

with the feeling that they must deny themselves the luxury of expressing their own feelings, in order to render the conductor's conception of the composer's idea. He was, also, an absolutely perfect judge of public taste.

"He used to say of himself that his vocation in life was to popularize music. He was a Frenchman, and, like many Frenchmen, was nothing if not theatrical. Those whose memories go back forty years will remember him as he used to appear, graciously smiling, in an enormous white waistcoat, with huge wristbands folded back over his coat sleeves, bowing his thanks for plaudits. As he stood before the footlights, a valet in full dress brought him a pair of white gloves on a silver salver. Having donned these and seized his jeweled baton, he gave the signal, and very capital music, indeed, ensued.

"Gilmore, Cappa, Godfrey, and Mr. Sousa—who has just left us—conducted their bands less turbulently; Mr. Sousa's legs were as motionless as if he were a sentinel on duty; Jullien writhed and flung himself from side to side as if the violence of his emotions electrified his muscles. When the piece ended, he flung himself, breathless and panting, into a velvet armchair, and fanned himself with a lace handkerchief.

"As he still figures as the prince of bandmasters, it is sad to recall the harshness with which he was treated by fortune throughout his life. He made money by his concerts, but invested it in a lease of Drury Lane, which landed him in bankruptcy. He wrote an opera and brought it out at his own expense at Covent Garden; it was a total failure. His entire stock in trade was destroyed by a fire. He started a company to give garden concerts; it went to smash, taking Jullien with it.

"Driven out of England by poverty, he went to Paris, ran into debt, and was imprisoned at Clichy. His friends in London were raising money to clear him, when the news reached them that he had died suddenly."

The notices in all the papers were most gratifying. On our way back, we gave concerts again in Chicago.

A Tempting Offer

Mr. Blakely came to me and said, "How much does the Government pay you a year?"

"Oh, about fifteen hundred."

"Well," he answered, "I have been talking the matter over with a party of business men. They are willing to organize a syndicate, pay you six thousand a year and 20 per cent of the profits, if you will resign from the Marine Band and organize a private concert band."

"I'll think it over," I replied.

The next morning, before any reply had been given to the offer, the Associated Press carried a story that I was going to leave Washington and organize a concert band to be located in Chicago. Within the week I received hundreds of letters, some congratulating me, others hoping I would not leave Washington. The Washington Post of April 9, 1892, published the following:

WANT TO KEEP SOUSA
WASHINGTONIANS AMAZED AT THE
PRESUMPTION OF CHICAGO
FEAR HE WILL ACCEPT THE BID

"WASHINGTON, April 18—'Chicago will want the White House next.' The remark was made this noon in the Senate Restaurant by one of a group of senators and newspaper correspondents who were discussing pie, milk and Chicago's attempt to capture Sousa, the leader of the Marine Band. The news that Chicago was negotiating with the leader caused not so much surprise as regret. The people of Washington would receive with equanimity the news that Chicago had determined to introduce a bill to remove the Capitol of the nation to her

capacious limits or to annex the present capital. But they are not prepared to witness the attempt to deprive them of the able and popular leader of the Marine Band and are very much exercised over the prospect of losing him. They don't blame Chicago, nor in fact do they blame Sousa for considering the offer, and they would not blame him if he accepted it. But they do blame the Government, and, moreover, they are bringing to bear upon the devoted heads of the congressmen a great deal of pressure to induce them to vote for a bill that shall give to the leader of the Marine Band a salary commensurate with his worth."

Playing to Five Presidents

"Even Frank Hatton, who is used from long practice to view with imperturbed soul the march of empire toward the West, has devoted considerable time and space in his newspaper this week to sounding the alarm by declaring that the loss of Sousa means the loss of the Marine Band, it being naturally expected that if Sousa leaves he will take with him such of the players whose terms of enlistment have expired and others will follow in due course."

When I reached Washington on May sixth, I had fully made up my mind to secure my release from the Government. My release was granted in the latter part of July, and with a number of graceful letters of appreciation from those in authority, I left Washington on the first of August for New York to begin the organization of a concert band.

After twelve years of service under five presidents of the United States, it was natural for me to draw some estimate of the various presidents in my mind. The office is such a great one—undoubtedly in the minds of true Americans the greatest one on earth, and it must be to many thinking aliens. Therefore it is not hard to see that every President is a hero to his musical director. And he should be. Whatever partisanship or acrimonious discussion may ensue during a campaign, the moment a man becomes President the office glorifies him and he would be very ordinary clay

if he did not live up to the glory of his exalted position.

I recall once in crossing the ocean I spent many hours on deck with a United States senator who was particularly severe in his comments on Mr. Harrison, whom I defended as best I could against his violent onslaught. He said, among other things, that he'd called on the President a month after he had been inducted into office and requested him to withdraw his objections to a man he desired appointed to a certain office. The President said he would not change his decision.

The senator angrily retorted, "You seem to forget, Mr. President, that during your campaign, when the Republican Party needed money badly, I went out and got it and thereby assured your election."

The President said, "I appreciate your efforts, senator, but you forget I am not the President of the Republican Party, but the President of the United States, and I know the people at large are not in favor of your man occupying the office you want me to appoint him to."

"Darn the little runt!" the senator added to me. "His posterior is too near the ground to make him great, in my estimation."

"But," I protested, "size is no gauge of bravery or brains."

"Maybe not, but I don't like him!"

Mr. Harrison often showed in his administration that he was the President of the United States and not the President of a party.

A Return to American Ideals

We know the greatness of Mr. Hayes. He was a gallant soldier and a splendid statesman whom the Electoral Commission put in the White House by the close vote of 8 to 7. And we know that he was such a great President that he calmed the country into a tranquil peace and withdrew the Federal troops from the South, the very troops which, it was believed, were the cause of his election. He diligently served his country, many times in opposition to his party.

Mr. Garfield's tenure of office was too short to form any idea of him as President

or man. I had the pleasant duty of composing and playing his inaugural march, and the melancholy duty of composing and playing his funeral dirge when he was laid away to rest in Cleveland.

The coming of Mr. Arthur placed the administration, as far as I could discover, poles away from the Americanization of the Hayes administration.

One snobbish official said to me, in great glee, "We at last have a gentleman for President."

If he meant a President different from what I had heard Grant was, and I knew that Hayes was, then I knew he was right; but as a President following the lines of pure Americanism I do not think his view was a correct one. Mr. Arthur was always a gentleman who would have fitted admirably in an absolute monarchy; but that he represented American traditional or constitutional cordiality, I do not believe. The studied austerity of President Arthur reminded one of a scion of an effete civilization of the Old World, while the genial activity and urbanity of Presidents Hayes, Cleveland and Harrison suggested the pioneer of America.

The coming of Mr. Cleveland was a coming back to American ideals. Up to the time he married, he was most democratic in his manner toward me. I remember once when he was escaping a Saturday afternoon reception held by his sister, Miss Rose Cleveland, he opened a door near where the band was stationed and found it necessary to thread his way through the band. In going through he probably passed twenty men, and with a smile and an apologetic word or two won the hearts of his musicians.

When he finally reached my stand he said, "I'm a terrible lot of trouble, Mr. Sousa, but I'll be out of the way in a minute." After he married he became much more serious and rather taciturn. But even then he never lost his American traits.

Ladies of the White House

When Mr. Cleveland was superseded by Mr. Harrison, American life, American tradition and American custom, it seems to me, came into their own to the fullest extent at the White House. He at times relaxed from the cares of office and entertaining and sat as the solitary auditor while we played our best. The most brilliant speech I have ever heard was one he delivered at a Gridiron Club dinner. His sense of humor was great and his speech could be scintillating and satirical.

The five Presidents all had facets of character that made them heroes in the eyes of their musical director.

Of the ladies of the White House during the time I was there—Mrs. Hayes, Mrs. Garfield, Mrs. McElroy, Miss Rose Cleveland, Mrs. Cleveland and Mrs. Harrison—as beautiful women I should place Mrs. Cleveland and Mrs. Hayes in the van. Mrs. Cleveland's youth and the romance of a White House wedding brought her and her beauty permanently into the minds and hearts of the populace. The only time I ever had any communication with Mrs. Cleveland was when she sent a request that I play the Tannhäuser Overture, showing that she had excellent taste in music.

Mrs. Hayes dressed in exquisite taste and had the charm of beauty of person in its full fruition. No gentler hostess could be found anywhere.

Mrs. McElroy, Mr. Arthur's sister, was a painstaking hostess and much more genial than her distinguished brother.

Miss Rose Cleveland was a rather plain little body, but her plainness you promptly forgot when you conversed with her five minutes.

Mrs. Harrison was a very sweet-looking woman, kind-hearted, considerate, ever mindful of those about her and a splendid type of American womanhood—one never to be forgotten by those privileged to know her.

Editor's Note—This is the third of a series of articles by Mr. Sousa. The next will appear in an early issue.



"But Where are the Babies?"

(Continued from Page 110)

than seventeen bands playing the

his time some little-known English band journal had an article declaring America was entitled to the palm of best military marches, and cited the composers who were doing good in that line, in America, Graffula, King, Reeves, Missud, Brooks and so on, continued the article, "The band, who we understand is conducting the government band at Washington, is entitled to the name of March King, so as Strauss is to that of Waltz King."

The publisher showed me the article and a little advertisement he issued, which said "You can hear his music from the Pacific to the Gulf Stream. The March King reigns supreme!" That title has remained with me since.

At that time was approaching for celebration the centennial of the Mecklenburg ratification of Independence. This decision antedated the Philadelphia one by more than a year. Senator Ransom, of North Carolina, called on President Harrison asking him to come and deliver a speech, but the President's engagements such he could not accept. The Marine Band was asked for and President Harrison sent us to take part in the ceremonies, which lasted upward of a week and were held in Fayetteville.

When the band arrived we were met at the station by a committee of citizens and taken to our quarters, a large hall fitted up in racks shape with beds, washbasins, and so on. The chairman of the committee, after we had had supper he would call to discuss the programs with me. This was only twenty-five years after the war, just what a government band under a Republican President would play was emblematic. I felt by the action of the man that that was uppermost in his mind. He asked what I had intended for the ceremonies the next day.

"Well," I said, "we'll open with The Spangled Banner."

"O. K.," he said.

Then we'll play the Coronation March from the opera of The Prophet, by Giacomo Meyerbeer. We will follow with the waltz to William Tell, On the Blue Danube, excerpts from Aida, and then Country, 'Tis of Thee."

A Tune Called Dixie

"I think that's very fine," he said, "but I'd like to say there's a tune here that we love like mother's milk. I don't know whether your band plays it, but I'm sure our people would love to hear it."

"What's the name of the tune?" I asked, almost unconcerned and discouragingly.

"It is called Dixie," he said.

"Dixie?" I said. "I know the tune. I think it over whether we make use of it. I know we are a very artistic institution and must always consider our programs."

"Yes, yes," he reflected, "but if you can't get it in I know the people would like it. Some of them haven't heard it since the war."

"He left. Of course I was only torturing a poor fellow. A musician who went through those days and didn't have Dixie in his repertoire was mentally, morally and artistically damned by everybody—and would have been!"

Next morning the ceremonies began. The town was crowded. They had come from the mountains and from the plains, from the forests and from the fields. They were in covered wagons, and I even saw boys asleep in dry-goods boxes, under awnings and on benches. Governor Fowle made the first speech. As he finished his address I brought my band to its feet and played the national anthem, which was

very quietly received. Then I passed the word to the bandmen Dixie would be the next number.

The next speaker was the chairman, who made a short speech introducing Senator Vance, the idol of the state. As the chairman sat down, and before Senator Vance rose to deliver his speech, I signaled to the band and we launched into Dixie.

It was like an electric shock. A rebel yell, starting on the grand stand, went booming down the street back and forward through the surging crowds. There never was such a yell before. The very air seemed to quiver with excitement. Myriads of hats were tossed up; grim old warriors hugged their young, women hugged women, girls hugged girls, and for fifteen minutes this continued. After that, and during the entire time we were in Fayetteville, our programs ran something like this:

Overture, William Tell.
Song, Dixie.
Waltz, Blue Danube.
Song, Dixie.
Scenes from Faust.
Song, Dixie.
Medley of Favorite Tunes.
Song, Dixie.

And the encore to every one of those numbers was Dixie!

One of the odd things about the conflict between the states was the love of certain tunes. The favorite of the South was of course Dixie, written by Dan Emmet, a Northern man, and first sung in New York at a minstrel show in 1859.

The Professor and His Professors

One of the favorite tunes of the North was The Battle Hymn of the Republic, the music by Steffe, a Southern man.

Dixie was written as a minstrel walk-around, The Battle Hymn of the Republic as a sacred song, but when the populace want a thing they take it wherever they find it.

Albert Pike gave Dixie new words that awakened the Southerner to enthusiasm and defiance.

*Southrons, hear your country call you!
Up, lest worse than death befall you!*

To arms! To arms! To arms in Dixie.

Lo! All the beacon fires are lighted,

Let all hearts be now united,

To arms! To arms! To arms in Dixie.

Advance the flag of Dixie!

Hurrah! Hurrah!

For Dixieland we'll take our stand

And live and die for Dixie.

To arms! To arms! To arms for Dixie.

We gave a concert in the lobby of the hotel the next night. The crowd was so great that the musicians scarcely had room to move, much less play their instruments. I called the chairman of the occasion to my side and told him that unless he could get the crowd to keep from interfering with us, I'd be obliged to abandon the concert. He mounted a chair, and after rapping for attention, spoke:

"The professor informs me that the professor's professors are unable to play owing to the great crowd and their interference. And the professor said unless you keep back from his stand, the professor and the professor's professors will be compelled to withdraw, thus making it impossible for the professor and the professor's professors to continue."

After that the "professor and the professor's professors" were given ample room to continue the concert to its conclusion.

We returned to Washington after a very pleasant week in the South, for we had enjoyed Southern hospitality during the entire time we had been there.

I found in my concerts in Washington during that season that the piece that was most called for was the Washington Post. Everybody seemed to be Washington Post mad. I had written the piece for General

Frank Hatton and Beriah Wilkins, owners of The Washington Post newspaper, who had gotten up a prize essay contest among the school children of the capital, and it had grown to such proportions they had secured the National Museum grounds in which to deliver the prizes, and the Marine Band was to furnish the music. General Hatton had asked me if I wouldn't write a march for the occasion. The fee was \$35. That was the birth of the Washington Post, a lucky composition, for almost immediately the dancing masters in their yearly convention had selected it for their new dance, the two-step, and it swept from one end of the world to the other. In fact, when I went to Europe I found that the two-step itself in England and in Germany was called a Washington Post, and no concert in Europe that I gave was complete without the performance of that march. I remember a dance leader telling me in a New England town that he had played at a ball where there were twenty-two dance numbers, and the only reason he didn't play the Washington Post twenty-three times was because there were only twenty-two numbers on the program.

On my return to Washington, David Blakely wrote me asking if I could get permission to make a tour to the Pacific Coast. I secured permission of General Haywood, the commandant, then of the Secretary, and finally of the President, for a seven weeks' tour from ocean to ocean. We left Washington in March, arriving in San Francisco, April 9, 1892.

We played across the continent in all the leading cities and reached the great city of San Francisco. I quote an article from the San Francisco Argonaut, of those days, which was no doubt written by an Englishman:

"The United States Marine Band closed, on last Saturday, a season in this city which must have been profitable, if the proportion of paper in the Grand Opera audiences was not excessive. The management was distinctly bad; but the music was so good that people overlooked inconveniences arising from carelessness or inexperience for the sake of artistic merit. As a rule, military bands have not been always successful here, and if, as Mr. Haweis says, the connection between morals and orchestral music can be detected at a glance, we must be in pretty bad case. The Hungarian Band, Cappa's Seventh Regiment Band, the Mexican Military Band, all discoursed most excellent music, but they are none of them believed to have carried away many bushels of shekels."

Bands and Bankruptcy

"It seems that the taste for orchestral music is a tardy plant, and flourishes chiefly in communities which have reached a high stage of development. Forty-four years ago, one of the most perfect bands that ever played in this country—the Germania Band, under Carl Bergman, which had been recruited in Berlin—made a tour through New York, Boston, Philadelphia, Washington, and other Eastern cities. They played to empty houses. In Philadelphia, they played to nine dollars and a half, the rent of the hall being ten dollars; in the middle of the performance, the proprietor appeared on the stage and threatened to turn off the gas if the other half-dollar was not forthcoming; whereupon the bandmen, with one voice, bade him 'Turn her off!' They kept on playing, at intervals, for six years; but when they finally disbanded, there was no money in the treasury. The members found work separately. Bergman became conductor of the New York Philharmonic—a post which he retained to his death.

"Jullien, who came to New York in 1853, may be said to have created the taste for orchestral music in the United States. He was a man of genius, and knew a little of everything except the science of music. But he was an admirable conductor, and possessed the gift of imbuing his players

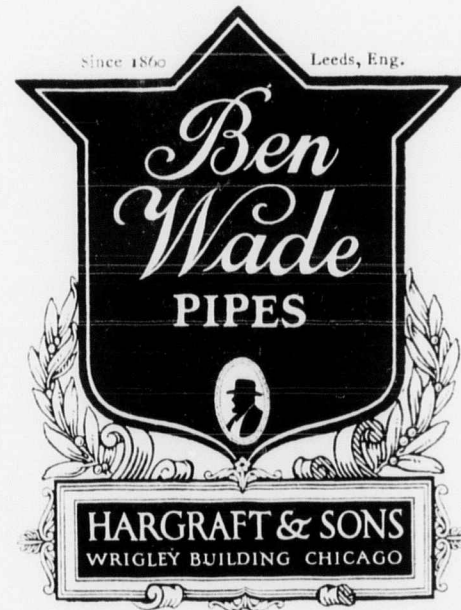
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when tales are told
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you won't wonder
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KEEPING TIME—By John Philip Sousa

IT WAS a new sensation to be under private management after twelve years of official life in Washington. During the two tours I made with the Marine Band under the management of David Blakely I met him only a few times, when we started the tour and when we settled up at the close.

Blakely had been manager of Theodore Thomas' Orchestra for several tours and had also managed Gilmore's Band a number of years. He told me that he had gone to Europe after his split with Gilmore to find a conductor to take his place in popularity, but had come back from Europe empty-handed; and by chance happened to be in Chicago when we played our second engagement there. He was very flattering, and he made a deep impression on me. He told me he had been Secretary of State for Wisconsin and editor of The Chicago Post, and had entered the managerial world by organizing and bringing to a successful conclusion a huge musical festival in Minneapolis. He had a splendid nose for news and wrote well, but left the route making and date making of his attractions very largely in the hands of his two assistants, Howard Pew and Frank Christianer. He asked if I had confidence in the success of our enterprise. I assured him that I had.

Then he said, "If you have, why don't you buy some stock in our concern?"

"How much?" I asked.

Not less than \$1000 was suggested, and I bought it then and there. We opened our season on September 26, 1892, at Plainfield, New Jersey, and continued on the road for a period of eight weeks. On the day of our first concert Gilmore lay dead in St. Louis, having died on the twenty-fourth. I arranged and played for the first number ever played publicly by my band a composition of Gilmore's called The Voice of a Departed Soul.

We continued on the road with varying success. Sometimes business would be wretched, then when we would go to a town where I had been with the Marines it would be good. When we reached Boston, Blakely came on. He was most dejected.

He called me into his room at the hotel and said, "I'm going to close down this tour tonight." I was frantic.

"You'll do nothing of the kind!" I cried. "The routing of the band has been wretched; it is not my fault. You booked me in territory where no one could draw, and now you threaten to ruin my career, make me a disgraced musician, to have the authorities at Washington laugh at my humiliation. I won't allow you to close! We have two weeks more and I insist you carry out your contract!"

He finally said, "Very well, I'll continue."

Theodore Thomas' Career and Mine

WE WENT from Boston to Portland, Maine, and had a very large house; from there to Lewiston, Bangor, Rockland, Manchester, Burlington and other towns in New Hampshire and Vermont; all gave us good houses.

In October, 1892, I had the honor to play in conjunction with Theodore Thomas' Orchestra at the dedication of the World's Fair buildings in Chicago. The program consisted, among other numbers, of Columbus, a march and hymn for orchestra, military band and chorus, written by John Knowles Payne, of the faculty of Harvard University. I had very thoroughly rehearsed the music we were to play in combination with the orchestra and a general rehearsal was held in the Auditorium. Mr. Thomas stopped the combination while they were playing, and turning to my band said, "Sousa Band, start it from the beginning." He began to conduct and they played, and he went through without stopping them once. He turned to me—I was sitting with Mr. Blakely in the front seat of the Auditorium—and smilingly said, "I thank you for the pains you have taken."

