjorie Moody, soprano, and members of the band who played solo numbers on the cornet, saxophone and xylophone were repeatedly recalled for encore numbers. Conductor Sousa being very liberal with the additional numbers last evening.

"The Cambria stage was taxed to accommodate the Sousa band and its instruments. There were full 'families' of saxophones, a dozen or more cornets, trombones, clarinets, flutes, and a half-dozen of the largest horns in captivity. Some of the instruments looked too large to pass under the Stone bridge while others looked as if they could easily be slipped through a napkin ring.

"The love scene from 'Feuersnot,' the great moment in Richard Strauss' opera, was offered by Sousa as the heavy number of the program and gave the band exceptional opportunity to bring every instrument into play. Sousa's American jazz struck a happy vein, but the climax was reached near the end of the concert when Conductor Sousa led his players through his 'Stars and Stripes Forever,' the greatest march ever written, and the inspiring rhythm of which lightened the packs of millions of soldiers of the A. E. F. carried on foreign soil in the world war.

Sousa's Band—Mosque.

By HARVEY B. GAUL.

Bing! Zing! Bam! The musical year has begun. It is now open season for wild sopranos — two per individual typewriter — and as many tenors as you can bag. John Philip Sousa raised the flag or dropped the ball, or whatever is called the act of procedure, and from now on the concerts and what-nots are the order of the night.

Down in crepe-hung Washington the Senators may not legally convene without a professional prayer, and in Pittsburgh our series may not open without a blast from Mr. Sousa's brasses and a prayer from his piping piccolos. We doubt if anyone could do it better. He establishes the mood and there is a certain gayness to all his compositions, and it is apparent that hundreds of us find stimulus in his bombardments and batteries. To be sure there are some tone-dull wights who find a marked sameness in all Sousa's marches; who can not tell the difference between "Stars and Stripes" and "Liberty Bell" — except that some are louder than others — but as for us we relish the earlier marches. There is always salt in the savour of "Semper Paratus" and we'd like to hear it every year played as it should be — and not as we get it in some blowzy Armistice Day parade.

Last night at the Mosque we heard John Philip stepping out and jazzing it a bit. Somehow we suspect his arteries are a trifle too hard to Charleston it successfully. His jazz was a la mode, and, to be really modern, one should be a step ahead of the procession. In the Sousa of yesterday we beheld the man who held us whistling with his "Washington Post" and "Manhattan Beach." There was a virility to his themes that seems to be denied his recent works. The pulse is the same, but the thematic blood doesn't flow quite so freely.

There are always new composers on Sousa's programs. The opening work, "Gaelic Fantasy," by O'Donnell, was an unfamiliar name to us. It was full of meaty Hibernianisms, juicy and racy, and it was by far the most interesting work of the evening.

Sousa's suite, "Cuba Under Three Flags," contained some colorful matter. "Jazz America" proved to be a Broadway pot-pourri, a Manhattan goulash of this-that-other Tinpan Alley excerpts. The Strauss episode from "Feuersnot" seemed a trifle labored and out of setting.

Did we say something about a blast of brasses. That was mild. There was an explosion and a series of shots and the "Field Artillery" came marching past. Another barrage and cannonade and "Bullets" came whistling through. Sousa must have thought it was Columbus Day. Then there was "El Capitan," and that glory of all marches the "Stars and Stripes" with the cornets and trombones down stage. "Liberty Bell" came tolling along and heaven knows how many other stirring quick-steps.

Novelty bits were furnished by piccolo sextettes, saxophone octettes, a prodigious gent at the xylophone and a triplet-tongued, leather-lipped lad with a cornet. Marjorie Moody, soprano, has sung here before, and again she seemed to satisfy with her coloratura "Titania" aria from "Mignon." Her English is not the best in the world, but then what's a little thing like diction with a brass band.

It's all lots of fun and Sousa is habit that is hard to break. Of course if you're arty and like to strut it a little, you won't care for Jean Philippe, but if you like your tunes naked and your pulses well defined, then his is the show to hear. Take your grandfather the next time he comes and leave your son at home; your grandfather will discover feelings in his feet long since forgotten.

OFFICIALS TO MEET SOUSA

Acting Mayor Thomas M. Benner and Safety Director C. A. Rook will accompany Col. Joseph Atkinson of the Salvation Army to meet John Philip Sousa, bandmaster, on his arrival here Friday. A mounted police detail will lead a parade to escort Sousa from the railroad station to his hotel. He is to be a guest of the Salvation Army.

THE PITTSBURGH POST

MUSIC Sousa's Band

Lieut. Com. John Philip Sousa and his band gave two very amusing entertainments yesterday, a matinee in the Nixon Theater and an evening concert in Syria Mosque. There is no denying the fact that Sousa's Band is among the best and that the veteran leader's band marches have won him not only a place in America's hall of fame, but also in our hearts. We ask only "El Capitan" and the forward line of trumpeters to remind us of the old Pittsburgh Exposition days, when we munched our popcorn and were thrilled to the depths of our musical souls. The inclement weather doubtless kept many from the Mosque, but enthusiasm was surely not lacking.

The programs were composed mostly of popular medleys and more recent marches of Sousa, "The National Game" showing, perhaps, more originality than any since the "U. S. Artillery" and "Stars and Stripes Forever." Among the more pretentious compositions were Dvorak's large from the "New World Symphony" and the love scene from Richard Strauss' "Feuersnot."

Of special interest was an octet of saxophones, showing the marvelous versatility of the instrument as solo or in ensemble. It is a greater clown than the bassoon of our more dignified orchestras, and has also a plaintive character that might lend to infinite development. A wonder that our native composers do not experiment somewhat with this instrument that so thoroughly expresses so much of the popular mood of today.

John Dolan, cornetist, and George Carey, xylophonist, appeared as soloists and were both clever fellows. Miss Marjorie Moody, coloratura soprano, sang Meyerbeer's "Shadow Song" from "Dinorah," at the matinee, and the aria of "Titania," from "Mignon," at the evening concert. She was enthusiastically received and generously responded with "Danny Boy" and a lovely Spanish lullaby.

J. Fred Lissfelt.

JAZZ HELPS OUR LEGS, SAYS SOUSA

Bandmaster Says Music
Must Thrill Spine of
Listener.

"Jazz! What is Jazz?" asked John Philip Sousa, laughing heartily.

He had just arrived yesterday morning for the dedication of his "Black Horse Troop" march to Troop A of Cleveland at his band concert last night in Public Hall.

"Whatever it is—it has improved American legs alright and resulted in the abbreviated skirt," he said. "The average woman has danced until she has the sort of underpinning that goes with a short skirt. The innocent bystander sees much less that is distressing to gaze upon than in the petticoat days of the '90s."

The veteran bandmaster and composer of marches does not believe that music is national in character. "Europeans call my music American," he said. "There is no such thing as a national music."

"If Beethoven had been an American his music would have been called typical of America. Lesser composers imitate the great men of their country."

"Modern composers are materialists. The reaction of a materialist can never live. They are jugglers of notes."

Sousa's sports are horseback riding and trap shooting but he has had to give both up because of a fall from his horse about four years ago.

However, he says that swinging a baton four hours a day for three hundred days a year keeps you fit.

"Music must thrill down the length of the spinal column. If I get that thrill I know what I'm listening to is alright."

DETROIT FREE PRESS,

NOVELTY IN MUSIC IS SOUSA'S FORTE

Famous Bandmaster to Bring
New Selections Here.

Novelty—and more novelty—is the demand of the American music public, says Lieutenant Commander John Philip Sousa, who this season will make his Third-of-a-Century tour at the head of his famous band, arriving in Detroit Sunday for concerts afternoon and evening.

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

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

The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean."

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

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

Famous Band and Master Enter in Indiana for Two Performances.

Indiana is entertaining a distinguished visitor today in the presence of Lieutenant Commander John Philip Sousa, who, with his band, is playing a two-performance engagement at the Ritz Theater this afternoon and this evening. There is a splendid audience in the theater this afternoon and it is expected that a similarly large one will be present this evening.

The following criticism appeared in this morning's Johnstown Democrat, anent the appearance of Sousa and his band at the Cambria Theater in that city yesterday:

"Band music directed by the composer and played by the composer's hand-picked band of 100 men formed the major portion of an excellent program rendered twice yesterday at the Cambria theater by John Philip Sousa and his band. The 32nd annual tour of Lieut. Commander Sousa's organization is being acclaimed in every city where the band appears as having reached the zenith of perfection.

"While the greater part of the program was given over to march numbers of the march king's own composition, the Sousa band presented the latest novelties in music and orchestration. The soloists, Miss Marjorie Moody, soprano, and members of the band who played solo numbers on the cornet, saxophone and xylophone were repeatedly recalled for encore numbers. Conductor Sousa being very liberal with the additional numbers last evening.

"The Cambria stage was taxed to accommodate the Sousa band and its instruments. There were full 'families' of saxophones, a dozen or more cornets, trombones, clarinets, flutes, and a half-dozen of the largest horns in captivity. Some of the instruments looked too large to pass under the Stone bridge while others looked as if they could easily be slipped through a napkin ring.

"The love scene from 'Feuersnot,' the great moment in Richard Strauss' opera, was offered by Sousa as the heavy number of the program and gave the band exceptional opportunity to bring every instrument into play. Sousa's American jazz struck a happy vein, but the climax was reached near the end of the concert when Conductor Sousa led his players through his 'Stars and Stripes Forever,' the greatest march ever written, and the inspiring rhythm of which lightened the packs of millions of soldiers of the A. E. F. carried on foreign soil in the world war."

SOUSA'S BAND DELIGHT TO ALL

Familiar March Numbers
Featured Composers

sitions and Ensemble Work Drew Applause from Audiences.

PROGRAM NOTES

Whether it was due to the excitement attending the World Series or the wide prevalence of the radio, which brings band music to the listener by a mere turning of the dial, there were many empty seats both at the matinee and evening performance at the Ritz Theater yesterday of John Philip Sousa and his band. The regret expressed at the vacant seats was more than overcome, however, by the quite evident enjoyment of these who were there.

The outstanding number of course was the unprogrammed number the "Stars and Stripes," which always thrills an audience. The assisting artists, Miss Marjorie Moody, soprano; John Dolan, cornet and Geo. Carey, xylophone, made delightful interludes to the band numbers while the saxophone octet, as predicted, stopped the show.

"The love scene from 'Feuersnot,' the great moment in Richard Strauss' opera, was offered by Sousa as the heavy number of the program and gave the band exceptional opportunity to bring every instrument into play.

A "Gaelic Fantasy" Amrain Na-N-Gadeal" by O'Donnell is a series of famous Gaelic melodies which the composer has treated in the harmonic idiom of the modernists. The reception which was accorded this composition was a criterion of the entire concert. For beginning with the very first number not one but several encores were demanded after each selection. John Dolan, a cornetist of splendid attainments played a solo "The Carnival" by Arban which was in fact a theme with variations which grew ever more difficult until at the last it seemed as if it were impossible that one was hearing the music of only one instrument.

A composition of varying merit and interest is the new Sousa Suite "Cuba Under Three Flags." The atmosphere of the first part was most clearly delineated while the other two parts were in the main vague and uninteresting. The first part, "Under the Spanish" was warm and vital with the intensity and abandon of the Spanish rhythms; the second, "Under the Americans" consisted chiefly of old United States Army songs, while the third, "Under the Cuban" began with a charming languor which soon donned away to four long drawn out tones after which the gaiety and color of the first part dominated until the end.

Sousa's new "Jazz America" a pot-pourri of the best of the current jazz was the second half of a program, the keynote of which was pep. The Saxophone Octette stopped the show. Beginning with "I Want to be Happy" from "No, No, Nanette" the eight men one of whom is a clever singer put over a program that in itself was worth the price of admission. A new march "The National Game" was added. The peak of the concert was the rendition of the "Stars and Stripes Forever" the world's most widely known march, during which a chorus of trumpets, fifes and trombones advanced to the front of the stage and played the refrain with thrilling effect.

DETROIT GREETSS
SOUSA WARMLY

Orchestra Hall Thronged
For Concert; Band Gives
Program Typical of Fa-
mous Leader.

BY CHARLOTTE M. TARSNEY.

Lieut. Com. John Philip Sousa, his music and his band, make a typical American institution. The compositions of this noted leader are more than a popular vogue. They have taken hold of the root and fibre of the people's musical taste, so that whether he plays a number written when he was but growing into the popularity and fame he now enjoys, or one just from the press, with a more modern tang and flavor injected into it, his audiences find in each that glowing musicianship and melodious appeal that had made the Sousa reputation national and international. The Sousa band has always been maintained on such a high plane that it is the model for other organizations and the third of a century tour being made this season continues a record of which any leader might well be proud.

All this as preamble to the fact that Sousa and his band played two programs in Orchestra hall Sunday, bringing out great audiences of his devoted adherents. He gave them numbers as up to date as his recently written "Jazz America," "The Black Horse Troop," "Cuba Under Three Flags" and "The National Game," each with the characteristic Sousa love of rhythm and peculiar twist to the musical idiom, and numbers which date back through the years, his "El Capitan" suite, "The Liberty Bell," "Canadian Patrol," a medley which had "Follow the Swallow" for its leading theme and "Home Sweet Home" and such old favorites reworked in ingenious fashion. There were classical numbers like the overture to Wagner's "Tannhauser" and the Dvorak largo, "The New World," performed with fine regard for dynamics and nuances, his wood winds securing a marvelous similarity to the tone of an orchestra's strings. But it was in his own popular marches, with their rhythmic beat, great crescendos and delicate shadings that his hearers found greatest enjoyment, though his new Gaelic Fantasy and the Love scene from the evening program, scored roundly. There were many humorous touches furnished by the Saxophone Octet, which presented a funny version of "On the Mississippi" and "I Want to Be Happy." Xylophone solos offered by Messrs. Carey and Goulden and cornet solos provided by William Tong, gave excellent variety to both programs. Miss Marjorie Moody, who has been soloist with the Sousa band for several seasons, was again greeted most cordially. Her voice is a soprano which can creditably handle both coloratura and lyric numbers, and her interpretations of the "Shadow Dance" from Meyerbeer's "Dinorah" and "I Am Titania" from Thomas' "Mignon," brought demands for several encores.

Sousa Visited Hayes Tomb

Left Beautiful Wreath As a Tribute; Great Bandmaster
Was Photographed With Fremont High School
Band; Briefly Addressed Luncheon Club

The slightly stooped figure of a man attired in the blue of the United States Navy stepped briskly from the steps of a New York Central Railroad train in Fremont Monday at 12:02 p. m.

The man was Lieut. Commander John Philip Sousa, whose band appeared in a matinee concert at the Fremont theatre. Met at the station by Col. Webb C. Hayes, Superintendent of Schools E. F. Schweickart, Carl F. Miller, manager of the Strand and Fremont theatres and the Fremont High school band, Sousa was escorted to Mr. Miller's automobile, and the party moved down town, behind the band. At the high school there was a halt and Sousa posed for pictures at the head of the Fremont band with Supt. Schweickart and Director Todd Simon. Then the party moved down Croghan street and up Front street, thence to the Fenway Tea Rooms for lunch where Sousa was the guest of the Fremont Business Men's club. Leaving the Fenway at 1:30 p. m. Lt. Sousa and Mr. Miller went to Spiegel Grove, where the band director placed a wreath of dahlias upon the tomb of the late ex-president Rutherford B. Hayes. He passed through a cordon of Boy Scouts into the Hayes burial plot and later visited the Hayes Memorial Library. In a short talk at the luncheon club, Sousa paid high tribute to the memories of the late president and Mrs. Hayes. He declared that Mrs. Hayes was one of the most beloved of the White House mistresses under whom he served as director of the United States Marine band, and he said he regarded the late President Hayes as one of the nation's most illustrious presidents.

At the station to welcome Sousa also was Mrs. F. H. Dorr, who with her late husband and the late Judge H. S. Buckland and Mrs. Buckland met Sousa at the White House during the Hayes incumbency when the young band director was serv-

ing his first appointment as Marine band director. Together with Mrs. Buckland, Miss Lucy E. Keeler and Mrs. Webb C. Hayes, Mrs. Dorr greeted Sousa when he called at the Spiegel Grove home early in the afternoon. Mrs. Webb C. Hayes, who as Miss Mary Miller, was also a guest at the White House when Sousa was director of the Marine band.

This was Sousa's third visit to Fremont. He came here Monday from Toledo for the concert this afternoon, and with his entourage of 88 will leave Fremont at 5 p. m. for Toledo for an evening concert. In the party were Miss Marjorie Moody, soprano and Miss Winifred Bainbrick, harpist. Though 70, Sousa appeared 25 years younger. Despite his 33 years as the country's leading bandsman, he still has the enthusiasm for his work that he manifested as a boy violinist a half century ago. Sousa was introduced to the Business Men's club by Mr. Miller. "Am I supposed to talk," the Lieutenant Commander asked laughingly. "Do the best you can," Miller replied.

The Boy Scouts who were on duty at Spiegel Grove for the Sousa visit were: George Brown, Haldon Otteney, Robert Eines, Alfred Yarger, Wilbur Fry, Walter Forgatsch, William Hoffman, Easker Gisher, troop one; Woodward Cooper, Aloys Diesendorf and Billy Booth, troop two; Park Hyde, Howard Wolfe, Elstner Sprunk, troop three; Robert Lilley and Richard Pelton, troop five; Paul Schwartz and Wendel Crowell, troop six; Paul Reed, Harold Herring, John Green, Ned Bedtelyon, Paul Rhodes, George Post and Francis Welsh, troop seven. A number of boys from the various troops were asked to attend but were unable to do so because they did not have a complete uniform. In all affairs like this it is essential that all boys be in full uniform in order to make a presentable showing. Every boy is given an opportunity in his Scout career to earn his uniform.

THE BOY SCOUTS AND BAND BOYS WERE GUESTS AT SOUSA CONCERT

Accepted Invitation of Col. Webb C. Hayes and Manager Carl Miller;
Bandmaster Paid Tribute To
Young Musicians

The Fremont high school band and the Hayes Council, Boy Scouts of America who turned out Monday lawn and had already formed another to welcome Lieutenant-Commander John Philip Sousa, the "March King," when his band appeared in were invited into the Hayes home a matinee concert at the Fremont where they were served hot chocolate and cake by Mrs. Horace S. of praise from the nationally famous Buckland. Commander Sousa who had just left the Fremont Business

"The professional musicians of Men's club luncheon at the Fenway the future will be drawn entirely a few moments before declined from the high school and junior college, however, and after a few musical organizations in the community," Lieutenant-Commander Sousa said as he rode down Croghan street behind the high school band, the theater. The Scouts, however, "Only a few of our musicians today remained at the home for a short time and then also went to the theater when I organized my band 30 years ago, but now I have only two for the eight musicians among the person-theater also was reserved for the nel. But now you can never tell where talent will spring up and from the music that band up there is playing now, I should judge there is some talent there."

At Spiegel Grove where Commander Sousa left the automobile to place a floral wreath upon the tomb of the late ex-president Rutherford B. Hayes, Boy Scouts formed into two files at the entrance to the Hayes burial plot and the band director passed through this aisle

The Scouts snapped into a military salute and Commander Sousa and Col. Webb C. Hayes returned the courtesy.

The distinguished musician and Col. Hayes again received salutes as they left the burial plot and then the Boy Scouts scampered across the lawn and had already formed another to welcome Lieutenant-Commander John Philip Sousa, the "March King," when his band appeared in were invited into the Hayes home a matinee concert at the Fremont where they were served hot chocolate and cake by Mrs. Horace S. of praise from the nationally famous Buckland. Commander Sousa who had just left the Fremont Business

It was a large and appreciative audience that greeted Sousa and his musicians for the afternoon concert in the Fremont theatre. The program was delightful. The band was most liberal in responding with encores and Lieut. Sousa was given an enthusiastic greeting and cordial welcome. The program was one filled with many features.

Sousa's Famous Band Wins Acclaim Again

BY V. K. RICHARDS

AMERICA'S favorite bandsman, the veteran John Philip Sousa, paid his annual visit to Toledo on Monday evening regaling a huge audience in the Coliseum with a typical Sousa program. With his happy habit of packing more music into a two-hour concert than one generally hears at three such affairs, this famous conductor makes an active appeal to a great diversity of tastes and can claim the multitude as his own.

Thus there were for the symphony enthusiasts O'Donnell's new Gaelic fantasy, "Amrain Na' N-Gardeal," and the great love scene from Strauss' opera, "Feuersnoth." For the lovers of march tunes there were no end of the famous Sousa quick-steps, including, of course, "The Stars and Stripes Forever," "Semper Paratus," "Liberty Bell," "U. S. Field Artillery," and "El Capitan," as well as a new one called "The Black Horse Troop." Most important of this generous array of music probably was the brilliant composition in the modernist manner, splendorous to the acclaim which met the nu-

Followers of jazz rejoiced in a new Sousa arrangement of the moment's hits and in a saxophone octet which stopped the show. There were, moreover, soprano solos by Miss Marjorie Moody, who followed the well worn "I Am Titania," from "Mignon," with very appealing renditions of "Danny Boy" and "Comin' Through the Rye." And there were exceptionally pleasant cornet solos by Mr. William Tong and a clever

It was, like all Sousa concerts, a large evening and the thunder of the applause was rivaled only by the stirring blare and boom of the swinging march tunes which made most of the encores.

TOLEDO TIMES

Sousa's Band in Triumph Here

March King Thrills Toledo Audience With Martial and
Other Numbers.

Sousa's public is unfailing in its loyalty. It would go on forever turning out en masse to hear him play any one of his marches. And it is precisely when Sousa and his band are playing his own marching songs that they justify most fully the loyalty of their public.

His program at the Coliseum last evening was plentifully sprinkled with marches of his own composition—"El Capitan," "Semper Paratus," "Liberty Bell" and the inevitable "Stars and Stripes Forever"—all stirring martial airs that make it difficult for the audience to sit calmly still. It would be an excellent idea, we think, if the custom of marching up and down the aisles during these numbers were established. They demand action. A new suite, the "Cuba Under Three Flags" was an especially colorful affair, written in three parts, "Under the Spanish," "Under the American" and "Under the Cuban." Each is highly characteristic, a good descriptive composition. The "United States Artillery" followed this suite as an encore, with a battery of trombones and a peppering of pistol shots.

The "Jazz America" brought a new note into the program, a note which was sustained thru a sort of vaudeville interlude presented by eight very ingenious young men with assorted sizes of saxophones.

Miss Marjorie Moody, soprano, sang "I Am Titania," from "Mignon," and met the enthusiastic applause which followed her efforts with "Danny Boy." Xylophone playing of the best kind was presented by Mr. George Carey, who played Suppe's "Morning, Noon and Night." William Tong, the third soloist, played several cornet solos.

A Richard Strauss composition from "Feuersnoth" lent further variety to the program and was, intrinsically, a very interesting number. It would have been better suited to orchestra scoring.

The "Stars and Stripes Forever" cannot go by without a word. It is one of the most thrilling of marching pieces. In it there is some of the spirit of the "Marseillaise." Age and a great deal of very poor playing of it by amateur bands has not dulled its edge. As long as there are Sousa and his band to play it, there will be crowds to listen and applaud.—J. R. G.

AKRON TIMES PRESS YOUNGSTOWN TELEGRAM

AKRON AGAIN BOWS TO SOUSA, THE MASTER

Noted Band Dares Wrath of 'Pan' and Modern Jazz Joins Ranks of Eternal Classics

By VAN R. WIGGINS

Always there will be musicians, there always have been, but there never will be another Sousa.

Tuesday night the great master of American music held representative Akron enthralled with his marvelous interpretations of the older masters and his inimitable translation of American jazz.

Sousa is getting old. There is just the slightest droop to those broad, impressive shoulders on which the thousands have looked with awe and admiration for years, but he still is the master, seemingly growing better with age, for in his carriage there is a grace and ease that is more powerful than on previous tours and his newer offerings of medley and march numbers have a rarer throb.

The response to the opening number, which—yes, we must admit it—came before many of the audience reached the Armory, did not come up to the usual Sousa response. Eager listeners were disturbed by late comers and the glory of the music had not yet dispelled the awe of the throng.

But, with a cornet solo, "The Carnival," by William Tong, the ice was broken, for this young artist, with his perfect tones, broad range and smooth triple-tonguing, carried his hearers out of a great auditorium and bore them into the realm of the real art. His encore, "Kiss Me Again," brought thunderous applause and he would have been held indefinitely had not the master ordered the program on.

SOUSA SCORES ANOTHER CLASSIC

The third number, and perhaps one of the greatest compositions of Sousa, was "Cuba Under Three Flags." First came the romance and vivacity of Old Spain, throbbing, pulsing under the spell of castanet and tambourine. One felt the tropic heat of sunny climes, the scene of rich, rare flowers and visioned the fascination, dark-eyed señoritas in their flaming skirts and mantillas, dancing, flashing their bewitching eyes with each "click" of castanet.

But then the change. Cuba comes under the American flag. There is the medley of all the old army tunes that have torn their way into the ranks of the classics under the din of battle. Here Sousa has scored a feat that few will match.

The old, plebeian "Old Gray Mare" becomes a masterpiece, blended as it is with other of the tunes that have upheld the spirits of American soldiers in times of stress and won their place in the hearts of the nation.

The advent of Cuban independence brings a return of the castanet and cymbal, but the climax has been past. The last score of this creating is a soothing bit of tropic melody which seemed to calm the patriotic tempest that has gone before. The sensuous, throbbing notes occasionally are broken with the sprightly quirks peculiar to the Gulf Islands, and the finale breaks with almost a savage touch.

TALENTED SOPRANO WINS RECOGNITION

Miss Marjorie Moody, soprano, sang "I Am Titania" from "Mignon." It was beautifully handled despite the difficulty a soloist meets in a building such as the Armory, and while Akron responded very well, it was not the applause Miss Moody deserved. However, in her encore,

SOUSA'S BAND SEES FILM

Strand Theater Puts on Special Show For Group

John Phillip Sousa and his band were guests of the Strand Theater Tuesday night at a special midnight showing of Charles Chaplin in "The Gold Rush."

Late Tuesday Sousa asked the Strand management if it would be possible for the band to see "The Gold Rush."

He said, "I have heard much about the picture, but this is the first time we have been in a town where the picture was showing."

Art Dunlevy of the Strand Theater told the commander to bring his men and be the theater's guests.

"Danny Boy," the artist touched a deeper spot in the hearts of a warm American audience, and Akron made up its deficit.

The love scene from "Feuersoth" by Strauss and one of the greatest offerings of that master, was excellent, but like Miss Moody's initial solo, it failed to bring the fullest response. "The Liberty Bell" (march) by Sousa, however, completed this number, and won its deserved appreciation.

After intermission the veteran musical master played his trump. "Jazz America"—a delectable array of the more recent concoctions of tin pan alley, mingled artfully with the older melodies of the south. Here, modern jazz reclaimed its birthright. Under the guiding hand of an artist, the "tin" became silver, the crash and clash, the weird, distressing moans and the tangled, broken meter were blended into heart-gripping strains—purely American—distinctive—appealing—enduring.

DARING ENSEMBLE IS SUCCESS

As Akron listened there came a tense hush. How dared a man of Sousa's standing risk his crown on such a treacherous theme? They listened, seemingly afraid for their idol of the baton. And then, as the full light of his accomplishment dawned upon them, they broke into a demonstration that probably never before has been equalled in the Armory. A man had dared the gods, and the man, a master, had won. And jazz joined the classics.

A saxophone octet, with several popular melodies, and a sense of humor, won the record for encores. Linked with this number was "The Black Horse Troop" (Sousa) and on the encore "The Stars and Stripes Forever."

And this, Sousa's greatest march, and perhaps the greatest ever written, brought forth applause that plainly showed the audience had been waiting for it alone.

A xylophone solo by George Carey, which included a piece of his own composition and an unusual fantasy, "Sheep and Goats Walking to Pasture," ended the program.

Members of The Times-Press Newsboys Band met Sousa at the station and escorted him to Akron City Club. They were his guests at the concert Tuesday night.

YOUNGSTOWN TELEGRAM

SOUSA AT THE PARK

THAT Lieut. Com. John Philip

Sousa, at the Park this afternoon and tonight with his band, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 40 years as a musical director.

During his career he has written no less than 194 march compositions. There are 89 songs in the Sousa book, 16 suites, one to drum, one cantata, two hymns and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements. These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop," and "The National Game," the new suite, "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan."

Sousa And Masters Of Band Music Thrill Big Audience

Program Up to the Highest Sousa Standards—Jazz Music Interspersed With the Familiar Band Airs

By AMY R. ANDERSON

Perhaps no other musical organization which plays here needs so little advertising as does Sousa and his band, which played at the Park theater last evening. With much the same enthusiasm that the small boy feels when he awaits the annual visit of the circus, so band lovers await the arrival of the famous Sousa, and after the concert come away filled with the thrill of the band and its martial airs and tempos. No bandmaster in America has the same hold in the hearts of the people as John Phillip Sousa; year after year the same people (with many new ones) go, not only to hear the band, but to see the beloved master and composer.

Sousa is to the band and its music what Victor Herbert was to the orchestra. Hundreds of marches and other numbers, most famous of which is the "Stars and Stripes"—which no American can hear without feeling his pulses stir and his heart answering the patriotic call of the music—have been written by Mr. Sousa and are being played all over the world.

The band itself is composed of 100 members, all sections being made up of the finest artists of the band world. While one might say the wood-wind section is particularly fine, the same can be said of the bass, which brings out—along with the percussion—the snap and vim which characterizes its music; this ensemble gives a wonderful melody effect, which is impressive not only for its vigor, vitality and strength, but also for its beauty of harmony throughout.

Familiar Marches

The saxophone has been given a prominent place in the band, and this, but to the fact that Sousa is the foremost band composer, gives the "sax" undeniable prestige in the world of instruments. However, those familiar with wind-made music realize that the tone of the saxophone is "a perfect mediator," blending the dulcet tones of the oboe, clarinet and flute with the blare of the trumpet and trombone; its tone quality is peculiar as it combines the wood-wind and the brass, due to its construction.

YOUNGSTOWN VINDICATOR

City Thrills to Sousa As It Did Many Years Ago

Bandmaster Pays His Annual Visit Here—Soloists Are Pleasing—Thirteen Encores Last Night

By L. R. Boals

Yesterday was Youngstown's annual Sousa Day, the famous bandmaster holding forth at the Park theater both afternoon and evening. The matinee audience was not a large one, but it was typically enthusiastic and Mr. Sousa responded with encores as readily as is his wont. The evening audience filled the theater and applauded sufficiently to receive thirteen encores.

The matinee program began with the overture to Wagner's "Tannhauser." It was a stirring performance, even though the strings were not there to give more contrast and color. Some beautiful effects cannot be brought out with all wind instruments.

The second number, always a cornet solo in a Sousa program, introduced a new soloist, William Tong. Mr. Tong is what we would call a find. His playing in the afternoon was exceedingly brilliant and his tone a beautiful one. He played Bellstedt's "Centennial," and "Killarney," for an encore. In the evening he played Arban's "The Carnival" and his technical facility was almost dazzling. The cornetist who sits beside Mr. Tong at the first stand deserves mention for the brilliance of his tone and his crisp, incisive articulation which is noticeable even in the ensemble. Mr. Sousa has a great pair of cornetists in these two.

Miss Moody

Another newcomer among the soloists is Miss Marjorie Moody, a coloratura soprano of excellent qualities. She has the wide range necessary for this style, and fine command of all the vocal pyrotechnics. At the matinee she sang the "Shadow Dance" from Meyerbeer's opera "Dinorah," and in the evening, "Je suis Titania," from Ambrose Thomas's "Mignon."

Miss Moody is a decided acquisition for Mr. Sousa's forces. Her enunciation and pronunciation are excellent, her intonation good and her voice of sufficient power and of beautiful quality. She was encored at both performances.

The first part of the matinee program ended with the Largo from Dvorak's "New World" Symphony.

"Showing Off"

The last half was changed; in its place being played Sousa's "Showing Off Before Company." This is much on the order of orchestra perform-

The program was typical "Sousa" with its stirring marches and new features and its generous encores. The opening number, "Gaelic Fantasy," presented an unusual treatment of old themes modernized. The love scene from Strauss' "Feuersoth" was the most serious number on the program. Mr. William Tong solo trumpeter, played Arban's arrangement of Paganini's "Carnival of Venice," featuring the triple-tonguing so difficult. His tone is remarkably sweet with no vibrato.

Miss Marjorie Moody, youthful coloratura, sang the very well-known aria, "I Am Titania," from Thomas' "Mignon." She has a fresh colorful voice, which she uses extremely well. She sings with a vibrant buoyancy, and her clear, brilliant tone was easily heard above the band accompaniment. In her encore, "Danny Boy," a lyric quality was displayed. A third soloist, Mrs. George Carey, gave a brilliant xylophone performance of "Morning, Noon and Night," Suppe's famous overture, responding to an encore, "Andree," a composition of his own.

Own Jazz Composition

Mr. Sousa showed his appreciation of the popularity of jazz music by including several numbers in the second part of his program, the best of these being his own arrangement of the popular "Follow the Swallow," combined with "Home, Sweet Home." This number was extremely clever, as it brought into individual prominence each instrument from the deep-toned saxophone to the shrill tone of the piccolo. The hit of the evening was scored by the saxophone octet, which gave six numbers in encore, and the comedy playing of the bass sax caused much amusement in the audience.

A packed house greeted the march king and will be ready to listen again when he returns next year.

WHEELING DAILY NEWS

JOHN SOUSA AT KIWANIS CLUB

COMMANDER OF FAMOUS MILITARY BAND GIVES HUMOROUS TALK AT KIWANIS CLUB

SEVERAL IMPORTANT REPORTS MADE BY CIVIC COMMITTEES IN OPEN FORUM

Lt. Commander John Philip Sousa, leader of the famous military band, was the honored guest at the Kiwanis club luncheon today. In response to Chairman O. W. Burdett's requests to say a few words to the Kiwanians, Commander Sousa told several humorous happenings that have occurred at various points of the world while he was on one of his world tours.