After the rehearsal he came over to me and said, "Let's get some lunch." We sat in the Auditorium Hotel restaurant until after six. It was one of the happiest afternoons I had ever spent. I do not think any man admired Thomas and his great ability as a conductor more than I. I believed then, and I believe now, that he was one of the greatest conductors that ever lived.

It pleased my vanity to compare Thomas' career with my own, as they were very much alike. He had played



Mr. and Mrs. Sousa at Their Estate on Long Island

second horn in a United States Navy band stationed at Portsmouth, Virginia, when he was but thirteen; I had played second trombone in the Marine Band when I was but thirteen. He had played violin for dancing; I had played violin for dancing. He had become an orchestral violinist and I had become an orchestral violinist. He was an American, coming from Esens, East Friesland, but was born in New York ten years later; I was born in Washington and came to America on the day I was born, while he had to wait ten years before he had that honor. He had conducted an opera at sight without ever having seen the performance or score before; I had done the same thing for a German opera company in Washington. The conductor had missed the train and I conducted A Night in Granada, by Kreutzer, without ever having seen anything but the overture before that night.

It was said of Thomas that one of the greatest violinists in the world was sidetracked to become the greatest conductor. He had run the gamut from a little horn player to the conductorship of one of the greatest orchestras in the world. No wonder I was happy to be with him!

After he had ordered luncheon he became reminiscent and told me things about his earlier career. He laughed over the memory of a concert in Terrace Garden in New York. He had on the program The Linnet Polka for two piccolos, and he got the piccolo players to get up in the trees. When the audience heard the sounds coming through the foliage above they applauded the piece into an undoubted hit. I told him my first dream of a heaven was when he played Schumann's Träumerei in Washington when I was a little fellow.

"That was some pianissimo," he laughingly commented.

"You want to be very careful and always watch your management," he said. "Managements will stick very close to you when you are making money, but some of them will desert you without a qualm the first squall that comes. So beware of speculators—if for no other reason, for art's sake."

We discussed many compositions I had heard him give, and when I would grow enthusiastic over some especially brilliant effect he produced, he would inquire, "Do you remember that?" adding "I worked over that effect for hours; but I got it."

The afternoon sped, and I left only when I had to get ready for my concert that evening.

I do not believe there ever lived a conductor who interpreted Beethoven to equal Thomas, and he was the only one of the symphony conductors who idealized Wagner. Wagner to him was not a blare of brass or scraping of strings, but at times he made him ethereal in beauty. His idea was that he was an educator, and nothing stopped him in emphasizing that idea. It made him lose his sense of proportion and at times brought him into sharp conflict with his public and his critics. I believe that nearly all the captious things reflecting on Thomas were directed against Thomas the man rather than Thomas the musician, the conductor of a great orchestra.

As I sat musing over our conversation, I naturally compared his character with my own. I was tenacious of my rights, but was more diplomatic than given to irrevocable dicta. I would listen to advice, and if I knew it was no good would quietly say, "I'll think that over," leaving the other fellow with no ammunition to discuss the matter further. If I thought the advice good, I'd make the other fellow advance more arguments in favor of it and thereby convince me of its practical worth.

Educator or Entertainer?

THOMAS had a highly organized symphony orchestra with a traditional instrumentation; I a highly organized wind band with an instrumentation without precedent. Each was reaching an end, but through different methods. He gave Wagner, Liszt and Tchaikovsky with the full belief that he was educating his public; I gave Wagner, Liszt and Tchaikovsky with the hope that I was entertaining my public.

Thomas, who became the director of music for the World's Fair, engaged me and my band to play at the exposition during the spring and early summer of 1893. Our concerts were a great attraction and drew thousands at every performance.

Mr. Tomlins, the vocal director at the exposition, came up one night on the band stand, after I had played a selection of old-time songs, and said, "Sousa, while you were playing that last piece thousands of these people were just crazy to join in with the band. Let me announce that you want the audience to join when you play The Old Folks at Home."

He announced this; then gave me a sign, and with him leading the voices, we broke into Way Down Upon the Suwanee River, and before we finished we had played half a dozen songs and hymn tunes dear to the hearts of America. We repeated the experiment several times during the season I was there, with many encores.

The passing away of Patrick Sarsfield Gilmore in the autumn of the previous year filled the country with sadness. Mr. Gilmore had organized and gathered together the very best wood wind and brass players of both Europe and America. He had gone into the highways and byways of the land, playing Wagner and Liszt and other great composers where their music was absolutely unknown and their names scarcely more than a myth. His concerts were tremendously popular, and no doubt Mr. Thomas intended Mr. Gilmore to be the band attraction at the beginning of the fair; but Gilmore had passed away.

Mr. Thomas had known me while I was with the Marines. Once he had instructed his agent, when his organization came to Washington with the American Opera Company, to engage my men for the extra men required in the operas for stage playing. It was not an accident that he engaged me for the spring season at the World's Fair.

On April 16, 1893, we gave a joint concert with Mr. Walter Damrosch's Symphony Orchestra which was billed as "the only permanent orchestra in New York." A notice from the New York Press records:

"The experiment of uniting the efforts of two of the chief musical organizations of the country resulted in a novel and enjoyable concert at Carnegie Hall last night. The Sousa Band joined the Symphony Orchestra and filled the stage with 150 performers.

"The volume of sound produced by so large a body of players was something unprecedented in the annals of the house. This effect was especially noticed in the concerted numbers that brought both bands under one baton, in which instances the gossamerlike delicacy of the Damrosch

(Continued on Page 35)



Mr. Sousa

(Continued from Page 32)

strings were quite lost in the richness and fullness of tone from the Sousa brass and percussion.

"The rival organizations were best heard apart. It was a contest of skill between the two leaders and their superlatively trained musicians. The audience bestowed especially enthusiastic approval on both conductors. In his charming delivery of Grieg's Solvejg's Song from the Peer Gynt suite and Czibulka's dainty Love's Dream After the Ball, Walter Damrosch won as much applause as was given Mr. Sousa for his spirited rendering of Titi's Military Overture, Barnard's Serenade Enfantine and three numbers from The Damnation of Faust. The competition between these talented conductors for the favor of the audience induced an unusually animated spirit in the musicians, and the concert was, in all matters, one of the most intensely interesting and enjoyable of the Music Hall series."

On May 5, 1893, we gave a Columbian Festival in Boston at the Mechanics' Pavilion. We gave five performances. The artistic end of it was well spoken of, but financially we just about broke even. Most of the vocal artists were from the Metropolitan Opera House. From Boston we went to Buffalo.

A Soundless Soloist

ONE of the tenors evidently doubted the financial integrity of our organization and therefore refused to go on in Buffalo unless his salary was paid him. As he had three days more of the week before his salary was due, the treasurer came to me with fight in his eye and anger on his lips and begged me to tell the tenor that he should get out.

I said, "You can't do that. We have advertised the man and the public will expect him, so we had better pay him his salary and let it go at that, even though it is not due."

The treasurer did as I said and the concert was given. That night we left for Detroit. When we started the concert in Detroit the tenor was not there—he had missed the train and he came in just before he was to appear on the stage.

When his turn came, as he entered the stage, I started the prelude to his number. As the music reached the point where he was to begin not a sound came from his lips—his voice had completely failed him! I have never seen a more agonized expression on a man's face in my life. He left the stage and I substituted one of our popular soloists in his place.

At the end of the concert he came to me, and, poor fellow, he was frantic. He could speak only in a whisper. I suggested he go at once to a hospital and let me know when he was well again, but not to bother me until he was able to sing again and was fully recovered. He left, and I have never seen or heard from him from that day to this.

The only other unpleasantness I had on that tour was with one of the women artists. She was extremely temperamental. I had arranged a program that included the grand finale in Lohengrin, in which the vocal force of the organization, with a chorus and the band, were used. It was the grand climax to the concert. The number before the last one was a band number.

Calling Madame's Bluff

ONE night in St. Louis, this lady came to me and said, "Mr. Sousa, I cannot understand the manner in which you make our programs. Nobody in the world makes up a program like you."

Laughingly, I said, "Well, then you should give me credit for originality, madame."

"No, no," she continued. "You have a piece on for the last number for the vocalists. Why not have a piece for the band alone?"

"Well, madame," I said, "we have a number of high-priced and excellent vocal artists with us and I believe we should climax our concerts by bringing them all together at the end."

She answered, "Will you change for me? It makes me so late for my supper, which I always have after the concert."

"Anything to oblige a lady once," I answered. "I will reverse the last two numbers tonight, but never again."

I left, and the next morning we were in Omaha. The Apollo Chorus Club assisted us, and I invited their conductor to lead the closing number.

As I left the stage just after my last number, the local conductor came up much excited and told me that my friend the lady soloist had left the hall. She said I had insulted her.

"In what manner?" I asked.

"She said you promised to change the program and you didn't do it."

"I didn't do it because I plainly said I would change it only for last night; but come on, we can't keep the audience waiting. I will have Miss — take the part and it will be all right."

The number was sung and the concert was at an end, with the usual enthusiasm.

Our next stand was Minneapolis. Coming to the hotel, I found a note from the singer addressed to me. Opening it, I found:

"M. Sousa: I would like to see you at once in my room."

I went to the lady's room, rapped and heard a gloomy "Come in."

I went in. The lady was seated. I greeted her with great respect.

"I want to say that you insulted me last night," she exclaimed angrily.

"In what way?" I asked.

"You promised me to change the program and you did not do it."

"Well," I continued, "you're mistaken. I thought I made it very clear that I changed the program for one night only. But you need not worry. I have arranged everything."

She evidently did not like my tone, and impatiently asked, "What do you mean?"

"I mean,"

said I very

slowly, "that I have instructed the treasurer of the band to fine you \$200 for your nonappearance at the final number last night."

She was the maddest woman I ever saw in my life. She glared at me like a tigress, and coming over, said, "If you do that I'll not sing."

"Very well, madame, if you are not on the stage tonight when your number is called, I shall go down to the

footlights and say, 'Ladies and gentlemen, one of our soloists refuses to appear because she prefers to have her supper before she serves her public. Instead of this lady, who has gone to her supper, the band will play The Washington Post,' and," I continued, slowly walking toward the door, "all will be forgotten."

Madame was on the stage at the very minute that night and sang like an angel!

A Busy Season

MR. AUSTIN CORBIN, president of the Long Island Railroad and owner of Manhattan Beach, had on more than one occasion while I was with the Marines endeavored to engage me to take the place of Gilmore while he was in camp with his regiment. Therefore it was in order for Blakely to sign a contract for me to play at Manhattan Beach the entire season of '93. And, in sequence, the St. Louis Exposition directors' minds were brought to bear upon the fact that I was engaged at the World's Fair and Manhattan Beach; and, as what was good

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Mrs. Sousa



Sousa at the Traps, Shooting Clay Pigeons

4th Art. 28 Nov 1925

KEEPING TIME

(Continued from Page 35)

enough for Chicago and New York would probably be good enough for them, a contract was signed with the St. Louis directorate for the entire season at their local exposition. And as Mr. Florenz Ziegfeld, Sr., president of the Trocadero Company of Chicago, believed if we were good enough for the World's Fair, Manhattan Beach and St. Louis we were good enough for him, he engaged me to give a series of concerts at the Trocadero in Chicago at the end of our St. Louis engagement.

These engagements took up nearly the entire year and every day was guaranteed almost from the start of the season to its close. It was a great achievement for the second year of my organization. During the Trocadero engagement I brought out *The Liberty Bell*. I had finished the march, but had not settled on its title. Happening to go into the Auditorium, where they were giving a spectacle entitled *America*, I was impressed with a most artistic scenic drop depicting the Liberty Bell. At the end of the performance I went into the office of the Auditorium Hotel and my mail was handed me. In it was a letter from my wife informing me that our little boy, Philip, had paraded that day in Philadelphia with his kindergarten class in honor of the Liberty Bell. I called the march *The Liberty Bell*. It was successful from its first performance.

While we were at the Trocadero Mr. Blakely had several interviews with Mr. Michel De Young, a leading spirit in the forthcoming midwinter fair to be held in San Francisco, beginning January, 1894; but Mr. De Young balked at the figure Mr. Blakely demanded for the band and the negotiations fell through.

About the first of December we returned to New York from Chicago and began planning the '94 tour. Early in January, Blakely received a telegram from Mr. De Young which said:

"How soon can you reach San Francisco?"

Blakely replied:

"In three weeks. Come at terms discussed in our last interview."

We got our men together and started to cross the continent, giving concerts on the way. When we reached San Francisco we found the band they had engaged had not succeeded in satisfying musical San Francisco, and to placate the populace they had engaged us.

Success in San Francisco

Of course, we were in splendid condition. When Gilmore died we took into our organization about nineteen of his best men—such men as Herbert Clarke, Gustave Stengler, Herman Conrad, Joseph Raffyola, William Wadsworth, Albert Bode and others; and together with Arthur Pryor—who had been in my band since its inception—Henry Koch and some others, we had a wonderful host of brilliant players.

The musicians of San Francisco were delighted with us and at the end of the first week gave us a magnificent banquet. One of their number, called upon for a speech, said he had been deputized by the Musicians' Union to attend the first concert of the band and report on value received.

"Well," he added, "when you fellows played your first piece I knew it was *Tannhäuser* because the program said so; but I soon found out something I never knew before, and that is that the clarinet and the flute and the oboe can be played just as softly as a muted violin, and the rest of the band can play an accompaniment to them even softer than they play. I never knew that clarinets and flutes had soft-pedal keys on them until I heard you fellows play."

This was received with great applause by everybody, and from that day to this there

has always been a warm friendship between the musical fraternity of California and my band.

While we were at the fair, Fritz Scheel, an excellent musician and conductor, was giving concerts in a large auditorium at the fairgrounds, which I think they called the Vienna Prater. The public attendance was ordinary—I might say very ordinary, though ours could be counted by the thousands. So someone in authority suggested to Mr. De Young the advantage of boosting the enterprise by giving a double concert with Scheel's Imperial Orchestra and our band.

I was asked my opinion and told them I was engaged by the exposition, and if they saw fit to have me play in conjunction with the Imperial Orchestra, I would not object. They needed money, and if I was instrumental in bringing money to the Vienna Prater people and the exposition, I would be extremely happy. So the concert was announced.

Scheel, who was a very nice fellow, had evidently been told that I was dictatorial and would ride over him if he didn't watch out, and apparently he believed it.

An Orchestral Duet

Mr. De Young sent me a note to meet Mr. Scheel in the Publicity Building to arrange the program. We met. Mr. Scheel asked me how many soloists I intended to introduce.

I said, "Only one—Mr. Arthur Pryor." Then he said he would introduce only one—Mr. Franz Hell, who afterward became a member of my band. It was agreed that we should have two numbers by the entire aggregation, two numbers each by the separate organizations and the two solos.

"What is your piece for the combined orchestra and band?" asked Mr. Scheel.

"I'll take *Tannhäuser*," I replied.

"*Nein, Nein!*" cried Scheel. "I must have it."

We argued, both getting pretty angry, when Frank Truesdale, the publicity man of the exposition, whispered to me, "Let him have it. Don't wrangle any more."

I quieted down, and Scheel said, "What is your next piece?"

"The Second Rhapsody of Liszt," I said.

"*Nein, Nein!*" he said. "I must have that."

"Very well." And so it was written.

"What is your opening piece?" asked Scheel.

Not to be caught with an objection again, I asked, "What is yours?"

"*Mignon Overture*."

"Good!" I said. "I congratulate you, and I'll take *William Tell*."

It was finally settled that Scheel should open the program with *Mignon*, I should follow with *William Tell*; then Franz Hell was to play his solo, followed by Arthur Pryor; then I would do the *Feremors* music, he would do the *Liszt rhapsody*, then the combined bands would play *Tannhäuser* with Scheel conducting and I would conduct *Rienzi*.

Scheel, as I have said, was an excellent conductor. Years afterward we became very close friends, and he died while occupying the position of conductor of the Philadelphia Symphony Orchestra.

The concert started with a packed house at high prices. Scheel's orchestra played *Mignon* and played it very well. He got a small amount of applause and he bowed off the stage. His men immediately left and my men filed in.

There had been some friction between the men at the morning rehearsal over the studied indifference of some of the foreigners in Scheel's orchestra, and they had been very bluntly told by Henry Koch and a few of my men that there would be a row if they didn't give their best attention when I was conducting.

To make matters a little worse, one of the San Francisco papers had a cartoon depicting a great big six-footer labeled "Scheel," leading by the hand a little two-footer labeled "Sousa," intimating that the Sousa Band and its conductor should feel highly honored to be allowed to play on the same stage with the Imperial Orchestra. This, of course, didn't add to the gayety of nations or the exhilaration of my bandmen, and they were a grim and determined lot when they filed on the stage to play our opening number, the *William Tell Overture*.

We started, and if *William Tell* was ever played near perfection, it was that night. The musicians' fingers never moved with more agility, and the clear-cut execution of all the parts was a marvel.

It swept the audience off its feet, and at the end of the number I heard the most spontaneous applause I have ever heard. I bowed and bowed and bowed. Still the applause rang out.

I then did the meanest thing I have ever done in my life. I whispered to the band, "The American Patrol." I mounted my platform and we began, almost inaudibly, the beginning of the *Patrol*, working up to a great crescendo, suddenly launching into *Columbia*, the *Gem of the Ocean*. The audience began to applaud, and then as we went into *Dixie*, they yelled as if every one of them came from south of the Mason and Dixon Line. We gradually reached *Yankee Doodle* and finished the number. Like the Chinaman of Bret Harte, the subsequent proceedings interested Scheel no more.

It was a mean thing to do, but Scheel and I, years afterward, laughed over it and he forgave me. The rest of the concert passed off decorously. Financially and for excitement, it was a great success. We were compelled to give a second one. There is never a love like a first love. There is never a kiss like a first kiss. It was not to be expected our second concert would duplicate our first in thrills. It was a good concert, and toward the end was brought to an abrupt termination by the electric lights suddenly leaving the hall in darkness.

A March That Every Band Played

At the end of our engagement in San Francisco we made a long tour, reaching New York for our second season at Manhattan Beach, where I received a very beautiful medal from Mr. Corbin for breaking the record of the beach for attendance at the concerts. From Manhattan Beach we proceeded to St. Louis for a second year at the exposition. I was there presented with a medal for having broken the attendance record at that place.

At this time the march rivaling *The Washington Post* in popularity was *The High School Cadets*. I had written it for the company of high-school-cadet students in Washington and they had paid me twenty-five dollars for the dedication. I never knew the value of money and at that time I did not know the value of my compositions. I had sold *Semper Fidelis*, *The Picador*, *The Crusader*, *The Washington Post*, *High School Cadets* and a number of others under a contract I had made with a Philadelphia music publisher, for thirty-five dollars each, and, in addition, agreed to furnish three arrangements—one for piano, one for orchestra and one for band.

The Gladiator March, my first great hit, I had written for a publishing firm in Williamsport, Pennsylvania, offering it to them for fifty dollars. They rejected it and returned the manuscript. I sent it to the Philadelphia publisher and he got it for thirty-five dollars. It was that march that put me on the map. I believe every band in America played it.

When I was a boy in Washington, the pay for a fourth-class clerk in a government department, \$1800 a year, seemed to be about as much as anyone should earn or require; in fact, in our neighborhood an



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\$1800 clerk was a nabob and stood somewhere between an emperor and a Croesus. I believe that boyhood idea had much to do with making me a poor business man. Up to and including 1892, I had sold all my compositions outright, some for as low as five dollars and the very highest at fifty dollars. Many of them became immensely popular and coined money for their publishers. I was more interested in producing pieces that the public would take to its heart with avidity than in what I received for them. I had understood from Mr. Blakely that he would undertake the publication of my compositions, as he had a large private establishment in Chicago. A line in our contract caused many a heartache years afterward. The first piece I wrote after I went with Blakely was the well-known Belle of Chicago March. I offered the manuscript to him and he refused it. I asked him why.

"My dear Sousa," he began, "a man usually makes one hit in his life. You have made two, The Washington Post and The High School Cadets. It is not reasonable to expect you to make another."

The Philadelphia house published the Belle of Chicago and The Beau Ideal, which followed, and they made another little ripple on the river of success. Because they did not electrify the country as The Washington Post and The High School Cadets had, the head of the firm believed I was through as a writer of popular hits. When I'd ask him how the marches were going, his invariable reply would be, "Well, they're moving along slowly."

Introducing King Cotton

In 1895 we started a tour, reaching Manhattan Beach for the season; then went to St. Louis again and then to the Cotton States Exposition at Atlanta, where we were to play. I had written King Cotton while on tour, as the official march of the exposition. This march proved to be a wonderful success. About a week before we were to arrive in Atlanta, Blakely received a telegram from the manager of the exposition:

"Impossible to carry out contract. Consider canceled."

Blakely came to me and said, "What's to be done?"

"Done?" I answered. "Telegraph them you will open at the exposition at the time named in the contract."

This he did. If he had done otherwise, we would have lost at least \$10,000 in bringing the band back and rearranging our tour after Atlanta. Blakely sent his assistant to Atlanta and told him to explain to the manager the impossibility of canceling the contract, to advertise our opening date and exploit us as fully as possible.

We reached Atlanta on the morning of our opening. Blakely's man said he could do nothing with the board of directors. They had two famous bands from New York, neither of which had drawn any money. The board had been forced to borrow from a public-spirited citizen enough money to carry on the exposition, and the outlook was very bad.

"We will open today," said Blakely.

We did open and had a splendid crowd, the next largest since the opening of the exposition.

Blakely was delighted and said, "Just watch them; they'll come around with an apology on a silver platter."

We went to dinner. We had just sat down when a bell boy entered the dining room and handed Blakely a large official-looking envelope.

"Bully!" he said. "I bet it's an apology."

He opened the envelope and it seemed to me his chin whiskers almost touched the ground. He handed the letter to me. The note was from some petty official connected with the exposition, and it read:

"DAVID BLAKELY,
"Manager Sousa's Band.

"Sir: The exposition paid three dollars to carry your large instruments from the

hall to the band stand. Kindly reimburse us on receipt of this and hereafter make your own arrangements for the transportation of your instruments.

"Very sincerely, _____"

"I'll show them what's what," he exclaimed, "at the end of dinner!"

I went to the evening concert and Blakely remained in town. When I came back from the concert he introduced me to a gentleman whom he had engaged as his lawyer to look after our interests. This gentleman knew the general manager and the board of directors of the exposition and had made an appointment with them to meet us and discuss matters the next day. We met the board, a number of fine men who seemed distressed over their inability to carry out their contract. One member told me they had borrowed money and that 8 per cent of what came in daily had to be paid over to the people they had borrowed the money from, leaving the exposition but 20 per cent to carry on business. Finally, after talking over various plans to have us stay that countenanced the fact they didn't have the money to pay us, I made a proposition. It was that we would release the management from the contract; we would give a series of concerts in the Festival Hall charging an admission of fifty cents, and either side could terminate this agreement by one week's notice.

It was accepted, and the next day we gave our first concert indoors at the exposition. I got a great number of abusive letters upbraiding me for charging the populace for music when they already had to pay fifty cents for admission to the grounds. One paper had a cartoon in which I was shown in a glass case, with the legend, Drop Fifty Cents in the Slot and Hear Sousa.

Our plan worked beautifully. Though the public was angry, still they came and filled the hall. We played the week out, and on Sunday gave a musicale at De Grive Opera House. The exposition was making money on us and it wasn't costing them a penny. The second week was as good as the first, and on Saturday night the management and board of directors received the following from Mr. Blakely:

"Sousa's Band will terminate its engagement with the exposition next Saturday evening. Very respectfully,

"DAVID BLAKELY."

The fellow who had written the three-dollar letter was the first to come to exultate.

"What are you stopping for? You're making money and we are making money, so why end the concerts?"

The Perennial El Capitan

"I'll tell you," was my reply. "After we had come to an agreement to give these concerts without any expense to you, Mr. Blakely sent his assistant ahead to book and make contracts for the band in various towns between here and New York. He has been successful in doing so, and we open in Spartanburg, South Carolina, a week from Monday."

Months before, B. D. Stevens, manager of the DeWolf Hopper Opera Company, had come to me with a libretto. He said that Mr. Hopper retained a happy recollection of the music of Desirée, which I had composed and in which he had made his inaugural appearance in comic opera, and had said if I saw enough in this libretto to write the music for it he would produce it. I took the libretto, which was written by Charles Klein and was called El Capitan. I read it carefully and liked it very much, sending Stevens and Hopper my opinion that it was an excellent vehicle for musical treatment. Klein was not a lyric writer, so we called in Tom Frost, who enjoyed some reputation as a versifier. I marked out the places for music, and Frost and I wrote the lyrics. I wrote the words and music of the El Capitan song, Sweetheart, I'm Waiting, The Typical Tune of Zanzibar; and quite

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half the lyrics of the piece. I wrote the El Capitan song while in Atlanta.

There was a newspaper man on The Constitution of whom I became very fond. His name was Robert Adamson and he became quite a famous man during the time Mr. Gaynor was mayor of New York. He came into the hotel to see me one morning and I said, "Hopper has written me for a different song for an El Capitan entrance. He doesn't like the words and music of the one I sent and I have written a new one, words and music."

I sat at the piano and played it while Mrs. Sousa sang it.

"If that doesn't make a hit, I'll eat it!" he exclaimed. He didn't eat it, so it must have made a hit.

In the third act there was a cumbersome and expensive change of scene. B. D. Stevens—who sometimes, owing to his initials, was called Breakfast-Dinner-and-Supper Stevens—was a careful and not a wasteful manager. He did not see the necessity of spending a large sum on scenery that might prove of no value, so he wrote me and said:

"Hopper wants a knock-out song for this act. Send it as soon as possible."

I remembered some verses I had written a few years before for a now defunct magazine. They were called The Typical Tune of Zanzibar, and going from Omaha to Chicago I wrote music for them, and wired I would be in Philadelphia in a week to see Stevens. He and Klein were there and I played it for them. It struck their fancy and has remained one of the many hits of the perennial El Capitan. It was produced in Boston and made an instantaneous hit, although the critics were not all unanimous in their praise of the work.

Composing the Queen of Hearts

El Capitan is played almost every year and vies with the Gilbert and Sullivan operas in revivals. Only two years ago I saw it and it sounded as fresh in words and music as it did the first time it was played.

After Desirée, I had composed with Ned Taber a one-act piece called The Queen of Hearts, representing the nursery story of the queen of hearts who made the tarts and the Jack who ate them. It was produced in Washington and made a moderate hit. El Capitan was my fourth opera and my first positive success. The march of the opera stirred the country and is today one of my most-played marches.

When we reached San Francisco our lady violinist, Miss Currie Duke, was quite ill, but with that courage and ambition common to the American girl, insisted on appearing. We were to be there for a week.

She said, "I'll not disappoint your audience, but I prefer to play one of my lighter solos until I become myself again."

Of course I agreed; so that night she played a Hungarian fantasia by Natchez, which, throughout the week, owing to her illness, she repeated at every performance. Of course the programs had all been printed for the week, and it was impossible to alter the names on the program and we made no announcement to the audience.

We started eastward. When we got to Missoula, after days of snow, the chinook winds had descended and were melting the ice and snow and had carried away the bridge. We finally got across, but later in the day we found another bridge carried away by the melting snow and ice and had to wait until a plank walk was constructed. Instrument trunks and music trunks were carried over by hand, and leaving our Pullmans on one side of the river, we took a passenger train waiting for us for our concert in Butte. We reached there at 10:30. I immediately went to the theater. It was packed with people who had patiently waited for us since eight o'clock.

The manager said, "Go out and tell them you're here. It will quiet them down."

I went before the curtain and cheerily said, "How do you do, everybody? We

have been fighting the chinook winds since we left Missoula, but if you will bear with us for a few minutes we will give you the best concert we have ever given in our lives."

We began the concert at eleven o'clock and played the last note a little before one.

At the close of the Manhattan Beach engagement in 1896 I needed a rest, so, with Mrs. Sousa, sailed for Europe.

London was our first stop, where I had the pleasure of hearing Hans Richter's Orchestra. At that performance there was given an almost entire Wagner program, with the single exception of one of Haydn's symphonies. Our own Lillian Nordica was the vocalist and sang the Elizabeth song from Tannhäuser.

At the end of the first part the orchestra left the stage. At the conclusion of the intermission and the beginning of the second part of the program, which opened with a Haydn symphony, instead of the hundred men forming the Richter Orchestra there came on the stage an orchestra in size such as Haydn employed in his day. There were six first violins, four seconds, four violas, three cellos, four double basses, two flutes, two oboes, two bassoons, two trumpets and tympani. The contrast from the heavier fare of Wagner in the first part to a delightful miniature orchestra was most exhilarating and pleasing. It showed rare showmanship on the part of Richter to do this. After all, men in every walk of life succeed—if they have got the proper goods—by showmanship. Men may object to being called showmen, but the history of mankind is continual showmanship from the very beginning.

From London we went to Paris and then down to Switzerland. When we reached Interlaken, coming from my room in the hotel, I went to the major-domo, the high-muck-a-muck, who had more gold braid and a stiffer back than anyone else in all Europe—there's one of these supergrantees attached to every European hotel—and with becoming deference, but in my rather easy American manner, said, "Is there anything interesting to see in this burg?"

He eyed me benignly. "Come with me," he said, and he waved in a grandiloquent manner to the door. I followed him up the street about half a block, and then, dramatically pointing up, he said, "Look!"

"Yes," I replied. "What is it? What is it?"

He almost shouted "It is the Jungfrau." High up in the heavens stood the Jungfrau, snow-clad and grand, the sunlight glistening in the snow. It was sublime in its beauty.

The Washington Post Abroad

"The Jungfrau?" I inquired wearily. "What do you call it?"

"A mountain, sir; a grand mountain," he answered.

"A mountain?" I echoed. "My friend, don't make fun of me because I come from far-off America. A mountain? That a mountain?" I repeated slowly; then turning solemnly to him I intoned: "My friend, do not try to deceive me. Why, in America we have holes in the ground taller than that!"

More in sorrow than anger, he walked off murmuring, "*Mein Gott im Himmel! Mein Gott im Himmel!*"

We stopped in Switzerland some days and then went to Italy; first to Florence, then to Venice.

Among the attractions at Venice at that time were the concerts given in the Piazza by Castiglioni's Band. Mrs. Sousa, some friends and myself were attending the concert, listening with great interest, and we were very much delighted when the band struck up The Washington Post. Near the band stand was a music store. I walked in and said to the proprietor, "The band just played a piece I should like to buy. Will you kindly have your clerk ask the bandmaster what the name of it is?"

He sent the clerk to the stand and he returned in a few moments and said, "The

last piece the band played was The Washington Post."

"I would like a copy," I ventured.

He looked in a folio, found to his regret he was out of copies, but assured me if I would return in an hour he would have one for me. In the hour, Mrs. Sousa and I returned and the shopkeeper had an Italian edition of The Washington Post, by Giovanni Filippo Sousa!

I took the copy, went to the piano, played the first two measures and, looking smilingly at the shopkeeper, said, "Yes, that's it—that is the piece the band was playing. I see here on the title-page it is composed by one Giovanni Filippo Sousa. Who is this Sousa?"

"Oh," said the shopkeeper, "he is one of our famous Italian composers."

"Indeed! I am delighted to hear it. Is he as famous as Verdi?"

"Well, I should not say so famous as Verdi; he is young yet."

"Have you ever seen him?" I inquired. "I do not remember."

Under New Management

"I would like, with your permission," I said, "to introduce you to his wife. This is Signora Giovannina Filippo Sousa."

And Mrs. John Philip Sousa said, "Permit me to introduce my husband, Signor Giovanni Filippo Sousa, the composer of the march The Washington Post."

Explanations and laughter followed, and the shopkeeper charged me only the wholesale price for a pirated copy of my own march.

We went from Venice to Rome and were there the night Mr. McKinley was elected to the presidency. The bell boys evidently for a few years had not received a great number of tips, owing to the shortage of opulent American tourists, and had evidently heard some good Republican say that prosperity would come with Mr. McKinley's election. That night of the election they went around shouting, "McKinny and prosperity! McKinny and prosperity!"

While we were in Naples, preparing to go to Sicily, I bought a Paris Herald and sat in the hotel to read it. Suddenly an item caught my eye. It was a cable from New York saying that David Blakely, the well-known musical manager, had dropped dead in his office the day before. The paper was four days old when I bought it, and at first I tried to make myself believe it was some other Blakely, not my manager. Then I recalled I had not let my office know my itinerary. I immediately sent a cable to find out the truth, and the answer came back from Christianer confirming the passing of my manager, with the further information that it was necessary for me to be responsible for the coming tour of the band.

I answered, telling Christianer to represent me, saying the tour would be carried out as contracted for, and that I would be responsible for whatever money was required; that I would go immediately to Paris and would stop at the Continental Hotel, where they could reach me by cable. When I reached the Continental Hotel I found a large number of cables sent by Low's Agency trying to locate me all over Europe. I quickly procured passage on the Teutonic and sailed for America the following Saturday.

As the vessel steamed out of the harbor I was pacing the deck absorbed with the contemplation of my manager's death and my urgent need to get to New York as soon as possible. Suddenly it seemed as if a band was playing in my brain, and it kept on playing, playing, playing, and for the entire time we were on the ocean that imaginary band kept on playing, playing, playing, and the same themes echoed and reechoed over and over again. I did not put a note on paper while on the steamer, but when I got ashore I recalled the notes that this imaginary band had been playing for me, and not a note from that time to this has ever been changed. The composition is known

to the world as The Stars and Stripes Forever, probably one of the most popular pieces ever written. A short time afterward I wrote the words that are sung to it in countless schools and by countless singing societies throughout the world.

We started in 1897 under the management of Everett R. Reynolds. Mr. Reynolds had been the manager of the Long Island Railroad and the Manhattan Beach Hotel all the years I had played at the Beach. When Mr. Corbin died Reynolds was superseded by someone else, and I appointed him my manager.

When we reached Providence, Bob Fitzsimmons, who had in the March before attained the position of champion heavy-weight of the world, came to the theater where we were giving a concert and said to the ticket seller, "I'm Bob Fitzsimmons, champion of the world. I want a box to see the show."

"I'm awfully sorry, Mr. Fitzsimmons," said the very respectful ticket seller to the champion of the world, "but all of the boxes are filled."

"Then give me an orchestra seat."

"I regret exceedingly that I haven't one left; in fact, we have only standing room."

"Well, give me a standing room."

He came into the theater and stayed with hundreds of others to the end of the concert. He then went to my manager and said, "I want to shake hands with that little fellow that led the band. I just want to shake hands with the man who can draw more than the champion of the world. I had a rotten matinee today!"

He came back to my dressing room. I, being an American boy, could talk of prize fighting, past and present, and finally he, Ed Corliss, Wallace Reeves and myself retired to my room at the Narragansett Hotel. Of course the conversation drifted to the late encounter between Jim Corbett and himself. Fitz was rather severe on Jim, for the memory of the little playful rubbing of the laces of Jim's gloves on Fitz's nose whenever they broke away was irritating. Fitz confided that his nose was like raw beef for days.

"Trooping the Colors"

Ed Corliss weighed at least 200 pounds. Ed, inspired with great interest, wondered how Corbett could do it. Fitz got up, pulled Ed over to him, placed one hand against his mouth, the first finger of his right hand pressing under Ed's nose, and, with the other hand pressing against Corliss' back, raised him off the ground. When he let Corliss down the latter instantly felt his nose, for he believed it was torn off; but it was there. For a month afterward Ed told me it was so sore he couldn't touch it.

We went to dinner, and agreed to meet after our respective performances and sup together. It was during the time leading up to the Spanish-American War and nearly every conversation would either begin or end about Spain and Cuba. The day of the destruction of the Maine was nearing.

My father, who had accidentally been born in Spain, was an excellent student of the history of that land and I had imbibed a great deal of his knowledge from him. I began to tell salient points of Spanish history and found Fitzsimmons a most attentive listener. I finally got to the Saracens and began to expound on the glories of the last Moorish king, commonly known as Boabdil, who finally was defeated by Ferdinand of Aragon and was forced to leave the land where he and the Saracens had been masters for 500 years.

"Whipped and disgraced, Boabdil," I recited, "riding toward the mountains, turned to take a last lingering look at Granada and cried in despair, 'God is great,' and then burst into violent and uncontrolled tears. His mother, standing beside him, said angrily, 'If you didn't cry like a woman, you'd fight like a man.'"

Fitzsimmons had shut his eyes during this narration of mine. I thought he was dozing. Suddenly he shook his head and

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(Continued from Page 101)

looked around and said, "Sousa, tell us again about poor Boabdil and his mother." Someone attempted to interject a remark, but Fitz pointed a finger at him, saying, "Don't you say a word. Let the little fellow talk," meaning me.

About this time Mr. Reynolds and I began planning a European tour in 1898. We sent Col. George Frederick Hinton to look over the ground and make arrangements. The idea was to play mostly on the Continent, and Mr. Mapleson, the well-known manager, became interested in our tour; but the Spanish-American War broke out and changed our plans. Mr. Mapleson cabled that there was an anti-American feeling on the Continent and he did not believe the band should come to Europe at that time. The band made a tour in January, February, March and April in the States.

I wrote a show piece called Trooping the Colors, starting with a company of trumpeters proclaiming, in a fanfare, "Liberty throughout the world!" Then each nation friendly to the United States was represented by a song or tableau—the British Grenadiers for England, the Marseillaise for France, and then came Cuba, Belgium, and all the rest, winding up with Columbia entering, singing The Star-Spangled Banner, with band and chorus. The effect was electrical and the performance was an enormous success financially.

The Charlatan in London

I sent John Braham, the well-known Boston conductor, ahead to rehearse the chorus. Cuba was represented by a company of Cuban patriots protecting a pretty yellow girl from the onslaught of the Spanish. Braham telegraphed from Louisville:

"Fine chorus, but they will not appear if you have colored girl in production. I believe in holding out."

As John was born in New England and lived there all his life, I could understand his desire that everybody on earth should be considered equal; but as I was born south of the Mason and Dixon Line, I knew no Southern lady or gentleman would ever agree with him, however well disposed they might be to the African race. I telegraphed back:

"Request the prettiest girl in the chorus to make up for the darky, but be sure you ask for the prettiest one."

When we gave our performance feminine Cuba was represented by a dazzling beauty rouged in rather an Indian copper.

That summer, as I had given up my engagement at Manhattan Beach, expecting to go to Europe, and not going, I leased a farm up at Suffern, New York, and there wrote the lyrics and music of The Charlatan. It was produced in Montreal on August 29, 1898, by the DeWolf Hopper Company. It did not make so great a hit as El Capitan, but musically it was considered superior.

It went from Montreal to New York and was produced at the Knickerbocker Theater on September fifth. It was one of the hottest nights I can recall. Why anyone went to a theater that night is beyond me. The favorable reception the piece met with in Montreal was lacking on the part of the audience; it was an awful test for a new piece. The comments of the critics ranged from ordinary praise to loud acclaim.

After The Charlatan had made a tour of the States, DeWolf Hopper went to England and produced there successfully El Capitan and The Charlatan under the name of The Mystical Miss. On his return to America he continued the season with The Charlatan. The first reports that came from London were not unanimous in praise of El Capitan. I was worried, so I wrote an English musical friend whose judgment I believed in, and asked him if the piece was a success. He cabled back:

"Don't worry. London indorses El Capitan."

Whether it was propaganda that somebody was trying to work, I never knew, but every now and then it would appear in some paper that Hopper was going to put on Wang, one of his former pieces, to replace El Capitan in London; but as El Capitan and The Charlatan were the only two pieces that ran during Hopper's entire English season, evidently there was no necessity for a change and no intention to make one.

In December we started across the continent on one of our long tours, and on my way out I was particularly struck with the disregard of the finer amenities of social custom on the part of some of the minor employees of either the railroads or the Pullman Company. It was almost a daily occurrence for a porter, conductor or one of the division hands to walk into my drawing-room totally oblivious of the privacy for which I was supposed to be paying. I had used the quiet and satirical, and had gone so far as to indulge in the explosive invective, but to no avail.

One morning we stopped at a little station. I was just out of my berth and indulging in my morning bath, when, without warning, a key was turned in the door of my drawing-room and in stalked a six-footer with a bucket of ice to replenish my water cooler.

The thought occurred to me, "Now here is an opportunity to teach this barbarian something by example."

Hastily throwing a robe around me, I said, "My young friend, you have noticed that when you came into this room without rapping or invitation, I was in the same defenseless condition as when I came into this world. Now suppose that instead of your coming into my drawing-room I should this morning have called at your house, inserted a key in the front door, walked without warning into your wife's bedroom and found her as unrepresentable as I was when you came in here. What would you have said?"

He rested the ice bucket on my shirt, looked pityingly at me, and then with an evident wish to set me at ease, thus depose: "Don't worry about that, boss; we don't mind a little thing like that out here."