Dr. John McClure, president of the Rotary club, who has attained local fame as a cornet player, was prevailed upon to recite, "Father and His Band." The commander enjoyed the reading quite as much as the Kiwanians. Miss Carroll rendered two piano solos in a pleasing manner.

Progress was reported on the four Franke civic improvement projects that have been in the hands of the civic committees for some time. Kiwanian McLain stated that Fifteenth street between Market and Chapline would likely be approved for paving within the next two weeks.

Kiwanian Jones at the request of County Agent Mason asked the Kiwanis club to send a delegate to the price conference between the producers, distributors and consumers of milk at the Market Auditorium in the Chamber of Commerce rooms at one o'clock, Tuesday, October 27. Dr. Keeser will represent the Kiwanis club.

The following guests were present: M. R. Gainer of Parkersburg; Dr. R. M. Anderson of Mannington; N. C. McKee, Pittsburgh, Pa.; Dr. John McClure, Joe Safety, St. Marys; C. L. Moore, C. W. Porter and W. B. Kahn.

HEARTY WELCOME GREETINGS SOUSA'S TENTH VISIT HERE

VETERAN BAND MASTER AND COMPOSER APPEARED AT COURT LAST NIGHT

SAXOPHONE OCTETTE PROVES MOST POPULAR FEATURE OF CONCERT

Standing quietly on the conductor's stand on the stage of the Court theatre last night and using only subdued movements to lead his band, John Phillip Sousa, the distinguished veteran composer and band master found Wheelingites giving him a hearty reception on his tenth visit here.

Sousa's attitude during his program seems to be that of a loving father towards his audience. His personality is never conspicuous but seems to say: "I've worked to create what I think you'll like. Enjoy it." And there is no doubt that the audience gave full appreciation.

Octette Is Hit
Denoting the trend in public taste of the present, the saxophone octette proved to be the most popular on the Sousa program. Greeted enthusiastically with the rendering of "I Want to Be Happy" from "No, No, Nanette" by Youmans, they were forced to respond to five encores to satisfy the audience. They obliged by successively giving: "On

the Mississippi," by Klein; "Ruben Sax," "Old Swinmin' Hole," "Combination Salad" arranged by Sousa and "Laughing Gas," by J. Guerich. William Tong pleased greatly with his cornet work, giving "The Carnival" by Arban and "Kiss Me Again" by Herbert.

The Sousa organization includes a lovely singer in the person of Miss Marjorie Moody whose soprano voice thrilled out the high notes of "I Am Titania" from "Mignon." Her encores were "Danny Boy" by Weatherly and "Dodo" a Spanish lullaby. **Composer's Work**

Most of the encores by the band were Sousa compositions and were largely enjoyed by the audience. In fact, it seemed that the rendering of a Sousa piece was more welcome to the audience than any other composition. His "Semper Fidelis," "El Capitán," "U. S. Field Artillery" marches were among those played by the band.

The program began with the Gaelic Fantasy, "Amrain Na N-Gardeal" by O'Donnell and concluded with the old Fiddler's tune, "Sheep and Goats Walking to Pasture" by Guion. "Liberty Bell" was featured on the program and its reception proved that it still is as popular as ever.

"March King" Scores Ringing Triumph When 100-Piece Band Makes Concert Debut In City

Paying his first visit to Alliance, Lieutenant Commander John Phillip Sousa and his world renowned band of talented artists scored a ringing triumph with hundreds of Alliance music lovers.

There are bands and bands but there is but one Sousa's band. There are directors and directors but there is but one Sousa, the old master and march king of them all. Alliance heard Sousa and his band at its best. Approximately 1,800 people heard Sousa's concert Friday evening in the high school auditorium. The concert was deserving of greater patronage.

With the first flourish of his masterly baton as his band struck up the first measures of "Amrain Na N-Gardeal," fantasy by O'Donnell, introducing a series of melodies, Sousa won a place for himself in the hearts of his audience.

As the last notes died away there came an outburst of spontaneous applause from all parts of the auditorium. Turning to his band he stepped to the little director's platform and immediately offered his first encore his own peerless composition, "El Capitán."

William Tong one of the finest cornet soloists in the world and a popular member of Sousa's band then stepped forward to render a most pleasing solo, "The Carnival," by Arban. The band played a soft accompaniment. Tong's rendition was indeed masterly. His technique and finesse were flawless. His number was roundly applauded and he responded with Herbert's "Kiss Me Again."

"Cuba Under Three Flags," Sousa's own composition, was the band's next offering. The selection is in three suites. The first introduces many beautiful Spanish melodies reminiscent of the glories of ancient Spain. The second suite brings in some popular American airs while in closing delightful Cuban melodies predominate.

Smiling his pleasure and bowing low, Sousa swung into another of his own popular composition "U. S. Field Artillery" march, as an encore number. Roundly applauded at the close the band immediately struck up "Tooty-Flouty," by Hammond.

Miss Marjorie Moody scored a wonderful triumph with her beautiful soprano voice as she sang Thomas' "I Am Titania," from Mignon, with band accompaniment. She responded with Weatherly's "Danny Boy," as an encore. Again she was roundly applauded and presented her second encore, "Dodo" a beautiful Spanish Lullaby.

The band followed with "Love Scene from Feuersnot" by R. Strauss and closed with Sousa's own peerless "Liberty Bell" march. As an encore the band played Sousa's "Semper Fidelis," which was featured by a cornet octette.

Other encore numbers played following the "Liberty Bell" march were Hosmer's "Chinese Wedding," and Sowerby's "Irish Washerwoman."

In his next offering Sousa offered some of the latest popular selections which were blended perfectly in his "Jazz America." For an encore the band played "Follow the Swallow." Some startling novelty effects were introduced as variations.

One of the outstanding triumphs of the evening was scored on the next offering "I Want to Be Happy" from "No, No, Nanette," by Youmans. The eight saxophonists participating in the offering of this octette are each and every one an artist of the first rank. Klein's "On the Mississippi," was rendered as an encore number. "Ruben Sax," "The Old Swinmin' Hole," "Combination Salad," and "Laughing Gas" were additional encores presented by the saxophone octette.

Sousa's own nationally famous "Black Horse Troop," march was the band's next offering. "Stars and Stripes Forever," another of Sousa's own compositions was played as an encore.

George Carey, stellar xylophone artist, delighted the large audience with his solo rendition of "Supper's Morning, Noon and Night." The band played a soft accompaniment. Carey played McDowell's "To Wild Rose," and "Andree," his own arrangement as encores.

The program was concluded with Guion's Old Fiddler's Tune "Sheep and Goats Walking to Pasture." Several rounds of applause swept the auditorium as Sousa bowed adieu.

Sousa won a warm niche for himself in the hearts of Alliance music lovers. There was no room for doubt as to his true greatness. Alliance saw him and heard his wonderful organization at its best. He is justly known as the American march king. Late Friday night the band moved on to Canton where it will play Saturday. Sunday it is to appear in Chicago.

Sousa and his band appeared here under the auspices of the Cassaday Drug company. The concert was truly one of the finest ever presented in this city.

SOUSA AND HIS BAND ON TOUR

Famous Leader Will Conduct Two Performances Here.

John Phillip Sousa and his 100 piece band arrived in Canton early this morning for their concerts in the Auditorium today. The band will appear at 2:30 this afternoon and at 8:20 this evening.

This season marks Sousa's thirty-third year at the head of his own organization. The band this season is the largest Sousa has ever taken on tour. A special program has been arranged for the third-of-a-century tour.

Ten soloists will appear with Sousa at the performances today. Mr. Sousa will conduct all numbers, and at the matinee performance will conduct the McKinley High school band of 50 pieces.

The sale of tickets for Sousa's concerts has been heavy, according to R. D. Smith, but good seats still are available and will be on sale at the box office tonight.

SOUSA HERE WITH BAND FOR CONCERT

John Phillip Sousa and his 100-piece band arrived in Canton early this morning for their two concerts in the Auditorium today. A special program in celebration of Sousa's third-of-a-century tour will be given tonight. Ten soloists will appear with Sousa today, Mr. Sousa conducting all numbers.

Sousa devoted nearly two hours Saturday morning to his daily health walk in spite of the rain. According to Sousa, his daily exercise keeps him in perfect physical fitness for his tour, which will take him into every state in the union before next March.

From Canton the band goes to Chicago, where they give two concerts Sunday.

At intermission at the matinee performance, Mr. Sousa will conduct the McKinley High school band of 50 pieces.

SOUSA STILL STANDS AT TOP, WHEELING AUDIENCE FINDS

Band Magician at Best In Concert at the Court

That he still stands supreme and absolute in his field was expressed on every hand last night by the unusually large audience of music lovers who attended the performance of Sousa and his band at the Court theatre. Not for his stirring compositions alone but also for the wonder of his restrained but intelligent direction is admiration expressed.

Lieutenant Commander John Phillip Sousa is a name which stands for the best in band music the world over, and his performance of yesterday was without doubt the finest he has given in his numerous appearances in this city. His program included a most enjoyable assemblage of the old favorites and of his would-be complete without "The Liberty Bell" and the stirring, shimmering "Semper Fidelis," nor without the grand old "Stars and Stripes Forever," and these he included. In the future his audiences will just as certainly demand his exquisite new humoresque "Follow the Swallow." In this he has traced the lovely, haunting song through a marvelous new pattern and his shifting of the melodic theme from one group of instruments to another is a joy to hear.

Miss Marjorie Moody, the soprano soloist possesses a most pleasing voice of clarity and warmth which was under excellent control in the difficult "Jesus Titania" from Mignon. She was generous with encores, giving "Danny Boy" by Weatherly and "Dodo" a Spanish lullaby.

One of the biggest hits of the evening was the performance of the saxophone octette. Their rendering of "I want to be happy" was an excellent piece of syncopation only excelled by two of their encores "Combination Salad" which combines in amusing potpourri the wedding and the funeral marches, and "Laughing Gas." The selection "Jazz America," which is another new composition

by Sousa, was very well received. A unique piece of musical picturization was the colorful "Chinese Wedding Procession" number.

Sousa's program exclusive of encores for the evening performance follows:
Gaelic Fantasy—"Amrain Na N-Gardeal" (new) O'DONNELL

(Mr. O'Donnell has welded into a fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic investiture and the rich coloring of his instrumentation.)
Cornet Solo—"The Carnival" Arban

Mr. William Tong
Suite—"Cuba Under Three Flags" (new) Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban

Soprano Solo—"I Am Titania" from "Mignon" Thomas
Miss Marjorie Moody
(a) Love Scene from "Feuersnot" R. Strauss

(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)
(b) March—"The Liberty Bell" Sousa

Interval
"Jazz America" (new) Sousa
(a) Saxophone Octette—"I want to be Happy" from "No, No, Nanette" Youmans

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Maden, Conklin and Munroe.
(b) March—"The Black Horse Troop" (new) Sousa

Xylophone Solo—"Morning Noon and Night" Suppe
Mr. George Carey

Old Fiddler's Tune—"Sheep and Goats Walking to Pasture" Guion

MUSIC, LIKE TASTE FOR OLIVES, MUST BE CULTIVATED, SAYS SOUSA

"The dance is the life of jazz music," declared Commander John Phillip Sousa in an interview Friday evening shortly before the beginning of the concert presented by his band at the high school auditorium.

"If it was not for dancing I do not believe that jazz would last a day," he continued.

"We have always had jazz and I suppose we always will, in some form or other. The public may grow tired of the name jazz, sometime, and

change to something else, just as they did from rag time to jazz. No one knows how these changes come about. They just come."

"Jazz can't live because it isn't inspired," Commander Sousa replied when asked why the life of a jazz selection was so short. "No music

can live unless it is inspired. The makers of jazz, I hesitate to call them composers, simply take the old compositions and set their melody to faster time. They live a few weeks or months, then die and something else takes its place.

"Oh! Yes," was Commander Sousa's enthusiastic response when asked whether or not the people of the smaller city such as Alliance could be educated to the place where they really appreciated good music.

"The only trouble is that they don't hear enough good music. Good

music is like good literature, you must cultivate a liking for it, but once you learn to appreciate it nothing else can take its place."

CHICAGO DAILY JOURNAL

MUSIC

By EUGENE STINSON

Band, Piano and Voice

Those in search of music yesterday were offered their choice among John Phillip Sousa, who led his band at the Auditorium both afternoon and evening, a young pianist, Ignace Hilsberg, who made his local debut at the Playhouse, and two singers, Marguerite D'Alvarez, heard at the Blackstone, and Isabel Richardson Molter, soprano, at the Princess.

For Sousa's matinee there were present even the highbrows, who fear Paul Whiteman. Present also were those who take Whiteman's word as the ultimate. There was something Whitemanesque in Sousa's performance, which suggested the keen-minded Paul has crept within the great bandmaster's horizon. If only as a cloud no bigger than a man's hand. However, Sousa's stage has always been good music's playground. Whatever extra comic and jazzy devices may have enlivened yesterday's programs, they were admissible on the score that the most famous Lieutenant Commander of them all has throughout his bright career been 100 per cent American, and even more alert than Yankee.

Up and down the theater, which was crowded even to the boxes, there was the sound of feet which, however they tried to behave, had now and then to tap in time to the music. It was a glorious afternoon. The tunes did not need the conductor's gloved hand to mold them to the people's taste. Because Sousa had written or arranged the larger part of his list, the music was ready to its audience. It needed no spokesman. It is the sort every boy would run a mile to hear (this is not an advertisement for a cigarette) and to which he would listen while his heart hung in his mouth as large as the silver mouth of one of the glorious bass tubas which now and then changed its martial pomp for a little innocent fun. When all is said and done, band music is in a class by itself, and of all bands, there is not another one like Sousa's.

Sousa and His Band Better than Ever in Annual Concert

BY EDWARD MOORE.

"You have done more than any of us because you have carried music to more persons and developed its love among more persons than any one else in the world," telegraphed Frederick A. Stock to Lieut. Com. John Philip Sousa yesterday. Or words to that general effect; the telegram is not available just now.

At any rate, it was not only a fitting tribute but an accurate summary of what the great band leader was able to look back upon when he played his third of a century tour concerts at the Auditorium. His band was in the best form that it has ever been in all his many visits here; he had music new and old, but always alert, bright, and entertaining; soloists, rank and file, and director were at high pitch.

For a time it seemed a bit doubtful whether Mr. Sousa or our distinguished fellow townsman, Leo Sowerby, was to be the chief party in interest, for Mr. Sousa introduced his own arrangement of the Sowerby overture, "Comes Autumn Time," and also "The Irish Washerwoman," and both were good pieces for this organization. But there were also some new marches, entirely fit to enter the exalted company of the old, a Humoresque on "Follow the Swallow" that was really and genuinely humorous, and another Sousa suite, "Cuba Under Three Flags," that got into young toes as well as old. Of the soloists, there is a new cornetist, William Tong, much worth your attention, the soprano, Marjorie Moody, who has an unusually beautiful voice, and a saxophone octet that nearly broke up the show.

The only trouble with Sousa and his band is that he comes only once a year.

The recitalists of the afternoon were three. Marguerite D'Alvarez, contralto, who will later be with the opera, was at the Blackstone, displaying a gorgeous voice and the merits and failings of a theatrical manner, some songs exquisite, others rather less. Ignace Hilsberg, pianist, gave an interesting program in an uncommonly able manner at the Playhouse. Isabel Richardson Molter, a new-comer soprano, sang at the Princess, having evidently prepared her program with intensive study, which now needs a bit of relaxation.

Enter Sousa and His Great Band

By Edward Moore.

MR. SOUSA and his band are listed among the welcome visitors of today, being billed for a concert this afternoon and another tonight, both at the Auditorium. This is his third of a century tour, his first appearance at that hall having been thirty-three years ago. At that time he conducted the "Rienzi" overture, by Wagner; Weber's "Invitation to the Waltz"; "The Pearl Fishers," by Bizet; the "William Tell" overture; Gounod's "Funeral March of a Marionette," a humoresque; "The Contest," the ancestor of the "Follow the Swallow" humoresque of thirty-five years later; a symphonic poem, "Ben Hur's Chariot Race," also his own composition; "Staccato Polka," by Mulder; and an aria for soprano, "The Pearl of Brazil," by David, sung by Marie Decca.

Times have changed since then. Mr. Sousa uses different music now. "A director who sought to present such a program today would find himself playing to empty benches for the entire program, were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," says he. "Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz, and the talking machine have come since that program was played."

So a good deal of Mr. Sousa's spare time in one season is employed in planning and preparing a program for the next. He holds out a promise that today there will be a suite from his pen called "Cuba Under Three Flags," the "Follow the Swallow" piece mentioned above, at least two new marches, and the customary run of marches of former years and established favorites. He has soloists of the band and out of it, he has a program for the few and the many—performers, not auditors, who always classify as the many—and he presides over the only concert band that has maintained a continuous existence over a third of a century.



JOHN PHILIP SOUSA, his band, will give two concerts at the Auditorium today. (Tribune Photo.)

MARCHKING" HERE



Photo by Harrington.

JOHN Philip Sousa, veteran band leader and the "march king" directed his band in two concerts here yesterday. In addition he wielded the baton during two numbers by the Joliet high school band. In the picture Lt. Commander Sousa is seen greeting A. R. McAllister, director of the school band.

5,000 WATCH SOUSA DIRECT JOLIET BAND

"March King" and Musicians Delight Capacity Audiences Here.

Joliet had the world's greatest band music, played by the world's greatest band, tossed into its lap for appraisal last night and appreciated the offering to the extent that the encores, stretched almost into another concert, left the audience clamoring for more.

That Lieut. Commander John Philip Sousa did toss his great art and musical soul to his listeners for appraisal was the impression carried away by the 2,500 persons who overflowed the new high school auditorium for the event. During the afternoon and evening Sousa played for more than 5,000 persons.

The short, almost stocky figure in the blue military uniform wove together the units of his wonder band with simple undulations of the baton without forcing a single tone from instrument to listener. His manner seemed almost careless until the result came out past the proscenium to claim its reward.

Direction Is Subtle.

Whether the number be a stirring march or the soft blending of a tender fantasy, the audience was never forced to forego the effect as a whole to center on the individual whose original art directs the ensemble. Perhaps in this more than anything else lies the secret of his band's ambitious successes. From cymbals to clarinet, each member is unconsciously led to believe he is the band, so subtly does this man direct them.

That Sousa knows what his audiences like was proved years ago else this would not be his thirty-third annual tour. But that he can make his listeners like something they never knew is a knack he keeps for perennial surprises. He played two programs yesterday, one in the afternoon primarily for school children and the night concert for adults, and either could have been reversed to prove his assertion that the American of all ages like his music American.

This staid old gentleman of 71 years whose twinkling brown eyes belie the term, played jazz, not condescendingly but as tho it were a revelation in music and made the familiar swing of "peppy" numbers seem sacredly alive. And that again is Sousa and his art.

And when, at the interval of both concerts, Joliet's championship band took its place on the stage to play for, and at the direction of the great man, Sousa showed his artistry was broad and understanding.

70 Proud Youngsters.

Here were seventy proudly nervous youngsters in the position of a singer making a Grand Opera debut, and Sousa made them play at their best. Accustomed as he is to leading his veteran bandmen thru a maze of intricacies, he found no difficulty in guiding Director McAllister's boys thru two resounding marches and approved of them as they liked him before the pieces were well under way.

"That was fine, boys," he smiled from his dais as the applause rolled

in and in an aside to those back stage during the intermission, he declared, "Their playing was smooth." And Sousa does not have to, is too big to flatter.

Of course his "Stars and Stripes Forever," the greatest march ever written, was the crowning achievement of the day and both audiences demanded it religiously when encores were in order. And they got it with a powerful band mixing the strains of martial music with a hint of sacred anthems.

Fun for Children.

During the afternoon, Commander Sousa, who likes his fun where it is fun, cut capers for the benefit of his juvenile audience and his "Showing off Before Company," sent the 2,500 school children into delightful hysterics. From oboe to drum, each section must show off in their great parlor and Sousa seemed to enjoy it as much as the most enthusiastic of his listeners.

A Gaelic fantasy, "Amrain Na N-Gardeal," opened the night concert and Darby Day could have presented the scheme with more fervor than was Sousa's. In this, the first piece, the rich coloring of his instrumentation made itself apparent and laid the scene for the wanderings which were to follow.

William Tong, soloist, played a selection well known to Joliet, "The Carnival of Venice," which a Joliet high school bandsman, Clifford Lillys, played to win the state championship last year. Mr. Tong drew from his cornet the incantation of a trio of tubes and played with feeling as well as ardor.

Plays New Suite.

One of Sousa's own famous suites, "Cuba Under Three Flags," brought to mind the war days of 1898, drifting from the hymn of the suffering to the martial trend of its fight for liberty and finally into the swelling liberty chant itself as the piece concluded with "Cuba Under the Cuban Flag."

Miss Majorie Moody, typically Sousa and a soprano of rare ability, sang "I Am Titania," from Mignon, and was twice called back to give "Danny" and "Dodo," with the thrilling life they require. Her stage presence matched her voice of excellent tone and scored unanimously.

Strauss' tender love scene from "Feuersnöh" was next on the band program and they swung off into "The Liberty Bell," without cutting the sweet motif of the former. After the interval, Sousa led the high school band thru two numbers, "The U. S. Field Artillery," and "The Thunderer," both marches, and entrenched himself as Joliet's most popular visitor.

Octette Pleases.

A saxophone octette took over the proceedings at this point and started dreamy dance waves floating with "I Want to Be Happy," from "No, No Nanette," with more finish than ever jazz orchestra attains. Another new Sousa composition, "The Black Horse Troop," followed and Mr. George Carey worked up to the finale with a selected, "Morning, Noon and Night," with the xylophone not only under control but in servitude.

An old fiddler's tune, "Sheep and Goats Walking to Pasture," closed the regular program. As encores during the program the band played "El Capitan," "Liberty Bell," "Manhattan Beach," "Follow the Swallows," "Washington Post," and the "Stars and Stripes Forever."

And Sousa walked out with the crowd still under the recurring spell of every number played.

-CHICAGO DAILY NEWS-

SOUSA DRAWS TWO CAPACITY AUDIENCES

March King and Band Give
Many Extra Numbers at
Sunday Programs.

BY MAURICE ROSENFELD.

Lieutenant-Commander John Philip Sousa and his famous band are always most welcome visitors to Chicago. They come here only once a season and their concerts are reckoned among the musical events of the year.

The march king and his band gave two concerts yesterday afternoon and evening at the Auditorium theater, and twice did the big hall hold capacity audiences that demonstrated positive evidence of their appreciation by compelling the great band-master and his men to add four and five extra numbers to each of those printed in the program.

There were as usual some new pieces in the list. Among them were several by Sousa and two by Sowerby. It was, though, the inspiration, the unique originality, the sturdy pace and the haunting melodic themes of Sousa's original

works and especially his marches, both new and old, that were the features of the concert and that will make the name of Sousa immortal among composers.

Marjorie Moody, soprano, was quite an individual success with her vocal solos, and William Tong, cornet; George Carey, xylophonist, and an octette of saxophonists were the soloists of both concerts.

Mme. D'Alvarez Displays Fervor.

Mme. Marguerite D'Alvarez, mezzo contralto, assisted by George Blair Neale, accompanist, gave a song recital at the Blackstone theater yesterday. Heard in airs by Gloriani, Durante and Borodine. Mme. D'Alvarez disclosed a big emotional and dramatic fervor. A slightly exaggerated manner of projecting the climax of the song by Borodine, "La Mer," was noticeable, and though there was warmth and color in the voice as well as volume, it was not always pure in intonation, or evenly produced.

John Alden Carpenter and Richard Hageman were both represented on the program with a song apiece, and other numbers included works by Gluck, Debussy, Gomez, Granados and Ireland.

Mme. Molter Applauded.

An excerpt, "Elsa's Dream," from Wagner's opera, "Lohengrin," was one of the important selections on the program of Isabel Richardson Molter, dramatic soprano, in her recital at the Princess theater, yesterday afternoon. In this aria, Mme. Molter showed that she had acquired a clean enunciation of the German text, and that she has a powerful, high soprano voice, which, when not forced as it was in Hermann's "Beim Tanz," has a pleas-

ant timber. There was a straightforward, intelligent manner in her rendition of the Wagner number.

Other songs and airs on her program were by Secchi, Sganibatti, Beethoven, Georges, Vidal, Sibella, MacDowell and Woodman. Harold Molter served as a good accompanist, and the audience gave Mme. Molter generous applause.

Hilsberg Makes Chicago Debut.

Ignace Hilsberg, a young New York pianist, made his Chicago debut at the Playhouse yesterday afternoon, and placed as one of the principal numbers upon his program the Java Suite (first part) by Godowsky, for a first Chicago performance.

This work is in the usual intricate contrapuntally complex form of the well known composer and pianist, and Mr. Hilsberg gave an interesting reading of the three pieces. His performance of the twenty-four preludes of Chopin had many points of pianistic interest and commendation. The audience, which was large, liked them and demanded an encore. He gave the E minor valse by Chopin with considerable grace.

Mme. Teichmann Sings.

Mme. Helma Peterson Teichmann, well-known Chicago Wagnerian singer, was heard last Saturday afternoon in the Cameo hall of the Morrison hotel in "Senta's Ballade" from Wagner's music drama, "The Flying Dutchman," which she interpreted with impressive style and with vocal power and volume. She is fully conversant with the traditions of the Teutonic music drama, and made a fine success with this air as well as with a group of American songs sung to English texts.

Sousa's Famous Band Heard by Large Audience

South Bend's music lovers thronged the Palais Royale Tuesday night to listen to Lieut. Com. John Philip Sousa and his band.

Sousa touched the hearts of all present with his delicate tones and unique effects. Approximately 1,700 people were elevated to the highest crags of happiness as the great conductor meticulously drew from his musicians their very music souls.

The program was a varied one. Jazz was intermingled with special marches, cornet solos and soprano solos. Assisting Sousa were Miss Marjorie Moody, soprano; George Tong, cornet, and George Carey, xylophone.

The second part of the program included "Jazz America." This number was well received by the audience. "Alabama Bound" was specially well rendered. Through the use of devious train effects and turbulent and soothing sounds of the south, Sousa has evolved a musical masterpiece. The saxophone octet, the best in its field, not only gave splendid musical recitation but also effected startling arrangements which threw the audience into an uproar of mirth. George Carey, in his xylophone solo, "Morning, Noon and Night," cast a deep spell over the gathering as he played.

There were repeated encores for Miss Marjorie Moody, soprano. Miss Moody replied on one occasion with "Coming Through the Rye," which had a distinct heart-throbbing effect on her audience.

PROGRAM

- Gaelic Fantasy, "Amrain Na N-Gardeal" (new) O'Donnell
Mr. O'Donnell has welded into a fantasy a series of famous gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic investiture and the rich coloring of his instrumentation.
Cornet Solo, "The Caravan" Arban
Mr. William Tong
Suite, "Cuba Under Three Flags" (new) Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
Soprano Solo, "I Am Titania" from "Mignon" Thomas
Miss Marjorie Moody
(a) Love Scene from "Feuersnoth" R. Strauss
This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's important offerings.
(b) March, "The Liberty Bell" .. Sousa
Interval
"Jazz America" (new) Sousa
(a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" Youmans
Messrs. Stephens, Hency, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March, "The Black Horse Troop" (new) Sousa
Xylophone Solo, "Morning, Noon and Night" Suppe
Mr. George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

In Praise of Jenny Lind

To the Editor of MUSICAL AMERICA:

In reply to the letter which appeared in your issue of Sept. 26 under the caption of "The Jenny Lind Cult" (and signed by Robert Saxham), will you permit me to say that Jenny Lind lives because she represents the immortal elements which are the very core and being of all true art.

Her humility, purity, sincerity, and simplicity were never marred by the honors bestowed upon her, and she herself defined the enduring foundation stone of her greatness, in the words which I quote from one of her letters to Professor Blackie, of Edinboro: "My unceasing prayer is that what I give to my fellows may continue to live on through eternity, and that the Giver of the gift, and not the creature to whom He lent it, may be praised and acknowledged."

One does not wonder that she suggests the nightingale, who, in shy retirement pours out, from the fragrant woods, its lovely melodies which lift and bless.

Another incident comes to my mind, of a little child who was left alone, in a large hotel, in a city where Jenny Lind was appearing. The singer became suddenly indisposed, and while resting in her rooms, heard the prolonged sobs of a child near by. She arose, went quietly and knocked on the door from which the sobbing came, longing to comfort the child. A tear-stained face greeted her and more sobs. "I wanted to hear Jenny Lind sing, and my mother could not take me," wailed the little girl. "You shall hear her, dear, I will sing for you." "But I don't want to hear you, I want to hear Jenny Lind." ... When the mother returned the child was radiant, spellbound, listening, in rapt attention, to the songs of the birds, to the call of the shepherd, to a soothing lullaby. Her tiny hand was clasping that of the tender woman, who had—as did the Master Artist whom she served—blessed a little child.

No one who has had the sacred privilege of looking through many of Jenny Lind's most intimate letters and records, as I have, will believe that "she said many bitter things about America," no

matter how seemingly authoritative the source of this statement may be.

Her own words (written with no thought of ever being seen) refute this. She had a deep affection for America, and an overwhelming sense of gratitude for all the kindness shown her here. I have a letter by my side now which she wrote to her parents, from Boston, on Sept. 27, 1850—and it so happens that I am bringing her words to remembrance on this very date, seventy-five years later. The whole letter is filled with spontaneous enthusiasm for the beauty and grandeur of the sea, and for the thoughtful attentions shown her. "The sight of the ocean in all its aspects was oh! so grand! . . . The good captain and all were so kind to me . . . We gave a concert for the crew, and once or twice we had a merry bit of dancing . . . It touches me very deeply to receive constantly such good will and kindness; people seem not to know how to do enough to show their favor and the genuine and sincere interest they take in me. I am very grateful . . . but I know that after my tournee is over, some plan will come that I may enjoy peace and rest, for indeed in these two matters, so precious to us human beings, I seem to be given but a small share" . . .

As an exemplification of the sincerity of this statement, it is well to recall, that, later, in England, after her retirement, a friend found her sitting on the sands by the seashore, with her open Bible in her hands. The friend earnestly inquired: "How is it that you ever abandoned the stage at the very height of your success?" This was her beautiful reply: "When every day it makes me think less of this"—laying her finger on her beloved Bible—"what else could I do?"

Jenny Lind can never be called an "alien artist" to America, for in every fiber of her being, this great Norse woman embodies the pure Norse Anglo-Saxon, Christian ideals upon which America is founded and which had representation, in the Norse discovery of America (in the year 1000) by the Ic-lander, Leif Ericsson. These ideals animated and sustained not only our Christian pioneers but burned within the "father of his country," George Wash-

ington (to whom I have the honor to be related) and supported him during the seven years of Gethsemane, which were precedent to the birth of the American Republic. Abraham Lincoln laid down his life "that he might find it" for the preservation of the American ideal. It is not generally known that both Lincoln and Washington have Norse forebears.

Bayard Taylor, who was sent to Iceland, in 1874, by Whitelaw Reid, to represent the New York Tribune, at the Millennial Celebration of the Icelandic Republic (and whose "Greeting to America" Jenny Lind herself chose to sing at her debut, in America) wrote of her to his friend, George H. Boker: "She is the only great, unquestioned genius, in woman's form, I have ever known, and the more I see her, the more I reverence her truth, her purity, her faith in art as the crown and glory of our nature. You should see her face when she speaks of these things. . . ."

Hans Christian Andersen writes: "Through Jenny Lind I first became sensible of the holiness there is in art; through her I learned that one must forget one's self in the service of the Supreme. No books, no men have had a better or a more ennobling influence on me, as the poet, than Jenny Lind. . . ."

A critic wrote of her first concert in Philadelphia, when she donated a share of her receipts to the Music Fund: "The excitement which this charming, pure and benevolent girl has created in the song-loving world has never been paralleled. The advent of Jenny Lind in this great and enthusiastic country will form an epoch never to be forgotten and never equalled." She began this program with "I Know That My Redeemer Liveth." Her divine inspiration and consecration empowered her to spiritually interpret Handel's great conception, which was the song she loved most to sing. *There is no death!* As an American artist, who is humbly and earnestly endeavoring to perpetuate the immortal ideals which inspired Jenny Lind, as one, who *knows*, with her, that "My Redeemer Liveth," I offer to her the tribute which Abraham Lincoln paid to Washington—"In solemn awe pronounce the name, and in its naked, deathless splendor, leave it shining on."

KITTY CHEATHAM.

New York, Sept. 26, 1925.



Left—MARCH KING ABDICATES. Jazz has claimed John Philip Sousa. On his seventy-first birthday, November 6, he succumbed to the inveigling charms of the Misses Kay Anis and Florence Parker, and promised to compose a Charleston to fit their steps.

Keystone

SOUSA'S BAND PLEASES 1,000

Plays Favorite Marches; Gives
Varied Program At
Local Theatre
SOLOISTS EXCELLENT

By FORBES JULIAN

John Philip Sousa, composer-conductor extraordinary, of whom, as the country comedian might remark "there is none whomer," and his band, came to town for a few hours yesterday and gave one of his inimitable concerts at the LaPorte theatre.

Despite his 71 years, the veteran bandmaster stood straight and tall before his splendid organization and directed as entertaining a program for young and old alike as one could wish for. For primarily it was an entertainment; there wasn't much of the "straight" type of band concert, there were novelties, solos, medleys, arrangements and the most unique of all a collection of jazz selections grouped under the name "Jazz America." More than 1,000 LaPorteans, including 525 school children, were present to hear the one and only Sousa.

Sousa Different

Perhaps some of the fire of earlier years was missing from Sousa's directing, the old gyrations certainly were gone, but the style of the master was still there although moderated and mellowed by the years. The easy motion of the baton, done as only Sousa can do it, was there, carrying the band along easily and without effort. Effortless is perhaps the word to describe his directing.