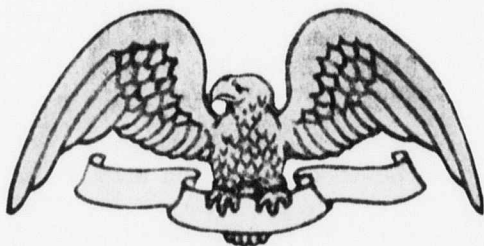
Mr. Klein's Brief Speech

Sometime after the first performance of El Capitan, the Lambs Club invited Klein and myself to a dinner party. Though Klein was an excellent talker and raconteur when seated among a few friends and good listeners, it seemed utterly impossible for him to think on his feet; his brain refused to work when he was called upon. At this dinner, after I had said a few words of a more or less funny nature, the toastmaster called on Mr. Klein. The poor fellow got up, looked about him, staring helplessly into vacancy, waited an unusually long while, said "I am yours truly, John L. Sullivan," and stopped another minute. And then, in a voice tinged with agony, continued, "Will somebody kindly hit me with a bottle?"—and sat down. There was a roar of laughter from the diners.

Charlie Klein, after El Capitan was produced, shot forward into the world of success as a playwright with great rapidity. His Lion and the Mouse, The Auctioneer, The Music Master and several others enjoyed immense popularity and brought to the playwright very substantial returns.

Poor fellow, at the height of his success God called him home. He sank with the Lusitania. Those who knew him best, loved him best.

When war was about to begin between the United States and Spain I was touring



the States and reached New York on April tenth for my concert at the Metropolitan Opera House. The war fever was intense, and the New York Herald thus described the scene at my concert: it was thrilling and never to be forgotten by those who were there:

"There have been some lively scenes in the theaters of late, when The Star-Spangled Banner was played, but none of them equaled the extraordinary demonstration of last night at the Metropolitan Opera House, when Sousa's Band played the national anthem and then swung into Dixie."

"During the playing of the former piece the demonstration kept up, and when it came to a conclusion with the final crash of music from the band, the scene begged description. An encore was demanded, but Sousa stood calmly awaiting quiet before he would go on. Then when he could be heard he said, 'Ladies and gentlemen, it seems the only appropriate encore I can give in these days is Johnny Get Your Gun. But stop. There's another air we all will cheer tonight —' The musicians swung into Dixie."

A Demonstration for Dixie

"If there had been orderly enthusiasm before, there was bedlam let loose now, and while the cheers went up as heartily as ever, there burst from certainly a thousand throats the famous rebel yell. It came from all parts of the house. For quite a time this continued, men and women joining in the uproar, the ladies leaning out of the boxes and waving their handkerchiefs while the Southern air was played."

"The audience had hardly quieted when a man in one of the boxes leaped over the rail and yelled, 'Who says we're not ready for war?' and the house went wild again with another combination of Union cheers and rebel yells."

"Then someone in the orchestra jumped into the aisle and called for three cheers for our flag and our country, the North and the South—we're all ready," and the previous scene was repeated."

"When The Stars and Stripes Forever was sung there was still another demonstration and then 5000 tired and hoarse individuals took themselves home."

These scenes were repeated in nearly every town we visited. In Chicago the Inter-ocean said:

"The spectacular feature described as Trooping the Colors is a stunning affair, cleverly arranged in detail, calculated to arouse patriotic fire in the most phlegmatic. First came the trumpeters 'America proclaiming liberty to the world.' Then came the invincible Continentals playing 'Yankee Doodle, the Spirit of '76.' The national allotment then proceeds, God Save the Queen, Die Wacht am Rhein, The Marseillaise, The Wearing of the Green. The Scottish bagpipes, playing The Campbells are Coming, entered the auditorium through one of the tunnels, marched down the aisle and up to the stage. The Cubans marched to the air You'll Remember Me. When the boys in blue and the Marines came marching to the front to salute the flag the enthusiasm was uproarious. The Star-Spangled Banner was encored three times. There were 200 young women in the chorus that made a striking background for the brilliant color of the fine costumes. Trooping the Colors is one of the most remarkable displays of its kind ever seen on the local stage."

But with all this enthusiasm, in a very little while the country had virtually shouted itself hoarse. A victory was assured and expected; so when we returned to New York for our final concert it was a very decorous and music-loving audience that greeted us, and not one that was moved to patriotic fervor.

Editor's Note—This is the fourth of a series of articles by Mr. Sousa. The fifth will appear in an early issue.



UNITED States Senator Copeland, himself a former physician, was recently quoted as saying that "Half of what you eat keeps you alive; the other half keeps the doctor alive." In this statement regarding diet lies a great truth—a truth which is impressing the women of the Nation.

Research has added greatly to our knowledge and the balanced ration undoubtedly prolongs life. Surprising facts have thus been brought to light about Sauerkraut—which is fast gaining its place on every table and in every home.

New authorities add their testimony as to its value almost daily. Dr. Herman N. Bundesen, Health Commissioner of Chicago, has spoken of it as a dish that should be on the menu regularly.

Dr. R. Blume, Chief City Food Inspector of Cincinnati, recently said: "I am glad to put my official O. K. on Sauerkraut. It contains the important lactic ferments that work to keep the intestinal tract in condition."

The French long ago realized—according to Winifred Stuart Gibbs—that raw cabbage has a wonderful cleansing quality and they named cabbage "the broom of the stomach." "What raw cabbage can do," this dietitian adds, "Sauerkraut—because of its lactic ferments—accomplishes to an even greater extent."

But Sauerkraut not only helps to keep you in prime condition, it is wholesome and tasteful—and no dish offers greater economical possibilities. There are 49 different ways of preparing Sauerkraut described in our booklet, "Sauerkraut as a Health Food." Send for it. It is FREE. Use the Coupon.

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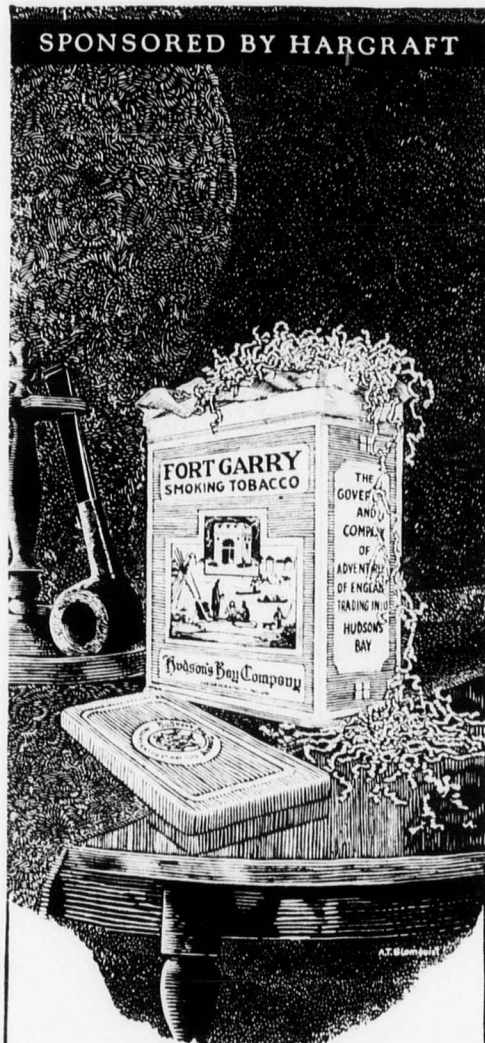
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(Continued from Page 15)

Before I knew what he was about he had clasped and kissed me violently twice. "Mr. Smeaton," I said, wrenching myself loose, "you have gone too far. I never wish to look upon your face again."

He staggered back as though he had been struck a blow in the face.

"What do you mean?" he demanded hoarsely.

"I mean exactly what I say," I answered in a stern voice. "I do not care what happens to you. You have proved yourself unworthy of a girl's trust. You call yourself a man; you are merely an excuse for one. Go, and never let me look upon your face again!"

He stood there dully.

"Do you really mean that?" he said at length.

"Yes," I replied firmly, "I mean just that."

"And you do not care what happens to me?"

"No," was the response. He made a last appeal.

"Please reconsider those cruel words, Miss Hodgkinson, for I am desperate—desperate." I gave a little heartless laugh which seemed to irritate him. "You are a vampire," he said. "Yes, a vampire. You made me love you—I didn't want to do it—and now you cast me off." And placing his hands over his face he began to sob.

I do not know what got into me, Little Diary, but my only answer to this appeal was to laugh again and even more heartlessly than before.

Mr. Smeaton straightened up with the words: "You were my last hope. As far as I am concerned now my life is over. Good night. If you care to look in the papers tomorrow morning, you will find out what you have done."

And with these words he staggered to the front hall and then walked convulsively to the door. As he opened the latter I laughed heartlessly again.

Why did I act this way, Little Diary? Was it not simply terrible of me? Why, when I stop to think of the consequences of my treatment of poor Mr. Smeaton my heart practically stops beating. Suppose he leaves a letter explaining all—a letter which will accuse me of being the woman back of his rash act and which will be printed on the front page of every newspaper in America. What will become of poor little me? Doubtless the sensation-loving press of Chicago will practically force me to write for them daily under some such title as *The Vampire Girl*. Then no matter what love crimes are committed, I will be forced to report them and give my idea of the right and wrong in the case, with a small photograph of myself inserted each time in the upper left-hand corner of the article. And perhaps in addition I will have to repeat my opinions for some broadcasting station. Oh, I can never endure it!

As I sit here blinded with tears at the thought of poor Mr. Smeaton writing his last message to the world and mentioning my name, my only comfort is to look up at the immensity of the heavens and the gorgeous galaxy of stars and remember that we are one and all merely puppets moving across the checkerboard of nights and days to the eternal goal.

I had a letter from Lon today, but I will merely copy the P. S.

"Say, Dixie," he writes, "saw George Billings and he wanted to print an item about your being in Pearl City, but following your instructions I made him promise not to print same."

Oh, Little Diary, that is Lon all over. He does not understand that newspaper notoriety in Fort Atkinson means little or nothing to me, and that what I am really concerned about is the dreadful scandal which, as the result of Mr. Smeaton's rash act, may burst upon me at any minute. Good night, Little Diary.

I rise from my couch, Little Diary, to tell you that none of the Pearl City papers printed anything about me today either. How glad, glad, glad I am!

PEARL CITY, WEDNESDAY.

I do not know how I can describe this day, Little Diary, because it has been a succession of tumultuous emotions such as I am sure have never before been experienced.

It began in the morning, when, with hands that trembled, I glanced over the two Pearl City A.M. papers and did not find anything about my visit to this city or about the demise of Mr. Smeaton.

You cannot know, Little Diary, how relieved I felt at the knowledge that I am completely in oblivion as far as the press here is concerned, and also that I am not responsible for a tragedy which would have saddened the rest of my life. At the same time I had the queerest feeling that I knew why poor Mr. Smeaton had—momentarily—postponed his rash act. Lon may scoff as much as he pleases at my intuitions but—

*There are more things in heaven and earth,
Hamlet,
Than are dreamt of in your psychology.*
Shakspeare.

Something told me that Mr. Smeaton was waiting for a last despairing interview before crossing into the Great Beyond. And I was right, Little Diary, I was right. But I will tell you all about this in due course.

At eight o'clock in the evening, after a long period of indecision, I decided to accompany Mr. Cherry to Lunette Park. I came to this conclusion after an interview with Mrs. Wolray during which I asked her point-blank if Mr. Cherry was married.

"I am not answerable for nothing," was the ungrammatical response. "Mr. Cherry pays his board regular and that is enough for me. But if I had a dollar for every good-for-nothing married man today that passes as a bachelor, I would never do another tap of work as long as I lived."

Thus it was with the hope that I might meet Mrs. Cherry and in her very presence tell her husband what I thought of him that I finally accepted the invitation.

He was waiting for me in the parlor, his dark handsome face showing the usual traces of dissipation.

"Well," he said, with a sensuous leer, "all aboard for Lunette Park."

"Let us start," was my response in a restrained voice, for I had made up my mind on no account to encourage him.

There is little to say about the evening except to note the unhealthy and prying curiosity he showed as to my private life.

"Mrs. Wolray," he said, "told me that your first name is Dixie. What part of the South does your family come from?"

"We are from Southern Wisconsin," I replied with quiet dignity, "and have never lived anywhere else, and that is why I am called Dixie. What is your first name, Mr. Cherry?" I went on, determined to change the subject.

"It is Ralph," he answered, with a sensuous leer, "but don't tell anybody, because it is not my fault. They slipped it to me when I was too young to stand up for my rights."

Something in the manner with which I received this revelation must have showed him that he had better not get fresh with a girl such as I—or me—and for the rest of the evening he was respect itself. But I am well aware that he is merely biding his time. I am not afraid, however, for I have determined to show him up in his true colors and for the sake of his poor wife will risk all.

When parting, he remarked that he would be out of town again until late tomorrow evening. My reply was to venture discreetly that I had enjoyed the fireworks

greatly and wondered why he had not have some more. Then we said good night and I sought my room. The day's events were over.

But no, Little Diary; the day was yet to come.

I had hardly reached my room when I opened the window when without I heard a low "P—P—"

"Whom is it?" I asked in a low voice.

My intuition had been correct. In the moonlight below Mr. Smeaton was standing, and at my sudden appearance he grew visibly paler.

"Come down," he said.

With you. It is a question of life or death.

"Is it Mr. Smeaton?" I asked in a well-stimulated surprise.

"Yes," was the response.

"Mr. Smeaton," I returned, "I will not come down under any circumstances."

And, Little Diary, I kept my word if I had not been for the fact that he would make some so-called "stunt."

Therefore, having hastily changed my frock for the cerise, I gave my hair and hurried from my room.

He was waiting at the front door.

"Miss Hodgkinson!" he called, which seethed with emotion.

I greeted this advance with a but musical laugh. Why, Little Diary? Echo has no answer.

He buried his face in his hands and said passionately, "You treat me this way?"

"Shoulders without answering my question?" he continued.

"No," I said frankly, "I am not going to amuse me."

This innocent remark set him to fury.

"You have played with me, and I will make you regret it here to give you a last chance to listen, you will be sorry for your life."

My only response was peevish musical laughter.

"I am not afraid of anything," I said, "because it is nothing to me what becomes of me."

"Do you know what you are doing?" he demanded in an intense voice.

"You are of no importance to me, either to myself or to any other person."

"Whatever rash act you may commit, bid you to mention my name with it."

"Oh, is that so?" he said in a low voice.

"Well, you will find that you are to say in the matter. You have to it, and I have told all in my power will be found on the body."

My only reply was a last, full merriment as with a toss of my head I turned and entered the bedroom.

Peeking back through the door I saw him bury his face in his hands sobbing for a moment as though his heart would break, walk convulsively to the door.

Oh, Little Diary, was not this matter just simply terrible?

I treat Mr. Smeaton so? I have done to me? Heaven knows, I have done to any lengths to keep him from doing the rash act he seems to be bent on, but when I am in his presence I have no control whatever over him. Hence the foregoing.

If he mentions my name in a letter, as now seems only to do, movie people will probably print it and as a public character I will be forced to enter that profane dreadfully my poor parent.

Though, of course, I will print for my father, who is now getting gray, and in fact I may move family out to Los Angeles, give them a nice little bungalow.

There are some more things in heaven and earth than are dreamt of in your psychology.

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KEEPING TIME—By John Philip Sousa

AS I GREW in popularity a number of men and a few women began to do supposed imitations of me—some of them clever, some of them the broadest kind of burlesque. Walter Jones, a comedian with Rice's musical pieces during their stay at Manhattan Beach, was a constant attendant at my concerts and began giving imitations of me wherever he went with musical comedy. As his fame increased as a mimic and a burlesquer of my conducting, there grew up a host of others trying to emulate his example. Lafayette, Zimmerman and others took up the mimicry. On an occasion when Klaw and Erlanger's Round of Pleasure company was at the Knickerbocker Theater in New York, they gave a benefit for the Herald Ice Fund, and I volunteered and brought my band up from Manhattan Beach to take part in the performance. Walter Jones was the comedian of the play. After I had given my program, and while the audience was still applauding and I bowing, Mr. Jones walked on the stage made up in a perfect disguise of me. He came over, and with great dignity extended his hand and then spoke.

"Ah, Mr. Jones," he exclaimed, "I desire to congratulate you and your splendid band. I knew there was something in you when I saw the clever way in which you mimicked me last season in In Gay New York and I am glad to see you got such a good band of your own. Go ahead, my dear Jones, go ahead." And with another hearty handshake, the actor, still mimicking my walk, bowed himself off as the concert proceeded. It was so well done that for a moment the audience itself was surprised.

The Mecca of Musicians

JUST after the Spanish-American War started, I applied to Gen. James H. Wilson to join the Sixth Army Corps, requesting that I be permitted to fulfill the engagements I had for concerts, after which I would proceed to the headquarters of the division at Chickamauga. Unfortunately I never saw one day of service. I sent the general some information as to the formation, cadence and duties of army bands, but just as I was about to go to Chickamauga I was taken ill with typhoid fever and for sixteen weeks was laid up. When I was restored to health, the war was over. I received the following letter from Major General Wilson, who had been informed by my doctors of my condition and why I had failed to report:

"HEADQUARTERS
"DEPARTMENT OF MATANZAS AND SANTA CLARA,
"MATANZAS, CUBA.
"JOHN PHILIP SOUSA, ESQ., "May 29, 1900.
"Paris, France

"Dear Sir: In as much as you accepted my invitation at the outbreak of the Spanish War to become the musical director of the Sixth Army Corps, I now take pleasure in handing you the headquarters badge, which you are entitled to wear upon all occasions.

"My idea, you will remember, in asking you to accept the above-mentioned position was to utilize your great skill as a composer and director in securing uniformity in the music of the regimental bands, without which regularity of time and step in marching, especially in parades and reviews, is impossible. The necessity for this needs no demonstration to military men.

"You will also recall that I recommended you to the War Department and the President for the commission of captain in order that you might have proper rank and consideration in the performance of your duties, but for some reason not explained and much to my regret the commission was not issued. It is understood that while this was a disappointment to me at least, if not to yourself, you were prevented by sickness alone from reporting for duty at Camp Thomas, Chickamauga.

"Wishing you continued success, I am,
"Very respectfully yours,
"JAMES H. WILSON,
"Major General, Vols."



Mr. Sousa and Mr. Edison

On December 28, 1897, The Bride Elect, for which I wrote the libretto and music, was produced in New Haven by Messrs. Klaw and Erlanger. A number of New York critics attended to write up the initial performance. The success of El Capitan had been so great that naturally there was great interest in the question whether I could do it again. With a cast without a star in it, the piece made a wonderful hit. At the finale of the second act, "Unchain the dogs of war," the enthusiasm of the audience was very great, and Mr. Bunnell, the owner of the Hyperion Theater, came to my box and said, "Mr. Sousa, I'll give you \$100,000 for your opera."

"Thanks, very much," I replied. "It is not for sale."

Next morning a newspaper man who was present deplored the fact that poor Bizet died in poverty three months after the production of Carmen, while I was offered \$100,000 for The Bride Elect. In meeting the gentleman afterward, I said to him, "I do not know whether your remarks about Carmen were a reflection on my opera or on Mr. Bunnell, who offered me \$100,000 for it. I think the reflection should be against the French managers who failed to see the beauties of Carmen and did not offer Bizet a huge sum for it. For myself I admire the American manager more for making the offer than the French managers who failed to do so."

And that characteristic belongs to America. Europe may call us infants in musical art, but America today is the Mecca of every European musician who has anything to offer. In fact, some of them come over when they have nothing to offer. Some theatrical managers drive close bargains, but I want to say a word about what I consider the greatest theatrical firm America has ever had. I refer to Messrs. Klaw and Erlanger. When I wrote The Bride Elect, the first opera I wrote for them, a contract was drawn and every line of that contract was carried out to the letter. I afterward wrote for the same firm The Free Lance and Chris and the Wonderful Lamp, and never took

the trouble even to discuss a contract with them. There would be a ring at the telephone the day after I played the opera for them, and either Mr. Erlanger or Mr. Klaw would say, "Well, we're going to produce that opera of yours very soon. How much do you want for it?"

"The usual terms," I would say, and I'm confident that every dollar I was entitled to for the production of any of my operas by Klaw and Erlanger I received to the very last penny.

In 1899, our tour stretched from coast to coast and from the St. Lawrence to the Gulf, and at its close I returned to Manhattan Beach. On this tour, when we were playing in Los Angeles, I, having some friends in Pasadena, concluded one bright morning to accept an invitation from them to breakfast. Those who know me best know that I am very fond of horseback riding, and that I indulge in it whenever I can. So I thought instead of going by trolley or train to Pasadena, I would cross country on a saddle horse—which I did.

Bands on Parade

ON MY return to Los Angeles I was coming up the main street, jogging along at a very slow trot, with a trolley car directly back of me containing a brass band. Suddenly the band struck up and frightened my horse. The animal backed toward instead of working away from the torrent of sound, and the car struck him with sufficient force to make him plunge wildly forward and become almost unmanageable.