As much as every number was enjoyed those played by the Saxophone octette brought the most tumultuous applause especially from the youngsters. The first number by the octette, "I Want to Be Happy," was followed by "On the Mississippi," "Reuben Sax," "Old Swamin' Hole," and "Laughing Gas."

Jazz Number Pleases

The number, "Jazz America," Sousa's acknowledgment that jazz is a part of musical life in this country, a medley and clever arrangement of dance numbers, was given generous applause. As an encore "Follow the Swallow," with variations, was given. "Home, Sweet Home" was woven into the strain at one time. This number with others demonstrated the individual bril-

liancy of the band members as well as its ensemble performances.

A "Chinese Wedding March," was another well chosen encore. Some of Sousa's inimitable marches served as encores for many of the numbers. "El Capitan," always a march to stir the blood, came after the first selection, a Gaelic fantasy, "Amrain Na-N-Gardeal."

Plays Marches

Following a suite, "Cuba Under Three Flags," recently written by Sousa, the "U. S. Field Artillery March," long a favorite, was played. Incidentally the Kiwanis club and the OilPull songs are built on the melody of this march. As an encore Tschaikowsky's "Dance of the Meirlitons" was played.

Miss Marjorie Moody, soprano soloist with the band, sang "I Am Titania" from "Mignon" in French and followed with "Comin' Through the Rye." Her straightforward manner and pleasing quality of voice won her audience.

The "March of the Black Horse Troop," a new composition by Sousa was followed by the perennial favorite, "The Stars and Stripes Forever." As the first bars of this march were played the audience applauded enthusiastically. Sousa himself seemed to give an added touch of energy to the direction of this number which more than any other has placed his name before the nation.

Show Color Tones

The love scene from Richard Strauss' "Feuersoth" gave the band an opportunity to display its deftness of touch, its power, its ability to color tones. A march, "The Liberty Bell," written by Sousa was characteristic.

A xylophone solo by George Carey and a cornet solo by William Tong gave these two artists a chance to show their ability. Both responded with encores. Mr. Tong played "The Carnival" and "Kiss Me Again" and Mr. Carey "Morning, Noon and Night" and "My Gypsy Sweetheart."

Program Popular

The final number of the concert, "Sheep and Goats Walking to Pasture," was a short pastoral based on an old fiddler's tune.

The program taken in its entirety was diverting, it gave no one a chance to become tired, even one averse to band music would have been entertained. It had balance, variety, was neither too long nor too short, and showed that much study had been put on its arrangement and selection.

From the standpoint of the musical layman it was almost perfection, although some may have wished for an overture or two and some of the apparently more old-fashioned "heavy" numbers.

The band left at 6:30 to play a concert in South Bend last evening.

LANSDING NEWS

SOUSA MUSICIANS PLEASE AUDIENCE IN CONCERT HERE

Varied Program Is Given
By March King and
His Band

Other bands may envy and imitate, but they cannot hope to attain the mellowness of tone, the harmony or the spirit of the Sousa musicians.

Such was the consensus of opinion of a large audience to whom the famous old band master presented his musicians in concert Thursday evening at Prudden auditorium.

The passing years have dealt kindly with the March King. He bears his 70 years lightly, and appears with all the vigor and enthusiasm of the more youthful directors, and a personality that is essentially Sousa.

CONCERT POPULAR.

The band, assisted by three soloists, gave a concert that was at once popular and unique. Opening with the Gaelic Fantasy, the band gave a program of marches, patriotic airs, and classic numbers, all appealing interpretations of the best music of all time.

Welded into the fantasy are a series of the old Gaelic melodies, so toned and revised as to leave the harmony intact, but treated in modernistic style. He succeeded, through the medium of the orchestra, in his harmonic investiture and rich coloring.

The Sousa suite, "Cuba Under Three Flags," was one of the new selections played Thursday for the first time in Lansing. In three parts, the movement swings from Spanish to American and ends with Cuba under the Cuban flag.

SOLOIST ENCORED.

This was followed by Miss Marjorie Moody, soprano soloist, who chose "I Am Titania" from "Mignon." Her high clear soprano was one of the inspirational events of the evening, and her encore number was equally as delightful as the one that preceded it.

One of the great moments from the Richard Strauss opera, "Feuersoth," was depicted musically in the Love Scene, the solo and orchestral parts bringing out all the exquisite possibilities of the familiar old selection.

Quite in contrast was the second number in the suite, "The Liberty Bell," played with all the spirit and vivacity that inspired Sousa's band in an earlier day to help popularize the composer's march songs.

PART II.

"Jazz America" marked the beginning of Part II. A Sousa composition that presented the real American spirit. In a saxophone octette, the eight players gave melodies from "No, No, Nanette," light airy bits whose pleasing strains lingered long after the musicians had ceased. They gave, also, a Sousa selection, "The Black Horse Troop," a new and inspiring Sousa march.

George Carey gave an incomparable performance on the xylophone in "Morning, Noon and Night," with orchestra accompaniment in the background now and then.

The program closed with the "Old Fiddler's Tune," (Gaul) an orchestra number that made a fitting finale to an evening of American harmony and rhythm interpreted in the manner of America's greatest march composer and band master.

—G. S.

LANSDING JOURNAL

SOUSA'S BAND STIRS AUDIENCE IN CONCERT

(Continued from page one)
ful "Semper Fidelis," the "United States Field Artillery," "The Liberty Bell," "The Black Horse Troop" and perhaps more of the famous marches to which the world has marched away to war or maneuvers for a quarter of a century and their blood was stirred with a longing to fall in line or "wham" on the big bass drum anything but sit still. They could scarcely wait for the close of each number to applaud and often clapping hands formed an accompaniment for the beginning of the old favorites. Just the least invitation would have had them all singing.

A Gaelic fantasy by O'Donnell woven out of Irish airs and jigs gay and sentimental by turns, opened the program and after the encore William Tong, cornetist, gave a spirited rendition of "The Carnival of Venice" which was also encored.

A new Sousa composition, "Cuba Under Three Flags," proved most attractive and as an encore the toy soldier's march from Tschaikowsky's "Nutcracker Suite."

Soloist's Voice Unusual

A young American soprano, Marjorie Moody, is soloist with the band and hers is a voice of such freshness and sweetness as is seldom heard, like a young robin singing after a rain. She gave the familiar polonaise from "Mignon" and made its floriture seem like the spontaneous warbling of a bird. She was recalled for two encores.

The Love Scene from the Strauss opera "Feuersoth" and "The Liberty Bell" closed the first half of the program with an encore "Co-Eds of Michigan," a Sousa waltz which is a bit too insipid to be very complimentary to the subject.

Some of the engaging "jazz" airs of the last year or two have been woven into a typical Sousa offering in "Jazz America" which is new this season and which the audience heartily enjoyed. A "Chinese Wedding Procession" followed and it occasioned much laughter especially when towards the close the players began to jabber what may have been Chinese at each other. Though it was an encore another was demanded and Sousa gave his humorous "Follow the Swallow."

Saxophonists Please

A saxophone octet proved to be a most ingratiating and entertaining group. Down for "I Want to Be Happy" on the program they made the audience so happy that they finally were obliged to give five encores and in each they introduced humor, not horse play, that kept laughter continuously rippling over the audience. Incidentally their saxophone ensemble was extremely pleasing musically.

Two more numbers by the band paired with the usual encores and a xylophone solo by George Carey complete the concert. Mr. Carey demonstrated that the xylophone is capable of poetic feeling in his encore "To a Wild Rose" which was truly delightful.

The reaction experienced after hearing a Sousa concert is too strong to be summed up. Someone will have to invent a better word than "pep" to describe the essence of Sousaism if the veteran conductor continues his tour much longer.

SOUSA BAND CONCERT.

John Philip Sousa, so distinguished as a composer and conductor that he is practically a national institution, led his famous band in two brilliant concerts at Music Hall yesterday afternoon and evening. It was the seventy-first birthday of the March King, and he celebrated the occasion by conducting two programs which delighted large audiences and he demonstrated that the Sousa spirit retains all its youthful elan and enthusiasm.

The veteran of the marches, whose many stirring compositions and whose unique ability as an organizer and leader have brought him world-wide fame, shows no sign of the advancing years. He retains his quiet, calm and forceful manner and produces his pleasing results with no unnecessary swaying or contortions. He is a conductor of the utmost dignity and reserve power. The training of his musicians has been so thoroughly and ably attended to that his programs move with machine-like precision, and yet the expert touch of the true artist is ever in evidence.

Sousa's Band is something more than a company of brass and woodwind performers. The old master has inspired his men with something of his own ambitious spirit in the rendering of their various parts. The players convince their hearers that they mean to deliver a message of tuneful melody, uplifting and forward-looking. It is a band of bands.

The Sousa programs cover a wide range of musical material. There are few and conductors who can efficiently vary their offerings from Wagner's Overture from "Tannhauser" and Dvorak's largo from "The World" to a cornet solo and xylophone duet. But he never over-reaches himself, and all of his numbers are suited to the limitations of his chosen medium of expression.

The band is a large one and the soloists are eminently capable. William Tong, a newcomer in the organization, arouses much enthusiasm with his cornet solos, playing Bellstedt's famous "Centennial" in the afternoon, and Arban's "The Carnival," in the evening. Messrs. Carey and Goulden pleased with the xylophone, and Miss Marjorie Moody, in perfect voice, furnished a brilliant soprano feature. Popular numbers were played by a well-trained saxophone octette.

The numerous encores were selected from Sousa's own compositions, and there was great applause for such perennial favorites as the "Stars and Stripes Forever," "Semper Fidelis" and "High School Cadets."

It is to be hoped that this grand old man, commander of the melodies of wood, wind and brass, may be spared for many future visits to this music-loving and appreciative community.

JACK RYDER.

KALAMAZOO GAZETTE

Sousa's Band at Fuller Theatre for Matinee Only

NOTED BANDMASTER HERE TODAY IN THIRD-OF-A-CENTURY TOUR.

Lieut. Com. John Philip Sousa and his splendid organization will hold the Fuller stage for a matinee concert, Wednesday, Oct. 28. There will be no evening program.

Sousa is making his third-of-a-century tour and has covered country in the far Northwest and is headed for the big Eastern musical centers. The programs offered this season are made up for the layman, as well as the professional music lover. There will be repetitions of the old favorite marches, some splendid new ones, standard overtures, operatic excerpts and a bit of jazz as only Sousa can play it. The veteran leader has contributed "Jazz America" for the younger element and there is built up a most appealing paraphrase on "Follow the Swallow," with its teasing and lulling tones.

Clarence Russell, librarian, will explain the various uses of the instruments of the band, and there will be a most interesting array of popular soloists, including Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, and John Dolan, cornetist. There will be saxo quartets, and many musical novelties of a high order.

Matinee, only, Wednesday, Oct. 28. Seats selling.

Some excerpts from the lovely Sousa operettas may be expected and the program will have even a bit of humor with all the rest.

Clarence Russell, librarian of the band, will give expert explanation of the uses of the various instruments of the organization and there will be several pleasing soloists programmed.

Miss Marjorie Moody is the soprano and Miss Winifred Bambrick is the talented harpist. John Dolan is the cornet soloist, and H. B. Stevens is the saxophone artist. There are singles, doubles, and many delightful combinations bound to please and to make the program diverse in character.

Matinee only, with Mr. Sousa at the baton.

Wednesday night the Fuller stage will be given over to the regular current vaudeville and picture bill in closing performances, as usual.

Four Higgle Girls due Thursday.

SEATS SELLING FOR SOUSA'S BAND CONCERT

Seats are selling at the Fuller box-office for the single concert to be given by John Philip Sousa and his splendid touring organization, Wednesday matinee, Oct. 28. No night program.

Sousa is making his third-of-a-century tour and has covered country in the far Northwest and is headed for the big Eastern musical centers. The programs offered this season are made up for the layman, as well as the professional music lover. There will be repetitions of the old favorite marches, some splendid new ones, standard overtures, operatic excerpts and a bit of jazz as only Sousa can play it. The veteran leader has contributed "Jazz America" for the younger element and there is built up a most appealing paraphrase on "Follow the Swallow," with its teasing and lulling tones.

Clarence Russell, librarian, will explain the various uses of the instruments of the band, and there will be a most interesting array of popular soloists, including Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, and John Dolan, cornetist. There will be saxo quartets, and many musical novelties of a high order.

Matinee, only, Wednesday, Oct. 28. Seats selling.

Variety in Profusion at Concerts by Sousa's Band

[By Walter Whitworth]

Variety in profusion was wafted from the baton of Sousa at the Murat Sunday, when this bandmaster gave two concerts in the afternoon and evening. One says "variety," because, for standard selection one heard in the afternoon the "Tannhauser" overture, the Largo from Dvorak's "New World" symphony and Elgar's "Pomp and Circumstance"; for stirring march one heard "El Capitan," "Hands Across the Sea," "Stars and Stripes Forever," "The National Game" and others; for lighter moment one heard bits of popular tunes played for humorous effect, and for "descriptive" work one heard a Massenet "Village Scene." One still says "variety," for there were all manner of soloists: Marjorie Moody, coloratura soprano; William Tong, cornetist; the Messrs. Carey and Goulden, xylophonists; a flute sextet and a saxophone octet. One says "wafted," because Sousa is the most unemotional of conductors. Never exerting himself with display of gesture, he calmly indicates the tempo, and is seemingly satisfied. When one considers his external lack of emotion, one is all the more amazed at the results this man gets from his men.

For to the mind of the writer, Sousa's band is the best of its kind. The tone quality of its instruments is mellow and pleasing. Pianissimos have the lulling richness of muted strings. Fortissimos have the depth and vibrancy of the full organ. No where is there evident any harshness, any "brassiness." No member of the organization forces his instrument beyond its capabilities for producing lucious

sound. The combined effect is arousing.

In the matter of interpretation, too, there are the same gratifying results. Perhaps not so plastic as an orchestra, the band nevertheless phrases nicely, sweeps to climax resoundingly and recedes to serene mood easily. The colors with which Sousa works are, perforce, of brighter, heavier hues than those of an orchestra, but they are not garish in their combination. One senses musical portraits fullblown, glowing with life, revealing sharp contrasts of light and shade. One is conscious of strength always, puerility never. Even the now and then uncertainly attacked phrases, the lesser piancy, suggested above, do not detract from the worthwhileness of the portraits. A concert by Sousa is much more a matter of contentment than one might suppose, for Sousa has trained his men to a high state of excellence. Businesslike in performance, serious in musicianship, he offers his listeners ample diversion.

Of the numerous soloists, the saxophone octet, as might be supposed, proved the most popular. Injecting humor into their several selections, the men whiled away the time with facetious melody played forthrightly. Miss Moody sang the difficult "Shadow Song" from "Dinorah" with clean technic, accurate pitch, good tone and fine phrasing. Mr. Tong's facile cadenzas on the cornet were as pleasing as such things always are. The Messrs. Carey and Goulden's swift pace on the xylophone was exciting. The flutists' sextet, contributed as an encore, was piquant and charming. These were all felicitous intervals injected into the band's program.

It was the band, however, that held one's closest attention. The more pity, then, that so few heard the concerts. The program in the evening was entirely different from that of the afternoon.

March King Entertains

John Philip Sousa, martinet of the brasses, drum-major in excelsis, has been with us once again.

There is no infinite variety about him to stale and not much to change. He sobers just a little and tones down a trifle, but in essence he's the march king of Spanish-American war days and there's a tender spot for him, a place of wistful remembrance. We know just what he will do and he never disappoints. He does it. We know that he knows his limitations, and that's useful knowledge not given to every band leader. And so we suffer the clangor gladly. Percussion take us, but we love thee, J. P. S.

And he marches through all music, this Sousa who looks like the scores that bear his name—sturdy, vigorous and military. Even "The Bride-Elect" of the afternoon program, sharing with "The Charlatan," the cosmopolitan friendship of "El Capitan," seemed, according to the music, to near the altar with regular marching rhythm in spite of occasional moods of tenderness and sweet coquetry.

Sousa's idea of "Cuba Under The American Flag," was a unique combination of "Oh Susanna," "Old Gray Mare," "Sewanee River," "Dixie" and a stirring roll of drums preluding "Hot Time in the Old Town Tonight." Quite descriptive isn't it? somewhat similar was his "Jazz America," with its intertwining strains of "Tittina," "Song of Love," "Oh Susanna," a very realistic imitation of a train "Alabama Bound," and "Katarina" and Oriental tom-tom jazz in incongruous and fascinating juxtaposition. All in all not half bad as a musical picture of this land of the free.

They were all there last night, all the pillars of society whose Neds,

Freds and Teds went marching off to remember the Maine and die of typhoid from rotten canned meat. And how they loved the old favorites—"The Liberty Bell," "Semper Fidele," "Hot Time," "United States Field Artillery," "El Capitan"—all the dear old tunes that brought back days of youth, romance and the adventure of a rough-rider's war.

Deafening applause, contagious enthusiasm and encores galore, from those of Miss Marjorie Moody, whose freshness of voice perhaps compensated for the fearsome awe with which she approached her high notes, to J. P. himself.

True, as the hall emptied, one young upstart was heard to mutter "Jiggledy-piggledy jerks—sweet, meaningless sound—bah!" But then he was only a young upstart. C. G.

WALTER PERCIVAL AND RICHARD TAGG /N/IS ZAT SO/ BROW THEATRE LAST HALF WEEK

JOHN PHILIP SOUSA BROWN THEATRE MONDAY AFTERNOON AND EVENING

SOUSA HEARD AT THE BROWN

ALTHOUGH the Sousa matinee at the Brown Theater yesterday looked like the town of Hamelin after the Pied Piper had lured away the children, the evening brought a large and responsive audience which applauded every offering with enthusiasm, including some humorous features repeated from the afternoon programme. Each of the two programmes included selections in both classic and popular styles with a plentiful sprinkling of that style most liked of all—the Sousa marches.

The beloved Commander, who seems endowed with the perennial youth which should logically keep step with musical life, appeared marvellously the same quiet, alert figure with the same restrained, but potent, gestures evoking familiar rhythms. Not only old favorites were heard, however, for the March King must keep step with the procession and comes with several new compositions each year. The most interesting of these was a suite, "Cuba Under Three Flags," with a distinct "throw-back" to the Spanish-American War in its cleverly handled American theme—an ancestor of present-day jazz. "Hot Time in the Old Town," by the way, has never been entirely out of fashion as election day music. Another new Sousa number was "Jazz America," pot pourri of contemporaneous themes, and a third, "The Black Horse Troop," was a march in the good, old vein. "El Capitan and His Friends," a suite based upon the familiar march, was a feature of the matinee.

The more serious selections included the "Tannhauser" overture, the Largo from Dvorak's "New World" symphony, Elgar's "Pomp and Circumstance" and the "Love Scene" from Richard Strauss' opera "Feuersnot." The qualities of the famous band are too well known to require encomium at this date. Lovers of good music would have enjoyed hearing more of the standard works, with marches interspersed, but, judging from the applause, the Commander acted wisely in catering to all tastes. Great was the joy inspired by the saxophone octave in "On the Mississippi," "Ruben Sax," "Laughing Gas" and "Combination Salad," and by the vocal solo, "The Old Swimmin' Hole." A selection for six flutes was well received also.

One of the most enjoyable features of the concert was the singing of Marjorie Moody, a charming young coloratura soprano. Miss Moody's voice is beautiful, flexible and well-placed and her high notes gave the audience a genuine thrill. She sang the difficult "Shadow Dance" from Meyerbeer's "Dinorah" in the afternoon and at night "I Am Titania" from "Mignon." R. E. Williams showed himself a skilled flutist in an obligato for the "Shadow Dance."

One of the most talented cornetists who has been heard here in recent years is William Tong, whose solos at both performances were heartily received. A xylophone solo by George Carey at night and a xylophone duet by Messrs. Carey and Goulden in the afternoon gave pleasure to admirers of this instrument.

No Sousa performance would be complete without "Stars and Stripes Forever," which always brings a burst of admiration and patriotism; "U. S. Artillery," "High School Cadets," and several other immortal favorites. These were heard with added pleasure in a hall of better size and acoustics for the purpose than the armory.

A. L. H.

"Gentlemen, that's a Band," said Sousa



JOHN PHILIP SOUSA heard the New Orthophonic Victrola play a march. He was enthusiastic. "Why, gentlemen," he said, "that's a band!" He heard, for the first time in reproduced music, every instrument—the deep bass of the tubas, the blare of the trumpets and the boom of the bass drum.

When John Philip Sousa heard the first selection on the New Orthophonic Victrola, his comment was, "Remarkably powerful." At the end of the second Record, he said, "It is far more musical than any instrument developed before." And when the band selection was put on, his face lightened up and he said, "The gradations of tones are truly remarkable. With the old machines the notes that came gave the effect of sameness of tone. Now, however, you have reproduced music with true tone-color." At the end of this band selection, Mr. Sousa became really enthusiastic—"For the first time I have heard a reproducing instrument with a soul. Those men are playing from their hearts. I have really heard a band on a talking machine."

DAILY ILLINI →

SOUSA NOT EXACTLY AT HOME WANDERING IN ILLINOIS STADIUM

Now there may be places now and again about the United States where John Philip Sousa is quite a personage but the Illini Stadium is not one of them.

Herded by Aus Harding, who directs a piccolo or two for the Illini band, Mr. Sousa rode into the very heart of the Stadium. His intentions were to bend a glance on the structure until the plans were changed by Bill, the groundkeeper.

William's query as to "can't you read that there sign" sent Sousa back to his drums and things, with scarce a look.

LAFAYETTE JOURNAL

SOUSA AND BAND IN TRAIN DELAY

Arrive Here in Time for Afternoon Concert at Purdue; Second Scheduled for the Evening.

Lieutenant Commander John Philip Sousa, world famous march king, and his equally famous band, arrived in Lafayette Wednesday afternoon at 1:30 o'clock, after a special train trip from Bloomington, a two hour delay caused by an engine break-down at Putnamville bringing the noted conductor and his band into the city in time for the afternoon concert at Purdue, but too late for his scheduled talk at Jefferson high school convocation, and the Optimist club luncheon at which he was to have been a guest.

The Sousa band played at Indiana university Tuesday and was scheduled for two concerts at the Purdue armory Wednesday, one at 3:15 o'clock in the afternoon, the other at 8:15 in the evening. The city schools closed at 3 o'clock to permit the pupils to attend the afternoon concert.

The visit of the band to this city is regarded as furnishing one of the greatest musical treats in several years. Wherever it has appeared the band has received an ovation and that includes tours all over the civilized world. In its present tour the Sousa organization is covering the United States.

SOUSA AND BAND THRILL AUDIENCE BY MARCH TUNES

Nearly 1,500 Champaign-Urbana School Children Attend Afternoon Concert; "Loyalty" Sung

By CARLETON SMITH.
John Philip Sousa, the hardy old man of American music, conducted an enormous program in the Auditorium last night in the familiar Sousa style. He blossomed forth in full vigor and gave a practical demonstration that the years meant nothing to him.

There is something comfortable and solid about a band, and especially Mr. Sousa's. We never have any doubts about the musical meaning of the band, nor feel that we ought to be up to the program and aren't. For one thing they make such tiny noises, and then such perfectly tremendous noises, and yet stay so cool and self-possessed about it. After one of the fortissimo passages you can see everybody in the house expand.

Understands Public
And Sousa understands the American public. We are, or claim to be, the most anti-militaristic nation on earth, consequently there seems to be nothing we love so much as the mere suggestion of brass buttons. They are so far removed from our normal life that we can wax duly romantic about them. Therefore Sousa's marches exactly catch our fancy. Our bosoms swell with pride, and as we beat time with our feet, we can almost see ourselves on The Black Horse Troop charging up the hills of Cuba behind the Stars and Stripes. Sousa wrote these marches, and though we just don't understand how it's done, we have to agree that as a force to set the spirits atamping they cannot be beaten.

Precision Is Byword
What we secretly admire about Sousa is his remorseless efficiency. Precision is a byword in his band, and yet it is achieved with little effort. His conducting is no spectacle. There are no gyrations or wild gestures; just enough swing to his arms to let you know he is there and on the job. The band could probably play just as well without him. Drill that is!

And then the program, it clicks along at a rapid pace. One bow to the audience—and not a foreign bow either, but a stiff American bow as if he were just as uncomfortable about bowing as we are—and then he turns around and immediately the band is playing. The soloists are called back with a glance, and we see that here Sousa is boss. Those white gloves are not obtrusive, yet they let us know that he's the conductor and has put them on for our benefit.

In the first part, the "classic" number was the Love Scene from Richard Strauss' "Fuerstoth" (Fire Famine). It was a beautiful piece when translated into the idiom of Sousa's band, with its roundness, mellowness, and variety of tone. The thirty-two clarinets were so flexible, so euphonious, so efficient, that they make one see justification for their greater use in the band.

There was "The Liberty Bell" March and the "Follow the Swallow" humoresque from Sousa's first program of 23 years ago (for this popular humoresque had an ancestor in "The Contest").

Sousa is an institution—an American one. We don't think he will ever die, because he is just us. And we like him.

PLAYS IN AFTERNOON

Sousa's concert yesterday afternoon in the Auditorium was attended by approximately 1,500 Champaign and Urbana school children.

The concert was given in two distinct parts, the first being in the nature of entertainment, and the second was given as an explanation of the various instruments used in the band. This second part is called by Sousa, "showing off for company."

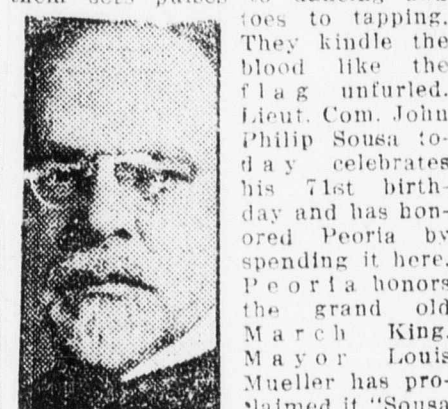
Several classical numbers were played at the opening of the program, followed by a soprano solo. A medley of band pieces followed. This part of the program was terminated by the playing of "Illinois Loyalty."

In the second part of the program the instruments were introduced and information concerning them and their usage was given. They were classed into groups such as the saxophone family, the clarinet family, and so on.

SOUSA'S GREAT BAND PLAYS IN TWO CONCERTS

March King's 71st.
Birthday—Ovation
Awaits Tonight

The world keeps time to the stirring measure of Sousa marches. In peace and in war their triumphant rhythm, the swing and sway of them sets pulses to dancing and toes to tapping.



Sousa

They kindle the blood like the flag unfurled. Lieut. Com. John Philip Sousa today celebrates his 71st birthday and has honored Peoria by spending it here. Peoria honors the grand old March King. Mayor Louis Mueller has proclaimed it "Sousa Day" and every citizen of the city unites in best wishes for his health, happiness and prosperity.

Two concerts are scheduled at Mohammed Shrine Temple. The first at 3:30 this afternoon, especially arranged for children, was greeted with a "sold out" house. Students in the public schools wishing to attend, were excused at 2 o'clock.

The second concert is at 8:15 this evening and indications are that the great Temple will be far inadequate to accommodate the throng.

Sousa's band and soloists, over a hundred people, travel in two special cars and arrived in Peoria shortly before noon. The famous March King went first to the Block & Kuhl store music department where he cut the three-story, gorgeous adorned birthday cake, which was illuminated by 71 candles.

He then went to the Jefferson hotel where he spoke briefly before the Rotary club.

This evening, between concerts Lieut. Commander Sousa will be the guest at dinner of Mr. and Mrs. Carl Block at their Moss avenue home, where he will be greeted by a few invited guests. Mrs. Block (Miss Jeannette Powers of Decatur, previous to her marriage) was for several years the violin soloist with the band and it was in acceptance of an invitation from her that the birthday anniversary was arranged to be spent in Peoria.

TWO SOUSAS ATTEND ROTARY CLUB LUNCH

John Philip Sousa, from the mezzanine floor of The Jefferson this noon, looked down into the meeting of the Rotary club and saw himself impersonated. Eugene Brown, chairman of the day, presented the fictitious Sousa, none other than John Brewer, who then read telegrams from Peoria Rotarians asking for positions in the famous Sousa band.

The lieutenant commander, after enjoying the impersonation, was taken into the Rotary meeting where he was given as generous an applause as any person ever received in a like meeting. He was escorted by Lieut. Ralph Lowes, his military aide while in Peoria, and his party included Mr. and Mrs. Carl Block, President George Treadway and H. Block, R. D. Brown, A. Brender, and R. J. Charlton did the honors with the boatswain's pipe while the naval officer and band leader marched to his place of honor.

Commander Sousa paid his respects to Mrs. Carl Block, former violinist, with his band, whom he called one of the best violinists in the country and then branched off into an interesting talk, recalling various incidents in his life.

Bouquets from the American Legion, Rotary club and The Star graced the speakers' table and an immense birthday cake with 71 candles, had a prominent place in the center of the room. E. C. Fisher eulogized the band master and B. L. Hulsebus read resolutions which the club adopted unanimously.

JOHN PHILIP SOUSA.

John Philip Sousa familiarly and affectionately known as the "March King" occupies a peculiar place in the affections of the American public. A comparable figure of thirty or more years ago was Patrick Sarsley Gilmore, who in the early nineties had the best band in the United States. At that time the United States Marine band was just coming into popular attention and the weekly soires in Washington given by that organization were attracting nation wide interest. The character of concerts given by the band after Mr. Sousa became its director, added to the widespread popularity of the marches composed by Mr. Sousa soon made him the foremost military band leader in the United States. A favorite comparison in those days was to say that the Marine band was as good as the Mexican National band of that day. Any one with even a smattering of music who has ever heard a good band march down a street to the stirring strains of the Washington Post march, can never forget the name of Sousa. The Stars and Stripes Forever, and many others, enjoyed equal popularity. All this time the musical fame and the personal popularity of Director Sousa was growing and has continued to grow until he soon became, as he remains today, the best known musical figure in the United States.

Peoria is glad to welcome the March King on his 71st birthday. His appearance in Peoria has added significance because of the fact that Mrs. Carl Block, who as Jeannette Powers, toured the country with the band as solo violinist, is now a resident and social leader in this city. Peoria may well join in glad acclaim to the March King and express the hope that he will live to spend many more birthdays with his friends in this city.

PEORIA TRANSCRIPT

ROTARY CLUB HELPS NOTED BANDMASTER OBSERVE BIRTHDAY

Rotarians helped Lieut. Com. John Philip Sousa celebrate his 71st birthday in Peoria at their weekly luncheon given in his honor yesterday.

Commander Sousa was 71 years old yesterday and was the guest of Mr. and Mrs. Carl Block while in Peoria. His host and hostess with George Treadway, president of the Peoria Rotary club, accompanied Commander Sousa to the luncheon.

John Brewer, bedecked with numerous badges and dressed in a band uniform, passed himself off as Commander Sousa until the esteemed guest arrived. Commander Sousa immediately ordered his arrest as an impostor.

Fisher in Tribute.

E. C. Fisher delivered a glowing tribute to the famous bandmaster after which a resolution honoring Commander Sousa was read by B. L. Hulsebus. President Treadway then introduced Carl Block who told of the long friendship which has existed between himself and his wife and Commander Sousa and then introduced the guest of honor.

Commander Sousa proved himself to be a humorist of the first water, relating his recollections of Peoria, and telling how he made the acquaintance of Mrs. Block when she played the violin in his concert band. The speaker then told of his visits to Boston, "the hub of cultural America," as he put it.

Following his talk Commander Sousa met personally many of the large assemblage which packed the luncheon room to hear him.

PEORIA JOURNAL Throngs Attend Concerts, Sousa Scores Triumph

March King Pleases Two
Big Audiences With
Magic Baton.

By THEO MARSTERS.

It is doubtful if any other man in the world ever celebrated his 71st birthday in so strenuous a fashion as Mr. Sousa celebrated his in Peoria yesterday—and lived through it.

It might have been pardoned the celebrated band master, therefore, if after lavishing himself in the pleasant, though wearing, business of renewing old friendships, lunching in public and doing a bit of Chauncey Depew orating afterwards, had he skipped the two concerts which were to complete the schedule of his busy, busy day.

And it is everlastingly to his credit that far from doing so, he was even better than he promised in giving his two programs—not only granting plenty of encores in response to insistent applause, but even changing his afternoon program to a revolutionary extent in order to give the packed house, consisting largely of children, something more in keeping with juvenile tastes and desires.

Arrange Boy Program.

The reorganized program was arranged according to the idea introduced here recently by Paul White-man in "Meet the Boys," consisting of a sort of olio in which each separate instrument in the great band was given a chance to strut its stuff down by the footlights, under the manipulation of the most finished artists in that line.

The result was entertaining and vivid vaudeville, in which the monster bass horn known as the Sousaphone played a found comedy role, while saxophones that laughed and sneered as well as sang; piccolos that skipped through runs on swift and silken feet; silver flutes, with voices of angelic sweetness; oboes that hiccupped out ribald lays like "How Dry I Am," and "The Little Brown Jug"; clarinets that did a fragment of the enchanting Sylvia ballet, and a lady harpist who looked from the neck up like a tousel-headed gamin, and from the neck down like a perfect lady in pearls and pink satin, all went through their paces to the delight of a fascinated audience. It was a remarkably fine number.

And there was a jazz band to show how broad minded Mr. Sousa is. And altogether the interlude was a wholly delighting one.

Other Program Tasty.

As for the regular programs, they were largely of the conventional Sousa pattern. John Philip Sousa is a military band-master, not an orchestral director. His music is on the big, resounding scale fitted to the tread of many marching feet. It is Sousa, the march king, that the public loves and paid tribute to in those two magnificent audiences of yesterday. And though applause and admiration greeted the Tannhauser overture, the Irish and Cuban suites and other numbers yesterday, it was Sousa's own marches that pleased his audiences best.