The street was crowded with various vehicles and the horse began plunging and rearing in a crazy variety of antics. The liveliness of the experience knocked my glasses off, not to speak of upsetting my dignity, which I cherish; and to my great concern the horse seemed trying to find a place to bolt from the tangle of wagons.

At this moment, very much alarmed, my glasses somewhere in the road and myself sitting in the vicinity of the horse's neck and not too sure of staying, I called to a Chinaman standing near, "Catch the bride! Catch the bride!"

With a face like a graven image, he looked at me and said very slowly, "I will not; it is not my horse."

During the existence of my band it has appeared three times as a marching organization. At the dedication of the World's Fair the first time, when the Cleveland City Troop went to the Spanish-American War, and when the Pittsburgh Volunteer Regiment returned from the Spanish-American War.

While I was on the road my manager was approached in New York to get the band for the parade in honor of Admiral Dewey. This manager gave them his figures, which were published in the New York papers, and excited the comment of some musicians owing to the price asked. I was at the Pittsburgh Exposition when I read these reports, and I immediately telegraphed my manager, "Tender my services and band free of charge to the committee. Admiral Dewey is an old friend of mine and I much desire to honor myself by appearing in the parade given in his honor."

I augmented my own band to 150 men and we headed the Olympia crew on that eventful September thirtieth. The march began at Grant's Tomb, and we went, after the parade was dismissed, with the Olympia crew down to the dock where the sailor lads reëmbarked on their ship.

I have always believed that we have never had a venal President; that whatever a man's predilection may be in seamy politics, when he assumes the office of President he becomes to himself a glorified being. The greatness of the office, the dignity and the veneration are such that any man is exalted to a very great degree. That belief has led me to say that all Presidents are heroes to their musical directors; but though I have believed in the greatness of all Presidents, the first time I ever saw the personification of glory was when I saw Admiral Dewey at the Washington Arch at the closing of this parade. He stood in his carriage as we passed, and as I gave him the proper salute he looked intently at me and a smile illuminated his face; and then

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he seemed to grow taller and more imposing. It seemed as if his heart and mind were filled with the thought, "They have made me great. Nothing I have done compares with the honor they have bestowed on me." And he seemed to grow in height and grandeur, and stood a veritable giant. He became glorified, and, great man that he was, he passed beyond himself and became a superman.

A year later I dined with him and spoke of it. He said, "I felt greatly the honor that my country had bestowed on me. I was awe-inspired, and the event is one that will never lessen in my memory. The proud thought that I was loved by the people came to me repeatedly. I had served them faithfully and this was their great reward."

The Chicago Democrat said, "When Dewey's squadron sailed out of Mirs Bay on the way to attack Manila, the Olympia band played El Capitan." And the march we played in passing the reviewing stand was El Capitan.

After the Dewey parade, I finished my engagements and then went to Boston to give concerts at the Food Fair. It was there I gave the first public performance of The Fairest of the Fair, which has retained its popularity.

I was followed at the fair by Lieut. Dan Godfrey, the famous conductor of the British Grenadier Guards Band. His advance man, who had intently watched my methods of concert procedure, my quickness of responding to hearty applause with an encore, and no waits between, conveyed to Lieutenant Dan the importance of a similar response on his part if he expected success.

Godfrey listened, and said, "What do they like for an encore?"

"Oh, one of Sousa's marches will knock 'em silly," the press agent replied.

"All right," said the lieutenant; and turning to his men, when the performance was about to begin, he said, "Remember, immediately—now don't forget—immediately after the overture we will perform Mr. Sousa's march, The Stars and Stripes Forever, and be ready immediately to go into it."

At the end of the overture there was a round of applause. Godfrey bowed and sat down. Then rose and bowed again. The agent whispered to him, "Play the Sousa march." Lieutenant Dan got up slowly, asked each man if he had his part handy, and after rapping for attention twice, played the march. The audience had ceased applauding ten minutes before and dear Dan's "immediately after" was fifteen minutes after the close of the overture!

Our First European Tour

MISS HANNAH HARRIS, the manager of the then famous star course at the Philadelphia Academy of Music, is the one who suggested my composing the symphonic poem, The Chariot Race. After I had appeared with the Marine Band in Philadelphia, Miss Harris engaged me for a concert at the Academy. She wrote me the following, which justified her belief, because the Chariot Race, announced in several subsequent concerts, never failed to pack the Academy:

"Now I know how easily and how charmingly you adapt any fancy to music, and will you think of this suggestion? It is that you prepare a piece of music and call it The Chariot Race from Ben-Hur. No doubt you are familiar with the spirited description, and if you are not, a single reading will give you the inspiration, I am sure. You would have the preparation for the race, the start, the progress of the race, with the applause, and so on, of the vast audience. The unfair advantages of Messala, the blow to the steeds of Ben-Hur, and after all this, the victory of Ben-Hur, the Jew. There is opportunity for a grand climax, and anything with the name of Ben-Hur draws."

Her judgment proved correct.

In these Academy concerts I learned that the popularity of my marches had gone beyond the boundaries of my home in Washington. No composition of mine figured in the program. Instead, there was a list comprising gems from Wagner and other standard composers. During the first half of the concert regular numbers and encores were of the classic kind. During the applause that

followed the first piece in the second half of the concert, an old gentleman rose from his seat in the audience and holding up his arm, said, "Will Mr. Sousa play the High School Cadets?" And I did, to vociferous applause.

While in a Pennsylvania town, just as I was going on to conduct a concert, I received a note written on the edge of a program. It read: "I came forty miles over the mountains to see the man who makes \$25,000 a year out of his compositions. Kindly oblige me by playing them all."

Another time, I received the following:

"Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gas pipes."

A musically inclined member of the African race sent this: "A colored lady would like to hear a coronet solo by your solo coronet."

Another sent the request: "Please play Ice Cold Cadets." I played the High School Cadets, and probably that was what he wanted.

The year 1900 was a busy year for the band. After making a tour up to April twenty-second, on the twenty-fifth we sailed for Europe on our first tour outside the United States and Canada. There seemed to be great interest on the part of the people as to how Europe would accept us, and I recall meeting John L. Sullivan at Madison Square Garden two days before we sailed.

He came up and said, "How are you, Mr. Sousa? I see you are going to Europe."

"Yes," I said, "we are going over and we hope we'll please them."

"Please them!" he replied. "Why, you'll knock hell out of them."

Although with these kind assurances that we were going to be a success, I left with a heavy heart, for only three days before sailing, Mr. Reynolds, the manager of the band, withdrew and took with him his financial support. He refused to continue because I would not sign an agreement to give him an extension of his contract until I returned from Europe. His contract still had a year to run, and I could see no reason why I should sign one with him at that time, as it seemed to me it would be better to have the matter of my future settled on my return. I said we were going into new territory and if he was successful in his management I would be very foolish not to sign a new contract with him; and if he was unsuccessful he knew me well enough to know I would give him an opportunity to recover his losses with an American tour.

But he was not satisfied, and declared himself out of the European tour. He told me to bring my check book to the office, as there was several thousand dollars for transportation and other expenses to be paid.

I came with my check book and suggested to Reynolds that possibly he was bluffing.

He said, "No, I'm not bluffing. Give me a contract for another three years on the same terms and I'll sign, but I won't wait until you return from Europe."

The Reynolds management came to an abrupt end. I immediately obtained two letters of credit, one for \$25,000 and the other for \$100,000, and we sailed on the St. Louis.

The publicity agent of the band was Col. George Frederick Hinton and he was then in Europe. We met him at Southampton. I appointed him manager of the tour and we went on to Paris. I went to the Elysée Palace Hotel, and Mr. Hinton quartered the men in various hotels in the city.

Mr. Ferdinand Peck, United States Commissioner General, had appointed my band the official American band at

the exposition and we gave our initial concert on May sixth on the Esplanade des Invalides.

I had not been in Paris a day before I was called upon by Monsieur Gabriel Pares, the conductor of the Garde Républicaine Band, probably the greatest band in Europe. Mr. Pares immediately gave me a card for the Army and Navy Club and invited me to lunch with him the following day with a coterie of his friends. Of course I accepted.

This gentleman had scarcely left the hotel when the card of an interviewer was sent me. I invited him to come to my room. We talked music and bands in a pleasant sort of way, when he suddenly asked, "How do you compare your band with the Garde Républicaine?"

Of course it was a question that no gentleman or guest of France would think of answering.

"Oh," I exclaimed, "we have the greatest admiration possible for the Garde Républicaine. When they came to America as the representative band of France to the Gilmore Jubilee in Boston, everybody was charmed with their playing and the wonderful degree of perfection they had attained."

"But you have not given me any information as to the comparison between your band and them."

An Unfortunate Newspaper Story

"NO, I HAVE not; but you can rest assured no foreign organization was more welcome in America than the Garde Républicaine and its brilliant conductor, Monsieur Gabriel Pares."

We talked a few minutes longer and he withdrew.

Next morning, when his paper appeared, the interview with me said: "M. Sousa was asked how his band compared to the Garde Républicaine. He threw his American arms upward, pointing to the French sky, and said, 'We are much superior to the Garde Républicaine.'"

When I met Pares at the luncheon he was a most quiet and sedate man and carried a look of injured feeling in his face. He had read the article, and his pride and professional standing were hurt. I could see it plainly, so I said to a French gentleman at the table who spoke English splendidly, "Please say to Monsieur Pares that the article in the paper that he must have read this morning was a pure fabrication and a gross and uncalled for exhibition of yellow journalism."

I do not think he was able to get over the thought of the article, although it was made out of the whole cloth.

During our first engagement in Paris we played at the dedication of the American Pavilion, dedication of the Washington and Lafayette statues, and gave a concert in the famous Trocadéro Concert Hall by invitation of the French Government.

On May fifteenth we were assigned to proceed to the American Machinery Building in the Vincennes annex of the exposition to dedicate it. The American Ambassador, General Porter, chartered two Seine River ferryboats, known as hironelles in Paris, and had them lashed together. On one were the officials and guests, on the other my band. A young society tad, with a great desire to become internationally famous, came over to me and made a most earnest request that I permit him to conduct my band in one of my marches.

Leading a band in a rhythmic thing like a march or waltz or polka or a piece of jazz, consists only in interpretation and not in time beating, if the men know how to keep together, for good orchestral and band players can mentally play a thing as strongly marked in rhythm as a march or waltz without the aid of a baton. Grinding out music does not require much direction; interpreting requires ceaseless effort.

I good-naturedly said, "All right, go ahead. As we are rather cramped, suppose you take my baton and go over on the other boat and conduct the band from there."

He climbed over the railings of the two boats, then rapped for attention, and then—some devil in human guise unlashed the rope that held the two boats together and they rapidly drifted apart, he frantically beating time from his boat, which was then at least sixty feet away from the band.

On this same day we serenaded the German commission in the German Building, which they were

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PHOTO. FROM HALL'S STUDIO, N. Y. C.

Father Neptune Greeting Sousa and His Band as They Crossed the Equator, 1911

5th out.

5 Dec 1925

KEEPING TIME

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at the same time dedicating. As France and Germany were not at war, I naturally played the favorite German patriotic song, *Die Wacht am Rhein*. The Germans were terribly nervous about it, and one of their officials came over to me and whispered to me to stop, which I didn't do. It was the first time the tune had been played in Paris since the Franco-Prussian War. The French officials and the populace didn't seem to mind it a bit. I didn't want to play the German national anthem, *Heil dir im Siegerkranz*, because the music is the English *God Save the King*. It was talked about in German circles for days afterward.

On May twentieth, Harry Thaw, of Pittsburgh, the young fellow who got into trouble in New York some years afterward, gave a party at the Ritz Hotel that made even gay Paris get up and rub its eyes. Mr. Thaw got in communication with my manager and engaged my band and myself to give one hour's concert, for which he agreed to pay \$1500. So as not to be short of music, he had a large Hungarian orchestra to play dance music. His guests numbered twenty-five. I recall among the well-known people there, Mrs. Arthur Paget. It was said that the party cost \$8000, which someone with mathematical accuracy gave forth as follows:

Number of guests	25
Sousa's Band	\$1500
Price of entertainment	8000
Cost per guest	320

I was particularly struck with Thaw's intelligence in music. Though he did not ask for anything from the old masters, he was fond of Wagner and Liszt, and we played *Tannhäuser*, *The Second Rhapsodie*, and a *Carmen* fantasia, together with some of my marches.

He was an attentive and enthusiastic listener to each number and was very genuine in his praise of all but one number—the *Carmen* number. Of one movement he said, "Don't you"—designating a movement by singing a few measures—"take that number too slow?"

"I don't think so," I replied. "It is marked *molto moderato*."

"Well, I heard it sung by Calvé and she sang it faster than you played it."

"Ladies first," I replied. "The next time I play it for you I'll adopt the lady's tempo."

After Paris we went to Brussels and Liège, and our receipts and criticisms were both very satisfactory. We went on from Liège to Berlin on a special train, which was a nine days' wonder to the people who had never heard of a mere troupe of musicians traveling special all the way from Paris to Berlin. It was almost too much for their credulity. It was a bold stroke on the part of the management. Its publicity made every man, woman and child appreciate the fact that we would be in Berlin on the twentieth of May.

Calling Off the Kaiser's Concert

Occasionally, in our travels through Germany, we met critics who said things just to be satirical, or what they thought funny, rather than truthful; but taking German criticism from beginning to end, the treatment of the band as an artistic institution was thoroughly satisfactory.

While we were in Berlin I had an interview with Count Hochberg, the intendant at the Royal Opera House, relative to giving a command performance for the Kaiser at the Schloss. My experience at Washington had taught me that the Presidents did not want their names used to advertise a show before they attended it, and it was always considered good manners never to tell that the President was coming to a theater before he appeared—but be sure to tell everybody afterward. So, believing that the Kaiser would probably feel the same, no one except Count Hochberg, my

manager and myself knew that we were to play the following Friday for the Kaiser.

On Thursday morning a notice appeared in one of the Berlin papers stating that I had received a royal command to play for the Kaiser. Before I was out of bed a reporter called and asked to see me on an important matter. I asked him to come up to my room. He came, showed me the article underscored with blue pencil and asked me what I knew about it? I said I knew absolutely nothing about the article and there was evidently some mistake in its appearing in the paper—which was rather begging the question, but it was necessary. He seemed to be satisfied, and left.

When we reached the Royal Opera House for rehearsal, Count Hochberg came and said he regretted exceedingly, but the Kaiser was called out of town and there would not be any concert. I have reason to believe that the advertising fever had taken possession of the German manager and he had advertised the concert for the Kaiser with the idea of filling up the house that night; and I also believe that the Kaiser felt it was a breach of good manners and called the concert off.

Tipping as a Fine Art

The Washington Post was probably the most popular piece of music in the world at that time. It had established the two-step in America; a dance, I was told by a famous dancing master, which had languished for years until the Washington Post brought it into publicity. In England and Germany they not only called the dance a Washington Post but European composers, writing compositions for the dance, called their numbers Washington Posts. Thus, when Herr Diffenderfer wrote a number, he called it *Vorwaerts*, a Washington Post.

My experience regarding the march was interesting. I would usually play it as an encore to the third number on the program. Everybody who came to my concerts expected me to play it for the third number. If I had not given it, usually a gentleman with a guttural Teutonic voice would shout out from some part of the house, "Die Vashingtontun Pust! Die Vashingtontun Pust!" Then a unanimous "Yah! Yah!" and deafening applause would greet this request. Perhaps about the sixth number another guttural Teuton would cry out, "Die Vashingtontun Pust! Die Vashingtontun Pust!" And the same scene would again take place. I had on more than one occasion to render it no fewer than six times.

We finally left Berlin for a tour of Germany. The manager of the German Musical Bureau who had conducted our affairs had been superseded by Mr. Salomon Liebling, a fine musician and court pianist to the King of Saxony. The night when we closed, Mr. Liebling came to me and said, "Mr. Sousa, I have noticed in your tipping waiters and others you show but little discrimination. If you are pleased with them you tip too liberally, and if you are displeased you show your displeasure in too marked a way. I would like the privilege of doing your tipping for you on our tour. I have toured this country and know it thoroughly. I will take charge of the tipping and give you a faithful account every week of the amount I spend."

I was delighted. To take the disagreeable task away from me was to grant a boon. I thanked him and said he might assume the duty.

Cassel was the first town we went to after Berlin. Though Mr. Liebling could not be called the tightest wad in the world, he certainly did not believe in spending money unnecessarily for tips. I understood German somewhat, and this would be the usual experience:

Liebling and I would enter a hotel. I would approach the office and stand like a poor boy at a huskin'. Mr. Liebling would advance boldly to the desk, register myself

and himself, and then looking around at the menials in the office—porters, bell boys, waiters, and so on—he would say, "Men, look at him!"—nodding toward me—"look at him. Look well. He is so great that he never carries money. Look to me for everything. See that he gets the best of service. Be careful—the best of service—but look to me for everything." And then he would walk pompously away. Of course, I was supposed not to know what he was talking about, and it worked splendidly. If ever there was a traveling man who received perfect attention in a hotel, I did.

When the time came to leave and Mr. Liebling and I were in the office, he'd settle up and begin rewarding the various servants. There would be a line of the many who had served me waiting with palms ready. Liebling would take out his pocketbook, bring it up very close to his nose and search diligently for a coin of a certain value, then hand it to the man or the woman. I do not believe he ever gave a pfennig more than the coldest custom had established. But, strange, whatever the opinion of his parsimony was, these men, waiters, bell boys, maids and chambermaids never seemed to show the slightest feeling toward me or look to me for any redress for his closeness. I was a stranger in a strange land, and I had nothing to do with tips, because I was so great I never carried money!

Of course I had to reciprocate. From the time of the cholera in Hamburg in the 80's, Liebling had never touched a drop of water. He substituted Moselle wine instead. Six or seven times a week I would invite Liebling to dine with me. We would sit at the hotel table. I would ask the waiter for the wine card. My eye would reach the Moselles. I would turn to Liebling and ask if he was fond of Moselle wine. Of course his answer would be, "I drink no other." I would see a Moselle marked twenty marks.

"May I ask," I would inquire solicitously, "do you consider Fleckenberg a fit wine to drink?"

"Oh, Mr. Sousa," he would exclaim, "that is a very rare wine, only drunk by emperors on state occasions."

Decorated in Belgium

I would look grieved, but would continue, "I did not ask you, Mr. Liebling, if this wine is only drunk by emperors on state occasions. I asked you the simple question if you consider it fit wine for gentlemen to drink."

"Oh, Mr. Sousa"—and his eyes would grow large and his face assume a look of ecstatic joy—"it is a delicious wine."

"And you indorse it?"

"Oh, Mr. Sousa, yes!"

"Very well. Waiter, bring us a bottle of Fleckenberg."

This dialogue, with the usual exclamations, was repeated daily; the only change would be the name of the wine and the price.

In June, after my tour of Belgium, I received the following:

"In recognition of the success of the concerts given in Belgium, the Academy of Arts, Science and Literature of Hainault has conferred on you the Grand Diploma of Honor and decorated you with the Cross of Artistic Merit of the First Class."

I am still wearing the decoration and hope to continue to do so.

When I was about twelve my father called me to his side and spoke of tobacco.

"You know," he said, "that I am an inveterate smoker; it is seldom I am not smoking either a cigarette or a cigar, and I rather imagine you will follow in my footsteps in your love of tobacco. I would ask, though, that you do not commence smoking until your sixteenth birthday. I think it is best if you don't. If you do not smoke

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until you are sixteen, you have my full permission to do so thereafter, and I have no doubt that on some occasions I may be so liberal as to give you a cigar."

I gave him my hand, and I smoked my first cigar and got beastly sick on my sixteenth birthday. With a few lay-offs, I have smoked steadily ever since, and if no reformer shuts me out, I shall probably smoke until the end.

I did not touch any alcoholic beverage until I was twenty-one, although wine and beer were always on my parents' dining table. My older sister has never known the taste of alcoholic drinks. After I left the Marines, I made a resolution never to smoke until after lunch and never to drink between meals, and I have kept this resolution inviolable. Up to 1898, my only drink was a little wine or beer at lunch and dinner. In that year, on the advice of a humorous physician, who said that Scotch whisky contained only one poison, while other alcoholic beverages contained many, I dropped wine and beer and took a well-diluted highball of Scotch whisky, sometimes for lunch, but always for dinner. After Mr. Volstead injected his objections, with the legal support of the Constitution, I had to amend my custom, for there is so little preprohibition Scotch in the cellars of people who entertain me at dinner that I have been compelled to fall back on water.

This is all introductory to a confession I desire to make of an episode in which I figured in a certain proud and aristocratic German city. We were announced and booked to give three concerts in this lordly town—an evening, a matinee and an evening. When I arrived at the hotel, in a very short time the American consul called on me. He seemed strangely apprehensive, and finally explained his fears as delicately as he could. He had been consul for twelve years in Germany, and naturally his acquaintance was very great. He knew nearly everybody in town, and as soon as it was announced that I was to come there and give a series of my concerts, every man he met when he went to his office in the morning suddenly became sarcastic, and would say, "Why doesn't America send us a pork butcher? She knows more about pork than music. We don't want an American band." Then, he said, they'd give him the merry ha-ha, and this continual poking fun at American music got on his nerves until he was almost a wreck.

Celebrating a Success

I tried to reassure him. I said we had played in Paris, Berlin and Brussels and other metropolitan towns of the Continent with success and I saw no reason to believe we would register anything but success in his city.

"If audiences get what they expect, they are always satisfied, and perhaps we shall prove ourselves superior to what they expect of us," I said.

"I hope so," he wearily replied, and went on his way.

We gave our performance to a remarkably enthusiastic audience, encores being even more than usual, and band and soloists received great approval. At the end of the concert I met the consul at the hotel and he was radiant in his joy. If there ever was joy unconfined, he had it that night. We went to his apartment and had a glass of Rhine wine. He then went over the program and discussed each and every piece, claiming each was better than the one before it; and then, putting his hand on my shoulder, he said, "This is the happiest night of my life, Sousa, we are Americans. Let us celebrate this great victory as Americans should. I have a bottle of Kentucky whisky. We will take it down to the café, select a private room and drink to your great success."

We took his bottle of whisky and, with his wife accompanying, we went down to a little private room in a café. He mixed two highballs. We drank to each state in the Union. Then he mixed two more and

we drank to the governor of each state in the Union. Then we drank to the President and to the cabinet, and to every man, woman and child in the United States of America and its possessions. Then we got slightly pugnacious. We fought the Revolution over again, switched to the War of 1812, took a couple of sips while we were doing up Mexico in 1846, then we drank a long one to the flag and then proceeded to ship Spain over again. Then I, looking at him steadily, with love in my heart for my country, said, "We have whipped everything in this world; bring on another planet."

His poor little wife was fast asleep by this time, and the dawn was beginning to creep through the window. We took a final drink and lit a fresh cigar, I bade him good night and asked him to say good-bye to his wife when she woke up.

I went to my room. I never was more wide-awake in my life; there wasn't a suggestion of sleepiness. I sat on the edge of the bed for ten minutes, then rang for a waiter. The waiter who had attended us the entire night, and who was loaded down with a myriad of tips—we gave him one every time he filled the glasses—came, and I said, "I think I have what is known in this monarchy of yours as *Katzenjammer*. What would you, with your superior knowledge, advise me to take?"

Without hesitation he suggested a large glass of Munich beer. The thought was repellent to me, and I said, "No, no!"

"Then take some cognac."

A Cure for Katzenjammer

The thought of any spirituous addition was frightful, and I again replied, "No, no! Bring me four quart jugs of Seltzer. Be sure you bring four quarts."

The waiter retired and in a few minutes returned with my order. I opened the first bottle and sipped the quart, then started on the second, then the third and finally the last bottle. By that time it was midday and whatever alcohol was left in my system was diluted to a harmless consistency. I took a bath, ordered some soup and toast, dressed, went out for a walk, and then to the matinee. The matinee had a crowded and appreciative audience. After the matinee, I repaired to the hotel and ate a dinner worthy of a laboring man. I helped it along with a pint of champagne, had a cigar, and was at peace with the world. I then went to the theater and conducted the evening concert. The audience was insistent for encores and I believe we gave more there than anywhere else.

After the performance I returned to the hotel, where I met a bedraggled and woe-begone consul. He looked as if he had been through a threshing machine.

His first words were, "What did you do today?"

"I don't understand you," I answered.

"Did you go to the matinee?" he asked.

"I'm not here for my health," I replied.

"Of course I went to the matinee and also to the evening performance. But why do you ask?"

"Why, man, do you know what we did last night?"

"Of course I do. We sat down and had a few drinks, celebrating the success of the concert; that's about all," I said.

"All!" he said, feeling his head and moaning. "All! Why, man, we drank an entire bottle of Kentucky whisky! I have been in bed all day with a towel around my head and I have been so knocked out I could not even sign important official papers."

"Consul," I said impressively, "you have been here twelve years. You have grown soft. Go back to America, my dear sir, and be a man again."

When we left Paris for our second invasion of Germany, our first stop was Mannheim. I took an earlier train than the bandmen. When the bandmen's train reached the frontier, the manager, baggage-man and the entire corps were fast in the

arms of Morpheus. Either through stupidity, lack of knowledge of the passengers or pure cussedness, the three cars containing the band were shunted to three different trains going in as many directions. One was going to Mannheim, the two others to some point in France. The baggage car was finally located at Ems and reached us in Heidelberg.

When the car containing the American musicians reached some village far to the north, at the end of the line, the boys got off and inquired where they were. The name of the town was given them. They made themselves understood that they were Americans, and finally they found an American in the village who said he would interpret whatever they said.

"But," he asked, "who are you?"

"We," said Arthur Pryor, the solo trombonist of the band, "are members of Sousa's Band."

"Sousa's Band?" queried the American.

"I never heard of them."

"You never heard of them?" shouted Pryor. "Never heard of Sousa's Band?" Then, in utter contempt for the American, he said, "Stranger, I don't know what part of America you come from, but I'll bet ten dollars to one that your town isn't on the map!"

The stranger didn't want to lose his money on a sure thing, so he didn't accept the wager.

One-third of the men reached Mannheim about eight o'clock, but only those who played clarinet, flute or oboe had their instruments with them; the rest were in the baggage car. We hoped against hope until 8:30 that the instruments and the rest of the men would arrive, but as they did not, we were compelled to dismiss the audience and refund the money. I made the announcement through an interpreter to the audience, assuring them that they were the artistic center of the universe and I hoped I could return later and give them a concert. One little sawed-off fellow mounted a chair and shouted that that was very true, but he had come fifteen miles on the railroad, and who was going to pay his fare?

Arguments are of no avail in an angry mob, so I retired and left them to disperse.

We finally got together in Heidelberg and gave a concert in the municipal garden of the town. There is a peculiarity about German terms for amusements. In the summer months, when we played in the famous gardens, we would get anywhere from 85 to 100 per cent of the gate—that is, the money taken in at the various public entrances. The audience would reserve the tables, but when we played indoors in the winter months—as we did in 1905—we would have difficulty in getting 70 per cent. In the gardens the proprietors look to food and drink for their profit, and as we were a strong attraction, we received nearly all the entrance money. In Heidelberg, the local management was rather indifferent if anyone came in without paying.

Playing in Heidelberg

I noticed a pole across the road and a stream of people stooping under it and coming in without any tickets. I went to the attendant—who is always a count or a duke, or something of the kind—and complained to His Giblets that people were coming in under this pole without paying any admission.

He said, "Impossible!" and became exceedingly angry, and wanted me distinctly to understand that no German would for a moment come in without paying.

"Very true," I said; "but please remember there are Americans, French, English, Italian, Spanish, Portuguese and Senegambians at large in the world, and they may have all concentrated on my concert today in Heidelberg. I want them to pay just as well as the Germans."

"Nonsense!" he shouted louder. "I will do nothing in the matter."

"Very well," I said. "If in five minutes there are not proper guards put on that

road, I will march my band out of here, sue you for breach of contract, besides reporting you to the authorities at Berlin for dereliction of duty and limited capacity." I pulled out my watch and held it in my hand. He got busy and became remarkably tractable. In three minutes he had guards at the pole and I do not believe they would have allowed the Kaiser in if he hadn't a ticket! Authority, assumed or real, is a great weapon in Germany.

When we reached Dresden, we found a beautiful city and a splendid audience. Among the musical artists there was the famous pianist and composer Emil Sauer. At the end of the concert he called at my dressing room and we had a very pleasant chat. The German maidens kept us busy for an hour writing our autographs on postal cards. The importunate maidens' pleading "*Bitte, bitte*" filled the air. When we had signed the last card and the last maiden had departed and the final "*Bitte, bitte*" had melted into the lambent atmosphere, we talked. He was very complimentary regarding the performance that night. I had played an overture, two suites, a waltz, and several marches, all of my own, and he wondered at the difference between the German and French composers and myself.

A Little Tax Trouble

"We," he said, "travel along a rough musical path, full of cobblestones, ruts, and often discordant; while you have discovered a delightful little path of roses of music which you seem to hold entirely for yourself."

After Dresden, we played Nuremberg and then Munich. The proprietor of the hall we played in had guaranteed us 16,000 marks for four concerts and advertised that fact as widely as he could. It was an unusually large sum for the times and the country, and he hammered it home with great persistency.

At the first concert, Miss Olive Fremstad, the famous prima donna of later years at the Metropolitan, was present and told me afterward that she was compelled to stand up during the entire concert, it was so crowded; and at a breakfast next day with a party of friends she said she wouldn't have stood up for anyone in the world but an American like me. She was young, pretty and a great favorite with the Munich operatic people.

The day after the first concert, I lunched with the proprietor of the concert hall. While at lunch a tall cadaverous individual in a somber black shining suit and cloak entered, and said in German, "Herr Sousa?"

I nodded. He handed me a large envelope. I opened it and read that a law passed before the whale swallowed Jonah, or in the Pleistocene period, required that any stranger giving a concert in Munich had to pay a tax of 10 per cent of his takings for the privilege.

"This doesn't concern me," I said. "This is a matter for this gentleman with me to adjust. We are guaranteed and our expenses are guaranteed for this concert, and no doubt all expense of taxes is to be borne by him."

The proprietor said, "Don't worry; I'll fix it up," and said something to the cadaverous and sorrowful intruder, who, bowing very low, withdrew. "Don't bother," he assured me; "I'll fix it."

Just before the last concert I was dining with him and the same individual appeared and placed the same envelope in my hand.

"What's this?" I asked, turning to my dinner companion and handing him the envelope.

"It's a demand that you pay 10 per cent of 16,000 marks."

"But I understood you to say you had fixed it."

"I did. The original order gave you until four o'clock today to pay it; I had the authorities extend the time to six."

"But the debt is yours," I said.

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"That's what I thought," he replied, "but the tax office told me that it reads that any stranger coming to Munich must pay 10 per cent, and of course you know I am not a stranger, so the law makes you pay. I hope to have the law changed later on." I paid.

After a short tour in Holland, we sailed on the St. Louis, reaching New York on September ninth. The boat was decorated with the colors of Germany, France, Holland and Belgium, the cities of Cologne and Frankfurt. Forward on deck, we played American airs, and especially Home, Sweet Home. I told reporters I was delighted with the successes which had marked the tour of the band and the favor with which we had been received everywhere. I was pleased that our Americanism had been one of the factors of our success abroad.

I said, "We have more than once been in towns where they did not know that our colors were red, white and blue, but they do now, and are familiar with The Star-Spangled Banner and The Stars and Stripes Forever. We have made them known throughout Europe. I cannot speak too highly of our reception abroad. Everywhere our treatment was most cordial."

I received hundreds of telegrams and letters of congratulation—one from a lady who had been a prima donna in a company when I was the conductor, but who was then retired and living the life of the enviable being whose husband loves her and gives her all the money she wants. She inclosed a note I had sent her when she sang Josephine in Pinafore.

A Prima Donna's Petticoat

The lady had the unforgivable habit of singing sharp, and the equally unforgivable habit of being slouchy in her dress. One night when she made her appearance, her petticoat showed fully two inches below her dress, and she was singing a shade or two above the pitch. I hurriedly scribbled a note that she, after all the years, returned to me, and the note read:

"Dear M—— Please raise your petticoat two inches and lower your voice one inch. "J. P. S."

While we were in Glasgow playing a four weeks' engagement at the International Exposition, His Majesty's Grenadier Guards were there also, and after an introductory period of looking offishly at one another, which is common among musicians of rival organizations, a friendship sprang up among the members of the two bands, and we got up a dinner to the Grenadiers which was reciprocated by them in the same week.

Musicians as a rule are very loyal to their organization, or else horribly indifferent. At the very beginning of our engagement at the exposition our men might easily have become enemies owing to the rivalry existing between the two bands. Mr. Hedley, manager of the exposition, read to me a note from the leader of the Grenadiers complaining that we were assigned a better place to play than that given his band, intimating that Hedley was favoring the American band to the detriment of the British band.

"What would you do in my place?" Hedley asked.

"The easiest thing in the world," I answered. "Just write and tell him the stand where Sousa's Band plays is to be his without change during the time he is playing at the exposition, and that you will assign the American band to the despised point now occupied by him."

And if the people afterward flocked in greater numbers to where we were playing, I had no reason to object.

But this dinner smoothed out and brought the two bands in close companionship. At the dinner, of course, we toasted His Majesty King Edward and the President of the United States; then I proposed

the health of the Grenadier Guards and said:

"It is thirty years since the Grenadiers and the Americans have had a drink together. Thirty years ago the Grenadiers took part in Boston in what was believed to be the greatest musical festival ever organized, and it was organized by the great bandmaster, Patrick Sarsfield Gilmore. It had 3000 of the best players in the world and there were the three leading bands of the world—one from France, one from Germany and the Grenadier Guards from Great Britain. At that festival American bandmen got one father and three mothers. The father was Gilmore, the man who knew that music was a universal language and believed no geographical lines stood between musicians; while the mothers were the English band, the French band and the German band; and from those mothers and one father came that which was ultimately known as Sousa's Band. There is, therefore, a brotherhood. It may be necessary for diplomats to keep their own politics, but as music is a universal language, I have great pleasure in asking you to drink to the health of the Grenadier Guards and its distinguished conductor."

Your true-born Briton is a man who will fight an injustice, maybe only for the pleasure of squelching a knocker. While we were playing in England one paper in a city where we held a concert was so manifestly unfair that the president of the syndicate that I was under came into my room and asked me if I had read the notice. I had not, for my valet had purposely forgotten to give it to me. The president of the syndicate pulled the paper from his pocket and I read it. It was a clear case of vituperation and abuse.

"What are you going to do about it?" he asked.

"Let it die in its swaddling clothes," I replied. "It's absolutely at variance with the attitude of the audience and they'll know it's unfair."

"I don't propose to let it rest. I propose to proceed legally. Do you want to contribute to the fund?"

"Yes," I said. "How much do you want?"

"Ten pounds," he said.

Now in England the way they start a lawsuit is to engage a solicitor who writes a polite note to the offender. Our solicitor sent a letter to the proprietor of the offending newspaper, and in a few days an answer came back from the paper that the editor had the utmost confidence in his critic, in his honesty, his capability and his integrity, and whatever the critic said the paper would indorse. They would not withdraw any of the remarks that had been made.

The Amende Honorable

That brought the matter to the second stage—that is calling in a barrister. The barrister, after reading the letter and consulting me, immediately entered suit against the newspaper for £100,000 damages.

The barrister informed the offender that the syndicate, the conductor, and each and every bandman from the piccolo to the bass drum, had been horribly mortified and grossly libeled by misleading and false statements and £100,000 damages was not enough to compensate for the ignominious position in which the offender tried to place the offended.

I then took part in the conversation by saying that it was not so much money I wanted as a full retraction in their paper.

The barrister said if I would be satisfied with a recantation of the remarks, he would give the paper an opportunity to retract or suffer the suit. This is the retraction:

"MR. SOUSA AND HIS BAND.

"We learn with regret that Mr. Sousa is deeply hurt by the criticism of the performance in — which appeared in the —."

"Mr. Sousa considers our critic very far outstepped fair criticism. That was certainly not the intention. Our critic has

strong preferences—they may be called prejudices—in favor of other bands, and the interpretation they give of classical music; but the superlative excellence of Mr. Sousa's band in the treatment of American music has undoubtedly been proved by his great popular success throughout his British tour, terminating in his performance by royal command before the King, Queen and royal family at Sandringham. We regret, therefore that the publication of our article gave pain to Mr. Sousa, whose tuneful genius has been a source of infinite delight to thousands."

This was the amende honorable and we let it go at that.

When we returned to London for some final concerts, I was called on by Mr. George Ashton, who has charge of the entertainments for the royal family. After enjoining secrecy and dismissing the valet from my room, he said, "His Majesty desires a command performance by you. He desires it as a surprise to the Queen on her birthday."

We quickly arranged matters. I told the bandmen we were going to Baron Rothschild's on Sunday to give a concert, and asked them to be in Liverpool Street Station at six o'clock. An Englishman in the band immediately told me that the station from which to reach Rothschild's was the Euston Street.

The Best Listeners in the World

I told him, "This may be a concert on the railroad. That station was given me, there is no mistake about it."

When we got aboard the train, not a soul but Ashton and myself knew where we were going. The band was entertained at dinner on the train, and we reached Sandringham about 8:45. The concert was announced for ten.

At that hour Their Majesties entered the large ballroom, which had been converted into a temporary concert hall. The Prince and Princess of Wales, Princess Victoria, the Prince and Princess of Denmark, Lady de Grey, and a few others were present. The program was as follows:

1. Suite, three quotations Sousa
2. March, El Capitan Sousa
3. Trombone Solo, Love's Thoughts Pryor
Mr. Arthur Pryor
4. Collection of Hymns of the American Churches Sousa
- (b) March, Washington Post Sousa
5. Soprano Solo, Will You Love When the Lilies are Dead? Sousa
Miss Maude Reese Davies
6. Caprice, Water Sprites Kunkel
- (b) March, Stars and Stripes Forever Sousa
- (c) Coon Song, The Honeysuckle and the Bee Penn
7. Violin Solo, Reverie, Nymphia Sousa
Miss Dorothy Hoyle
8. Plantation Songs and Dances Clarke

The King demanded no fewer than seven encores and in most cases stipulated what they were to be. At the end of the concert he presented me with the medal of the Victorian Order and congratulated me on the fine performance I had given. The Prince of Wales—now King George—came over and, with the Queen, joined the party. The Queen said something very complimentary about the beauty of Mrs. Sousa, and the Prince of Wales took the casket from my hand, withdrew the medal, and said, "Where shall I pin it?"

"Over my heart," I replied.

"How American!" he said.

I told His Majesty I hoped to have the honor of composing a march to be dedicated to him. He said he would be delighted to accept the dedication.

We left at one A.M. and had supper on the train as we sped to London.

After a week more of concerts, we sailed from Southampton for New York on December thirteenth on the good ship Philadelphia.

The English as musical audiences are the best listeners in the world. Perhaps some of our bigger cities equal them, but

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Henry Albers cleaned up \$47 in one day. G. M. Collum finds it easy to clear \$250 a month in his spare time. Christopher Vaughn made \$125 in one week. We furnish everything you need. You can devote spare time or full time. Write at once for details of this money-making offer and how you can also get a Hudson Super-Six Coach FREE. Costs nothing to investigate. Don't delay—don't wait until it's too late. Be the first to apply from your locality. Write today.



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(Continued from Page 163)

I do not believe they can be surpassed. I have found the English audiences always fair and sometimes wonderfully enthusiastic. If I had to build a reputation, I would not want a better country to do it in than among the educated English. And it is natural that it should be so. They have been educated in music by the oratorio and the organ—the two severest forms of vocal and instrumental music. They are particularly fond of fine orchestral music and light music as well. As they have no society to maintain by the standard of wealth, grand opera does not assume the importance that it does in America.

The educated ones have a musical perception that makes it a delight to play for them. They know values and place a composition where it belongs. An inspired waltz or march will get applause when a dry-as-dust symphony will be met in silence; and an inspired symphony will meet with spontaneous approval where a poor waltz or an inane march will fall positively flat. They judge a composition for its musical worth rather than for its genre.

I had a lot of fun in England in interviews, and sometimes Constant Reader or Vox Populi would write a complaining letter to the press over my poking fun at something that struck me as funny in Great Britain. It never occurs to some people that a musician can be a human being and try to cultivate a sense of humor. As I am guilty of trying to be a human being, I'm sometimes misunderstood.

The Love of Old Hymns

Willow Grove is a famous park outside of Philadelphia which stands unique as an amusement enterprise. Its first consideration is its music, and it tries every year to engage the best the country affords. Organizations like the Chicago Symphony, the Damrosch Orchestra, the Russian Orchestra and famous bands like Conway's, Pryor's, Creature's and Bandarossa's have played there at various times. All these can be heard without the payment of a penny. The park from its inception has had one marked difference from others: It started nonalcoholic twenty-eight years ago and has remained nonalcoholic. I recall on the first day I opened there I dined at the Casino. I asked a waiter for a wine card.

He said, "We do not have any wine or liquors."

"Tell a bellboy to come here," I said, and scribbled a note to the manager, saying, "Please send me a bottle of claret."