The Artillery Field March with its splendid percussives was a popular novelty. But the Liberty Bell and even, by request, the Stars and Stripes Forever, were what made the concert forever memorable, as played by the wonder organization Mr. Sousa has gathered about him.

Miss Marjorie Moody, a star-eyed young woman with a voice whose soft and wistful sweetness exactly suited the haunting loveliness of her face, sang Meyerbeer's charming "Shadow Dance" with so much crisp, clean-cut perfection of technique as to win an encore and obliged with "Comin' Thru the Rye," in broadest Scotch, and Mr. William Tong played cornet solos, giving his instrument a voice as vibrant and sweet as if it came from a human throat instead of a brass one.

Leader Is Honored.

Mr. Sousa was presented with a magnificent basket of white chrysanthemums and pink roses at the afternoon performance.

If anything could have spoiled so auspicious a day it would have been ruined by the disgraceful stampede in which the matinee audience indulged at the close of the matinee. The great band had hardly started the closing number when fully five hundred children, many accompanied by their mothers, made a wild break for the entrances. The hall was filled with the clamor of the departing host and to the evident amazement and anger of the performers the entire number was almost totally drowned out.

SOUSA AND HIS BAND GREATLY ENJOYED HERE

INCLEMENT WEATHER CUT INTO
SIZE OF AUDIENCE THAT
HEARD MARCH KING AND HIS
WONDERFUL ORGANIZATION—
PLAYED FAVORITE MARCHES
AS ENCORE NUMBERS—SOLO-
ISTS ON PROGRAM ESPECIALLY
PLEASING.

Lovers of band music fairly revelled in the program offered by John Philip Sousa and his great band at the Apollo theatre on Saturday afternoon. Bad weather cut materially into the size of the crowd which had been expected to greet the march king and his organization.

Sousa was liberal with encores, which for the most part were some of his most famous march numbers and of these easily the best liked was his "Stars and Stripes Forever." No sooner had the announcement of the number been made than the audience broke into applause and there was an ovation for the band and its conductor on its completion.

Six piccolo players took their places in front of the band for a portion of the number and these were later joined by six cornetists and then as many slide trombone players. It was played as only Sousa's band could play it.

Some of the bandmaster's new numbers were included in the program he offered here including a suite, "Cuba Under Three Flags," "Jazz America," and "The Black Horse Troop," a march. Both were well received and accorded hearty applause.

Miss Marjorie Moody, soprano soloist, was heard in the first part of the program and sang in splendid voice, "I am Titania," from the opera, "Mignon." For an encore she offered "Comin' Through the Rye." William Tong, cornet soloist, was also greatly enjoyed. He played "The Carnival" and was forced to respond to an encore.

Another soloist, who also earned much applause for his efforts, was George Carey, xylophone player. With the band accompanying, he played first "Morning, Noon and Night," and for an encore, "To a Wild Rose," unaccompanied.

Sousa's saxophone octet also scored well and was forced to give several encore numbers.

The program was highly enjoyable from first to last and sent the crowd away well pleased. The band departed from Belvidere at 5 o'clock in the evening for a night concert at Rockford.

ROCKFORD STAR SOUSA PLEASES TEMPLE CROWD WITH HIS MUSIC

John Philip Sousa and his band last night delighted an audience that nearly filled Shrine temple. He presented a typical Sousa program, including the famous marches which never grow old.

A cornet solo by William Tong was superb.

Miss Marjorie Moody, soprano, pleased delightfully, with a solo from "Mignon," and responded to two encores.

A saxophone octette, which was the big feature of the jazz section of the great musical bill, furnished comedy, pranks and slapstick enough to make it exceedingly popular. A xylophone solo by George Carey pleased immensely.

As last evening marked the seventy-first birth anniversary of the great composer and band leader he received a great ovation when he came on the stage and, in return, he was most generous with his encores. Sousa fans say the concert of last night was the best he has ever given in the city.

It furnished musical entertainment and the audience was enthusiastic in its approval.

SOUSA BAND IN FINE CONCERT, SHRINE TEMPLE

In spite of the blizzard Saturday night a large audience greeted Lieut. Cmdr. John Philip Sousa and his famous band at Shrine temple and felt well repaid for the effort in coming out. Whatever might be the weather condition, Sousa is certain to attract a large following everywhere he goes.

The program, while generous in its offering of Sousa marches, was the vehicle for presenting several classic compositions arranged for band instrumentation and given a fine rendition in the hands of the conductor, who understands as perhaps no other band director does, the possibilities of brass band ensemble work.

A number from Richard Strauss' "Feuersoth," O'Donnell's Gaelic Fantasy and the remainder Sousa compositions made up the band program, delivered in a stirring and brilliant manner and demanding innumerable encores all taken from the popular Sousa repertoire.

Miss Marjorie Moody, soprano, who, at the close of this tour, will join the Chicago Civic Opera forces gave a fine interpretation of the coloratura display aria, "Je suis Titania," from Mignon. (Thomas.) Miss Moody evidences a fine degree of technique and a voice of beautiful quality.

William Tong, a cornetist well developed in the pyrotechnics of his instrument, presented Arban's arrangement of the fantasia on the Carnival of Venice, which was interesting and enjoyable.

An octet of saxophones and xylophonist entertained the audience and the program was pronounced one of the best the band has given here.

New Marches Rival Old As Sousa Weaves Spell

By C. PANNILL MEAD.

John Philip Sousa! Long may he wave his baton over that superb organization of his, which is incomparable anywhere in the world.

And never has the supremacy been more perfectly illustrated than yesterday afternoon, in the newly remodeled main hall of the Milwaukee Auditorium, where never an echo spoiled the long and varied program which was applauded to the ovation point by the big audience. And despite the fact that the matinee did not bring out a capacity house, the hall stood the test of the greatest fortissimos by the band, as well as the delicate coloratura of Miss Margaret Moody, the soprano soloist.

A rousing experience is a concert by Lieut. Com. Sousa, one which sets your blood to coursing and makes you feel that life is worth while, for the inspiring strains of those wonderful marches, new and old, would set in motion a parade of wooden soldiers, if they could be endowed with hearing.

MARCHES INSPIRING.

It must be a doleful person indeed who would not respond to the swinging measures of "United States Coast Artillery," "High School Cadets," "Stars and Stripes Forever," or the latest ones, "Marquette University March" and "The National Game," played here for the first time.

Mr. Sousa has turned his genius, too, to some of the modern popular ditties, and written a humoresque on "Follow the Swallow," which Eddie Cantor has popularized in "Kid Boots." And with a witty skill, and his amazing knowledge of musical literature, the great composer conductor, has cunningly introduced many analogies that indicate the parental trees from which some of these jazz children are descended.

One of the delightful numbers was the singing of the "Shadow Songs" from Dinorah, by Miss Moody, whose voice is of the most fascinating limpidity. She sings with the ease and

enjoyment of a lark and sends those clear, high tones forth, and the facile brilliant roudades and trills, with a smoothness that bespeaks the born coloratura. And in these days of poor training, it is most satisfactory to record the fact that she knows how to use that lovely voice. She was rewarded with such enthusiasm as to bring forth two extra numbers.

TONG SCORES IN SOLO.

Another soloist of excellent ability was William Tong, whose silver cornet solo won him an ovation that was well deserved. Not to be outdone by the Brown Brothers, Sousa has organized within his ranks a great saxophone octette, which made a tremendous hit. It is well versed in all the comedy that is so beloved of Sousa audiences, even to singing part of one encore, "The Old Swimming Hole." Splendidly played too, were two xylophone duets by Mr. Carey and Mr. Goulden.

But the entire program was not devoted to these lighter compositions for the overture to "Tannhauser" was given a beautiful performance as was also the "Largo" from Dvorak's New World symphony and Elgar's "Pomp and Circumstance." It was in these numbers that the wonderful concert quality of the ensemble could best be heard, and never have there been more luscious woodwinds, nor more gracious brasses than in Sousa's band.

After the program we asked him what he thought of the new hall, to which he replied, "It is remarkably handsome, wonderfully improved in appearance and while doing away with echo has still retained the necessary resonance."

Certainly Muell and Boyner, the architects, have accomplished wonders in producing an effect of chaste elegance, while being obliged at the same time to confine themselves to the original line proportions of the main hall. It is the first time that a band has ever been heard to advantage in the Auditorium.

SOUSA AND HIS BAND STIR BIG 'AUDIENCE DEEPLY

Enthusiasm at Concert by the Famous Organization Brings Insistent Demand for Many Encores

A packed house greeted Lieutenant Commander John Philip Sousa and his band when that organization, directed by the still more famous march king, appeared in concert at the Grand opera house, Monday night.

Oshkosh has at times been criticized, by artists, of lacking appreciation and enthusiasm, but no such criticism could have been made Monday night. Seldom has such enthusiasm been exhibited by an Oshkosh audience and every number was so insistently applauded that in many cases, it took one—two—three and even four encores to appease the demand for more.

To those who have seen the famous march king direct and who have heard his band in the past it is sufficient to say that the concert Monday night was a typical Sousa concert. To those who have not been so fortunate it would be impossible to describe the playing of

this marvelous organization and the inspiring directing of its leader.

PROGRAM IS VARIED.

The program was a varied one, offering something for every taste but the swinging frolicking marches predominated—marches that have helped to make John Philip Sousa's name a family byword and a name to be conjured with in musical circles.

Several new numbers were introduced and met with instantaneous applause. Among these were a suite "Cuba Under Three Flags," under the Spanish, the American and the Cuban; "Jazz America" and a march "The Black Horse Troop." Then as an encore another was introduced, "Follow the Swallow—Humoresque," a medley of typical American jazz selections, through all of which ran the motif of "Follow the Swallow."

Among the older marches used as encores and which met with especially enthusiastic applause was Sousa's famous "Stars and Stripes Forever," and "U. S. Artillery," the playing of which brought back with a thrill to every ex-service man and woman the days of barracks and drill field. The opening number was an overture "Maximilien Robespierre," or "The Last Day of the Reign of Terror," by Litolff, the only number of that type on the program.

SOLO NUMBERS GREAT.

The solo numbers, like those of the ensemble, were excellent. William Tong, cornet soloist, proved himself completely a master of that difficult instrument. His playing of "The Carnival," by Arban, and Victor Herbert's "Temptress" waltz, "Me Again," met with instantaneous applause.

Miss Marjorie Moody, soprano soloist, was given a highly enthusiastic reception. She sang "I am Titania," from "Mignon," by Thomas, in French, and was recalled for two encores, "Danny Boy" by Weatherly and "Dodo," a Spanish Lullaby, George Carey, xylophone soloist playing, "Morning Noon and Night," by Suppe, and an encore, "To a Wild Rose," by McDowell, was excellent.

SPECIALTIES FEATURED.

There were several specialty numbers, including a saxophone octet "I want to be Happy," from "No, No, Nanette," which met with so enthusiastic a reception that several encores were given. The program was concluded with an old fiddler's tune, "Sheep and Goats Walking to Pasture," by Guion.

The conclusion of the program

saw the audience applauding even more vigorously than following the first number, but though generous throughout the program, Sousa declined another encore and bowed himself from the stage with the audience still clamoring for more.

SOUSA'S BAND SCORES A HIT AT AUDITORIUM

Capacity Audience Greet Musicians at Evening Concert.

John Philip Sousa, that venerable master of the band, appeared at the Columbus Community club last night before a capacity house for the second time within a few years. To those who heard the famous musicians playing against the disadvantages of the old Armory and still scoring the success that only an organization of this calibre can score, the contrast of that appearance and the one of last night, was particularly significant. Nearly every seat in the huge auditorium, including the balcony was filled and to every corner of the hall the softest note penetrated.

Sousa has a very definite idea about band directors, and it relates not to the members of the band but is rather personal to the director. And that is that persons attending a concert do not pay their money to see the director do acrobatics. And they see none perpetrated by Sousa. With his baton describing a very small arc, and his left hand guiding the tempo, accurately but with no ostentation, this famous band-master draws from 100 instruments a unity of harmony and rhythm that might be the flow of one mighty instrument wielded by the great God of Music.

The afternoon program, which was attended by many from the schools, opened with Wagner's, "Tannhauser." This famous overture is so well known that it immediately took up the audience which swayed with "The Pilgrim's Chorus" in complete enjoyment. A cornet solo "Centennial" by Bellstedt followed. The band played the suite "El Capitan and His Friends"—Sousa and for an encore "Dance of the Minstrels" by Tchaikowski.

Miss Marjorie Moody, in a golden soprano voice scored a hit in the "Shadow Dance" from Dinorah, with flute obligato. Her tones were as true as those of the flute and she soared easily and gracefully into the realms of height. For an encore she sang "Coming Thru the Rye."

The first half of the program closed with the Largo from "The New World Symphony" by Dvorak with Sousa's "Thunderer" as an encore.

At the intermission the Green Bay high schools band took their places on the stage, to be directed in one of Sousa's own marches "King Cotton" by the famous composer-director.

They were greeted with spontaneous and hearty applause, these aspiring young musicians, as they seated themselves in the places of the masters of the art, and fixed their gaze on the director. Through the audience there ran a perceptible quiver, occasioned by a pride, "the sort that makes a lump come in the throat, at the courage and the faith of these young boys and girls. With the first drop of the baton every instrument sounded, and with remarkable surety did the music continue. And not only did they reflect credit on their instructor, E. C. Moore, but on each and every one of themselves for without material and good will the greatest director cannot achieve. The Schools band also played two numbers at the evening concert and drew hearty applause.

Massenet's "Sunday Evening in Alsace" opened the second part and the "Whistling Farmer" was played as an encore. This was one of the favorites, both at the afternoon and evening performances.

The saxophone octette, composed of big and little ones and ones in between, probably scored the greatest hit of the program. That laughing-crying human instrument played "On the Mississippi" several encores, in response to enthusiastic applause. "The National Game" by the band and the traditional "Stars and Stripes" which brought forth eager applause with the first notes, and "Pomp and Circumstance" completed the band offerings. An Xylophone duet "March Wind" with "Annie Laurie" for an encore preceded the final number.

The evening program, as that of the afternoon was replete with encores. The program report.



Fellow Composers

Around the piano in the lounge of The Journal-bldg are shown John Philip Sousa, between Hugo Kaun (standing) and Heinz Roemheld (seated), composers of the new march song dedicated to the Penny Christmas seal. The picture was taken just after Sousa finished broadcasting a brief talk over WHAD, radio station, Sunday.

Air Audience Hears Sousa

John Philip Sousa talked over the radio from The Journal-bldg Sunday afternoon. The march king, who has appeared before millions, was a little nervous talking to the unseen, unnumbered persons who were listening in on the air, but after he started talking to the persons gathered at The Journal to meet him he became unconscious of the broadcasting instrument and was natural and eloquent.

Mr. Sousa expressed surprise at finding a grand piano in a newspaper office, and complimented The Journal on its large lounge.

"This seems quite wonderful to me," he said. "Those fine paintings on the walls, this piano, this atmosphere of culture, comfort and refinement are things I was quite unprepared to see when I was brought to a newspaper office."

Mr. Sousa met Mrs. Louise F. Brand, who wrote the words to a song for the Christmas seal campaign, and Heinz Roemheld and Bernard Kaun, leaders of the Alhambra orchestra, who wrote the music for the song.

"I will use the campaign song as part of my December programs," Mr. Sousa said.

MARCH FLAVOR IN SOUSA'S PROGRAM MUCH IN EVIDENCE

"March King" Sticks to His Forte in Popular Program at La Crosse Theatre

(By J. S. S.)

LAST evening at the La Crosse theater John Philip Sousa and his band gave another successful concert on their "Third of a Century Tour." The program was opened with a Gaelic Fantasy "Amrain Na N-Gardeal," by O'Donnell, which, according to the program, was a "series of Gaelic melodies that have been welded into a fantasy and treated in the harmonic idiom of the modernists." This number and the Love Scene from "Feuersoth," by Strauss, were the most pretentious numbers of a program which was devoted very largely to Sousa favorites, but sprinkled with other popular pieces of a similar nature. Each number followed its predecessor without any ado or hesitation on the part of the band or its leader which expedited a program otherwise rather long.

More Popular Appeal

Sousa has changed the type of his programs quite considerably of recent years and thus perhaps a more popular appeal is made. We should like to hear this organization which is so thoroughly disciplined that one feels the music would go on undisturbed, make use of some of the excellent arrangements for band instruments that have been made of a multitude of classical numbers, such for instance as "Pavane for the Dead," by Mendelssohn, and Lemmons' "Marche Pontificale." However, Sousa is now over 70 years old and he has played successfully before the musical public for more than a third of a century and thus undoubtedly knows the type of program that makes the strongest appeal.

Although the conductor lacks some of the fire, he also fortunately lacks the superfluous gestures and gyrations so common to the Createore variety of band conductors, as he retains for the most part a feeling of reserve and control of the potential powers of the band.

Marches His Forte

The "March King" knows his forte and adheres to it. From among his many compositions, new and old, which are alike melodic and cleverly arranged for the band, he chose most of his encores, which, of course, included the famous "Stars and Stripes." The "March King" well deserves his title and the enthusiastic response which he never fails to receive from his large audiences.

The soloists of the evening were Miss Marjorie Moody, soprano, who has a pleasing voice; William Long, cornetist, and George Carey, who plays the xylophone. A saxophone octet also played.

PEORIA TRANSCRIPT

ROTARY CLUB HELPS NOTED BANDMASTER OBSERVE BIRTHDAY

Rotarians helped Lieut. Com. John Philip Sousa celebrate his 71st birthday in Peoria at their weekly luncheon given in his honor yesterday.

Commander Sousa was 71 years old yesterday and was the guest of Mr. and Mrs. Carl Block while in Peoria. His host and hostess with George Treadway, president of the Peoria Rotary club, accompanied Commander Sousa to the luncheon.

John Brewer, bedecked with numerous badges and dressed in a band uniform, passed himself off as Commander Sousa until the esteemed guest arrived. Commander Sousa immediately ordered his arrest as an impostor.

Fisher in Tribute

E. C. Fisher delivered a glowing tribute to the famous bandmaster after which a resolution honoring Commander Sousa was read by B. L. Hulsebus. President Treadway then introduced Carl Block who told of the long friendship which has existed between himself and his wife and Commander Sousa and then introduced the guest of honor.

Commander Sousa proved himself to be a humorist of the first water, relating his recollections of Peoria, and telling how he made the acquaintance of Mrs. Block when she played the violin in his concert band. The speaker then told of his visits to Boston, "the hub of cultural America," as he put it.

Following his talk Commander Sousa met personally many of the large assemblage which packed the luncheon room to hear him.

KEOKUK CONSTITUTION SOUSA'S BAND IN WONDERFUL SCORES HERE

Under Marvelous Direction of John Philip Sousa, Great Band Wins Ovation from Two Great Audiences.

Lieut. Commander John Philip Sousa and his great band of one hundred pieces won a veritable ovation at the Grand yesterday at both the matinee and night concerts. Brought here by the Monday Music Club, the band scored as no musical event has scored in years at Keokuk. Keokuk music lovers and those from nearby towns sat entranced as they listened to this great organization under the direction of America's and the world's great conductor of bands, and each and every number was applauded until the very roof of the beautiful theatre shook with the thunderous applause.

Praise Band and Club.

The band in entirety, its soloists and its director all came in for praise and every auditor went away feeling that they had spent no more enjoyable two hours in their life. Praise today is being showered upon the Monday Music Club for bringing the band to Keokuk, taking the risk and sponsoring the presentation of the most expensive musical attraction ever presented in the Power City. That a packed house in the afternoon, and another great house marked the evening performance, was an evidence that the club's faith in Keokuk as a musical center was upheld.

Many school children and youthful musicians were present at the matinee, having been given an extraordinary concession in admission price, and thus the young musicians of the city and the artists of tomorrow, were those that benefitted and were thrilled as never before. The youngsters will always remember Sousa's band.

Sousa is Young Old Man.

Sousa is an old man, but he doesn't act like one. His advanced years have not given any perceptible stoop to his shoulders. When, directing, he is as erect as a West Point cadet, and more active than many a young man. He puts his very soul into his directing and, though he goes through no acrobatic stunts, there is decision in every move and there is masterfulness in every action. The baton moves slowly and quietly, or it moves with speed and alertness; both hands and arms may keep time to the martial strains of his marches—and his band of 100 pieces responds to every move; to every mood as one man, there being a military precision in their response to the voiceless command. Yes, there is no other Sousa. He is without a peer and that in a word is more than anything else the reason that Sousa's band is also the greatest of all.

Band is Wonderful.

The band is a wonderful aggregation. There is rhythm, melody, masterful artistry in its performance. It is a unit in action. Its solo parts are exquisitely done. It has none of that lousy sound, so characteristic of many a band. The reed section is large, the other parts are well chosen and well distributed. It plays much like a symphony orchestra and not like the average band. There is even a harp and Miss Winnie Bambrick, its player, is a valuable aid to the rendition of the compositions played.

Drums, clarinets, saxophones, cornets, flutes, tubas, bass, harp, xylophone, trombones, trumpets and all the other many and varied instruments are handled by true artists and there is no showing off, no effort of one to stand out above the other, but all blend into a symphonic supremacy that makes for the best in band music.

Yesterday afternoon's program was delightful, inspiring, wonderful, but we believe the evening program was even better.

Night Program.

Last night's program opened

with O'Donnell's Gaelic Fantasy, "Amrain Na N-Gardeal." It was a masterpiece of band playing and following the tremendous applause, the band swept into the favorite Sousa piece, "El Capitan" as an encore.

Mr. William Tong stamped himself as a wonder cornetist with his solo, "The Carnival," by Arban. For clarity of tone, for masterful playing, for colorful interpretation, his presentation was something to be long remembered by music lovers. His encore was the ever popular, "Kiss Me Again," by Herbert.

New Composition Scores.

The band next played Sousa's new suite, "Cuba Under Three Flag," and the conductor's newest composition proved an instant success in the belief of his auditors. The martial "Field Artillery March," by Sousa was the encore with "Dance of the Miriltons," by Tchaikowsky, as the second encore which was graciously granted.

Miss Marjorie Moody, sang a soprano solo, the difficult but beautiful, "I am Titania," from "Mignon" and the throng was won by the sweetness of her voice and her exquisite singing. She gave as her first encore "Danny Boy," by Weatherley and that meant another, "Dodo."

Corn Song Thrills.

The Strauss masterpiece, Love

Scene from "Feuersoth" was the band's next number and this wonderful number could not have been played better. Sousa's own march "The Liberty Bell," of course scored and the audience would not let the intermission period come without an encore and Sousa had his boys play the Iowa Corn Song, which the band has just added to its repertoire. It was played as Keokuk folk never heard it played before and it had to be repeated ere the applause was stilled.

Jazz Has its Inning.

John Philip Sousa has recognized the fact that the music loving public demands a little jazz now and then, even in the best of circles, and those that like that kind of music were not disappointed in last night's program.

After the intermission, the band scored with Sousa's latest "Jazz America," a medley of jazz and southern melodies. "Follow the Swallows" was the encore, and the "Whistling Farmer," with every farmyard and barnyard animal getting into the number, as instruments played, and mouths puckered into whistles, was the second encore, all favorites and all Sousa numbers.

The Saxophone octette, composed of Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe, took the center of the stage and pleased first with "I Want to be Happy" from "No, No, Nannette," by Youmans. The first encore was the popular "On the Mississippi"; then sobbing "Rube Sax," and "Down by the Old Swimming Hole," with Mr. Monroe as a vocal soloist. "Laughing Gas," the sobbingest saxophonist piece of all was the last encore from this really fine Sax Octette.

The band played the Sousa march, "The Black Horse Troop," and followed with an encore, giving the most popular of all of Sousa's compositions, "Stars and Stripes Forever," with martial thrilling melody, and shrill flutes and a blare of cornets and trombones. "Manhattan Beach," another popular Sousa piece was the second encore.

Xylophone Talks.

Mr. George Carey, as xylophone soloist made a tremendous hit and his playing was a revelation. His first number was Suppe's "Morning, Noon and Night," a difficult composition and wonderfully rendered. His first encore was the beautiful "To a Wild Rose," by McDowell, and his second encore, "Andree," one of his own compositions, a number with wonderful melody and with a "Carmenesque" swing.

The Old Fiddler's Tune, "Sheep and Goats Walking to Pasture," by Guion, by the band, ended the program, which was all too short for those who listened and who were loath to leave. The coming of Sousa's band to Keokuk will be long remembered as a red letter occasion and one of the greatest musical treats that life's span can allow.

FORT DODGE MISS ENGER

SOUSA PROVES POPULARITY AS CONDUCTOR HERE

By Dudley C. Letts

John Philip Sousa proved that as far as Fort Dodge and the surrounding territory are concerned he is what is claimed for him, the most popular band conductor in the country. His one hundred piece band under his inimitable direction played to two packed houses in the high school auditorium Saturday. It is doubtful if any other man or combination of men could do as much. But he did even more he sent two big audiences away well satisfied. Each number was roundly applauded and the band was quick and generous with encores giving them in the most part what they wanted to hear, the old favorites which are and should be associated with the name of Sousa.

As most people came to see the man as well as hear the music a word about Sousa. He has been directing bands for many years and he has it down now to the economy of motion. There is not one lost gesture. It was a joy to watch the ease with which he kept one hundred musicians playing his separate role with a precision that lead to the perfection of the whole. The members of the band are all in their places when the March King makes his entrance. He walks quickly and is on the dias before the audience hardly knows what's what. He acknowledges their applause with a stiff formal bow and the music starts. No time is wasted tuning up, that has all been done before. The first selection delights the audience, they show their pleasure and an encore follows at once. The program is put through with military precision.

There is much melody in all of Sousa's compositions and they strike a sturdy pace, most of them in honorable four four time, none of this insinuating jazz; even the jazz numbers are played in an upright fashion, very different from the effects obtained by the ordinary jazz orchestra.

Marches Encored

What more stirring march could ever be written than the Stars and Stripes Forever? It is Sousa at his best and the way he stages it on his concerts makes it a delight long to be remembered. In the chorus it is full steam ahead, every instrument going at full tilt and the air is full of concourse of sweet sound that makes it hard for the audience to keep their seats. El Capitan, the Black Horse Troop, Liberty Bell March were all well received but to us nothing can equal the Stars and Stripes Forever.

But the idea must not be gained that Sousa's band merely makes noise. They know and use to the utmost the powers of contrast; get delightful effects in shading and put real feeling into the tuneless melodies. The arrangement of "Follow the Swallow," in which the always moving, "Home Sweet Home" played second part was particularly pleasing to the audience.

Clever Sax Players

On the program also was a clever saxophone octette, four out of the ordinary soloists, vocal, saxophone, xylophone and cornet, and any number of novelty numbers.

MASON CITY 45 GAZETTE

SOUSA MAY CHOOSE MASON CITY PLAYER

Scout Always Watching for Musicians Who Can Play in Band.

Here's news for Mason City boys who play in the high school band, the Lincoln band and for other musicians of the city.

When John Philip Sousa brings his band to the armory Sunday for a matinee performance, he will be accompanied by his scout, Jay G. Sims, whose duty it is to watch at all times and in all cities for promising band musicians who may some day be called to Sousa's world-famous institution.

That a system of scouting, similar to that used in professional baseball, has been relied upon for several years to provide the new blood for Sousa's band is not generally known, although Mr. Sousa, who this season is making his thirty-third annual tour, has made no particular secret of the arrangement. The efficacy of the plan is demonstrated by the presence in the band, this season, of no less than 38 men who came to it solely through the enterprise of Mr. Sims, who has been for a decade a trombonist with the organization.

Has Long Career.

Scout Sims is a tall, rangy North Carolinian, who still says "you-all" occasionally, and who is as saving of words as a Scotchman writing a cablegram. The secret of his success is a long and varied musical career and an acquaintanceship with musicians in all sections of America. To Sims, each year, come several hundred letters, all "tips" from persons he knows concerning certain young men, according to the writers, of the "Sousa" calibre. The young man may be playing a clarinet with a circus. He may be a trumpet player in a remote motion picture house, or he may be the first trombone in the local band in Athens, Ga. Or more than likely he is the bass drummer with the brass band of the University of Illinois.

The "tips" are carefully sorted. The Sousa organization changes slightly. The majority of its men remain season after season, but even with an organization held intact from one year to another, Sousa must always know where to look in an emergency, for capable men. So Sims, as he tours with the band, looks up the various men to whom he has been "tipped." Sometimes

the prospect knows he is being watched.

Many Qualifications.

Generally he does not. Sims first satisfies himself as to the musical qualifications of the prospect, but that is only one of the qualifications of a Sousa bandsman. Will he make a good "trouper," in other words, will he be an easy traveler? Does he get along with other people with whom he is thrown in close contact? By temperament, will he be congenial to other bandsmen? Does he have a pleasing personality from the standpoint of an audience? These are some of the tests. If the candidate passes them, he is put on the waiting list. Some day he may hold down a "first chair" in the most famous band in the world.

And what class makes the best bandsmen?

Men from the interior states, says Scout Sims. He finds them more thorough, more reliable, more adaptable to changing conditions and quicker to learn. They do not form cliques and more important, they everlastingly pull for each other.

AUDIENCE ENJOYS SOUSA'S BIG BAND

Every Player a Musician, With Soloists of Great Ability, In Traveling Group.

"I'd follow a band over a cliff, if it'd play loud enough," said one man, waiting in the line at the door of the armory Sunday afternoon, to gain entrance so that he might hear the famous Sousa band, in its matinee. While the rest of the crowd that filled the big room may not have been quite so enthusiastic, it was appreciative of the fine quality of band music it heard.

Some persons had claimed that Sousa was the whole band, and that he 'got by' with mediocre musicians. But that claim was found to have been without basis, for there was a mechanical excellence as well as genuine musical ability displayed in the ensemble work and in the work of soloists and those playing obligato parts.

Sousa Leads.

Mr. Sousa, surely not showing the weight of his more than 70 years, directed every number. The response of his 100 players to his every motion was prompt and accomplished without unnecessary gyrations on the part of the leader.

The opening number, 'Pilgrim's Chorus,' was well above the average band music. The use of his excellent clarinet section in this, with the solo in the French horn section, was most effective.

One of the numbers which was greatly enjoyed was the flute sextette, by Tschakowsky. Every player was an artist and the dainty melody was seemingly written for the beautiful tones of their instruments.

Soprano Enjoyed.

Miss Marjorie Moody, soprano soloist, was given an enthusiastic reception, as she deserved, for her singing was that of an artist. George Carey, who played the xylophone, was a remarkably good performer. His playing of MacDowell's 'To a Wild Rose' was done in an unusually sympathetic manner and with the impulse of a true musician. William Tong, first cornetist, gave an excellent exhibition of his ability with the instrument, both in technique and in tone.

Saxophones were used in an effective octette, and the entire band entered into the fun of a comedy number, with various and remarkable sounds all blended into a tuneful whole.

The famous marches, 'Black Horse Troop' and 'The Stars and Stripes Forever,' have lost none of their swing and rhythm under the direction of their composer.

SCHOOLS FAVORED BY SOUSA'S BAND

John Philip Sousa, who this season is making his third-of-a-century tour at the head of his famous band, which plays in Mason City Nov. 15, evidently is the favorite musician of the schools and colleges of America. No less than 18 colleges and universities and 8 high schools are on the calling list of the famous bandmaster and most of these concerts are giving under school auspices.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard, at Cambridge, Mass., and Yale, at New Haven, Conn. Also on the college and university list are Cornell, at Ithaca, New York; the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue university, at Lafayette, Indiana; the University of Illinois, at Champaign; Northern Normal, at Aberdeen, S. D.; Huron college, at Huron, S. D.; the University of Kansas, at Lawrence; and the Kansas State Teacher colleges at Pittsburg and Hayes.

Two of the most famous of the Sousa marches have been dedicated to the students of America. 'High School Cadets,' written early in his career, started him along the road to fame, while 'On the Campus,' written only a few years ago, has been one of his most popular compositions.

One of the ambitions of Mr. Sousa is to travel a million miles with his band. This present season finds Sousa with a travel record of about \$35,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million.

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

FARIBAUT DAILY NEWS

SOUSA AND HIS BAND SCORE HIT IN FARIBO

Well Balanced Program Wins Unanimous Approval of Faribault Music Lovers.

Sousa and his band, world famous musical organization last night played a concert to a good house at the Grand theatre. The band and its director were applauded freely during the concert and a number of encores were demanded by the audience.

The concert was marked by a precision which won the unanimous approval of the listeners. There were no waits and pauses and one number followed the other with only a brief interval. This perhaps lessened the amount of applause which the band received, but it at the same time helped to increase the enjoyment of the audience.

A number of Sousa's own compositions were the favorites at the concert last evening. They included a suite, 'Cuba Under Three Flags,' a stirring descriptive number, 'The Liberty Bell,' 'Jazz America,' 'The Black Horse Troop,' 'Follow the Swallow' and the immortal 'Stars and Stripes Forever,' perhaps the most popular of Sousa's marches.

One of the notable features of the concert was the complete control which the director had over his musicians. There was no 'running away' from the director's baton, and every attack and accent was given by the director, thus giving the music the polished and perfectly concerted tone which is so greatly admired.

Several vocal and instrumental solos and feature numbers were also given, adding greatly to the charm of the program. The first, a cornet solo by William Tong, was followed by a soprano solo, 'I Am Titania,' from Mignon by Miss Marjorie Moody. Miss Moody's first encore number, 'Carry Me Back to Old Virginia,' with the harp accompaniment prominent, was perhaps her most popular number.

A saxophone Sextet played several novelty numbers, all of which scored a tremendous hit with the audience, as did the xylophone solo by George Carey. As an encore he played 'To A Wild Rose.'

The program was arranged by a master who knows the American audience and how to arrange his selections in such a manner as to keep their interest always at a high pitch. Most of the selections were modern, with the love scene from 'Fuernoth' by Strauss being the outstanding classical selection.

THE SAINT PAUL PIONEER PRESS.

MUSIC

Auditorium.