The manager returned with the note in his hand and said: "Mr. Sousa, as a true Philadelphian, I love you and your band and am ready to do anything for you within possibility. I can give you the park, if you want it, but I can't give you a bottle of claret, for such a thing doesn't exist in this place."

I found the water quite iced.

At the close of the Willow Grove season we left for Buffalo on a special train and opened there in June for a month's stay.

The man who does not exercise showmanship is a dead one. I noticed at my

first evening concert that the lights were suddenly dimmed until the grounds were involved in darkness; then a little light appeared, the illumination grew brighter and brighter until the grounds seemed a blaze of beauty brightness. It was new then and seemed almost supernatural.

When you look deep into the heart of real America you will find an intense affection for the hymn tunes of the churches. It doesn't matter much what a man's religious predilections are; a hymn tune gets to his heart and soul quicker than anything else. With this thought, the next evening when the illumination started, I had the band begin softly Nearer, My God, to Thee, and as the lights grew the band swelled out its power to the utmost. The effect was electrical. It was the subject of editorial comment, and one paper said, "It was left to a bandmaster to discover the meaning of the illumination." It was inspiring and beautiful. I received hundreds of letters of congratulation and the crowds flocked near the band stand to hear the music.

Convincing the Cashier

After several days someone in authority sent me an order not to play Nearer, My God, to Thee, but to play The Star-Spangled Banner.

Patriotic songs are inspiring only on patriotic occasions, and at other times are simply perfunctory; but having been brought up a soldier, I immediately obeyed orders, for the law of the soldier is to obey orders first and protest afterward. I played The Star-Spangled Banner the next night, and the morning afterward received a number of protests; and I have no doubt the responsible official did also. After three nights of The Star-Spangled Banner, the order was revoked and the request came to me to resume Nearer My God to Thee. And we continued to play it every evening during our stay at the exposition.

At the end of the week, Mr. Barnes, my manager, received a check for the week's work amounting to several thousand dollars. He asked me to go to the bank to identify him. When we went to the paying teller's window, I saw on the other side a very old man. Barnes handed him the check, which was made out to my order.

"Are you Mr. Sousa?" asked the teller of Mr. Barnes.

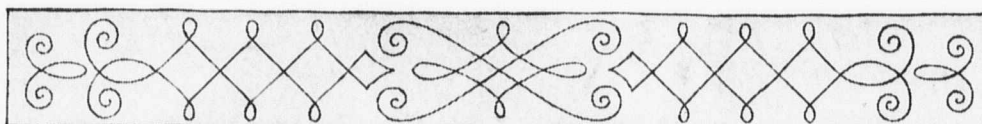
"No," I answered, "I'm John Philip Sousa."

The teller looked at me with calm indifference, and then said, handing back the check, "You'll have to be identified."

Turning my back to the teller's window, I raised my arms as if I was going to start the band, then began whistling The Stars and Stripes Forever, bringing my arms up and down in the manner familiar to everyone who has attended my concerts.

The clerks sitting in the room broke out in laughter and applause, and one ran over and whispered to the aged cashier, who beckoned for the check and cashed it—but without uttering a word.

Editor's Note—This is the fifth of a series of articles by Mr. Sousa. The sixth and last will appear next week.



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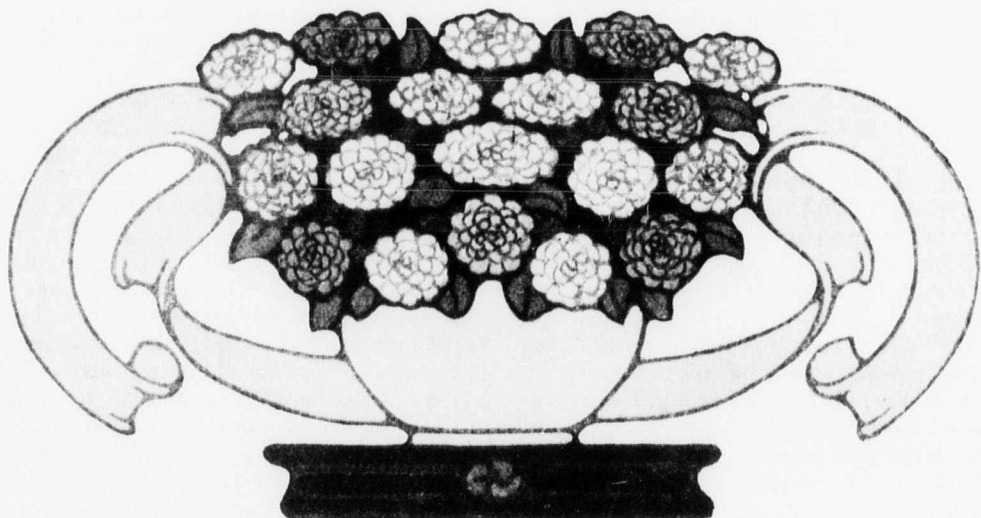
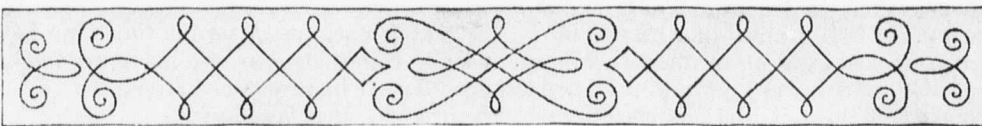
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KEEPING TIME—By John Philip Sousa

WE SAILED for Europe on the twenty-fourth of December, on the St. Louis, and opened in London on January second. A graceful compliment paid me by King Edward is worth recording. A few days after we gave a concert in honor of Her Majesty's birthday I received four beautifully marked pheasants, accompanied by a card on which was the legend, "To John Philip Sousa, from His Majesty, Sandringham." I had them mounted and hung in my dining room.

On January thirtieth we played a second command performance for the King. It is perhaps well to mention here that there is a popular error about alleged commands by the English courts. A letter to me came first which read: "I am commanded by His Majesty to ascertain if it is convenient for you to give a concert at Windsor."

So we were at Windsor for our second command performance. There were about forty persons present. Before the performance, Lord Farquhar came to me and said: "Mr. Sousa, we are to have the unusual thing of two Sousa concerts at Windsor tonight. When the children heard you were coming they had the gramophone rolled into the nursery and have selected a program of your compositions, and while you are giving your concert in the Waterloo Chambers they are going to give theirs in the nursery, following your program as far as the records will allow them."

I imagine the present Prince of Wales was the master of ceremonies at that affair.

The King's equerry came again and said that the King was very anxious to hear, at the end of the performance, the American national anthem. At the end of the program I passed the word to my bandmen to play The Star Spangled Banner and then go into God Save the King, playing just as softly as possible and gradually growing louder.

I brought my band to its feet, the assembly rising with us, the King, wearing the sash of a Knight of the Garter, standing most erect during the rendition of The Star-Spangled Banner. And then softly, almost inaudibly, came the sound of the British anthem. His Majesty's face was a study—I was facing him. As the music swelled and swelled, I thought I could read his thoughts: "These aliens are asking God to save me," and he, in the solemnity of the thought, seemed to grow taller and to become glorified.

At the end of the concert, he came over and shook hands cordially, told me how much he enjoyed the concert, and then said that he had invited the band of the Scots Guards to sit in the gallery to hear American music played as it should be played, and the King and Queen, Mrs. Sousa and myself chatted for some moments about America and Americans.

Caught in a Shower of Hats

AFTER touring the cities of Great Britain, we sailed for America again. On August thirtieth we started for the season at Willow Grove, then went to the Cincinnati Fall Festival and from there to the Indianapolis Fair. My novel of The Fifth String, published not long before by an Indianapolis firm, attracted so much attention that when I reached Indianapolis a dinner was given me by the firm, where I met for the first time the great Hoosier poet, James Whitcomb Riley. On my return to New York I sent Mr. Riley some medicine and a box of my Havana cigars, which elicited the following letter:

"James Whitcomb Riley,
"Indianapolis.

"Aug. 4, 1904.

"JOHN PHILIP SOUSA,
"Master of Melody.

"Dear Mr. Sousa: The promised box of medicine is received most gratefully—likewise the box of exquisite Havannahs; and now, in consequence, like the lordly old Jew Longfellow draws—

"My presence 'breathes a spicy scent
Of cinnamon and sandal blent,



Lieutenant Sousa Conducting the Band Battalion of the Great Lakes Naval Station, 1917

*Like the soft aromatic gales
That meet the mariner who sails
Through the Malaccas, and the seas
That wash the shores of Celebes.*

"In return, all inadequate, I send you two favorite books of mine, together with last photograph, that I may beg the latest of your own.

"The Child book you may hand on to your children, but I charge you, do most seriously ransack the other. Still we talk you over delightedly at our publishers, ever agreeing that you're our kind of man. God bless you!

"Most gratefully and truly yours,

"JAMES WHITCOMB RILEY."

We opened at the St. Louis World's Fair in May, 1904, for a several weeks' engagement. During our stay there the French Ambassador, Monsieur Jules Jusserand, presented me, on behalf of his government, with the rosette of Officier de l'Instruction Publique de France, which gave me the golden palms and rosette of the French Academy, which I added to my various decorations.

We volunteered to play at a reception and dinner given to Miss Alice Roosevelt, and I was the recipient of a beautiful bouquet of flowers from the young lady.

After our engagement in St. Louis I went to Mitchell, South Dakota, to play at the Corn Palace Exposition. A company of vaudeville artists were there and entertained the public a couple of times a day in the same hall where we gave our concerts, but not at the same time. Among the actors taking part was one who had a comedy scene in which, among his properties, were about 200 hats that were kept in a net and at a certain cue were freed and came tumbling on the stage. These hats were carefully picked up afterward and put back in the net for the next performance.

We were on the stage, and in response to an insistent demand the band struck up the Manhattan Beach March. Just how it happened I don't know; but in the middle of the number someone cut the rope that held the hats in the net, and we were the most surprised lot of men you ever saw when no less than 200 hats came tumbling through the air; and in the bells of the Sousaphones of the band

they were piled up at least three deep. The laughter was so great that you couldn't hear the band.

Perhaps it would not be amiss here to say a few words in praise of the splendid galaxy of American girls who have assisted in our concerts as vocalists and violin soloists. I recall Amy Leslie, famous critic of the Chicago News, in a review of one of our concerts, said she wondered how we could find so much talent and beauty at the same time; that every girl that sang or played with us was a good singer and very delightful to look at; that all seemed to combine beauty, grace and talent.

There were a host of them with us, and almost without exception they are all married and doing well. The band got the reputation of being a matrimonial bureau. It didn't make any difference how little inclination a girl might have to marry, she would be directed to the matrimonial highway the very moment she sang with the band. Among the first of our prima donnas was Marcelle Lindh, who married and became a famous artist of the German stage. Beautiful Lenora von Stosche, who played violin solos with us, married Lord Speyer and is now Lady Speyer. We had two Kentucky beauties, both very talented young women—Miss Currie Duke and Miss Florence Hardman.

Beauty and the Band

MYRT. FRENCH, a talented soprano, married a Philadelphia man, and Elizabeth Northrup is resting on her laurels in Washington. Martina Johnston and Blanche Duffield have been married some years. Bertha Bucklin married a German, and some years ago she became a public, with their attention. Elizabeth Schiller became a known German grand opera singer, and sweet and lovable Jeanette Powers left us to marry the Wanamaker of Peoria, Carl Block. Lucy

Ann Allen, a statuesque beauty, became Mrs. Haviland; and the Misses Rickard, Rocco, Grace Jenkins and Margel Gluck never miss a concert when I am in their towns. One of the ladies who has the reputation of singing in more than 1000 concerts with the band is Miss Estelle Liebling, who toured Europe twice with us, and as her soloist companion she had the remarkable violinist, Maud Powell.

Our artists on our first tour were Misses Maude Reese Davies and Elizabeth Hall. On our trip around the world, our vocal soloist was Miss Virginia Root, and our violinist Miss Nicoline Jodeler, both now married and mothers. Beautiful characters and splendid artists.

Miss Mary Baker, Miss Nora Rauchold and Miss Margery Moody have contributed many happy hours in concertizing with the band. And last but not least the charming harpist Miss Winifred Bambrick. I will say for all of them, they were a noble band of women. God bless them all!

We returned to Europe in 1903 for a tour comprising the leading countries of the Continent. We opened in St. Petersburg, Russia, on May sixteenth. The audiences at the Cisnicelli where we played were, with the exception of the boys from the Westinghouse Air Brake Company, Russian officers, their wives and civilian officials. The poorer class either hadn't the means or the inclination to come. The royal box was so draped that the occupants could not be seen. How often the Czar was present I do not know, but I imagine several times. We gave nine performances.

Before I reached Russia, I received a telegram from my advance man saying, "The police authorities demand copies of the words to be sung by your vocalist—must be sent immediately."

As Miss Estelle Liebling, our vocal artist, sang coloratura songs in which "Ah" was apt to occur at any moment, I did not know the lines, aside from the "Ah's" of the numbers she sang. Of course I couldn't send a telegram stating that the words consisted of a series of "Ah's," and it looked as if it wasn't so easy to give concerts in Russia as it is in America. Having all programs and advertisements submitted for approval to the official censor makes it rather hard, especially as songs are apt to be sung in half a dozen different languages. But something had to be done, so I

telegraphed the words of Annie Rooney and Marguerite as the words of the songs our vocalist was to use; so our vocalist got through the difficulty by singing the words of Annie Rooney to the tune of The Pearl of Brazil.

I was also annoyed in St. Petersburg at finding the town plastered with the name of some supposed rival who seemed to have come at the same time and who called himself Cyza. I wondered who this Cyza was and remonstrated with my advertising agent for not billing me as largely. However, I found out afterward that "Cyza" is the Russian way of spelling "Sousa."

There have been instances when I have played the national anthem in which the intensity of public feeling and patriotism of the audiences evoked great enthusiasm, but I can remember no instance where the song was received with greater acclaim than in Russia. During my tour of Europe in 1903 we were in St. Petersburg on the Czar's birthday. When I came to my dressing room in the Cirque Cisnicelli, which corresponds to our New York Hippodrome, I was waited upon by the secretary of the prefect of the city, who requested that I open my performance with the Russian national anthem.

"And," said he, "if it meets with a demonstration, will you kindly repeat it?"

I said I would. "And," he continued, "if it meets with a further demonstration, will you repeat it again?" I said I would repeat it just so long as a majority of the audience applauded.

The audience consisted almost entirely of members of the nobility and the military, with their wives, sweethearts, sons and daughters. At the playing of the first note the entire audience rose and every man, almost all in uniform, came to a salute. At the end of the anthem there was great applause, and I was compelled to play the air four times before the audience was satisfied.

The Analogy Between Man and Music

ON RETIRING to my dressing room at the end of the first part, I was again visited by the secretary, who told me it was the wish of the prefect that I begin the second part of my program with the national anthem of America, and that he would have an official announce to the public beforehand the name and sentiment of the song.

Before we began our second part, a tall Russian announced to the public the name and character of the words of The Star-Spangled Banner, and I have never heard more sincere or lasting applause for any musical number than which greeted our national anthem. We were com-

no less than times, with everyone in the vast hall standing and the military men holding hands to their caps in the attitude of salute; and I am sure that no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did The Star-Spangled Banner in the capital of the Russian Empire.

At the end of our St. Petersburg season we went to Warsaw, Poland, and opened there on May twenty-second. I stopped at the hotel built by Mr. Paderewski, and I want to congratulate the gentleman, for he evidently had admired many things in American hotels which he had placed in his Warsaw house to the advantage of his guests.

At the intermission Monsieur Jean de Reszke came back with Godfrey Turner, treasurer of the organization. Mr. Turner had with him a statement of

the receipts which, if I remember rightly, were about 5000 rubles, or \$2600 American money, and showed me, with anger, the various items charged against it. There were so many hundred rubles for police tax, so many for orphans' tax, so many for school tax, and so on. I turned to Monsieur de Reszke and said, "Just read this," handing him the statement.

De Reszke handed it back to me, saying, "Forget it, Sousa; you're not in America."

From Warsaw we went to Vienna, where we gave eight concerts. After the first matinées I had a caller at my dressing room, Mr. Emil Lindau, a dramatist, and brother of Paul Lindau. We began talking about Viennese composers and compositions, and I said, "Is the Blue Danube still popular in Vienna?"

He said, "The Blue Danube will endure as long as Vienna endures."

"Thank you very much," I said. "I'm going to play it tonight as an encore."

I did, and it was received with tremendous applause; and as an encore to that I played The Stars and Stripes Forever, which met with uproarious delight. One of the papers was kind enough to say that the performance of the waltz as played by my band was the first time it had really been heard since Johann Strauss had died. It was flattering, if true.

When I left St. Petersburg I bought a hat such as was used by some of the officers in the Civil War, a black slouch hat. When we reached Vienna, newspapermen at the station who came for an interview spoke in their reports of my arrival and described my uniform, and dwelt on the American hat I was wearing, one that was unknown in any country save America. When I looked for the name of the maker of the hat I found it was manufactured in Vienna.

The analogy between man and music has not escaped the close observer. We say an instrument is in tune when the several strings or chords are of such tension that each gives the proper sound and the sounds are at due intervals. So it is with man. When his heart is filled with courage, happiness, love, ambition and general goodness, adjustment is so perfect that he is in tune with all Nature and the infinite. But should weariness, disappointment, envy or illness crawl in, the balance is lost and the chords of life jangle. Tune as applied to a pleasing melodic invention is the soul of music. No tuneless composition has ever lived. Though harmonic cleverness and orchestric painting may attract for a time, tune alone survives, and man loves tune to the extent that many of the simplest airs are embedded in his

mind from infancy to the grave. My memory recalls two delightful bits that have been with me many, many years; one a child's song:

*Er'ry little warlet has its nightcap on,
Nightcap, white cap, nightcap on;
Er'ry little warlet has its nightcap on,
So early in the morning!*

And the other:

*The Minstrel Boy to the war has gone,
In the ranks of death you'll find him.*

The fondness of humankind for simple tunes, some having only the merit of jingles, is as instinctive as admiration for the nut-brown maid of the country lane or the gallant soldier off to fight for his country's cause.

The Queen of the Musical Family

THE peculiarities of instruments are duplicated by the characteristics of humankind, the wide range affording interesting study. The queen of the musical family is the violin, sensitive under all conditions, capable of the most minute gradations of sound and pitch; now sentimental, now brilliant, now coquettish, now breathing notes of passionate love. Look about you and you will find the violin's double among some you know; high-strung, diffident, capable of all the emotions, beautiful in the stirring harmonies of affection and sympathy. Another affinity is the heavy-going, stolid, slow-thinking, one-idea man whose life is little more than punctuating time with breakfast, luncheon, dinner, sleep; breakfast, luncheon, dinner, sleep, *ad infinitum*, with the bass drum, with its "Thump, thump, thump, thump," and again "Thump, thump, thump, thump"; the thump, like the meals and sleep of the man, may be great or little, but it is always "Thump, thump, thump, thump!"

Then again, we have the man in life, like the instrument in the orchestra, destined never to rise above second position. A third-alto-horn man may envy a solo-alto man, but he remains a third-alto man. A second trombone may cast jealous eyes at his brother in the first chair, but it avails him not. Fourth cornets and second fiddles, eighth clarinets and sixth trumpets may deride the masters of the instrumental group, but they remain in obscurity. If instruments were born equal, all would be sovereigns; and if men were born equal, all would be soloists.

Dispositions in instruments and people go hand in hand. The shrieking life and hysterical woman are twins, and

both can become nuisances; the golden thread of the oboe and the beautiful voice of the shy sixteen walk arm in arm. The pomp and circumstance of the emperor are exemplified in the nobleness of the trombone; the languorous lisp of the summer girl is echoed in the rhythm of the Andalusian guitar. The love proposal is pictured in the impassioned melody enunciated in the tenor clef of the cello, while the flirty giggling of the shallow coquette finds its mate in the fickle flights of the piccolo. The man who never deviates, a sort of animated ordinance, meets his rival in the positive "Umph" of the bass horn, while the undecided never-can-make-up-his-mind individual may be classed with the hesitating "Pah" of the second alto.