Edmund A. Stein presents Sousa and his band in matinee and evening concerts, assisted by Marjorie Moody, soprano; William Tong, cornet; George Carey and Howard Goulden, xylophonists.

There are so many ways of enjoying a concert by Sousa's band! Probably almost as many, in fact, as there are persons who attend it.

It may be dealt with as an occasion for analysis of musical values demonstrated through the medium of a first rank military band; it may be regarded primarily as a means of presenting those matchless marches of which 'The Stars and Stripes Forever' and 'Semper Fidelis' are perhaps the most distinguished specimens; or it may appeal to the mind scientifically bent on study of the science of acoustics and its ramifications.

Maybe it makes a more personal claim to notice, as being the work of a man whose service to the United States in times of both peace and war it is quite impossible to measure with real justice. It may again, be counted especially impressive as an anthology of the music that Americans of all ages, tastes and conditions have been hearing and enjoying.

But whatever the individual angle of vision, it must be admitted on all hands that the two concerts given Monday at the Auditorium by some four-score fine musicians, under the leadership of Lieutenant-Commander John Philip Sousa, were exceedingly enjoyable and keenly interesting musical events.

As a technically equipped musical unit, the band has never been finer. Such smooth ensemble and such distinction of style as characterize it are made possible only through a personnel composed of really superior musicians. The impression of such superiority is furthered, unquestionably, by the now traditional stage procedure of the Sousa organization, with its military neatness and dispatch, and its obviating of all the silly business of bows and baiting for encores. Commander Sousa knows that the audience wants and expects a certain number of these, and so they are forthcoming without any pretense of reluctance or coyness.

Of marked interest was the performance, for the first time in St. Paul, of the love scene from Richard Strauss' opera, 'Fuernoth.' To those who know the exuberant Richard in all the astonishing variety of his musical capabilities, this score presents itself as typical, though unlike any other individual opus of his. It runs the gamut from naively

SOUSA HAS OWN WAY OF PLAYING IOWA CORN SONG

Band Will Play It First Time Here Nov. 13.

A John Philip Sousa version of the Iowa Corn Song, altered by his well known martial touch, will come to Des Moines Friday, Nov. 13, when the dean of American band conductors brings his hundred musicians to the Coliseum. This novel tidbit he credited to the stimulus of his daughter's fondness for the air.

Word of the Sousa re-arrangement came yesterday from the lieutenant commander himself by long distance telephone from Cleveland, where his band played last night.

A whimsical affection for the tune developed by Lieutenant Commander Sousa's daughter Priscilla, his local spokesman said last night, led to his promise to adapt it to the instrumentation of his big band.

It was Sousa who conducted the 6,000 pieces of the biggest band ever assembled, at the Shrine conclave at Kansas City, in 1923. During the conclave Miss Sousa, who is an accomplished musician, found herself awakened in the morning and lulled to sleep at night by the strident strains of 'Howay, loway.'

She jotted down the music and later showed it to her father. Occasionally they would run over the notes during the summer vacation at their Long Island home. She transposed it to ragtime and played it in sedate classical tempo.

Yesterday Sousa informed his representative here that he is beginning the actual work of transcribing the music.

"I hope to have a little surprise ready for the Iowans who are so familiar with the refrain," he said.

Sousa added that since Friday, the 13th, is his favorite day for essaying new ventures, he trusts the tune will be a hit.

SOUSA REARRANGES CORN SONG



John Philip Sousa, the band leader, is shown above with his daughter, Priscilla, who was struck by the Iowa Corn song which she said she could never forget.

Des Moines Capital

Sousa to Write Special Scores For Corn Song

John Philip Sousa's world famous band will play a special arrangement of the Iowa Corn Song when the organization appears here the evening of Nov. 13. The bandmaster agreed to arrange the song for rendition by his band, at the request of Des Moines citizens whose wish was transmitted to Mr. Sousa in Cleveland today over long distance telephone by Harry Atkins, advance man for the band.

Des Moines will be one of the few cities thus honored by the eminent bandmaster. The band gave a concert in Cleveland last night where the band will play the "Black Horse Troop," a song which he wrote and dedicated to a prominent military organization of that city.

This is the first time in years that Sousa has honored any city by specially writing and playing music for it.

ST. PAUL DISPATCH.

Remember Me For Effort to Keep Up Standards, Sousa Pleads Here

Band Is Better Than Ever, Noted Director Asserts; "I Have Horror of Seeming to Travel on Reputation Alone," He Declares; Players in St. Paul for Two Concerts.

Since Commander John Philip Sousa began to tell all, frankly and fearlessly, to the Saturday Evening Post, the way of the casual interviewer must perforce become a series of detours, if he wants to avoid duplication.

However, the situation is eased along considerably by the well-known affability of the gentleman himself, who arrived this morning with his band for the two concerts arranged for performance today in the Auditorium.

"I think," he said, "you'll find my band better than it ever has been. I have a horror of seeming to travel just on reputation alone, and I am so anxious that in the twilight of my life I shall still be known as a musician who refuses to let down the standard in any particular."

Recalls Boyhood Incident.

"It will be good to have people remember me for that kind of effort—just as I have remembered other musicians in the same way. Perhaps, in that connection, you happened to see in the Saturday Evening Post of recent date a reference I made in my reminiscences to having, as a small boy, heard the Franko family give a concert in Washington."

"The head of the music school which I attended urged us, I recall, to go to the performance, because he knew it had quality. We went, and were espe-

cially impressed by the performance of little Nahan Franko, a very talented violinist. Well, of course, he has since become famous and important in New York's musical history—I needn't go into that.

"But yesterday I had a letter from him, written from a hospital where he has been confined for some time. He thanked me for the reference, and expressed appreciation of the fact that memory had preserved his childish performance so kindly."

Never Jealous of Others.

"Those little exchanges of happy remembrance are greatly worth while. I can look back on many of them, for in all my life, I think, I have never felt envious or jealous of other people, especially of other musicians."

An interesting feature of tonight's program is the first performance in St. Paul of an excerpt from Richard Strauss' 'Fuernoth,' a comic opera which he wrote many years ago, but which, principally due to an apprehension of what public censors might do, has never been staged in the United States. It will be remembered that Sousa's band gave St. Paul its first performance, two years ago, of Schelling's 'The Victory Ball.'

This afternoon's program opened at 3 P. M. and tonight's is slated for 8:15.

Published Weekly

The Curtis Publishing Company

Cyrus H. K. Curtis, President

C. H. Ludington, Vice-President and Treasurer
 F. S. Collins, General Business Manager
 Walter D. Fuller, Secretary
 William Boyd, Advertising Director

Independence Square, Philadelphia

London: 6, Henrietta Street,
 Covent Garden, W. C.

THE SATURDAY EVENING POST

Founded A^D 1728 by Benj. Franklin

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George Horace Lorimer
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Frederick S. Bigelow, A. W. Neall,
 Thomas B. Costain, Wesley W. Stout,
 B. Y. Riddell, Thomas L. Masson,
 Associate Editors

Entered as Second-Class Matter, November 18, 1879,
 at the Post Office at Philadelphia, Under Act of
 March 3, 1879. Additional Entry at Columbus, O.,
 St. Louis, Mo., Chicago, Ill., Indianapolis, Ind.,
 Saginaw, Mich., Des Moines, Ia., Portland, Ore.,
 Milwaukee, Wis., St. Paul, Minn., San Francisco,
 Cal., Kansas City, Mo., Savannah, Ga., Denver, Colo.,
 Louisville, Ky., Houston, Tex., Omaha, Neb., Ogden,
 Utah, Jacksonville, Fla., New Orleans, La., Portland,
 Me., Los Angeles, Cal., and Richmond, Va.

Volume 198
5c. THE COPY
PHILADELPHIA, PA., OCTOBER 31, 1925
\$2.00 THE YEAR
Number 18

KEEPING TIME — By John Philip Sousa

WITHOUT pretending to be an unfailing authority, I lean to the opinion that wives generally desire a boy for their first-born. Those wives who have a preponderance of daughters I am certain receive with delight the coming of a boy.

I was the third child and the first boy. The joy in our household was without bounds, upon my advent, and I became a despot absolute and merciless.

When I had reached my fifth year, for disobedience on the part of my mother in not supplying me with as many crullers as I had ordered of her, I told her she "would be sorry later on," and with imperious audacity, an unspanked infant planned a cruel revenge.

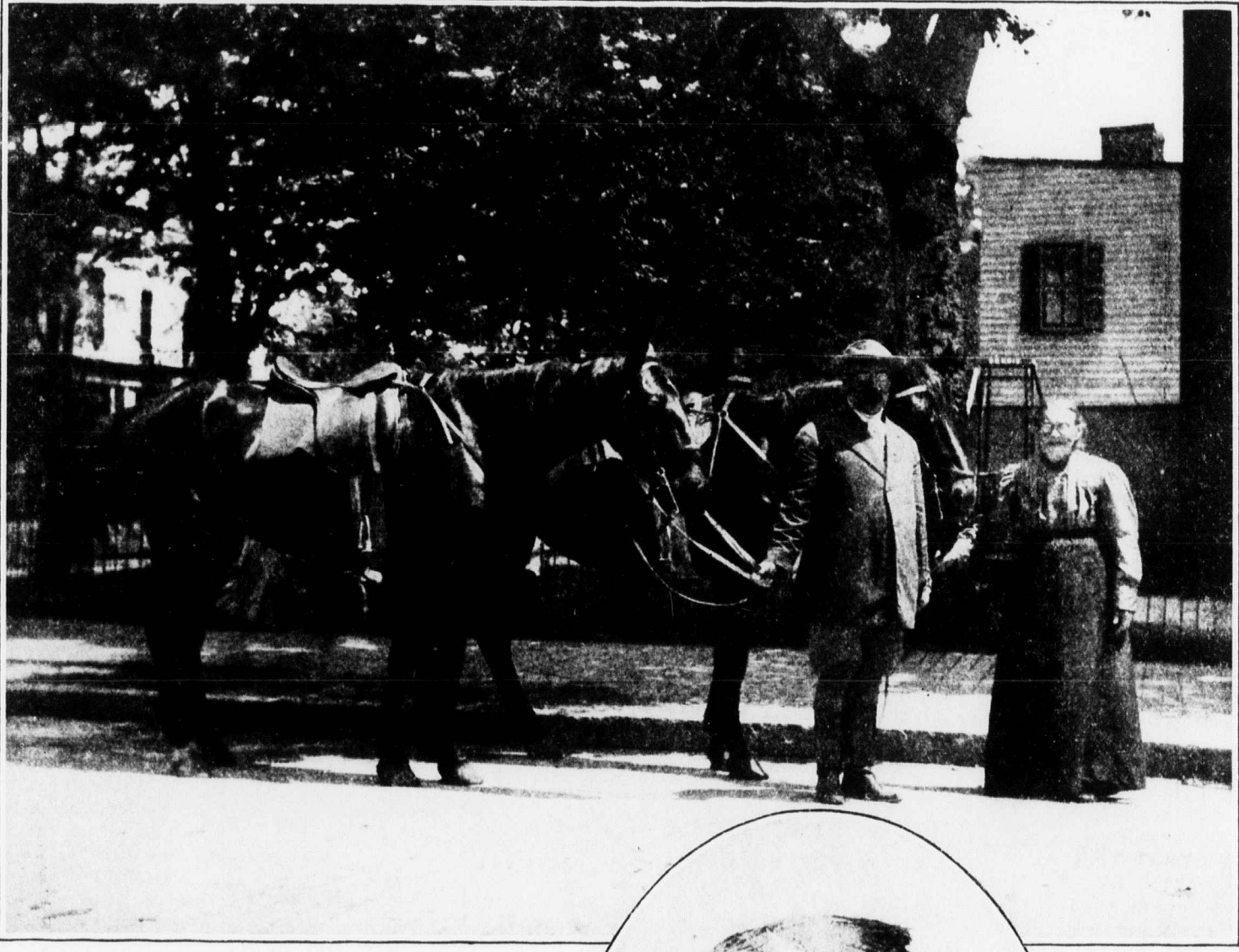
It was raining hard, and I moved out a plank in our front yard, placed it on two trestles, and then proceeded to make it my bed. In fifteen minutes I was soaked to the skin, and in half an hour my mother discovered me shivering and chattering with cold. I was carried into the house and put to bed. In a few days I had pneumonia, and I was not able to leave my home for two years. My warning to my mother was correct—she was sorry later on.

During the two years of my illness, my sister Tinnie and my father taught me to read and write, and I became quite a student. It was a very common thing for me to hear from some whispering neighbor, "I don't think they'll raise that boy," but as I was punishing my mother I didn't seem to care.

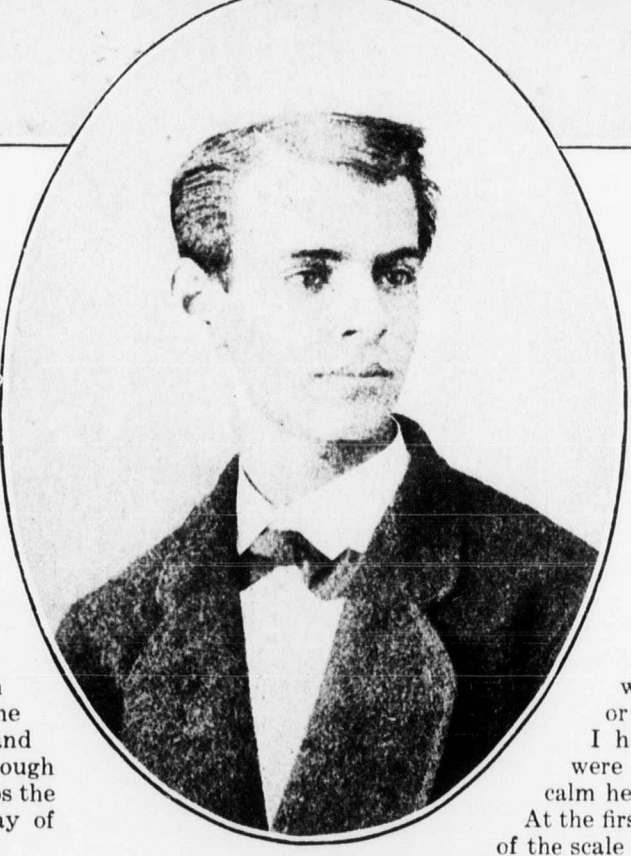
Flitting Through the Primary School

LOOKING back from this day there would have been several things omitted if I had passed in my checks in my wicked endeavor to punish my mother for not giving me an extra cruller: An enthusiastic and kindly musical public would never have had the opportunity to call me the March King; King Edward VII would have kept his Victorian Order for someone else besides me; the French Government would have had to bestow the Palm of the Academy on someone else; five Presidents of the United States of America would have had another band master than myself, and a lot of other things wouldn't have happened that have, although I still maintain I made my mother sorry. At this stage of the proceedings perhaps the information is in order that I was born in Washington, D. C., on the 6th day of November, 1854.

When I was able to be out again, I was sent to a little private school opposite my father's house; from there to a larger one halfway down the block, and soon after I applied for admission to the primary department of the public school in our district. I was there only a few hours when I was transferred to a secondary school. It seemed the teacher realized I knew too much for a primary pupil. I spent the rest of



John Philip Sousa and His Mother (About 1910).
 At Right—Mr. Sousa at the Age of 17



the term at the secondary and then was transferred to the intermediate, where I remained the following year. I had probably then reached my seventh year. At eight I was in grammar school.

Bands

EVERY evening there came to our house an old Spanish gentleman and his wife. I can remember that as early as I can remember I was passionately fond of music and wanted to be a musician, and I have no recollection of ever wanting to be anything else. Washington was an armed camp at that time, and there were bands galore—and God help the boy who doesn't love a band! I, being a boy, loved all of them, and I imagine some of them were pretty terrible. So far as I know, I don't

think there was any heredity in my love for music; I simply loved it because it was music.

The first to induct me into the mysteries of the art was this old Spanish friend of my father's. One night when I was particularly active in rolling a baseball around the room, to the evident discomfort of our visitors, my father's friend suggested that it would be a good plan to give me lessons in solfeggio. My father thought I was too young to begin the study of music, but finally consented.

My start was not very encouraging. The old Spaniard was a retired orchestra player and had a voice that would not have excited the envy of Caruso or Bonci. I believe he had the worst voice I have ever heard. All musical intervals were sounded alike by him. When he was calm he squawked; when excited, he squeaked. At the first lesson he bade me repeat the syllables of the scale after him. "Do," he squawked.

"Do," I squawked in faithful imitation.
 "No, no," he cried, "sing do," and he squeaked the note.
 "Do," I squeaked, in a vain effort to correspond with his crowlike vocalization.
 He grew very angry, stormed and abused me. His mental ear was alert and true, but the articulated sounds of his voice conveyed nothing but a grating noise to my child

... ..



1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.



CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

mind. For an hour he squeaked and squawked, and I hopelessly floundered after him. At last the lesson was over, and I was almost a nervous wreck. Though I remained a pupil of the old gentleman's, the sound of his toneless voice hung over me like a pall and filled my soul with horror and despair.

One night when my highly irascible teacher came to the house to give me my usual music lesson, he discovered the loss of his spectacles. He searched in his pockets and in his cloak which hung on the balustrade, but all in vain. His wife assured him that he had the glasses when he left his home, which was but a few minutes' walk from our house; so it was proposed that the entire household should search the street for the lost spectacles.

The younger members of the Sousa family took lighted candles and, with myself well in the lead, began the hunt. The street was deserted, and as I came near the old gentleman's house I saw the glasses on the lawn. I quickly picked them up and put them in my pocket and then began searching more assiduously than ever. I am sure no boy could have shown more interest or proposed more places to hunt than I. When someone would suggest the fruitlessness of our efforts, I, with some wedge-like word of encouragement, would renew interest in the hearts of the party. The horror of the lesson was ever before me, and I felt that if I could prolong the search I might escape at least for one night. We finally gave up and my teacher, with many imprecations on his ill luck, dismissed my lesson for the evening.

We had returned to my father's house, and I sat on the stair near the place where the old gentleman's cloak hung, and when the family and guests were engrossed in conversation, I slipped the spectacles into the inside pocket of the cloak and then, with a cheery "*buenas noches*," I stole to my room, not to sleep but to listen. On the stroke of nine, my teacher arose, and when he wrapped his cloak about him his hand struck the pocket which contained the spectacles.

Quickly pulling them out he cried, "*Caramba maldita!* To think we have been hunting all evening for that which I have just found! I searched my pockets," he added pointedly, "so this must be the work of the devil or one of his imps," and with many angry mutterings he made his departure. I crept into bed with the consciousness of a duty well done and closed my eyes for the first peaceful slumber of many days.

The Borrowed Shirt

A SHORT time afterward, the son of the old Spanish gentleman started a conservatory of music in our neighborhood which he was pleased to call an academy of music. He came to my father and suggested that I be sent to him as a pupil, for, he said, "even if he doesn't learn anything it will keep him off the streets."

I was enrolled as a student in his class of some sixty pupils. I am sure that during the first three years I was there I was the silent boy of the class. I was noisy enough out of the classroom, but Iago himself couldn't have outdone me for silence when a class met—and it probably came from the professor's remark to my father that if I didn't learn anything it would keep me off the street.

I resented the imputation, but drank in knowledge without talking about it at the time.

At the end of the third year I was at the academy, the first examinations were held, and, to the surprise of the professor and the judges he had selected, I won every medal offered. The professor went to my father next morning and, with that emphatic way peculiar to himself, said,

"That damn boy of yours has won all my medals, but I can't give all of them to him—it would excite comment."

My father, who was always chivalric, said, "Why, it isn't necessary to give him any. I'm happy that he has won all of them. The possession of the medals won't make him any smarter, and if you can make better use of them you'd better do so."

"Oh, no," said the professor, "I'm going to give him three of them and I'll give the other two to other pupils," which he did. I have those three medals today—little gold lyres—a constant reminder, when I see them, that I fooled everyone by silence, always golden.

When I had reached my eleventh year, I had made sufficient progress on the violin to be selected by him as one of the soloists for his annual concert at St. Elizabeth's Asylum for the Insane, just outside of Washington. I was already playing as a professional. Unfortunately, on the day of the concert, the baseball club of which I was pitcher had had a match and I took part. After the game I returned home hungry, tired and dirty. I found the house in a state of confusion; the usually faithful maid-of-all-work absent, my eldest sister away on a visit, and my mother so ill I was not allowed to see her. As it was near the hour for me to dress for the concert, I had but a few moments to eat a quickly made sandwich, then, going to my room, I got out my Sunday clothes, my clean shoes and stockings, but for the world of me I could not find a shirt, the laundry having failed to return our linen. I hurried to the conservatory to tell my teacher of the predicament.

"That's all right," he said, "run over to my wife and tell her to give you one of my shirts."

I went over, and the good-natured lady put one of the professor's shirts on me. The bosom seemed to rest on my knees, and as the collar was many sizes too large, she pinned it together and I started with the party to the asylum.

When it came my turn to play I tuned my violin and began the first movement. As the physical effort of playing became greater the pins that held the shirt in place suddenly gave way and it fell from my neck. I forgot my notes, looked wildly at the dropping shirt and the laughing audience, and rushed from the stage in confusion, where I sought an obscure corner and wished that I were dead.

At the end of the concert, the superintendent invited the professor and the pupils into the dining room to have some ice cream and cake. I thought only of escape, but the professor intercepted me, and said:

"You made a sweet mess of it. You should be ashamed of yourself, and you do not deserve any refreshments for your miserable breakdown."

And in a spirit of contrition, notwithstanding an aching void within, I refused every invitation to partake of the ice cream and cake.

The professor told me I should not have spent the afternoon playing ball, but should have prepared myself for the more important work of the evening. His lecture and punishment had a salutary effect upon me, and from that day to this I have made it a rule never to swap horses in crossing a stream. I either play or work, but I never try to do both at one time.

Early Lessons in Sportsmanship

WHEN I was a boy in Washington, everybody who lived east of Sixth Street S. E. and south of Pennsylvania Avenue lived "on the Navy Yard." In fact it was not a difficult matter to find out just what section of town a boy lived in by asking him what he was. The city was divided in our boyish minds between the Navy Yard, Capitol Hill, Swamp Poodle—which is now in the vicinity of the Terminal Railway Station and the Post Office—and "the Island," which was south of Pennsylvania Avenue between Tiber Creek and the Potomac River. The nabobs who lived in the Northwest hadn't reached the dignity of a neighborhood nickname and the nearest approach to their vicinity was the "Northern Liberties," which was out Seventh Street, N. W. Though the Navy Yard section was probably ten squares from the United States Navy Yard, near where I lived, I always said "I live on the Navy Yard."

The boys who lived "on the Navy Yard" with scarcely an exception toted a gun as soon as they were old enough to shoot, and went out on the river—the Potomac or "Anacastia," as we called the eastern branch—and into Prince George County whenever game was in season. A boy who couldn't shoot a gun or sit out all day in the sun fishing had no standing "on the Navy Yard."

So, very early in my life I was inoculated with the love of duck and quail shooting, my father being an inveterate hunter, and whenever in season he had the time he was out hunting quail or decoying ducks.

When I was still too young to carry a gun, but not too young to carry the provender, my father took me on hunting trips. We would usually be up at four o'clock in the morning, for a hearty breakfast, if it was to be a quail shoot over Bennings Bridge and into Prince George County. I remember one occasion when I everlastingly disgraced myself.

My mother always prepared a lunch for us of four boiled eggs, two rolls and a couple of apples, which, heaven knows, was enough for anybody for a luncheon. On this particular morning we started out and when we got over in the cultivated fields where there were quail, the dogs made a point, the birds were flushed and my father brought down one of them. He then started in a relentless pursuit of the squandered birds. About ten o'clock he was so far ahead of me I could just hear the occasional sound of his gun, and suddenly I became very hungry. It was two hours before luncheon and in my boyish mind I felt I would probably starve to death if I hadn't something to eat before lunch hour. So my hand stole into the haversack and I felt a hard-boiled egg in the corner. I took it out, looked at it admiringly, almost reverently, took off the shell and ate it. I next took one of the rolls and ate that. Instead of appeasing my appetite it seemed to give me more, and, to hasten matters, before twelve o'clock had come I had eaten four eggs, two rolls and one apple.

About twelve o'clock I caught up to my father and he, putting his gun against a tree, said cheerily, "Now we'll sit down and have luncheon."

Suddenly, at the word luncheon, it dawned on me that I was probably the most abject scoundrel in the world, but I said nothing. My father lifted the haversack off my shoulders, put his hand in it, and then a puzzled look came over his face and he said, "Strange, strange; your

(Continued on Page 145)



The March King at the Age of 21



Mr. Sousa's Father and Mother in the Seventies

KEEPING TIME

(Continued from Page 4)

mother never forgets," and drew forth one solitary apple, left of the entire luncheon.

He raised his eyes and caught my face and the telltale egg around my mouth. He looked at me for perhaps half a minute, then said, "You're not a hunter; you're a loafer."

He went down to the brook, took a drink, came back and offered me the other apple, but he said, "Before I eat it I would wash my face, if I were you."

And from that time to the day of his death he never mentioned the fact that I was "not a hunter but a loafer."

My father was one of the best-informed men it has ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources. In the latter days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

I was not only his son but his companion, and whenever there was a hunting trip, or a fishing trip, or any other pleasure, I would be with him. Many of the things he said made an impress on my mind, and with his wide knowledge he had a story suitable for anything that could occur. One thing he fastened on my mind very strongly was not to assume that you knew all about a thing by talking the other man down, but rather to agree as near as you possibly could with the other man's view and gradually in that way force him to oppose yours; and I have found many times that that was a splendid way to get at the truth.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the Revolution of 1822, or thereabouts, and went over into Spain, where my father was born, in Seville, on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the 40's. In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way. He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Souzas since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

A Quarrel With the Teacher

There was one thing—he was wonderfully handy in doing anything he liked, but he was not fond of work; and, like the average Portuguese or Spaniard, after his luncheon hour he would want to take a siesta, and I can recall many times when my mother, who was loaded down with ambition and energy, would say, "Tony, Tony, don't go to sleep this afternoon." He would slowly go upstairs, saying, "Elise, the day is for rest and the night for sleep," and would go up and rest and sleep for at least two hours.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much-abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential. My

mother said he served in the Mexican War. He was in the Civil War, and died a member of the Grand Army of the Republic.

I had reached my last year with my music professor and it was marred by the only time we came within a point of having a personal combat.

The professor had been suffering with boils, and in giving his lessons he had a hammock swung near the stove in the recitation room, and I came to get my violin lesson. He was in a very bad humor and probably in pain. I began my lesson, which did not meet with his unqualified indorsement, and finally he told me to draw a long bow.

"I am drawing the bow as long as I can," I said.

That seemed to incense him greatly and he shouted at me, "Don't you dare to contradict me."

"I'm drawing the bow as long as I can; my arm is up against the wall now," I replied.

Working as a Baker's Boy

He had in his hand a violin bow that had been presented to him a short time before—quite a valuable one. Just what he intended to do I don't know, but in his anger he jerked the bow back and struck the stove, breaking the bow in two. Then his anger knew no bounds.

"Get out of here," he said, "before I kill you!"

I took my fiddle by the neck and said, "You attempt to kill me and I'll smash this fiddle over your head."

"Get out," he said.

"I'll get out," I replied, "but don't you dare attempt to hit me, because if you do you'll get the worst of it."

I put my fiddle in its green bag and walked out and went home.

My father, sensing something was wrong, said, "What's the trouble?"

"Oh, I have just had a fight with my music teacher," I told him, and explained the whole thing.

"Well," my father said, "I suppose you don't want to be a musician. Is there anything else you would prefer?"

With my heart full of bitterness, I said, "Yes: I want to be a baker."

"A baker?" he said.

"Yes, a baker."

"Well," he said, "I'll see what I can do to get you a position in a bakery. I'll go and attend to it right away."

He put on his hat and in about half an hour came back and said, "I saw Charlie"—the baker just two blocks from where we lived—"and he says he will be glad to take you in and teach you the gentle art of baking bread and pies; but," he added, "in my observation I have noticed as a rule that bakers are not very highly educated, and I believe if you would educate yourself beyond the average baker it would tend to your financial improvement in this world at least; so I insist as gently as a father can that you keep on going to public school and pay no attention to your music; give that up, and when you are through school the baker can start you."

Father then went on to say, "The baker has consented that you come tonight. You should be there by half-past eight."

So that night I went to Charlie, the baker's, and I don't believe any boy was ever treated with more distinguished consideration than Charlie and his journeyman bakers, and even his wife, showed me. I was there all night, and in the morning helped load the wagon with bread and went out with the driver delivering the bread to the various customers. I was particularly attracted by the intelligent ability of the horse, who knew every customer and where he had to stop on the entire route.

After I got back to the bakery, about eight in the morning, I went down home, ate my breakfast, and as my father said he



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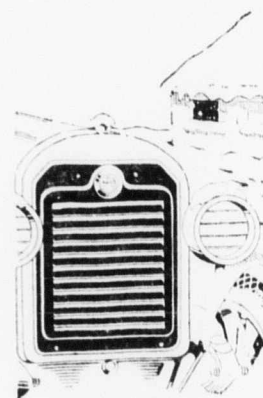
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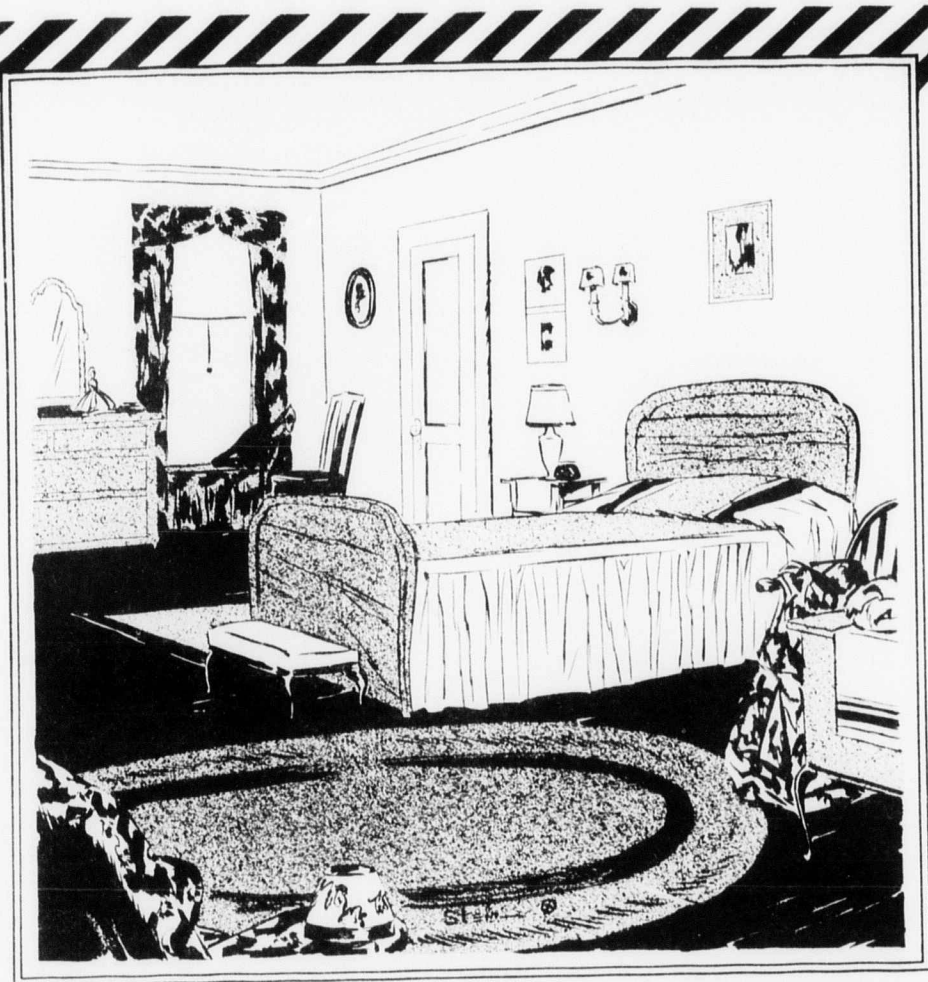
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wanted me to be a highly educated baker, I went to school. I had had probably half an hour's sleep that night. The bakers, after all the bread was in the ovens and the pies were ready to be baked, threw a blanket on the troughs and took forty winks of sleep, which I was permitted to do.

When I came home that afternoon from school I suddenly lost interest in playing baseball and hung around the house, and after supper went up to the bakery for my second night.

As I look back at it, I thought the baker and his assistants and his more or less loving wife were slightly severe with me, and I was kept on the jump pretty thoroughly the whole night. When everything was in the ovens, we had our usual half-hour's sleep, then started loading the wagons. I went around delivering bread, returning home about eight o'clock with an appetite, but very drowsy. At school that day I learned nothing and that night went back to the baker shop. The baker had turned from a kindly mannered man into a dictator of the worst description and he and his bakers and his wife worked me every minute.

About half-past twelve, the baby—the baker's wife had only lately become a mother—began to cry and she said, "Here you"—meaning me—"go up and rock the cradle."

I mounted the steps in weariness, and I don't believe I had rocked the cradle over three times, with the baby yelling in my ears, before I was fast asleep. I awoke with a cuff on the ear. The baker's wife called me a "miserable lummock," whatever that was, and sent me downstairs.

When I got to the house the next morning after serving the bread again, I was absolutely all in. My father said, "How do you feel this morning?" with a solicitude that didn't sound true at all.

Before I could answer I had fallen asleep. He woke me up, called my mother over and said, "Give the boy some breakfast and put him to bed. Let him sleep all day. Of course you want to be a baker, don't you?"

"No," I said; "I'd rather die than be a baker!"

"Then," he said, "I think you had better make it up with your teacher and start in with your music again."

Talking Myself Out of a Job

My father brought the professor and myself together and we buried the hatchet for good, and ever after that—years later I orchestrated a mass for him—we were always very friendly. I started in again to study just as hard as I could and made great advance in orchestration and harmony and sight reading, but not as great on the violin as I should have.

But I was even beginning to attract some attention that way and doing some solo work in amateur concerts, besides earning money with a little quadrille band that I had organized. This little quadrille band had a second violin, viola and a bass, clarinet, cornet, trombone and drum. They were all men, the bass player a very old man. We became popular as a dance orchestra in Washington and continued our popularity until I listened to the anarchistic utterances of the members of the band and talked myself out of a job.

We were playing for Professor Sheldon's dances.

They came to me and said, "You're a great favorite here and you ought to make Sheldon pay you more money for the music."

He was paying as much as anyone else would have to, and I couldn't understand why he should be singled out because I was popular. But they kept on until I finally fell before their urge and went to the professor and told him he had to pay two dollars a man more for the orchestra hereafter.

"And if I don't do it, what'll happen?" he asked.

"I'll quit," I replied.

"Well, I'll be very sorry to lose you, but it's all I can pay and all I propose to pay."

"Then," I said, "I quit."

At the next Saturday night's hop there was another man in my place, but the same seven anarchists were playing there at the same figure they received when I was leading them. It was a lesson I have never forgotten and, I hope, never will.

One day while I was playing one of Debussy's concertos there came a rap at my door. Going to the door and opening it, I found a gentleman there who said, "I have been listening for five minutes to your playing. I was anxious to know just who you were, so I rapped at the door."

"Won't you come in?" I asked.

He came in, sat down, and said, "You play very nicely. Have you ever thought about joining a circus?"

I said, "No."

"I am the leader of the band that is showing near Pennsylvania Avenue," he said, "and if you would like to join I can get you a place."

The Call of the Circus

Visions of beautiful ladies in spangled tights, and pink lemonade, and all the other attractions that catch a boy when he is thinking of a circus, flashed through my mind and I said, "I'd like to be in your circus, but I don't think my father would let me go."

"There's no necessity of asking your father," he replied.

I told him I wouldn't like to do it without asking him, as he was an awfully nice father.

"Yes, but fathers don't understand the chances for a boy traveling with a circus and he might object."

"Yes, probably he would," I said.

"I tell you what you do," he said. "Tomorrow night we are going to strike the tents. You come over with your fiddle and go along with us, and after you are away for a day or two write your father and tell him what a good time you are having and he probably won't object then; but if you tell him now he probably would have some objections. And, by the way, do you play any brass instrument?"

I said, "Yes, I play barytone." And I got out the barytone and played him a few measures.

He enjoined secrecy, telling me to keep it entirely to myself and report the following night, and left. The more I thought of it the more necessary it seemed to me for me to follow the life of the circus and make money, probably sometime becoming leader of a circus band myself, and that would be simply a grand life.

I was full of these thoughts which had taken possession of me when I thought I ought to let somebody into the secret. Next door to my house lived a good-looking boy and a great playmate of mine by the name of Edward Acardi, so I must go and tell Ed my good fortune that I was going away with a circus. Ed, not to be outdone in generosity in spreading knowledge to the world, immediately told his mother, and his mother, with that wild desire to have everybody know everything, told my mother, and my mother, by a simple process, conveyed the information to my father, who evidently smiled and said, "I'll handle this myself."

The next morning, when my heart was full of the idea that I was going away with the circus and that no one knew anything about it—I had forgotten about telling Ed—my father came to my room and said, "Good morning, son."

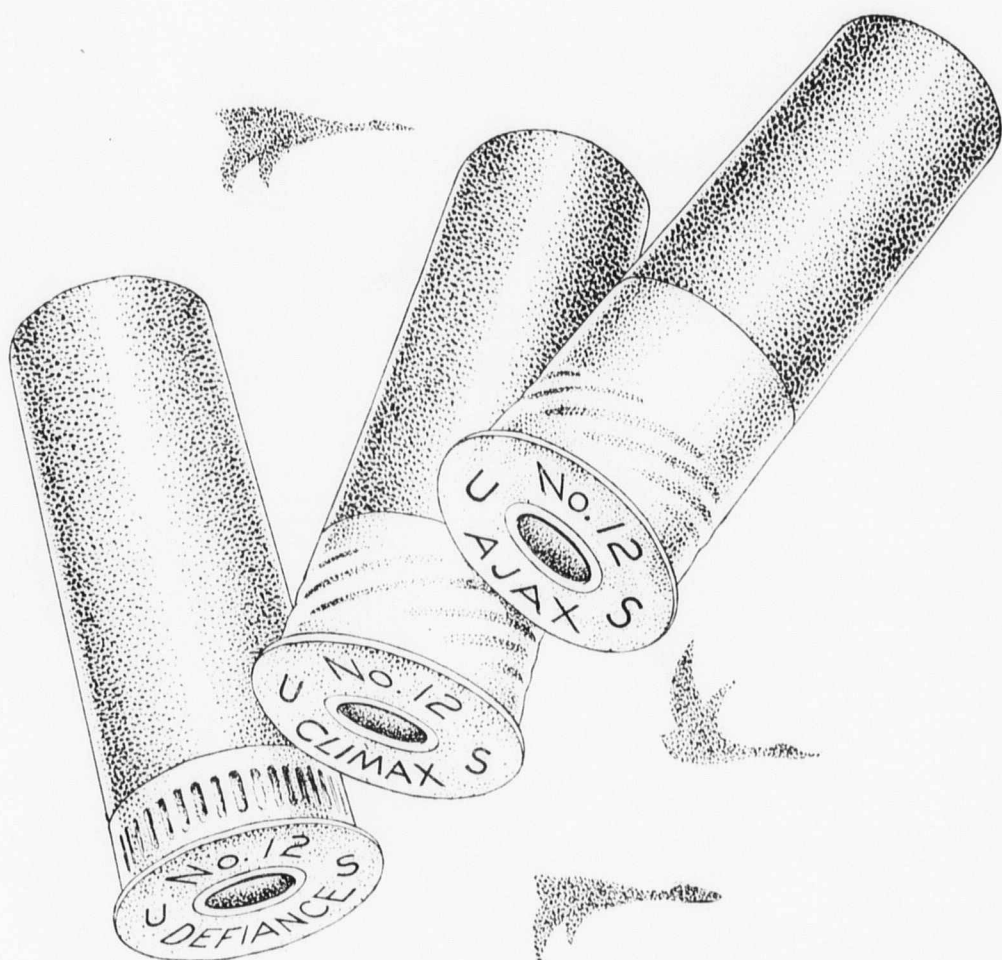
"Good morning, father."

"When you dress today," he said, "put on your Sunday clothes."

Down "on the Navy Yard" we always had a special suit for Sunday which was religiously kept for that day and that day alone. With some misgivings I didn't like the idea of making such a radical departure from custom as to put on Sunday clothes on a week day, but I said, "Yes, sir."

I got up, had my bath, put on my Sunday clothes and went downstairs. Father and I had breakfast together, and chatted. At

(Continued on Page 148)



Three pedigreed game-getters

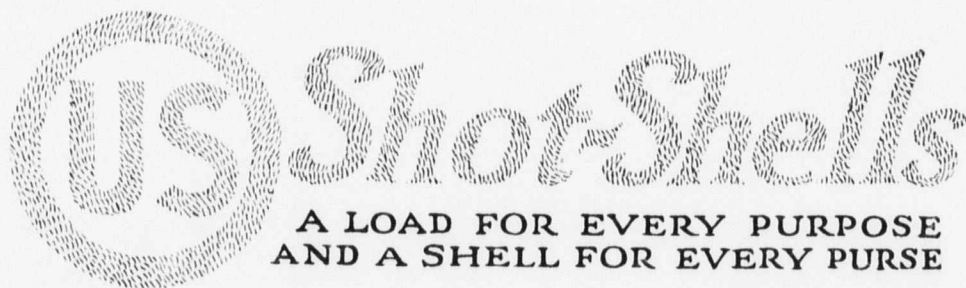
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the end of the meal he said, "We'll take a walk."

We took the walk and went in the direction of the Marine Barracks. My father, who had been a member of the Marine Band, from 1850, playing trombone, was very much liked by everybody in the corps from the commandant down. When we went in the gate we crossed the parade ground to the commandant's office.

The record of the Marine Corps says, "John Philip Sousa enlisted on the ninth day of June, 1868." Somewhat over thirteen years of age, and not fourteen until the following November.

This father of mine, bless his soul, had gone to see General Zeilin, the commandant, and they had discussed the matter as two fathers would, and they concluded to enlist me in the corps as an apprentice boy to study music until I got over my infatuation for the circus. My father knew that I was that much of a law-abiding boy that I wouldn't desert, for fear the authorities would catch me and shoot me at sunrise, which would spoil all subsequent proceedings for me.

Being a boy in the band was not a novel situation for me, for from my tenth year I had at times played triangle, cymbals and E flat alto horn—God forgive me—at various times with the band, and was a great friend with all the musicians in it.

The first time that I heard music—outside of an ordinary orchestra or a band—of a fine character, was when the Franko family of five wonderfully talented children came to Washington for a concert. Our music professor announced to the school that they were exceptionally talented and he wanted each and every student to attend the concert; which I think the majority of us did. It was the first time I heard real violin playing. Little Nahan Franko was a wonder on the instrument, and his sisters—if I recall rightly, there were three of them—and his brother added to the pleasure of the concert.

Mr. Hunter's Tuesday Evenings

My youth up to this time was largely spent "on the Navy Yard," but as I developed as a professional musician, I became acquainted with people who lived in the Northwest, and from that time until I left Washington my companions were almost entirely of the Northwest.

Some of the young people had organized a club which they were pleased to call the Vis-à-vis, a literary club, and they issued a little magazine giving forth their own articles. I can't recall whether I ever wrote anything for them, but I probably did.

While playing, I became a member of the Orchestral Union, of which Mr. George Felix Benkert was the conductor. Mr. Benkert was a remarkably fine musician and one of the greatest pianists of that day. I played first violin in the Orchestral Union and evidently looked younger than I really was, for on one occasion when they gave the oratorio Creation, Clara Louise Kellogg, the famous American prima donna, singing the soprano rôle, came over and patted me on the head. I have no doubt she did it because she thought I was in the infant class. I was too shy to reciprocate by returning the pat; which shows I still had something to learn.

A great admirer of my ability as a musician, Doctor Swallow, introduced me to a music lover of Washington, the Hon. William Hunter, who was Assistant Secretary of State. Mr. Hunter, every Tuesday evening during the concert season, had a string-quartet party come to his house and play from eight until ten o'clock, after which he served a supper, and I was invited to come and take part in one of these musical evenings. I must have favorably attracted the attention of Mr. Hunter as a musician, for until I left Washington a couple of years later, I invariably spent my Tuesday evenings with Mr. Hunter; and my knowledge of some of the leading composers, such as Frescobaldi, Haydn—what

they did and what they wrote—was entirely due to Mr. Hunter. He would place advertisements in the London, Berlin, Paris and Vienna musical papers for certain rare works that he could not secure in the ordinary music store, and when they came he would read the history of the composer out of a European encyclopedia, which he would translate as he read, and in that way I grew to know a lot about these men. Knowing that I was earning my living as a musician, he took a very delicate way of paying me for my services. Every Tuesday evening after the quartet playing, when we were packed up and had on our coats and were about to leave, he would come over to me and say, "Young man, you did very finely tonight."

Of course I would give a very modest, "I thank you."

He would then say, "What a splendid vest you have on tonight," and would slip five dollars into my vest pocket. Which five dollars meant money in those days.

I was growing very tired of my position in the Marine Band. At a change of leadership of the band I had written a march, Salutation, and when the new conductor came on the Parade we were playing it in his honor.

When the new conductor reached the band he said, "What is that you're playing?"

The assistant leader said, "That's a march by the boy there"—pointing to me.

"Take it off the stands!" he said—and he and I never became friendly.

Showing My Independence

I went to Mr. Hunter and told him I was unhappy in the band and asked him to see the Secretary of the Navy and secure my release, which he did—and I was in civil life again.

The very moment I was released from the Marine Band, Mr. Hunter said, "You should go to Europe and complete your musical education."

I told him that was impossible; that my father had a number of children and could not afford to do it.

"I know a gentleman," he said, "who I'm quite sure would send you."

"But I wouldn't want anybody to support me," I replied.

"I wouldn't be so particular about that," he said. "If the man wants to spend money to educate talented young musicians, why not let him do it? I'll see the gentleman tomorrow and make an appointment for you to meet him."

The gentleman was Mr. W. W. Corcoran, the great philanthropist of Washington. Mr. Hunter made me promise a few days later, after he had seen Mr. Corcoran, that I would call on him. So I went to his house, pulled the bell rather timidly, and a wonderfully respectable-looking footman came to the door and asked me, in the splendid manner of footmen, what I wanted. I told him I would like to see Mr. Corcoran, and also told him to tell Mr. Corcoran that I had been sent there by Mr. Hunter.

In a little while Mr. Corcoran descended the stairs, came over and asked me my name and my ambitions.

He finally said, "Well now, I'll think over your case and you call again in five or six days."

I never got out of a house quicker than I did out of Mr. Corcoran's, and I didn't call in five or six days; in fact, I haven't called up-to-date! The idea of being under obligations to somebody was very distasteful to me, and while Mr. Corcoran might have sent me to Europe, I feel that I was better off that he didn't.

I was beginning to get pupils. I had three or four little Italian boys who played the violin—holding them like a cello—in the streets to a harp accompaniment. The little fellows had talent, even if they did smell ungodly of garlic.

I had one pupil on the cornet who wanted to learn just one tune, The Last Rose of Summer, and my efforts to teach him the

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scale went for naught—he wanted only the fingering for the cornet for *The Last Rose of Summer*, and that's all he ever studied with me for a period of three months. He had a yacht, and his great delight was to take friends down the Potomac for a sail, get out his cornet and play *The Last Rose of Summer*. He was a great swimmer, and when he'd have a party of men only aboard, after a while *The Last Rose* would get very much wilted and they would throw the cornet overboard, whereupon he would immediately follow and bring it up. He certainly was a wonderful swimmer.

The principal variety theater in Washington was Kiernan's Theatre Comique. The variety theater of those days corresponded to the vaudeville of today, only ladies were always absent except on the stage. Mr. Kiernan concluded in the spring of the year to open a summer garden in a lot adjoining the Theatre Comique. This lot was beneath the street level, but seemed to lend itself otherwise to a fine out-of-doors, heaven-is-the-roof sort of place. The stage was built, singers and orchestra engaged, and they suddenly found they hadn't a conductor, for the regular conductor of the Theatre Comique had gone off for the summer with his orchestra to some watering place in Virginia. Leaders of varieties were scarce in Washington and Mr. Kiernan was in a quandary, until one of the orchestra men told him, "I know a boy up on Capitol Hill, who I think would suit you to lead the orchestra."

Kiernan immediately sent a messenger to my house and asked me to call on him, which I did with a speed that would not have shamed Nurni.

Kiernan said, "What experience have you had in variety?"

"None," I said.

"Do you read music?"

"Of course."

"Well, I'm willing to give you a chance."

"Thank you."

"Rehearsal will be on Saturday morning and we'll give a performance Saturday night."

When I went in the orchestra to lead it for rehearsal it was a very easy matter to play songs and dances, and so on, and I got through swimmingly, with everybody delighted.

The World's Worst Performance

I went home; and in order that I would be in time for the performance at eight o'clock that night, I returned to the Theatre Comique at five!

About 5:30 one of those beautiful showers, for which Washington is celebrated in the summer months, in which you think all the water in the world is dropping, came down and flooded the garden so that the only thing that wasn't afloat was the piano, and the waves of that storm were lapping the black keys.

I stood there with Kiernan looking out, and finally he said, "We can't give a show in there tonight; we'll have to give it in the Theatre Comique, indoors."

Washington is not the coolest place in June, July and August in the known world, so no one thought of his overcoat. Finally, putting on rubber boots, I said, "Well, if you're going to give a performance in the theater it will be necessary to have the piano moved up."

They got three or four husky Africans, who were more anxious about getting the piano up than the way they got it up. When the piano finally reached the Theatre Comique and was installed in the orchestra pit, every wire from middle C down to below the lowest string was torn off.

It was before the days of a steel E string for fiddles, and at a time when you sometimes got a lot of bad strings for your fiddle. Evidently I had a lot of bad ones on that occasion, for before we had finished what they were pleased to call on the program *The Overture*, I had snapped my E string and was giving an exhibition of jumping up to positions on the A that would have done

credit to a half-dozen Paganinis rolled into one.

One of the admirable qualities of a vaudeville entertainment is incessant, never-ending action; so we had no more than played the last note of the overture—I frantically trying to get on an E string—when the bell rang for the beginning of the performance.

With the little dialogue that went between, I managed to put the E string on; but I hadn't played fifteen measures of the next movement before the D string broke, and during that performance I think every string on the violin broke from one to five times, except the G, and that was a hardened old sinner and stayed by me the whole evening. It was without any doubt the worst orchestral performance that was ever given in the world. The pianist couldn't hit a note because there was no note there to hit; the cornet player worked hard, but was wheezy; the clarinet player was extremely nervous, and the drummer did some bad thumping.

Fears That Were Unfounded

When the performance finally came to a close, the stage manager walked on the stage and apologized for the faults of the performance and informed everybody that it would be improved the following day. I had one wild desire, while he was talking—because it seemed as if everything he said should have been directed to my miserable work, even though it wasn't—to have the floor open and let me glide into eternity.

While I was putting my violin in my box, the cornet player leaned over and said, "Here's Kiernan coming down the aisle. I hope he don't kill you."

I looked and saw him coming down with that measured tread that never bodes any good for anyone. Just as he got to the orchestra railing, I wheeled around and shouted at him, "I never want to play in your theater again!"

He looked at me, the most astonished man in the world.

"What's the matter with you?" he said.

"Matter with me? This is a hell of a way to treat a man. You brought me up here in the hottest theater the Lord ever allowed a man to work in, had a lot of darkies smash the piano so we couldn't play a note on it, and then you expect me to stand here and submit to it. I never want to play in your theater again!"

"Now, son," he said, "listen."

"I don't want to listen."

"Now you listen, or I'll get angry."

"Well, go ahead; what do you want to say?"

"I know you're right. It was no place to put you. We shouldn't have given a performance. But we'll have a rehearsal tomorrow morning and everything will be all right."

I shook my head dubiously. The fact that he didn't know where to get a leader had made him very gentle, so I said, "All right, I'll come. I'll help you out anyway."

Next morning, when I came, the lady who sang *We Used to be Friends*, But *We're Strangers Now*, or some such grand-opera-like song, came down with fire in her eyes and said, "You spoiled my song last night."

Kiernan, who was sitting in the first row, called to her sharply, "That's enough from you; sit down! We have heard all we want from you. Go ahead with your rehearsal."

We went ahead with the rehearsal, everything was all right, and I stayed there until the winter season opened.

At heart, my music professor was evidently a very kind man, but he had educated himself to believe that, as far as boys

were concerned, the way was to "treat 'em rough." He was always very considerate and kind to the girl students, but almost invariably put on an air of severity with the boys. This was about the very worst way in the world to treat me, for at home I had always been treated with every kindness and love; and with the knowledge that I was following a profession entirely apart and different from my home life, because my mother was absolutely unmusical and my father was not what you would call a good technical musician, I thought that everybody who was studying music knew more than I did, and I required encouragement to keep me from being unhappy.

On one occasion I brought the professor an arrangement of my very first composition. I had heard the *Träumerei* of Schumann played very beautifully, and thought it the most perfect melody I had ever heard—even today it seems to me most beautiful—and I wondered if I could write something even a thousandth part as good. So I evolved a little piece which I called *An Album Leaf*, for piano and violin, which I played to my unmusical mother, who said it was beautiful, and my father honored me to the extent of asking me to play it over again. Even some of the neighbors said that though it wasn't as jolly as *Dixie*, nor as solemn as *Nearer, My God, to Thee*, they thought it was pretty. So when I went for my first lesson that week I took it to the professor and put the piano part on the piano. He sat down at the instrument and we played it through. With probably no desire except perhaps to stimulate me to greater efforts, as we completed the last chord he took the piano part between his fingers, tossed it over the instrument, and said, "This thing is nothing but cheese and bread, and bread and cheese."

If he had hit me in the eye he couldn't have hurt me more than by that expression. I picked it up, and, if it is only "bread and cheese, and cheese and bread," I have kept the little piece as my own private property even unto today.

When I began to take lessons from Mr. Benkert, the idea was that I was to study harmony, violin and piano. Mr. Benkert took unusual interest in me and under his genial instruction I made rapid progress, especially in harmony, which would occupy most of the hour's lesson; although as he became interested in my work in harmony he would sometimes, when his engagements permitted, give me two and three hour lessons. My violin playing with him would be after we would get through harmony lessons. He would pick out a sonata of Beethoven or Mozart, and I would play the violin part while he would play the piano; but he never gave me any instruction on the piano. Happening to mention that fact to my father, I was told, "Will you kindly say to Mr. Benkert I am anxious that you should know something about the piano."

My One Piano Lesson

So on the occasion of my next lesson I mentioned it to Mr. Benkert. He went over to the piano and struck C on the ledger line below the staff of the right hand and asked me what note it was. I said "That's C."

Then he struck the same note again and said, "What note is that?"

"Why," I said, "that is C in the ledger line above the staff in the G clef."

He said, "I think that's as much piano as I want you to know. You seem to have a gift of knowing a composition by looking at it, and you may develop into a very original composer if you follow that line of procedure; whereas if you become a good pianist you would probably want to compose on the instrument, and if you are not careful your fingers will fall into pleasant places where yours or somebody else's have fallen before."

After I had been with Mr. Benkert I grew to love him. He seemed to me the perfect man, with his brown beard, deep sunken eyes, and aesthetic features.

(Continued on Page 153)

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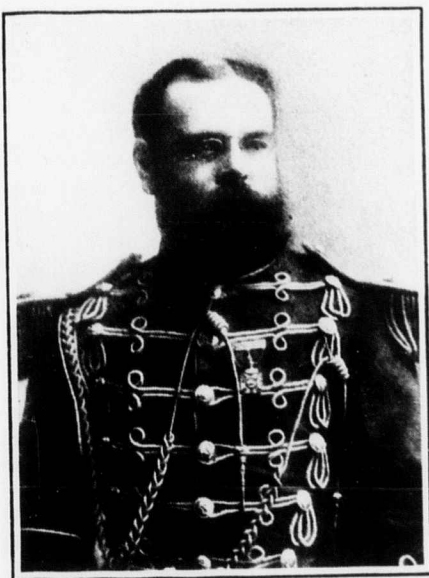


THE SATURDAY EVENING POST

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In one city where we stopped I found a fairly capable orchestra, with an old German as leader. In those days it was customary, at the end of a rehearsal, to invite the orchestra out to have a drink—which it never refused—and the old leader tacked himself onto me, staying until lunchtime. I invited him to lunch and he remained during the afternoon. I invited him to dinner, then we went to the performance, and after its close we went out to have supper. By that time, with three of my meals in his possession, he conveyed to me his great respect for my musical ability, which I modestly acknowledged, and said he wanted to honor me with the dedication of a new composition of his, adding, "If you will call the orchestra for Thursday morning, I'll play it for you."

So Thursday morning the orchestra met at ten o'clock. I rehearsed one or two numbers and then he played his composition, which was a very pretty concert polka which the orchestra played with a smartness that struck me as most unusual. Then he lunched with me. I might add that he



John Philip Sousa, Conductor of the U. S. Marine Band, About 1885

lunched, dined and supped with me on the Tuesday and Wednesday preceding. This was Thursday and there followed Friday. They changed the bill on Saturday night for a number without music, so I was sent to New Orleans to rehearse the orchestra for the first time in my life that I had led a Sunday dramatic performance.

I found the leader of the orchestra a very nice man—the father of Minnie Maddern of those days, Minnie Maddern Fiske of today. He was a gentleman and a good musician. At the end of the rehearsal, while we were talking, I happened to mention the city from which I had just come.

He immediately said, "Did you have a piece dedicated to you?"

"Yes," I replied. "The leader is going to send a copy over here to me."

"That piece has been dedicated to every leader that has ever gone there," he said, "ever since that old fellow has been leader of the orchestra there, which is a great number of years. In fact, it will keep on being dedicated until he passes in his checks, for it has paid his board for half of his lifetime. I don't believe he can write a note, but he works it on every leader who comes, and never leaves him. He is a regular Old Man of the Mountain until the leader departs and he works a new victim."

Maddern was probably correct, because I have never received the piece.

Laughed Out of Court

OUR last stand was New Orleans and from there we went back to Washington. A smash-up on the railroad which carried us North detained us some twelve hours or more at a place called Duck Hill, in Mississippi. One member of the company became acquainted with some Mississippi River gamblers, and what they did to him, or rather to his pocketbook, was good and plenty. He came to me, after we had been there three or four hours, and said, "I've just lost a little bit of money. Can you let me have twenty-five dollars until we reach Washington?"

I gave him the twenty-five dollars, and an hour later he came back saying, "Let me have another twenty-five dollars."

"No," I said, "I haven't any more money to loan."

"But," he said, "I owe these people twenty-five dollars. It is a debt of honor and I must pay it."

"Then ask somebody else in the company to give it to you," I replied.

"There isn't a soul in the company who'll lend me a cent," he said. "This is a debt of honor, Sousa, and I've got to pay it."

"I can't help that," I said. "You can't get any more from me. I need the rest of my money."

He became very much worried and hid himself on the train until we were miles beyond and he felt safe in coming out. He felt very much hurt to think I had refused to help him pay "a debt of honor"; but somehow he forgot to pay me my twenty-five dollars, and I am still waiting for it. I suppose my twenty-five dollars was not a debt of honor.

Back in Washington, they immediately found a position for me in my old theater. After playing there a couple of weeks there came to the theater a very sensational series of tableaux known as Matt Morgan's Living Pictures. I believe it was the first time that America had seen the undraped female on the stage in quantities, and at times America gasped at the spectacle. From an artistic standpoint, the tableaux were very beautiful. Matt Morgan, who had been the artist for Frank Leslie's Weekly, had painted some very effective scenery, and had seven statue girls and one statue man to depict these pictures, among which were Phryne Before the Tribunal, Cleopatra Before Caesar, The Christian Martyr, The Destruction of Pompeii, The Shower of Gold, and others equally famous.

The audiences were almost entirely men, and the performance, while harmless in itself, never got out of the risqué class. During the week, the management, being dissatisfied with their conductor, approached me and I was engaged to go with the company as leader of the orchestra. I immediately began—just as I did in Nobles' company—to rearrange some of the old music and compose some necessary new for the tableaux. As we played in the biggest theaters in the East, the orchestras were uniformly adequate for the music.

When we reached Pittsburgh the morals of that goodly city were so shocked that the statue girls, seven of them, were arrested and locked up in the police station. Just why they didn't arrest the manager or me, as my name was on the bills as musical director, I don't know.

The manager immediately engaged one of the best lawyers of the city and the trial proceeded next morning. Charges were made by one of the officers of the police force who, after he had given his opinion about the depravity of



Helen Sousa, Now Mrs. Hamilton Abert

the exhibition, was cross-examined by our lawyer, who began talking art, especially in the nude; and finally, taking a photograph of Minerva, the lawyer said, "Did you ever arrest this party?" handing the picture to the perspiring police officer.

The patrolman looked at it long and intently, slowly mopping his brow, then said, "I arrest so many people I can't remember all of them."

This struck everybody in court as so funny that they roared, and the judge dismissed the case.

We turned people away from the doors that night.

When we reached Louisville, our manager had received an offer to go direct to San Francisco and continue there for an indefinite period—and he hoped the period would be at least the entire season. That meant the company would be in California for the summer of 1876, or longer, and that didn't suit me. I had set my heart on going to Philadelphia and viewing the first great exposition this country had ever held—the Centennial.

At the Centennial Exposition

I WENT to the manager, explained my desire, adding that all the music of the piece was carefully arranged and was in proper form, and that no doubt when he reached California—after having saved my fare across the continent—he would find thoroughly capable conductors in San Francisco.

He said he was sorry to lose me, but if I wanted to go he wouldn't stop me. So I left the company and returned to Washington. As soon as friends of mine in Washington heard I was going to Philadelphia, in the kindness of their hearts they wrote letters of introduction to musical people of the town.

When I reached Philadelphia I stopped at a modest little hotel on Filbert Street called The Smedley, and went out two or three days in succession, taking in the sights of the Centennial, and there heard the first really good and well-equipped band, which was the famous Gilmore aggregation. After three or four days I took one of the letters of introduction from the pile I had and proceeded to call on the gentleman to whom it was addressed. I found him to be the prime minister of the joy-killers of the world.

He read the letter and said, "My advice to you is to get out of Philadelphia as quickly as you can. There is not enough work here for local musicians instead of our helping anyone else who is a rank outsider like yourself. If you stay here you'll starve to death."

I shook hands with him most cordially, thanked him for his advice, went back to the hotel and destroyed my other letters of introduction.

As I had no desire to starve to death, I thought I'd call on Mr. Simon Hassler, who was one of the popular conductors of Philadelphia and a most genial and pleasant man. I sent in my card.

In a few minutes I was admitted, and he said, "You're John Philip Sousa?"

"Yes," I replied.

"You wrote the music for Mr. Nobles' play?"

"Yes, I'm the man."

He looked at me and, with eyes twinkling, said, "Well, at least I'll say it was copied very nicely. What are you doing in Philadelphia?" he next inquired.

"Oh," I said, "I've come over to look at the Centennial, and if anything in my line turns up I may consider it."

"I'm glad you came in," he said. "I've been commissioned to recruit the extra men for the

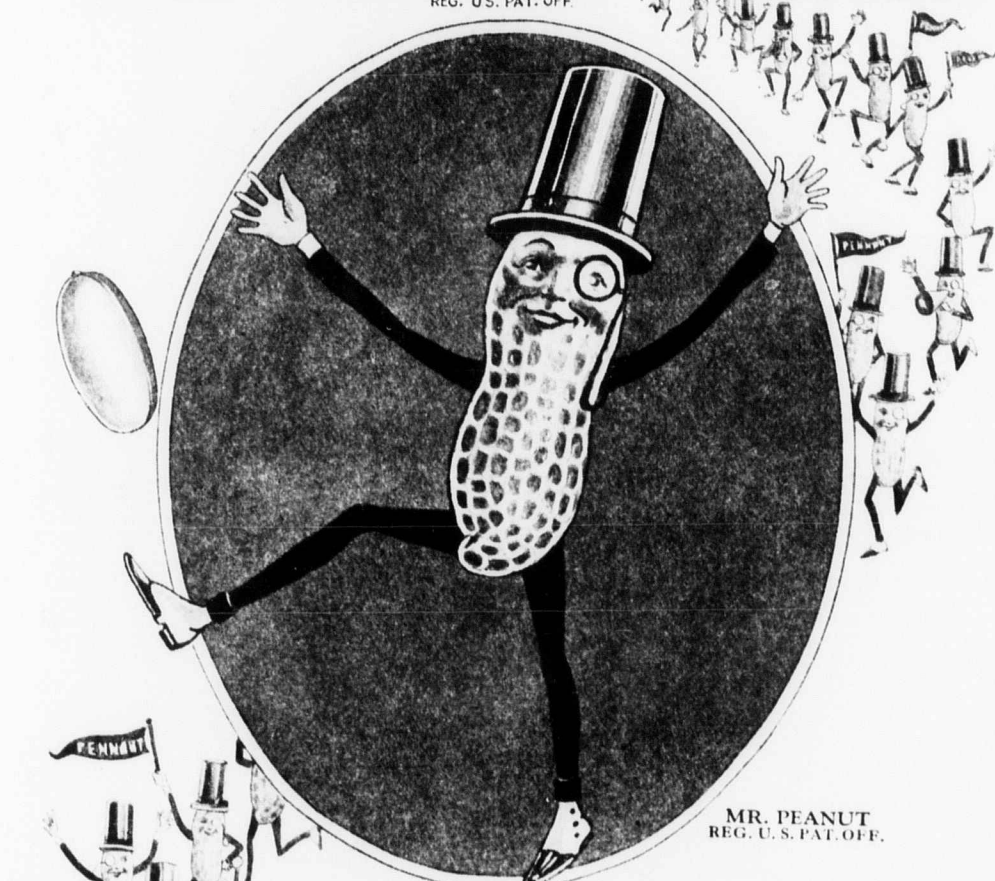
(Continued on Page 96)



Mrs. John Philip Sousa, About 1900

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Eggs.....	39
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Potatoes.....	18
Sirloin steak.....	60

Planters

PENNANT

SALTED PEANUTS

KEEPING TIME

(Continued from Page 37)

Offenbach orchestra. Offenbach doesn't take but about half of the men from Paris to come here, and I have been deputized to engage the rest of the orchestra. Your instrument, of course, is the violin?"

"Yes."

"I would like to have you in the orchestra if you can pass the examination," he said.

"Well, there's no harm in trying me," I replied.

"When would you like to undertake the examination?" he asked.

"In a half hour," I said.

"That sounds good," he replied.

"I'll go get my fiddle and be back here in a half hour."

I came back in a half hour and I don't think I played over five minutes for Mr. Hassler when he said, "That's all right. I'll put you down as one of the first fiddles with Offenbach."

So, notwithstanding the terrible prediction of the joy-killer, I didn't starve to death, but got a most pleasant engagement.

The orchestra was a very large one and Monsieur Offenbach conducted only his own numbers, which embraced possibly half of the program. The other numbers were conducted by Max Maretzek, Antonio Reiff and Simon Hassler.

I found Mr. Hassler a very good-natured man with a keen sense of humor and always very kindly and considerate to his orchestra.

I recall one incident while we were rehearsing. The orchestral platform was in the center of this building, which was called the Offenbach Garden and was on the corner of Broad and Cherry streets, Philadelphia. One morning a real la-de-da composer came with a big bundle of music under his arm and went to the kind-hearted Mr. Hassler, who was rehearsing the last number on the program, and had some conversation with him, and Mr. Hassler turned to the orchestra and said, "Gentlemen, this is Mr. So-and-So, a composer whom I have known and who has just finished a new composition which he would ask you gentlemen to play over."

The Disappearing Orchestra

Anybody who knows orchestras well knows just how they feel about playing a thing over when they have already had a long rehearsal; but when Mr. Hassler said he would be glad if they'd do it they accepted and the parts were handed out. Mr. Hassler handed this society composer the baton, which he almost too readily took. He mounted the platform and began the number. As I remember, it didn't amount to a great deal; besides, the copyists had not been overscrupulous in keeping it free from wrong notes. As we finished it his head was buried in the score, evidently looking over pages where things hadn't sounded just right to him, and while he was so engrossed each member of the orchestra of at least eighty men—with the single exception of the young fellow who sat next to me, and myself—silently walked, or I might say slid, off the platform. Then, still with his head buried in the score, his mind very much engrossed, he said, "Now, gentlemen, that we understand each other, we will go through the composition again."

He raised his head and his baton at the same time, and he was the most astonished man in the world as he looked forward, for in front of him sat two boys! The rest of the orchestra was on its way home, and I don't think he could have brought them back even at union rates. He walked off the platform a very sad man.

Offenbach was a small man with mutton-chop whiskers and sideburns. He had in America an unusually large orchestra, but conducted only his own works. The arrangements of his work were poorly copied and had many mistakes. The Trip to the Moon ballet was printed and correct. His

attention was called by Max Maretzek, the assistant conductor, to an arrangement of his most famous melodies by Conradi called Offenbachiana which he played at every concert. We also played very often a polka—I think it was called La Belle America. Offenbach was a kindly man and got on splendidly with the orchestra. He spoke in French only.

I played in the Offenbach orchestra during his entire season, which ended sometime in July. I wrote one piece for the orchestra, The International Congress, since published for wind band. It started with a short fugue on Yankee Doodle, then ran a gamut of the principal national songs of the world, winding up with The Star-Spangled Banner treated in imitation of the last part of the Tannhäuser overture.

At the end of the season I was in doubt whether to remain in Philadelphia, return to Washington, or seek my fortune in New York; but dear old Simon Hassler settled the question for me by giving me a position in his orchestra at the Chestnut Street Theater.

This orchestra was probably the best-equipped and largest of the theatrical orchestras of that day. The theater was run as a stock company under the management of Gemmill, Scott and Mackey, and had in its company Minnie Conway, Arthur McKee Rankin, W. J. Ferguson, Lizzie Harold, and many others who became famous as great actors. The star of the company was one of the finest actors it has been my pleasure to see—W. E. Sheridan. I thought his Louis XI was far superior to any other I had seen, including Irving's.

The Retort Indefinite

In 1876, Byron's play, Our Boys, ran nearly two hundred nights. It is always a matter of interest to meet somebody who corresponds to a character in a play or story. I think most of us are apt, when we become acquainted with someone, to associate him with some incident in a play or a story.

We had a viola player in the orchestra who always recalled to me that well-known story of a very high society lady calling her footman and saying, "James, I want to rest today and don't want to see anyone; so if anybody calls, I don't want you to indulge in an untruth, but give them some evasive answer."

James, with that deference peculiar to footmen, said, "I understand, madame." So when Mrs. Nouveau Riche called in the afternoon, the footman went to the door.

She asked, "Is Mrs. Brown in?" The footman, leaning over to her, said, "Is your grandmother a monkey?"

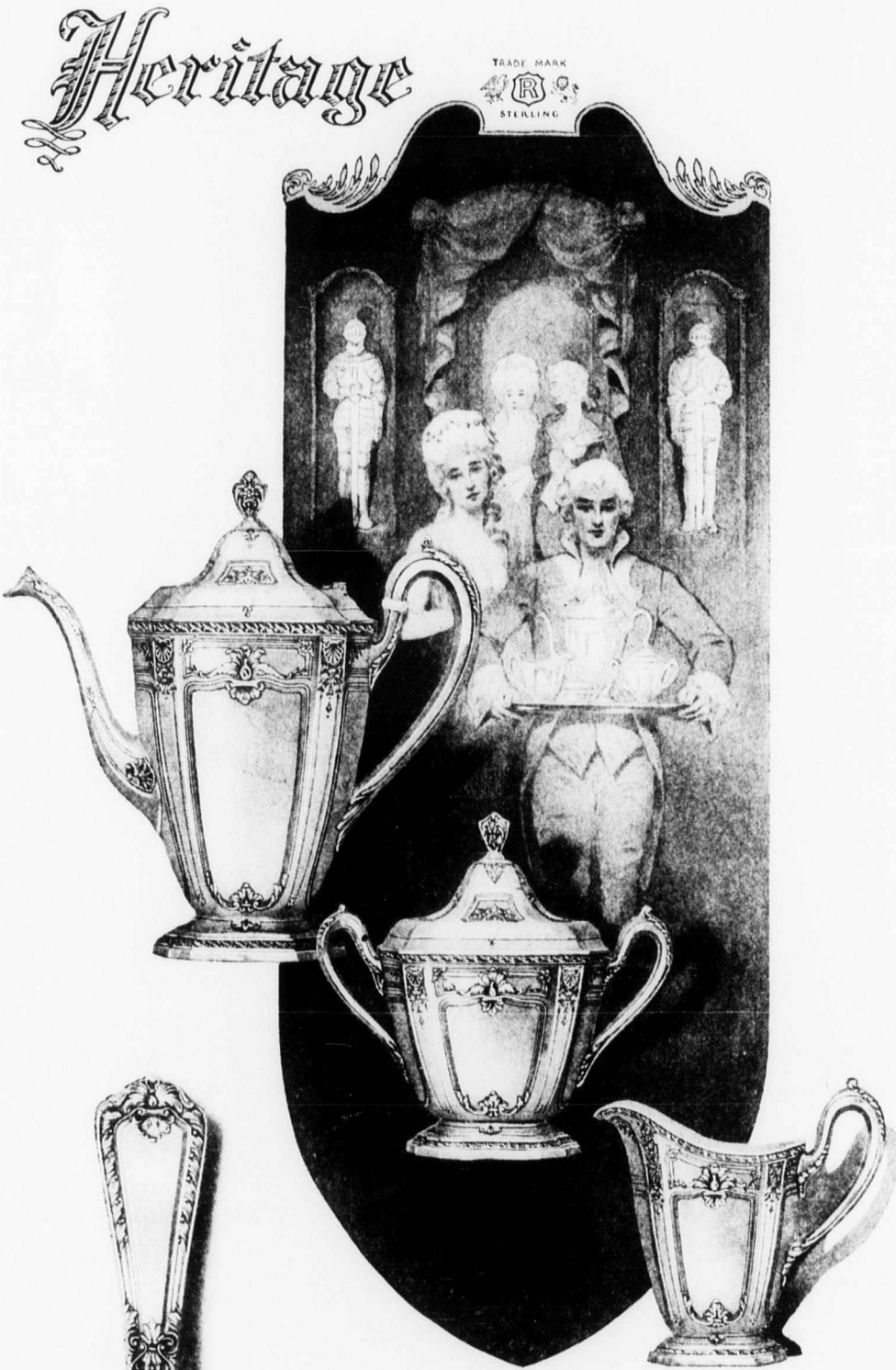
Well, this viola player always reminded me of this footman, because if you asked him if it was going to snow, he'd probably tell you his baby had the croup. Mr. Hassler tried on several occasions to pin him down to an answer, but without success. One night as we sat in the music room smoking and playing cards, awaiting the end of the act, the viola player got up quickly and said, "I guess I have time to run to the drug store before the act's over." The acts were being timed to the minute. He pulled out his watch and noticed the time.

Mr. Hassler believed he saw his opportunity and called to him, "What time is it, Joe?"

Joe took out his timepiece for a second look, put it back in his pocket slowly, and starting for the door, turned and said, "I'll tell you when I get back," and disappeared.

It was in the Chestnut Street Theater that I first met Mr. F. F. Mackey, a very great character actor and the stage manager of a splendid company. When we did Masks and Faces he played Triplet, and a year before that event he took lessons from our principal violinist to learn to play one

(Continued on Page 98)



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(Continued from Page 96)

measly little jig for Peg Woffington to dance to. He was absolutely devoid of any musical sense, so it surprised all of us that he should attempt to scrape for Peg's diversion; but he was the most painstaking stage manager I have ever met. In the middle of the stage during rehearsals there was a large unabridged dictionary on the table, and whenever there was an argument as to the accepted pronunciation of a word, Mackey would go to the dictionary and would read out the word and the pronunciation.

As I said before, Our Boys ran nearly two hundred nights. There was an old German in the band who had the reputation of being a great grouch. We very seldom heard his voice, and he would reach the theater at least fifteen minutes before the overture was played, tune his instrument, and sit down waiting for the rest of the orchestra to come in. He did that every night during the run of Our Boys.

Mr. Hassler, who always had some funny ideas in his head, said, "Sousa, I'll bet a supper with you that that old fellow, although he had heard Our Boys for at least a hundred and fifty nights, is not able to tell us what the first line in the play is."

As I believed it would be impossible for a man, even without listening, to fail in a thing like that, I accepted the bet.

Mr. Hassler sent for the old German at the end of the act, and said, "I have just made a bet with Sousa here about what the first line in Our Boys is. You've looked at the play and heard it every night for a hundred and fifty nights. Will you kindly tell us what it is?"

The old musician stood on one foot, then shifted to the other, thought a long while and finally said, "Vell, it was somedings."

After the season at the Chestnut Street Theater was over, I accepted an engagement to lead an orchestra for a vaudeville entertainment at Cape May Point. It was not a great success, although they had very good people.

The following season found me back with Mr. Hassler in the Chestnut Street Theater, and part of the time playing with the Permanent Exhibition Orchestra that was giving concerts at the Finance Building of the Centennial. I began making money teaching; besides I was assistant to Thomas a' Becket correcting proofs for the W. F. Shaw Company, and occasionally sold a composition. During these days I wrote a Te Deum and began to look about for an opera libretto.

The Girl I Left Behind Me

The funny man of the Philadelphia Bulletin was Charles Heber Clark, who had written a very humorous obituary poetry article, and had published Elbow Room and another book. They were pleasant works, and Mr. Hassler, who had unbounded confidence in my ability as a writer—as I had written all sorts of things while I was with him, among them a great deal of dramatic music for several of the plays at the Chestnut Street Theater—suggested I go with him to see Mr. Clark to find if he would write a libretto for me. Mr. Clark was very affable, but wanted as a starter \$5000. That ended it. He produced a play a short time afterward. It was a failure. So we were even in disappointment.

Mary Dennison, author of That Husband of Mine and Opposite the Jail, started in to write a libretto for me called Florine, but only reached a portion of the first act when she gave it up owing to the death of her husband. For those who have read her books but have never met her, I may say she was a very beautiful woman, with an equally beautiful character. I gave her violin lessons; she had considerable talent. She was a sister of the pastor of the church I attended.

What was my surprise, walking down Chestnut Street, but to come face to face with the girl I had left in Washington two years before! Her father was with her and they were to return to Washington the next

day. I invited them to dine with me, then we went to the hotel where they were stopping. Of course she wanted to know all about what I had been doing, and I gave her a most rosy account of the number of pupils I had, the number of pages of proof I had corrected—at twelve cents a page—how I was playing in two orchestras and how my compositions were beginning to attract attention.

They left next morning. Two days later I received a letter from her telling me her father was delighted at the progress I was making and would be very glad to see me whenever I should call. I left Saturday night for Washington, went to church with them Sunday morning, and then had a long and satisfactory interview with the father, and all was merry as a marriage bell—but—the girl's mother appeared on the scene. She came while the young lady was changing her dress after luncheon, preparing to take a stroll with me. I have always felt that her mother loved me as a son. She had no sons of her own, and from the time I first met her she was always most kind to me and interested in everything I did. She came into the room, put her hand on my shoulder in a most motherly manner and said, "Philip, I'm worried."

"What's worrying you?" I asked.

She continued, "Em may love you, but I can't be certain. There's a man who has been paying attention to Em for a year past. He is years older than she, is a fine man, was an officer in the Confederate Army, and I know loves her dearly. Of course she will marry you if you insist; but will you be happy?"

Working for Mrs. John Drew

This was a thunderbolt out of a clear sky. I took her hand and said, "I understand." She left the room and in a little while Em came in. I took my hat and overcoat and said, "I'm going."

"Where?" she inquired.

"To Philadelphia."

"Why, you said you wouldn't leave until midnight."

"I'm going at four o'clock." It was then three.

"What made you change your mind?"

I looked at her intently, then said, "Ask your mother."

I left and returned to Philadelphia.

Monday morning I received a letter from her advising me not to be a foolish boy. I tore the letter up. Wednesday I received another warning if I didn't answer that letter she would marry the other man. I didn't answer it, and the following Wednesday I received a copy of the Evening Star of Washington announcing her marriage. Thus ended my first romance.

J. M. Stoddard engaged me to write a series of fantasies from such operas as Carmen and The Sea Cadet and others, that gave me a new interest and kept me busy. The fortunes of the Chestnut Street Theater waning, I accepted an invitation to fiddle at Mrs. John Drew's Theater on Arch Street, Philadelphia. She was a splendid manager and during the time I was there I can recall but one mistake she made; that was the production of The Sorcerer. It was not a howling success at the best, and with actors unused to musical pieces, inadequate rehearsals and exploitation, it failed.

Fred Zimmerman, the leader of the orchestra, and I made the orchestration. Just at this time Pinafore was getting into the ears and hearts of the public, and one day when I went to W. F. Shaw's to correct some proofs I met Tom a' Becket.

During our conversation he said, "A bunch of society amateurs want to give Pinafore and they want me to drill them. I have neither the time nor the inclination, so I recommended you. They rehearse tomorrow night at 7:30. You be there. They pay ten dollars each rehearsal, and if you suit them you may get the engagement to conduct all the performances they intend giving."

(Continued on Page 100)

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(Continued from Page 98)

I went there the next night and found about the finest collection of voices and beauty I had ever heard or seen. I was young, therefore was very severe in rehearsals. It's wonderful the amount of drilling competent people will take! The ones who get hot under the collar are the stupid or vain ones, never the well equipped for the work. I drilled them until eleven and called a rehearsal for the next night. When we gave our first performance it made a sensation. It was, I believe, the best singing cast Pinafore ever had in all the myriad of companies that did the piece. The operetta was a craze in America. In Gilbert's life, he complained that he had been consistently unfairly treated by the professional critic, and it is rather amusing nowadays to read the many futile criticisms written of H. M. S. Pinafore over fifty years ago. It was said that in the story itself there is not much of humor to balance its studied absurdity, and it was described as a frothy production destined soon to subside into nothingness.

The Popular Pinafore

The immediate success of Pinafore was to some extent due to an admirable topical joke. Just before it was produced Disraeli had appointed W. H. Smith, head of a firm of publishers, as First Lord of the Admiralty. Mr. Smith was an admirable man of business and a high-minded politician, and his proved an excellent administration, though there was something humorous in the British Navy being ruled by a man without sea experience. Gilbert worked the joke for all it was worth in Sir Joseph Porter's song, And Now I'm a Ruler of the Queen's Navee.

Pinafore was produced at the Opera Comique, London, Saturday, May 25, 1878, and ran over 700 nights in its first run. "What, never? Hardly ever," was heard times without number every day, and everybody sang, whistled or went to see Pinafore. It was a poor town that didn't have at least two Pinafore companies. In Philadelphia, at the South Broad, was the original American company; at the North Broad, Fatty Stewart had another permanent company; while at other theaters there were always one or two traveling companies regaling the audience with the melodies and satires of the piece. Its popularity in America was perhaps brought to a cumulative interest by an editorial in the Philadelphia Public Ledger. The Ledger's second name was the Philadelphia Bible. Mr. Childs, its editor, was greatly respected and had a penchant for giving everybody who called on him a cup and saucer as a remembrance. The Ledger published an editorial pointing out the innocence, the cleanliness and purity of Pinafore in happy contrast to the tights—God knows they were modest in those days—and coarseness of the French pieces that occupied the stage. The effect was electrical. People who had never been in a theater in their lives came to see Pinafore. It was a time of emancipation for penned-in youth, for all the myriads of puritanical people suddenly discovered that the theater gave innocent enjoyment and wasn't such a hole of the devil as they had been taught to believe.

We called our company the Philadelphia Church Choir Company and gave performances in Philadelphia and adjacent towns like Wilmington, Trenton and Pottsville, always with great success.

One day—to be very accurate, the twenty-second of February—I was introduced by the Hebe of the company to her understudy, one of the prettiest little girls I had ever seen—Jennie Bellis, of Philadelphia. She had the most perfect complexion, I believe, of anybody on earth. She had on a little gray hat, sort of poke bonnet effect, and was very prettily dressed.

After I had shaken hands with her she said, laughingly, "There are two birthdays today. I am celebrating Washington's —"

"And," I broke in, "whose?"

"Mine," she said. "I'm sixteen."

Well, we were married before she was seventeen. She became Mrs. John Philip Sousa and has remained Mrs. John Philip Sousa even unto this day. She has given me three children; Philip, Priscilla and Helen, and all of these, including the young lady herself, are glad that she was introduced to me and that we were married and lived happy ever after.

The company finally got into the hands of professional managers, John Gorman and William Mead; most of the amateurs faded out of the picture and were replaced with professionals, and then we invaded New York. Opening at the Broadway Theater, afterward Daly's, under the management of Edgar and Fulton, we were a great success and stayed there the entire season.

In November, 1879, Gilbert and Sullivan and Blanche Roosevelt, who had come from London to give Pinafore and the Pirates of Penzance, came to our performance, unheralded and supposedly incog, but our very alert stage manager, Peaks, recognized them and had a young lady of our management sit by them and catch whatever they said about the piece. This was the nature of her report:

"Piece finely sung," said Sullivan. "Couldn't be better."

Blanche Roosevelt didn't believe she could vocalize as well as the soprano did the following verse:

"This very night,
With bated breath,
And muffled oar,
Without a light,
As still as death,
We'll steal ashore,
A clergyman
Shall make us one
At half-past ten,
And then we can
Return, for none
Can part us then!"

"Gilbert was indignant because Dick Deadeye interpolated a song by Molloy."

"Sullivan thought the orchestration was excellent." It was mine, so I joined in the general joy.

"Gilbert said the acting was below par." And in that respect I also agreed with him; but we had organized the company as a singing one and paid very little attention to the dramatic side.

Mr. Cox's Cadenza

A few weeks later we were on a tour of New England, and as the season advanced it was seen that Pinafore was getting weak in the knees and a new opera was necessary, so it was suggested that we take Sullivan and Burnand's opera, The Contrabandista, rewrite the libretto and make it more of a chorus piece—that was our strong point. The task devolved on me to do the music. Charles Gaylord, author of the successful play, Our Fritz, was to write the libretto. The opera was finished in an incredibly short time, rehearsed as each new number was written, and produced in Jersey City first. It met with just a little bit of favor, but not enough to set a special day aside for universal rejoicing. We took it through New England and finally closed it in Holyoke, Massachusetts. I hurried to Philadelphia and a little while afterward was married.

I picked up my fiddle and played substitute in various theaters, and just then Mr. F. F. Mackey wrote he would like to meet me. We met, he told me he had the libretto of a musical comedy, Our Flirtation, written by James Bird Wilson, of Cleveland, and would like me to write the music. I made a contract with him, took my bride, a couple of quires of music paper and a large capacity for work, to Cape May and wrote the piece. It was put in rehearsal late in July and first produced at Park Theater on Arch Street, Philadelphia.

The flutist of the orchestra was a Scotchman named John S. Cox, probably the finest

(Continued on Page 102)

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(Continued from Page 100)

artist on his instrument in America. His great delight was difficult music; so, knowing this weakness, in the overture to *Our Flirtation* I wrote a cadenza for the flute that was extremely difficult. The copyist in writing out the parts had placed the cadenza on a turn-over page. The first thing the player met when he turned the page was a myriad of notes extending through the gamut of the instrument. Cox, like most of these old-time players, never turned the page until he had reached it. It is my belief that musicians felt it was a reflection on their ability to read at sight to turn a page before they got to it.

Cox's eyes opened when he saw the cadenza.

He looked up at me and said, "Just wait a minute." Bending over, he softly played the passage through and then said, "All right, I'm ready," and phrased and played it beautifully.

The orchestra applauded him, and while we were at the Philadelphia theater there was always applause when he played the cadenza.

After closing at Philadelphia we went to Reading, and when the orchestra was assembled I noticed the flute player was a very rotund and very short German, bespectacled and taciturn. Rehearsal began. When the flutist turned the page and his eyes fell on the notes, which seemed to be as many as the sands of the sea, his eyes opened and a puzzled look came into his face.

I turned to him and said, "Go ahead, play it."

He looked daggers at me, slowly took his flute apart, put it in the case and said, "I will not play what I cannot play," and walked out of the orchestra.

"Come back," I cried. "We'll cut the cadenza."

"Nein, nein, mein Herr," he said, "I will not play what I cannot play," and disappeared. Reading never heard the cadenza.

We traveled west and when we reached St. Louis I received a letter from my father telling me that he had had an interview with the colonel commandant of the Marine Corps, who wanted me to come on as quickly as possible. I spoke to Mr. Mackey, but he was not willing to let me go at that time. I telegraphed my father I would come as soon as I could, and we went on to Kansas City.

At Kansas City I received a telegram from my father, "Have accepted the position in your name. Come at once."

Back in the Marines

I went to Mr. Mackey again. He finally agreed to let me go and I secured Charles Zimmerman to take my place as leader of the organization.

I reached Washington on the last day of September, 1880. I called on the commandant and discussed what he expected of me and what I expected of the Government. The next day I joined the marines as leader of the band and for the first time in my life conducted a military band.

There was a little old man who had been in the band for years and years who had always started out by making a great ado over each new leader and ended by hating him. Outside of that characteristic he was a most ordinary musician, but he seemed to have a rather exalted idea of his own importance.

When I arrived with my wife at the station, my father was waiting for me, and out of the crowd came this little old fellow.

He shook hands very cordially and then said, "Mr. Philip, we will bring you a serenade tomorrow night."

I tried to explain to him that we did not want a serenade, but couldn't move him from his purpose.

Finally I said, "I'll not allow you to serenade me tomorrow night; but if you love me as much one year from tomorrow as you do now I'll consider it a great honor if you will serenade me."

Forty-five years have passed and I'm still waiting for the serenade! I suppose he has passed on to that haven where there is rest and no serenades.

As my father had been a former member of the band, a trombonist—at this time long on the retired list—and I had been in the band during a short time while in my boyhood, I had a decided advantage over a perfect stranger in my new position.

The commandant had impressed on me the necessity of a complete reorganization of the band. The men were dissatisfied and, to use the commandant's words, "The band gives me more trouble than all the rest of the corps put together."

I found its library of music small, antiquated and most of it badly arranged and copied. Not a note of Wagner, Berlioz, Grieg, Tchaikovsky, or any of the modern composers that were attracting attention in the musical world. I immediately selected first-class compositions from the leading catalogues of Europe and proceeded with the most rigid rehearsals, bringing the band up to modern requirements.

Owing to the small pay received by the musicians, together with the impossibility of getting a discharge from the service except through disability or dishonor, many of the men developed an accentuated perpetual grouch. It was getting on my nerves so much I went to the commandant and explained to him the condition of affairs, and suggested I should like him to grant a discharge to any member of the band who applied for his release and of which I approved. With great reluctance he finally consented. At the very next rehearsal one of the best players in the band put down his instrument and said the rehearsals were too hard; in fact were beyond endurance.

Marching Musicians

"Well," I said, "what are you going to do about it?"

Very sullenly he said, "I want my discharge."

I knew he didn't want it, but I said, "Make out your application and I will get it for you." Much to the musicians' surprise he received his discharge within twenty-four hours. By the end of the first year, the band was reduced to thirty-three men and even the commandant was a little alarmed; but I gradually gathered about me an ambitious and healthy lot of young players, and the public performances of the band were such that it began to attract very favorable attention from Washingtonians and those coming to the city.

From a motley mob of nurses and baby carriages and some hangers-on, the audiences at the White House grounds concerts grew into the thousands, and the Saturday afternoon concerts at the White House became a social event. Thursday concerts at the barracks were splendidly attended and Wednesday concerts at the Capitol drew large audiences, although we suffered from the noise of street cars and carriages passing in close proximity to the band stand. The harmony and good behavior of the men became proverbial; for be it said to their everlasting credit during the last eight years I was with the band, not a man was reported for dereliction of duty or unsoldierly conduct.

When the men found that I played fair with them and my approval for their discharge meant carrying it into effect, they never asked for it unless they really wanted to go, in which respect they were very much like the rest of the human family.

The many and various parades we had took on the character of events, and we would be followed from wherever we assembled to the end of the march, not only by small boys but by many of the business men of Washington—and, perhaps, some unsophisticated congressmen. I believe there was no better marching band in existence during the last ten years I was with it. The front file consisted of trombones and basses—finely built young fellows who could step out and keep up a cadence of one

(Continued on Page 104)



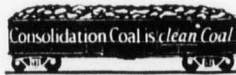
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hundred and twenty a minute from the time the parade started until it ended.

But during my first days with the band, and the preceding years, it was a hotbed of dissension. The members were mostly Italians and Germans, with a few Americans and English. The main cause of the trouble was what was known as outside business—the engagements the men made apart from their governmental duties which were their principal means of existence. The government pay ran thirty-eight dollars a month for a first-class musician, twenty-four dollars for a second, twenty-one dollars for the third, and the grandly remunerative sum of thirteen dollars for the fourth, or private class. Of course there was thirteen cents a day for rations, besides some fuel and clothing money, but it was all so pitifully small that it was hard to recruit men and equally hard to keep them satisfied after you got them.

"Soft words don't butter parsnips," I knew, but if I could build up the private practice of the band something would be gained, I thought. The repertoire of the organization was very limited; some selections of old Italian operas, a few of the standard overtures, and a great number of ordinary marches, polkas, and so on. I knew from former experience that the music played at the White House receptions, state dinners, and Saturday afternoons in the winter was too robust for the limits of the White House, and I began almost immediately to soften the blow to the guests who came to greet, eat with, or simply meet the President.

Playing at the White House

The first appearance of the band under my direction was at a New Year's Day reception. The first to enter are the ambassadors, then the cabinet, then the Supreme Court, then the officers of the Army, Navy and Marine Corps stationed in Washington, the bureau chiefs of the departments, winding up with the general public. As the first named came, I played music of a subdued character, eliminating the percussion instruments, so that the drums, tympanums and cymbals were largely squelched, all of which did not please the drummers, who had from long usage believed that they not only came to be seen, but heard. Then as the guests came in greater numbers, light operas were played, and then when the general public came I ran into marches, polkas, hornpipes and music of the liveliest character. I think my method gave the President a chance to shake hands and pass along double the number of people he could have met had I played slow pieces. President Hayes' secretary told me it was a splendid idea, that the President was less fatigued than he had been in former receptions. The President evidently appreciated the work I was doing. As a band we played in the ante-room that was an entrance to the portico as an orchestra, beside the staircase between the East Room and the reception rooms. When we had orders to play for the President, we assembled at the Marine barracks and went to the White House in a street car.

General Hayes was an American of America. He was very quiet and a man of unquestionable ability. The dispute over his election no doubt made him a more serious man than necessary, even for a President, but everybody who knew him loved and respected him. Mrs. Hayes was a beautiful woman and looked a very queen in the White House. In my opinion she was the most beautiful First Lady of the Land we have had.

On the occasion of my second appearance at the White House, at a dinner given to the ambassadors and the Supreme Court, I had a little run in with a man of African descent that brought about immediate reform in regard to refreshments served the band.

The members of the band had complained to me that when they were called to

get something to eat, after playing several hours, by the time they reached the dining room in the basement of the White House it would be filled with a motley crowd of waiters, garden helpers, policemen, and so on, who would devour nearly everything that was on the table. One bandsman told me the last time he went to supper he got only a plate of oyster soup.

However, on the night in question, we had been playing almost incessantly from 7:30 until nearly 10, when this burly, dictatorial colored man—he was a left-over from General Grant's time—came over to my stand and said, "You and your musicians can go downstairs and get something to eat."

I looked at him for a moment, and then, with a far-away look in my eyes, replied: "It has been my pleasure to see the Jungfrau in all her snowy grandeur; I have seen the lazy Adriatic lap the Venetian pebbled shore; I have heard the melodic words of the silver-voiced orator expound on the beauties of America and Americans. I have heard much and I have seen much; but I never expected to hear a menial of the President of the United States of America use a word not in a dictionary and not used in polite society on any part of this mundane sphere. What do you mean by 'musicians'?' The word is obsolete. Explain."

"Explain?" he said. "If you don't go downstairs to the dining room you won't get anything to eat."

I turned to the band and said, "This colored man, evidently deputized by someone higher in authority, says if you don't hurry you won't get anything to eat. Those who want to go are excused."

Eight or ten went. They came back in a short time reporting there was nothing left to eat.

The next time we played the same colored man came to me and said, just a little less aggressively, "Der's some grub downstairs for the band if dey wants it."

I said, "One moment, please, until I give your order." Then, turning to the bandsmen, I said, "This dusky factotum reports there is some grub downstairs for you. Whoever wants it is excused."

Not a man left his place.

The old dorky went off shaking his head and muttering, "I'll be damned!"

A Call on Mrs. Hayes

The next morning there was a message at the barracks asking me to call at the White House as soon as I could. I went immediately. Colonel McCook was the officer in charge, and he said "Mrs. Hayes wants to see you."

Mrs. Hayes came in in a few moments and said, "Mr. Sousa, the President is anxious at all times to contribute to the welfare of those who entertain his guests. It was reported to him that neither you nor the band accepted his invitation to have some refreshments. There must be some mistake, and no doubt it is on our part. Please talk it over with the colonel and I'm sure everything will be set all right."

She left the room and I told the colonel just what had happened, giving him a history of the colored man's actions and the disappearance of food before the men got there.

He said, "Mr. Hayes was very particular about ordering a luncheon for your men, and hereafter we will see that they, and they only, get it."

And at the next affair at the White House, when the time came for the lunch, a young man came up to me and said, "Mr. Sousa, there's a luncheon for your men down in the dining room. Please tell each of them to rap twice on the door and they will be admitted. The President has arranged for your luncheon in the State Room and will be pleased to have you accept the invitation."

In a few months General Hayes' term of office expired and he returned home beloved by all who knew him as well as I did.

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The next President was General Garfield, and his tenure of office was so short that I did not have much opportunity to meet him. We played just one time at the White House while he was in office. That is, we should have played there, but we did not connect, much to Mrs. Garfield's disappointment, to say nothing of our own.

We were ordered with the Marine Battalion to take part in the dedication of the Farragut statue. We left the barracks about eight A.M., marched to the Northwest of the city, waited until the ceremonies commenced, took part in them, which comprised several hours, and reached barracks about 6:30 that evening. The band was dismissed. All the men who lived outside the barracks left at once. I went home, took a bath, put on my civilian clothes, and sat down to dinner.

In a few moments the doorbell rang and the maid came and said, "The commanding officer wants you as quickly as possible."

I got into my undress uniform and hurried to the barracks three blocks away.

"Sousa," said the commanding officer, "a message has just been received for the band to report at the White House in full dress at eight o'clock."

"But," said I, "it's after seven now, the band was dismissed for the day, and the men are probably scattered over the town, and no doubt many of them are playing at private engagements and I know it will be hopeless to try to find them in time."

"Well," said the officer, "those were my instructions and those are your orders."

We sent the messengers out and they found just one man, and he was the bass drummer. So at eight o'clock, I, in my gorgeous red uniform, sat at one end of the platform, and the bass drummer down at the other. There was a dazzling array of music stands and empty chairs, but no men. The President evidently saw the humorous side of it, for when I explained it to him he said it couldn't be helped. All evening long we sat there, the drummer and I. When the reception was over, I dismissed the drummer with proper military ceremony and we filed out. We had reported for duty, were present and accounted for, though the President and his guests heard never a note.

General Grant's Two Tunes

That was the only time I met Mr. or Mrs. Garfield, for, soon after, an assassin's bullet ended the life of the President. I was so confident that the President would recover that Wilson J. Vance, at that time the appointment clerk of the Treasury Department, and myself were planning a hymn of thanksgiving for his recovery. We had several interviews and were about to begin work when the terrible message came that the President had died at Elberon. I had retired when I heard the newsboys shouting the sad tidings. I got up, dressed, and told my wife I wanted to get out in the air, and I walked all night, in fact until ten o'clock next morning. I came home, took music paper and wrote the In Memoriam Dirge, the one we played when the President's body was received at Washington and the one we played when he was put to rest in the cemetery in Cleveland.

When Mr. Arthur became President we were still idle because of the period of mourning over the death of General Garfield, and we did not appear at the White House for several months. President Arthur was much more reserved when he talked to me than was President Hayes.

I can hardly credit the oft-repeated story that General Grant knew only two tunes, one of which was Yankee Doodle and the other wasn't. I have known more than one President, relieved from the onerous duties of a great reception, to find rest by sitting quietly in the corner of a convenient room and listening to the music.

During Arthur's Administration, on the occasion of a state dinner, the President came to the door of the main lobby of the

White House and, beckoning me to his side, asked me to play the Cachucha. A young lady wanted to dance a Spanish dance to that tune. When I explained that we had not the music with us, but would be glad to include it on our next program, the President looked surprised and said: "Why, Sousa, I thought you could play anything. I'm sure you can. Now give us the Cachucha."

This placed me in a predicament, as I did not wish the President to believe that the band was not at all times able to respond to his wishes. Fortunately one of the bandmen remembered the melody and played it over softly to me on his cornet. I hastily wrote out several parts for the leading instruments and told the rest of the band to vamp.

We played the Cachucha to the satisfaction of Mr. Arthur, who came to the door and said, "I knew you could play it."

Down and Up Again

As bandmasters were beginning to play my marches, Across the Danube, written in commemoration of the victory of the Russians over the Turks; the Resumption March, written after our return to specie payment, and Our Flirtation, a march still enjoying unquestionable popularity, I was beginning to make a little dent in the march line.

I again turned to opera, and Colonel Wilson Vance offered to write a libretto using the music of The Smugglers as much as possible. When the piece was finished we retained the name and gave an amateur performance in Washington. With our more than friendly audience, together with a host of friends of the National Rifles, one of the crack military companies of the city, who appeared as a chorus of soldiers in the piece, the piece seemed to make a kindly impression, and Vance insisted we should form a company and send it on the road. We engaged a very clever English girl, Fannie Wentworth, for the principal part; Jim Rennie, a good comedian, and Henry Mansfield—a brother of the famous Richard—for the principal barytone. When I was in New York and engaged Mansfield his brother was playing in the Black Cloaks at the Standard Theater. I went to see the performance with Henry Mansfield, and after the performance he introduced me to his brother.

After shaking hands with Richard he said, "So you have engaged my brother to take a part in your opera?"

I nodded in acquiescence.

He looked at me, then at his brother, and said, "Well, he'll make a hell of a mess of it!"

We kept the piece on the road for only about three weeks, closing in Philadelphia at the Chestnut Street Opera House. All our money was spent and we had to borrow to bring our company back to Washington, which we did, and buried The Smugglers in the vast dramatic cemetery of musical failures.

I went to my hotel after the company had departed on the midnight train, the most weebegone man in the world. I sized myself up and I could only see that I was a colossal failure as a composer, as a dramatist and as a man. I buried my head in the pillow and pictured myself as the smallest and most insignificant specimen of any member of the human race. If ever a man berated himself and placed himself in the lowest depths, I did that night. There seemed to be nothing left for me in the world but to crawl into a hole and pull the hole in after me.

I finally fell asleep. When I woke it was nearly midday and the sun was shining in my window. My wife was sitting, demurely hemming a handkerchief and waiting for me to dress. I got up.

She came over, put her arms around my neck and said, "Don't grieve. It's going to be all right sometime."

"You bet," I said, "it will be all right. I'm going to start on a new opera tomorrow and it's going to be a knockout."

The next day I started on the libretto of Desirée, and though, when it was finished and produced, it was not entirely a knock-out, it made quite a number of critics sit up and take notice. Edward Taber and I worked hard on the piece, and it was more or less kindly received as among the first of the American comic operas. It was produced May 1, 1884, in Washington, and the following autumn transferred to Philadelphia, where it occupied the Broad Street Theater for some weeks. It was memorable for the fact that it introduced that splendid comedian, De Wolf Hopper, to the public. In this opera he made his debut as a comic-opera star. The plot of the opera was taken from an old English comedy called Our Wife, the subject of quite a number of pieces before that time and since, and Hopper played the part of an old haberdasher whose beautiful daughter is loved by the Count de Courville, but she loves the Marquis Delavare and finally marries him. The coming marriage of the marquis and the daughter gave birth to a topical song in the opera, which was sung with great success by Hopper, and was also used in a number of musical pieces after the opera ceased its run.

The verse was as follows:

*Generosity's a virtue that evinces
The noble family from which I spring;
When our daughters marry marquises or
princes,
We never fail to do the proper thing.
Now if I find it possible to do so,
Within so small a fraction of a day,
I'll get the most expensive sort of trousseau,
For all of which my son-in-law will pay.*

*This excessive liberality
Approaches prodigality,
For all of which his son-in-law will pay.*

Taber wrote for Hopper so many verses that it was not an unusual thing for eighteen, nineteen or twenty verses to be sung in this song.

An Episode at the Clover Club

Colonel John McCaull was the manager who produced the piece, and being a member of the Clover Club of Philadelphia he invited Taber and myself to be guests at one of their famous dinners. I could not go, owing to concerts with the Marine Band, but Taber was there, and one of those unfortunate episodes occurred which ended the life of the opera.

It seems Governor Curtin, who had been war governor of Pennsylvania, when called upon to speak, dwelt largely upon the things he had done during the Civil War. He probably offended McCaull in some reference to the Confederacy—because the colonel had been on the Southern side during the late unpleasantness. When he said something that particularly riled McCaull, he jumped up and called Curtin to order. There were murmurs and a few hisses, and McCaull sat down. Quietly pulling out his handkerchief, Curtin wiped his glasses slowly with it, then put them on again, and looking across the table said, with mocking sarcasm, to McCaull, "Will you kindly give me your name?"

McCaull sank back in his chair speechless, and the chairman ended the unfortunate episode by changing the subject. A few days later a Washington paper had a full account of the affair. I don't know whether Taber wrote it or not, but I do know it corresponded with the story Taber told me, and I do know that McCaull blamed Taber for its publicity and took Desirée off the boards. I wrote him asking when the opera would be continued. He answered with a vituperative letter about Taber and said he would neither play the opera nor give up his contract, which was for a period of five years. At the end of the five years the opera reverted to its original owners and has been resting in peace ever since.

Editor's Note—This is the second of a series of articles by Mr. Sousa. The next will appear in an early issue.

KEEPING TIME—By John Philip Sousa

THE Arthur Administration was drawing to a close. From time immemorable, the Marine Band had opened its program at the White House, also whenever the band marched past the reviewing officer in a parade, with the old Scotch boating song, Hail to the Chief. Whatever merit the old tune possessed, it was not suitable for reviewing purposes. It did not permit the introduction of trumpets and therefore the full musical power of the reviewed musicians was lost. At the White House it smacked rather of royalty than of Jeffersonian simplicity, that members of the cabinet, ambassadors, generals and admirals who would be assembled in the East Room ready to receive the President, were reminded that he was coming by the band thumping out Hail to the Chief. It did not savor of democracy and equality, but neither I nor any bandmaster of the Marine Band before me had had the temerity to change it, because we believed some President at some former time had made a ritualistic precedent of it.

But one night President Arthur left his guests in the East Room, and coming out into the corridor beckoned to me.

I went over to him and he said, "What piece did you play when we went in to dinner?"

"Hail to the Chief, Mr. President," I answered.

"Do you think it a proper tune?"

"No, sir," I replied. "It was selected at some time on account of its name, not on account of its character. It's a boat song and lacks modern military character either for a reception or a parade."

"Change it," he said, and walked away.

I wrote the Presidential Polonaise for the White House indoors and the Semper Fidelis March for review purposes outdoors. Semper Fidelis became and is one of the most popular of my marches, and it is played by more bands that have a trumpet and drum corps than any other march ever written. It is the one official piece of music in the United States, because it is the official march adopted by the Marine Corps, by an order of the general commanding the marines. No other composition can establish a claim to official recognition by authority in our Government.

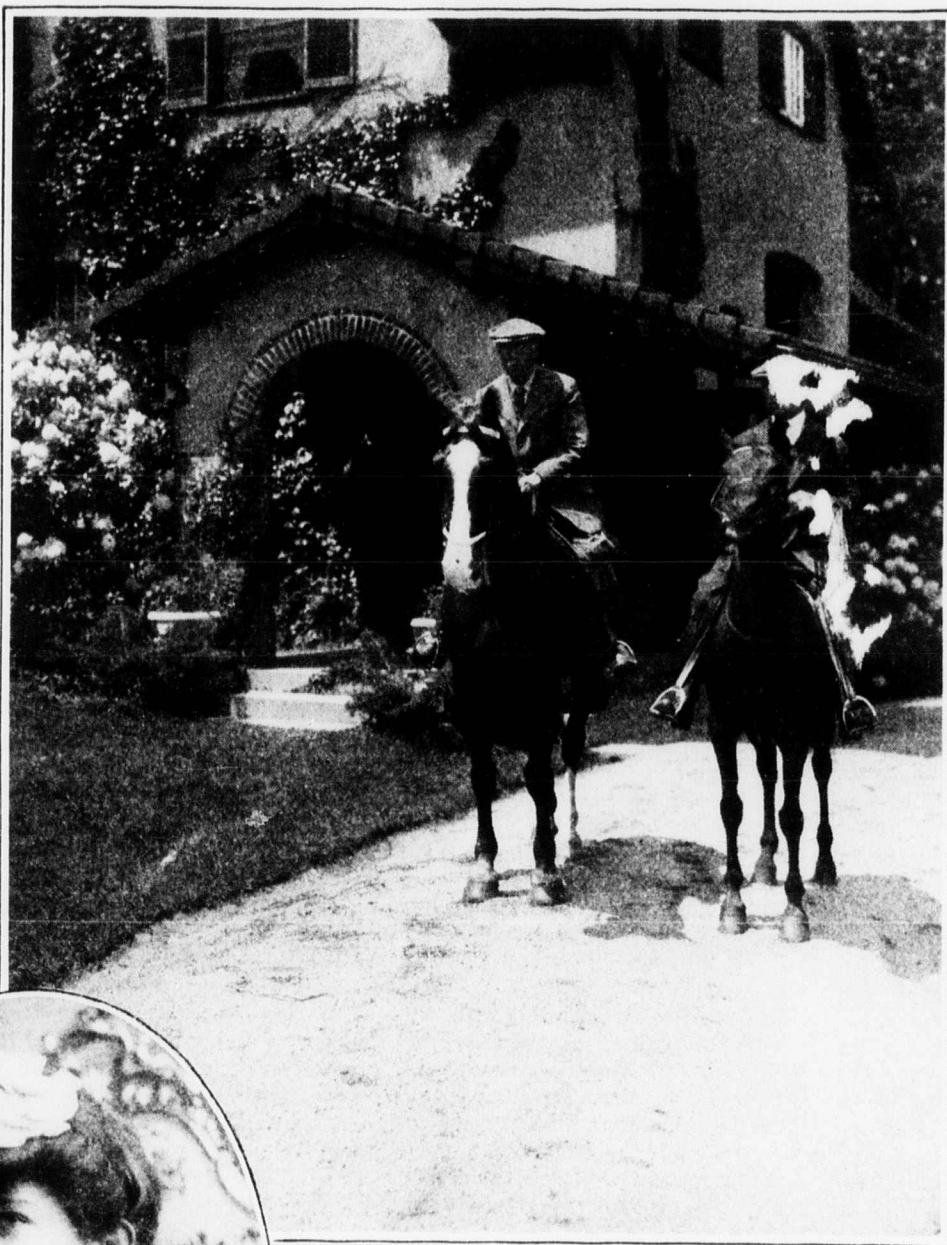
Mr. Arthur's term expired, and there came to the White House a great man, even though his enemies have proclaimed that he was successful in his failures.

Planning Cleveland's Wedding Music

DURING Mr. Arthur's administration his sister, Mrs. McElroy, was the first lady of the land. With the coming of Mr. Cleveland, his sister, Miss Rose Elizabeth Cleveland, assumed that honor and place. If there ever lived a kindlier or sweeter-mannered woman than Miss Cleveland it has not been my lot to meet her; and if there ever lived a finer man than Colonel Dan Lamont, the President's private secretary, I have never met him. Mrs. Lamont was a lovely, kindly, considerate woman. Then add to these the great Secretary of the Navy, W. C. Whitney, and one can see what a splendid administration started when President Cleveland came into office.

I had gotten off on a wrong foot with the Arthur administration, but I certainly got off with both feet with the Cleveland régime. In a little while I had written a set of waltzes and dedicated them to Miss Cleveland, called Sandalphon; and a short time afterward a set for Mrs. Whitney, called La Reine de la Mer, which still enjoys some favor.

On the occasion of the first New Year's reception of President Cleveland, Secretary Whitney came over where the band was playing and said, "Sousa, when you get through here I want you to bring the boys of the band to



Mr. Sousa and a Groom on the Sousa Estate at Sands Point, Long Island. At Left—Miss Priscilla Sousa at the Time of Her Graduation From Vassar



PHOTO BY MARCEAU, N. Y. C.

my house. I want them to have a lunch as my guests."

So at the end of the White House reception the band marched over to Mr. Whitney's house. He had instructed the butler to find a place for the men to put their instruments, telling the men that they were his guests and were not to play any music, but simply to eat and drink and have a good time. The band enjoyed an hour of good cheer and good wine. One of the newspaper correspondents who was present made a special story out of the occasion and, among other things, said that when the Italians in the band were asked what they wanted, with one voice they answered "spaghetti and Chianti"; that the Germans evinced a desire for sauerkraut and speck, together with Munich beer; while the Americans demanded hog and hominy with hard cider. Of course it was plain fun, but it was copied largely.

Finally the news was given out that Mr. Cleveland was to be married and we were to have a new first lady of the land. When the time was drawing near for the wedding, Colonel Lamont and I carefully measured the number of steps from the place where the bride and groom were to start to the place where they were to stand to be wedded, and I measured off Mendelssohn's Wedding March to correspond to the exact number of steps.

A week or so before the wedding I received a dispatch from the White House stating the President desired I should bring up the program of music for the wedding if I had made it out. I had not only made it out, but had thoroughly rehearsed it.

I went to the White House and was asked into the President's office. I handed him the program. He read it slowly. Among the numbers was one by Ardit called I Am the Rose, of which he said, "Of course that is a compliment to the bride."

"Yes, Mr. President," I answered.

Another number was from my opera Desirée. On the program it ran Quartette, the Student of Love.

He read it slowly, then said, "I think I'd play that number just as A Quartette, leaving out the Student of Love."

"It's quite an effective number, Mr. President," I rejoined.

"Yes," he said, "doubtless an effective number, but I think it will sound just as well as A Quartette as it will as the Student of Love."

"Very well," I said; and so it was played as A Quartette.

I offered to cut it out and substitute something else, but the President vetoed the suggestion.

"Oh, no," he said; "don't do that. No doubt it is very pretty, and as A Quartette will sound very effective."

I imagine he thought that a ribald newspaper correspondent might find a subject for laughter in associating him with the Student of Love.

At the wedding each member of the band, including myself, received a bouquet of flowers with the compliments of the bride.

While the President was a congenial and fairly approachable man before his marriage, afterward he became more serious and decidedly distant. Whether or not the cares of state hung more heavily on him, he was never as accessible after he married as he was before. His bride was a very beautiful young woman and assumed the position of first lady of the land with honor to herself and, no doubt, satisfaction to her husband.

Though I scarcely met the President or his wife after their marriage, I met the delightful Lamonts more than ever. They would come to the room, when we were playing at a state dinner, and sit for hours listening to the music.

A Test for a President

FINALLY the administration came to an end and General Harrison moved in. The coming of President Harrison was a return to the simplicity of American life as we know it in the home and by the fire-side.

General Harrison was no doubt one of the greatest of the intellectual giants that graced the Presidency. Kind-hearted, he was a gracious man to meet—if your presence was desired. He very quickly became a national hero to those who had no axes to grind. Mrs. Harrison and Mrs. McKee, his wife and daughter, followed out the custom of giving Saturday afternoon receptions during the social season—that is, from January first to the beginning of Lent—and an occasional children's party would be given for Baby McKee, who was a much-talked-of youngster at the White House during those times.

At one of these children's parties, the grown-ups at the mansion had evidently planned how the children were to go in to the refreshment room and how they were to be seated. The President was there looking on, but when he attempted to place Baby McKee next to a little tot of the gentler gender, the baby pulled away from the President and said "I won't!"

The President went after him and pulled him back against his struggles, when he decamped again. Looking at him, and then turning to me, the President said, "Don't play the march until I get him back."

"Mr. President," I replied, "it's easier to control eighty million people than that little fellow."

"Watch me," the President rejoined, very decidedly. He caught the refractory youngster, held him tight in his arms, put him up to the head of the line, pumped him down—almost too firmly—on his feet and, making him shake hands with his selected partner, started them into the march into the refreshment room. Whatever sulkiness Baby McKee had, vanished at the sight of the ice cream, candies and cake.

One drizzly day I drove up to the White House, and through my cab window saw a short man with a big umbrella almost run down by a street car. As I looked, I discovered it was President Harrison. I went into the mansion and was there when he returned from his walk.

I said to him, "Mr. President, I saw you awhile ago picking your way in the rain across the street entirely unattended and as the most humble citizen might have done."

It was quite different from an incident I had seen in Paris not long before. I was walking down one of the

3rd at. 21 Nov. 1925

KEEPING TIME

(Continued from Page 38)

and send him to the hospital." Then turning to me he said, "Sousa, it's pretty hard to get all the cardinal virtues for thirteen dollars a month!"

It was very pleasing to me that Houston was passionately fond of my music. One day an advertisement appeared in the Washington papers that a concert would be given by a symphony orchestra from New York, in which the program would consist entirely of music by American composers. Finally the program was announced, and after Houston looked it over and found there was nothing of mine on it he dismissed it by saying he knew it would be rotten.

I defended the program, because there were some really good composers on it, and I said, "They come from New York and perhaps don't know much about me there," and tried to excuse the management as best I could.

The concert was given. Next morning, when I went to the barracks, the major sent for me and asked, "Did you play last night at Willard's Hotel?"

"No, sir; I did not."

He showed me a criticism of the concert, in which it stated that after the concert there was a reception at Willard's Hotel and the Marine Band was present. "You answer that," he said. "Let the rest of the public know you weren't there."

So I wrote this to the Washington Post:

"To the Editor: In your account of the concert of American compositions given two evenings since at the Lincoln Hall, you state, 'The Marine Band stationed behind tall palms played music in violent contrast to that heard earlier in the evening at the American Composers' Concert.' I desire to offer a few corrections:

"First: The Marine Band was not placed behind tall palms at Willard's Hotel.

"Second: The Marine Band did not play music in violent contrast to that heard earlier in the evening at the American Composers' Concert.

"Third: The Marine Band was not present.

"Fourth: Outside of the above corrections the rest of the article is substantially correct."

Touring With the Band

The colonel commandant of the corps was suddenly taken ill and was put on sick leave. I had gotten along splendidly with him, although he opposed any request I made to take the band on a concert tour. The most he would allow would be twenty-four hours' furlough which would carry us as far as Richmond, Baltimore or Philadelphia. I had applied many times for leave, but he had always refused to indorse an application to the department for it. As I was in the Marine Corps I didn't propose, even if I had the opportunity, to do anything against his wishes.

As soon as he had left Washington I called on the acting commandant and he said he had no objections to the band making a tour—in fact he approved of it—and gave me permission to call on the Secretary of the Navy.

General Tracy was the Secretary. He was a great friend of the band. He said it was entirely agreeable to him that we should make a tour, but "you'd better see the President and see how he feels about it."

In my years in Washington I had found out that if you want to see the President, see his wife first; so I called on Mrs. Harrison. She liked the idea and told me that if the President was in good humor and not too tired she would speak to him about it at dinner and let me know as soon as possible.

Next morning when I went to the barracks for my usual rehearsal a telephone message was given me that I should come to the White House at once. I went there,

and the doorkeeper led me to the President's office. As I went into the room he got up, shook hands cordially and, leading me to one of the windows looking out on the Potomac River, said, "Mrs. Harrison told me last night that you are anxious to make a tour with your band. I was thinking myself about going out of town, and," with a smile, "it would be tough on Washington if both of us were away at the same time. I have thought it over and I believe the country would rather hear you than see me; so you have my permission to go."

I immediately arranged a five weeks' tour, which was a success both artistically and financially. The tour was directed by David Blakely, manager of Gilmore's Band and, at the request of the Thomas Orchestra. After we had completed our tour our commandant died.

His son, a Philadelphian, told me his father said to him two months before, "I see by the paper that Sousa is going on a tour with the band. He has got his own way at last."

The tour had been a very hard one for me, with two concerts a day, luncheons, banquets, civic demonstrations, traveling incessantly, scarcely any sleep, and I broke down on my return and the post surgeon sent me to Europe to recuperate. We sailed, my wife and I, on the City of Richmond.

Excitement Enough for All

The first day out the people on board who craved excitement—or thought they did—said the Atlantic was no rougher than a duck pond. Well, by Tuesday a terrible storm arose, and while I have crossed the ocean many times since I have never seen such stupendous waves.

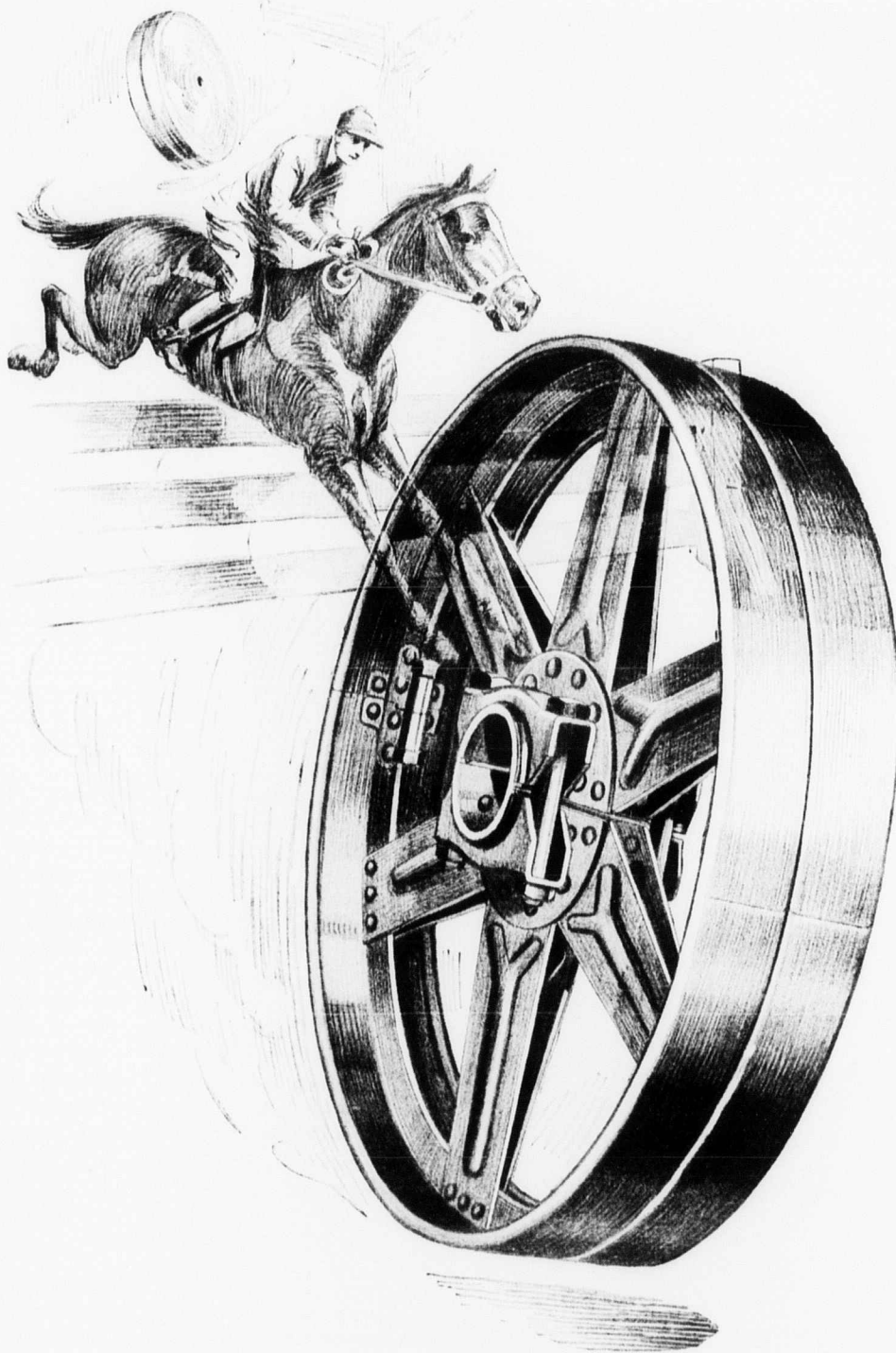
The third night about one o'clock we were called on deck with the terrible cry that the ship was on fire. We walked up to the saloon. It was raining and the sailors were getting the lifeboats ready. I don't believe the lifeboats would have lasted five minutes in that storm. We waited patiently for the day to break and before four o'clock the dawn came slowly. As soon as it was light the captain asked for a volunteer to go down into the hold and locate the trouble. A brave Scotch engineer named Grant was dropped down the hatchway, supported by ropes. He put tackle on a bale of cotton which was pulled up on deck and thrown overboard to an accompaniment of our cheers. He sent up another bale, then he was pulled up, overcome by the smoke. When he came to he said something to the captain, who immediately gave orders to batten down everything, covering the ventilators with tarpaulin, which was done.

That day my cabin burned out, and all the day was rainy and dismal. Finally we saw a vessel ahead and ran for it, throwing out our signals. When we got near enough and told her we were on fire her captain, in the excitement, dropped dead.

The flags on both ships were placed at half-mast and we traveled together, not knowing what minute the fire would get beyond control.

The night about ten o'clock we saw a light to the northward. "It's a Cunarder," said the captain; and leaving the faithful boat that had stood by us all day, we cut after the Cunarder, throwing up signal rockets. She could not understand our predicament because we were going so fast. Signals were exchanged and she agreed to stand by us until we reached Queenstown. She was the Servia. They fought the fire steadily.

On Thursday it looked particularly bad, as the linen room had caught fire, but by pouring tons of water into the hold of the boat, we managed to reach Queenstown. While some of the sensible ones disembarked, some of the others—including myself—concluded to stand by the captain who had, according to one gushing female,



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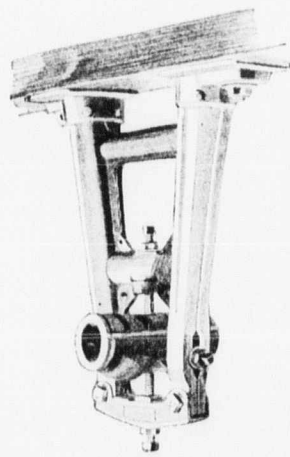
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stood by us. The run from Queenstown to Liverpool was an exciting one because the fire began to make great headway.

They would not allow the ship to dock when we reached Liverpool, but took us off on a lighter. The vessel was towed down to the mouth of the Mersey and some of the cargo salvaged. Then they opened everything and let her burn herself out. I think that accident brought about the passage of the law forbidding a cotton cargo on a passenger ship; so while it was exciting and terrible, it brought about a well-ordered reform.

When we reached London, a lady and her husband, old friends of ours, suggested that we go to their quarters in Woburn Square as we were pretty well rumpled up after our terrible trip across the ocean. It was a high-class boarding house, and just as I reached the house the fire engines were passing going to a fire somewhere in the vicinity. With the American boy's irresistible impulse to follow the engines, I ran along with them. I viewed the fire, saw the engines put it out, and slowly started back; but in the meantime I had forgotten where I lived. I didn't know the name of the proprietor, or the boarding house, or the street it was on! Here was a pretty how-de-do! Lost in London!

I stood on a corner for fully twenty minutes considering whether I should go to a police station and have all London called, or whether I should put an advertisement in the morning paper telling I was lost, when a genteel stranger came up to me and said, "Can you direct me to No. — Woburn Square? I'm a stranger."

It flashed across my mind that that was the number of my boarding house and I said, "So am I, and I'm just going that way and will take you along." I called a cab. We drove five or six minutes, reached the number and, the Lord be praised! It was where I lived! My wife was really glad to see me.

At Wagner's Grave

After we had spent some time in Paris and Berlin, we finally arrived in Bayreuth where the Bayreuth Festival was in progress. I had written ahead for tickets, but for once German thoroughness went back on itself and I found it impossible to buy a ticket. Finally, one farsighted and coming-fast millionaire-to-be offered to sell me his ticket for what he gave for it—which was 20 marks—if I would come out immediately after the first act was over. I agreed, and went in and saw the first act of Tannhäuser.

I came out and started to walk down to the Wagner villa to go through the grounds and see the grave of Wagner, but Frau Wagner had that day gone to the theater and left orders that no visitors should be admitted to the ground where Wagner is buried. I tried all my powers of persuasion on the housekeeper, but in vain, so I went around to the back through a sort of park, where the composer and the "Crazy King" Ludwig II of Bavaria used to walk together. I met a German student in the road and told him of my disappointment as we walked along together. A little girl with a basket of bread walked behind us and she seemed very much interested in our conversation. Finally she came up and said she was so sorry I could not get in, but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away when I had come all the way from America to visit Wagner's grave.

A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes.

There was no name on the stone which marked his grave, and I asked the housekeeper the reason.

"He does not need it," she said proudly, in German, "he is the first man."

Both Secretary Whitney and Secretary Tracy were known as the Father of the

Navy. Modesty and the greatness of either of the men would have made it extremely difficult to get their personal views on that, but at least from the time of Secretary Tracy the progress and development of the Navy was very great.

Secretary Tracy had been a general in the Civil War and was oftener called general than he was secretary. He was a great lawyer, and a man with a keen sense of humor. I recall when the band was ordered to go on the Despatch, which was known as the President's boat, and usually took foreign parties of importance on a trip to Mount Vernon, where they would see the home of the Father of His Country and, incidentally, the key of the Bastille, get a bountiful lunch and hear a lot of music from our band. On this occasion, when the ambassadors of nearly all the embassies in Washington were aboard, together with a great number from the official life of Washington, the Secretary sent his naval attaché to me with the request that I come to him at once.

I went over where he was sitting and he said, "Sousa, if you have the music here I would like you to play the national air of every embassy on board," and he instructed the naval attaché to find out how many nations were represented.

The Airs of All Nations

The report came back that there were seventeen. I always carried the national songs of a great number of countries in a folio, so I said, "I think I can play all of them." The music was handed out and I began with God Save the Queen, at which the English Ambassador immediately arose, followed by the rest of the guests. I then continued with France, Germany, Spain, Italy, Russia, Sweden, Denmark, and so on. As I played each anthem the ambassador or minister of that country arose, and I finally ended with The Star-Spangled Banner.

A few days later when I happened to be up in the Navy Department I met the Secretary and walked into his office with him. He congratulated me on my industry in collecting the airs. I told him I had spent much time in getting them, and he said they should be formulated and made into an official document.

"I would like them published under your authority," I said.

He immediately sat down and wrote the following:

NAVY DEPARTMENT
WASHINGTON

"October 18, 1889.

"Special Order: John Philip Sousa, the bandmaster of the band of the United States Marine Corps, is hereby directed to compile for the use of the Department, the National and Patriotic Airs of all Nations.

"B. F. TRACY,
"Secretary of the Navy."

The work was issued a year or so later, and is a standard all over the world, known as The National, Patriotic and Typical Airs of All Lands. I have once before referred to it. It still remains the most exhaustive work of its kind.

After we had discussed the compilation, he said, "Sousa, I want to compliment you on the excellence of your band. I was very much impressed with the solo playing of your cornetist at your last concert."

It was my opportunity to talk for the band, and I began:

"Yes, Mr. Secretary, that young cornet soloist is a fine Western boy. He comes from Schoolcraft, Michigan; his name is Walter F. Smith. He doesn't drink, he doesn't smoke, his general habits and conduct are excellent; and all the Government pays him is thirty-eight dollars a month."

"You say he doesn't drink?"

"Not a drop," I replied.

"And doesn't smoke?"

"Never a puff."

"And his general habits and conduct are excellent?"

"He leads absolutely the simple life," said, carried away by the fascination of subject.

"Well, Sousa," and the Secretary leaned back in his chair, "for heaven's sake, what does he want with money?"

I joined in the laughter.

Another time the West Penn Hospital Pittsburgh had secured permission from President Harrison for the band to go Pittsburgh and give a concert for the benefit of the hospital. As soon as the concert was announced some musicians in Cincinnati telegraphed the Secretary protesting against the band accepting the engagement. The telegram read:

"To the SECRETARY OF THE NAVY, WASHINGTON, D. C.: We musicians of Cincinnati hereby protest against the Marine Band giving a concert in Pittsburgh, thereby taking the bread out of the mouths of American musicians.

"WASSERMAN,
"HESSLEIN,
"HEYMAYER,
"KRANTZ."

I read the telegram and indignantly said, "Why, Mr. Secretary, there isn't an American name signed to this telegram."

He took the telegraph blank, read slowly, then turning to me remarked, "They're damn good American names: Cincinnati, Sousa."

We proceeded to Pittsburgh and gave the concert. One of the Washington correspondents had had a little fun with me, saying that there was no city in the world in which they demanded such highbrow music as Pittsburgh, and, he said, "If you play anything of a so-called popular nature they'll hiss you off the stage just as sure as beans is beans."

He carried such an air of conviction that I believed him. I built my program of very solid material; something by Brahms, something by Bach, something by Wagner, and something by Richard Strauss. The house was crowded, and when I finished the first number I turned to the audience expecting salvos of applause.

The number was received in silence.

Crowned the March King

"But," I thought, "perhaps this piece was too trivial for them—they certainly are highbrows!" and I started off with the next number.

That piece likewise was received in frigid silence.

I was terribly worried and decided, "If the next is too light for them I'll play something popular and have them hiss me off the stage."

Then I began the Parsifal Procession of the Grail.

As I finished it half the audience was asleep and most of those who were not sleeping were apparently half yawning.

"Boys, get ready to be hissed off the stage. They'll do it in quick time," I muttered. "We will now play Annie Rooney, and if any of you get maimed or killed, I'll tell the Government you did it in the line of duty and your widows will get a pension. Now together!" And we blared off for all we were worth.

Strong men wept! Husbands threw their arms around their startled wives! Brothers hugged brothers, sisters hugged sisters, and the rest of the evening was taken up with Annie Rooney. As the band embarked for home, loud above the chug of the engine and the whistle of the locomotive was heard the dulcet melody that carries the words:

Little Annie Rooney is my sweetheart!

And on we sped to Washington.

My marches were forging ahead and beginning to grow in popularity. The Yorktown Centennial was played by a great number of bands and the Gladiator became the rage. That came out in 1885, and was published early in 1886. At a parade in Philadelphia, a friend of mine counted no

(Continued on Page 113)