Here the analogy ends, for, when out of tune, man and instruments

(Continued on Page 66)

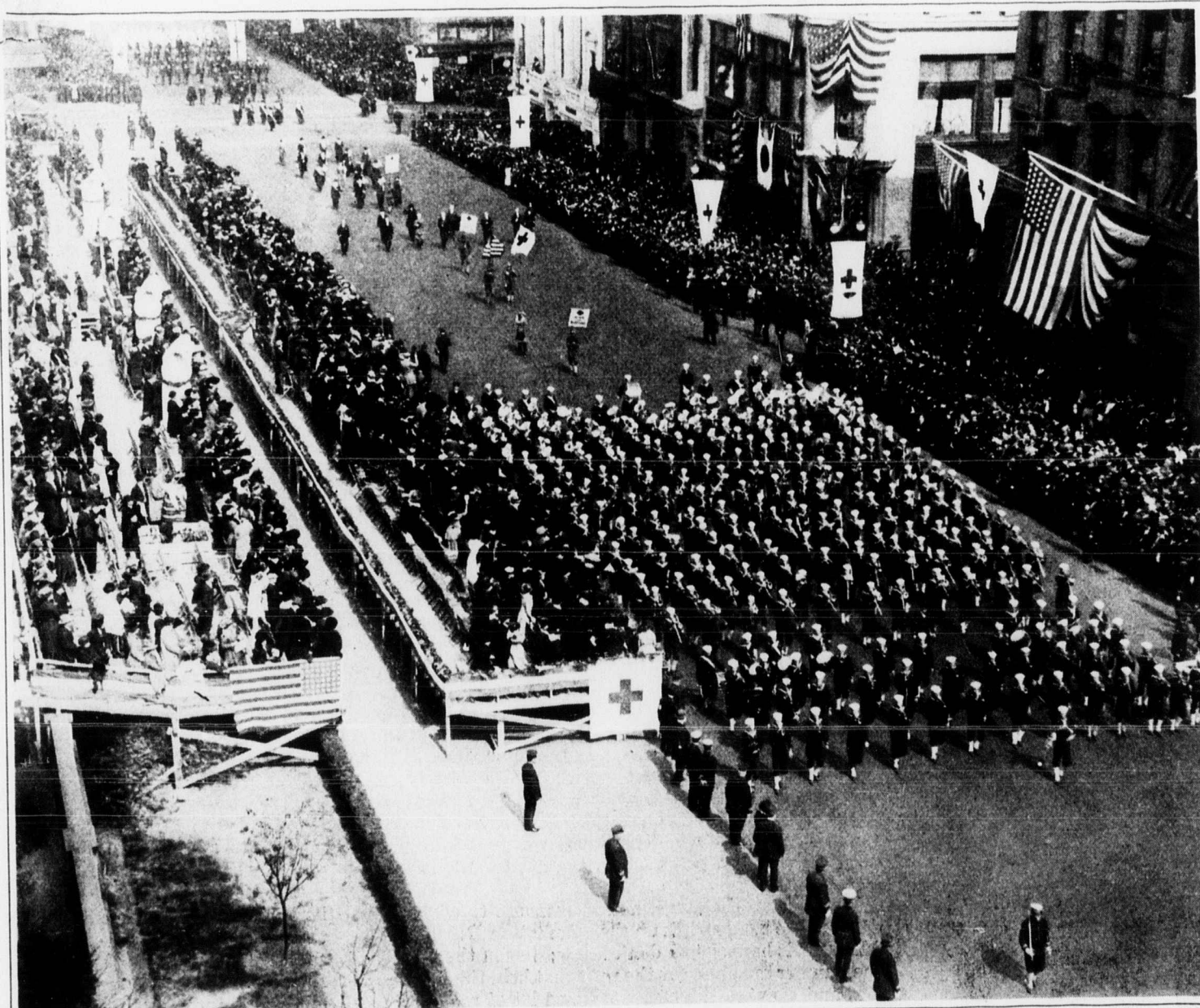


PHOTO BY INTERNATIONAL NEWSREEL, N. Y. C.
John Philip Sousa Heading the "Jackie Band" in a Parade for the Red Cross Drive, Down Fifth Avenue

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Let me tell you first about the new Mennen Lather Brush, because that's the great kick in the package. It's a real beauty. Ultra-quality. Made specially for us with some new kinks of manufacture hitherto found in only the most expensive brushes.



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Actually, it's far and away better than those that usually sell for \$3.00 and as good as some I've tried at \$4.00 or \$5.00. For any man who's using an old whisp of discouraged bristles or some brush of a cheaper variety, it's going to make his Christmas morning shave—and all succeeding—feel like a million dollars.

Then, besides the brush, in the box, there's a fine tube of everybody's favorite—Mennen Shaving Cream; a tube of Mennen Skin Balm—a refreshing after-shave treat; and a can of Mennen Talcum-for-Men—protects the skin, doesn't show. All old friends that every user will appreciate. And to first-timers, they'll come as a revelation.

The Company lets me make this special \$2.25 offer in order to win new friends. And between you and me, it's going big. So if I were you, I'd stock up for all my Christmas gift needs now, before the druggist says, "All sold out."

Jim Henry
(Mennen Salesman)

THE MENNEN COMPANY, Newark, N.J., U.S.A.

require different treatment. The tuner, the adjuster, the bridge-and-sound-post expert, the reed maker, the mandrel maker—are the ones called in when the piano, organ, violin, wood wind or brass requires tuning. When the balance of life is lost and its chords jangle out of tune, adjuster, expert and tuner do little good. Like a tired child, man must turn back to mother—Mother Nature—living much in her companionship until he becomes a part of her eternal symphony. There is strength in the hills; there is solace in the plain; there is companionship in the forest; while infinite skies and the majesty of ocean are ever suggestive of spiritual immortality. Sweet music murmurs ceaselessly in the faint breath of calm, and rich in harmony is the weird roar of storm. From spring's overture to winter's dirge the motif ever varies, and always the wide range of Nature is rich in melody.

My father died on April 27, 1892, at the age of sixty-eight. I was giving a concert in Duluth. At the end of the concert my manager came back holding aloft a telegram while I was still on the stage bowing. When I finally left, the curtain was lowered and the telegram handed me. It was from my brother. It read: "Father died this morning. Mother insists you continue your concerts and not disappoint the public. Will have funeral postponed until your return." He was a grand man.

My mother died August 23, 1908, when she was eighty-three years old. She was brave and fearless, and her simple faith in goodness was beautiful. During wartimes when father was off with the Marines and we little ones would be preparing our lessons for the next day at school, some soldier, either drunk or capricious, would walk into the house. Mother would go up, promptly take him by the arm and lead him to the door with a warning to keep out. Then she would gather all of us about her and say a prayer for our safety. She was a wonderful woman. She gave birth to ten children and lived her life for them and her husband. I sadly fear I was her favorite.

Classics for the Masses

In an account of her death, the Philadelphia Press said, in an interview with me:

"I am glad my mother was spared to me for so long, and up to three weeks before her death she never had a day's sickness. It is to her I owe my faith in mankind. She always had a good word for everybody and could not see the wrong things in this world. She came to hear my band only once, and that made her so nervous that she never went again, declaring at that time she knew what I could do and that letting her hear about my music always satisfied her. When I was but a small boy I used to write little tunes and stand her in a corner and play them to her on my violin. She was not musical, but she always encouraged me by saying that they were beautiful."

We played our usual season at the Pittsburgh Exposition, going from there to the Food Fair in Boston, where I produced The Fairest of the Fair march.

On November fifteenth there appeared a symposium by Madame Chaminade and myself on music. The Sunday editor of the New York Herald had conceived the idea of bringing together a European and American point of view to bear on matters of more or less interest. Mr. Frank A. Munsey and Lord Northcliffe gave their opinions of the periodic magazine from the standpoint of their respective countries; Messrs. Guggenheim and Zangwill elaborated on the Jewish question, and other subjects were discussed by prominent people.

Madame Chaminade, a French composer, and myself were brought together to talk music. Mr. Cleveland Moffett, editor of the Sunday Herald, was the questioner; Mr. Rupert Hughes, the well-known writer, was the recorder. Then there was the inevitable photographer.

KEEPING TIME

(Continued from Page 46)

Notwithstanding the credo of certain people, "popular" does not necessarily mean "vulgar" or "ephemeral" music. In London once a friend told me that a certain conductor had sneered at my efforts and said, "He gets the mob because he plays nothing but marches." Now marches are a very small part of my program. There is never more than one on the program. If the audience get others, it is because they demand them as encores. Madame Chaminade asked me how I met this conductor's criticism.

"By sending word to him that I would give a concert in London that would consist only of compositions of the so-called classic writers, and I felt confident it would be the largest in point of receipts given in my season," I replied.

"What was the program?" asked the lady.

"Miss Maud Powell played Mendelssohn's violin concerto, the most popular of all violin literature; Miss Estelle Liebling sang Mozart's fascinating Batti-Batti from Don Giovanni; the band played Handel's Largo, Bach's Loure, Haydn's Surprise Symphony, Beethoven's Leonore Overture No. 3, Weber's Invitation to the Waltz, Schumann's Traumerei, and Mendelssohn's Wedding March. Those, I maintain, are among the most popular compositions ever written, and every one is from the pen of a great composer, whom the sneering critic would call a classic writer. I didn't even include an opera composer like Wagner."

What is Popular Music

Madame Chaminade was asked, "Would you agree that these eight names stand for the greatest in music?"

The answer was, "Yes, yes."

What I desire to impress and try to prove is that popular music is not a question of writing down to the masses. The noblest compositions have been popular at their best, in spite of themselves.

Probably there is no term more abused and so often mistaken in its real meaning than "popular music." To the average mind, especially the average professional mind, popular music is banal and vulgar in conception and commonplace in treatment. That is an absolutely incorrect contention. If we take the music that has been performed the oftentimes, we find in every instance that the most meritorious and inspired works, whether based on complex or simple lines, have survived the longest. There certainly is no composition in the world today that has enjoyed greater vogue and popularity among the widest range of listeners of the past twenty-five years, from the technical musician to the uneducated and merely sympathetic auditor, than the Tannhäuser Overture. It is a debatable question among musicians whether the William Tell Overture is not the best thing Rossini wrote, yet none can deny that this work enjoys the greatest popularity of any of the Italian composer's writings. For spontaneity, brilliancy and melodic charm most people will agree that the Poet and Peasant Overture is the master work of Von Suppe, and that composition has been thrummed and hammered, scraped, twanged and blown lo, these many years. Some melody, happening to catch the fancy of the public, becomes momentarily popular, but unless it bears the absolute signs of genius it soon palls on the ear and sinks into oblivion.

I was asked, "What makes a composition popular?"

"Inspiration. The power that forces the inspiration out of you and me also prepares the world for it. Anybody can write music of a sort. But touching the great public heart is another thing. My religion is my composition. Nobody can rob me of what I have done."

"My success is not due to any personal superiority to other people. But sometimes some power helps me and sends me a musical

idea, and that power helps the public to lay hold of my meaning. It doesn't happen all the time by any means, and I know when a composition lacks inspiration. I can almost always write music. At any hour of the twenty-four, if I put pencil to paper, something comes. But twenty-four hours later I usually destroy it. For years I have been able to wear the same-sized hat."

Of all sports, there is none that appeals to me like clay-bird shooting. I have been for a great number of years opposed to live-pigeon shooting, for I feel it's a wanton destruction of a domestic bird parading under the head of sport. I have not indulged in it since early childhood. Some of my scores in the clay-pigeon contests are very good. In Augusta, Georgia, one season, I led the field, both professionals and amateurs, breaking 98 out of 100. That is my best score, although one year I shot so consistently that my average for at least 15,000 clay birds was 90 per cent. I have always been fond of the trap shooters and am proud to name many of them friends of mine. They are clean sportsmen and always ready to applaud the winner in a contest.

Clay pigeon or trap shooting is comparatively a new sport in America. Like golf, it appeals to all ages and all strata of society. On the golf course at Hot Springs, Virginia, I have seen the multimillionaire Rockefeller wait while John Jones drove off the tee, and John Jones is a ribbon clerk at twenty a week. John Jones and his bride are honeymooning at the Springs, spending three days and six months' savings at the same time. For the time being, millionaire, savant, ribbon clerk and wage earner are members of the Ancient and Honorable Society of Golfers. So with trap shooting. In a state shoot one year a squad of five consisted of one famous baseball pitcher, one equally famous divine, one well-known financier, one hard-working carpenter and yours truly. True democracy that, and much to be commended! None of us had ever met before; but all—clergyman and athlete, carpenter, banker and musician—worked like Trojans to give the squad a distinction as a topnotcher. Like love, trap shooting levels all ranks. We had been squadded by the handicap committee, and our status as marksmen was at stake.

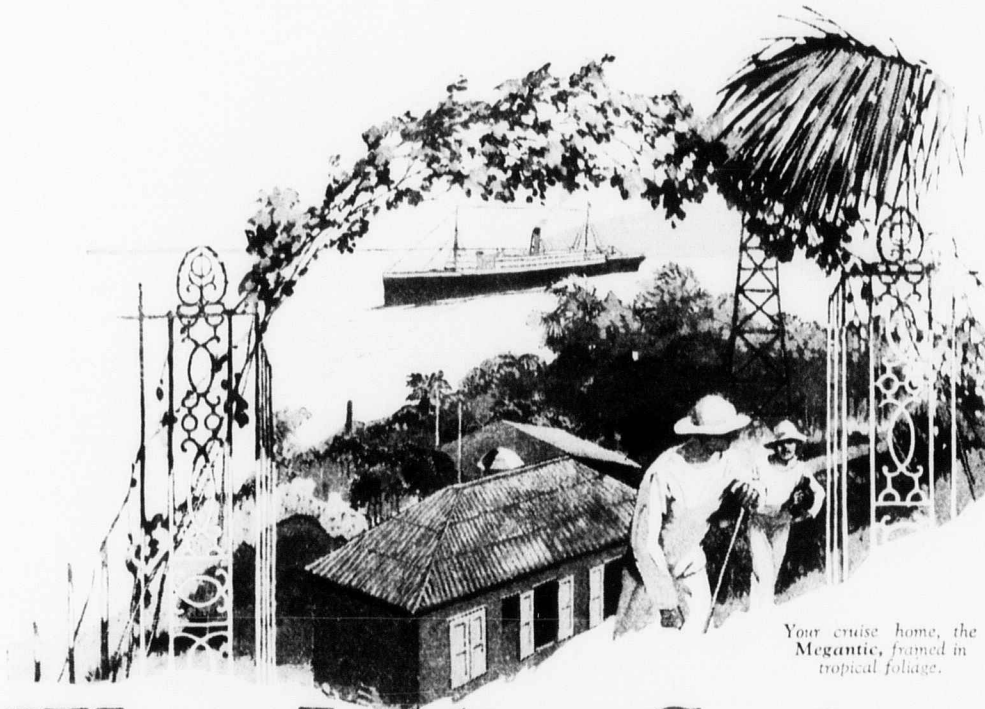
The Joys of Trap Shooting

With the public arrayed against the killing of live birds at the traps, with many of the states enacting laws prohibiting the trapping and shooting of pigeons, the interest in the clay birds has increased enormously. At the present time every town has its trap-shooting club; every university, college and athletic association its gun team. Each shotgun factory, powder mill, shell-loading or kindred interest has its corps of professional shooters, whose duty it is to appear at various tournaments, giving exhibitions of their skill as marksmen and incidentally proving the worth of the goods manufactured by the firms they represent.

The great charm of trap shooting is that you can't bribe, buy, cajole or implore anyone to do it for you. It is your game first, last and all the time. In field shooting, water-fowl shooting, in fact in every form of live-bird shooting, there is an element of chance in which luck plays an important part. The conditions of the sport are so evenly distributed in trap shooting that, everything else being equal, it is up to you and you alone to make good. In a well-conducted tournament the variations of light, wind and temperature very rarely work to the injury of the individual shooter.

One November we were in Atlanta giving concerts. The warden and the clergyman attached to the Federal prison wrote asking if it wouldn't be possible for me to

(Continued on Page 68)



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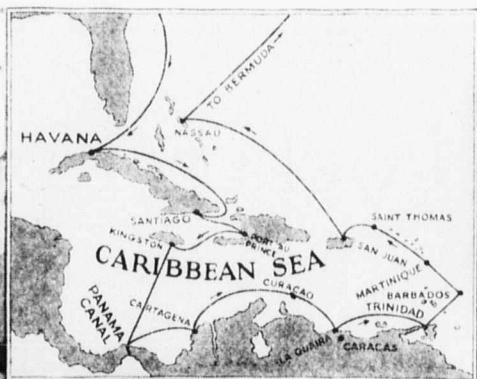
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(Continued from Page 66)

bring my band to the penitentiary and give a concert for the prisoners. The band to a man volunteered and we gave the concert in a very large hall, the white prisoners marching in and taking the rows of seats on the left, the colored ones on the right.

One of the attachés stood by me as they marched in, and finally pointed out a young man, not more than thirty, handsome, with a devil-may-care expression.

The attaché said: "Notice that man. He's a bad one. He was sent here from one of the territories after his sentence had been commuted from hanging to life imprisonment. In little more than a year he was pardoned; within a few months he nearly killed another man, was tried and sentenced to twenty years, and came here. In a year he was pardoned again and went back. In six months he had killed another man, was tried and sentenced to be hanged, but the sentence was commuted to imprisonment for life, and here he is, and, I trust, will remain."

The man interested me. When we played the first number the applause was deafening; but he sat with folded arms, absolutely impassive, and remained so. When Miss Root, the vocalist, sang he never wavered an eyelash. I thought a pretty girl, singing beautifully, would arouse some interest in him; but there wasn't a sign. As we reached the close of our program I played *The Stars and Stripes Forever*. At the first measures he began to straighten up, and as the last notes died away he began to applaud as loudly as anyone in the place. He was a study, and I made up my mind that the one redeeming trait in his character was that he had a deep feeling of patriotic fervor. Notwithstanding his evil life, he probably would have died for his country.

Having made a contract to appear ten weeks at the Panama-Pacific Exposition, we left New York early in April, 1915, for the Pacific Coast, giving concerts as we crossed the continent.

Short-Lived Official Marches

We gave a number of concerts with the bands at the exposition combined—Conway's, Cassassa's and mine—and the combination attracted huge audiences. Monsieur Charles Camille Saint-Saëns, the great French composer, wrote the official musical composition for the exposition. On June twentieth it was given its initial performance. It was written for orchestra, band and organ.

It's a strange thing about official music for expositions and world's fairs. Wagner wrote the official march for the Centennial. Although he was helped by no less a conductor than Theodore Thomas, the Wagner march died before the exposition closed. I have had the honor to play a number of official marches, including Monsieur Saint-Saëns', but with the single exception of King Cotton, the official march of the Cotton States Exposition at Atlanta, all of them fell into innocuous desuetude. King Cotton is still a great favorite.

Saint-Saëns and myself became good friends. We would wander about the grounds. He was a little fellow and seemed to have an extra eye for woman and her beauty. Slender or slim beauty did not seem to make much impression on him, but when one with territorial expansion hove in view, he would nudge me, calling my attention to the "beaming beauty"; and the greater the beam the greater his delight.

While we were on the Pacific Coast the Music Teachers' Association of California adopted a resolution petitioning Congress to make *The Stars and Stripes Forever* and *Dixie* the official airs of the United States. The idea does not appeal to me. Congress can do many things, but it can't make people sing what they don't want to sing. If *The Stars and Stripes Forever* ever becomes a national air it will be because the people want it and not because Congress wills it.

We left San Francisco late in July, toured east to Willow Grove, and from there to the Pittsburgh Exposition, and

from there to the Hippodrome, where we opened late in September. I wrote the New York Hippodrome March for these performances, and it is now in the repertoire of every band in the country. During the season we gave Sunday-night concerts in which we had, in conjunction with the band, most of the leading artists before the public at that time.

As these artists appeared at the concerts some of them met with great success. The night that Miss Emmy Destinn walked briskly on the stage at the end of her second encore, very suddenly she clasped me about the shoulder and gave me a most hearty but surprising kiss. As the unexpected always makes a hit, the audience yelled and applauded. After that every good-natured prima donna would bestow a chaste salutation on the blushing conductor; even the doll-like little Japanese prima donna, Miss Tamaka Miura, reached up for me and managed just about to reach my collar. It bore the gentle brunt of her osculatory exhibition.

Music at the Naval Station

On May 20, 1917, I received a telegram from Mr. John Alden Carpenter, a friend of mine and a famous composer. It said:

"The naval station has an undeveloped band which needs the inspiration of a master hand to start it on the right track. Could you come here, if only for a few days, to start the work and bring with you a bandmaster of the right personality to continue the instructions? I realize how much I ask and know your enthusiasm for the cause."

I left as soon as I could arrange my affairs, met Mr. Carpenter in Chicago, and we went to the naval station at Great Lakes. I was introduced to the commandant, now admiral, then Captain Moffett. He had the band appear on the parade ground. They probably numbered seventy-five men, mostly young fellows. They played a march or two and went back to their quarters. The admiral invited me to lunch. Before lunch was over he spoke of his plan and the necessity of good music for the Navy, and said, "You, Sousa, know the game better than any man in the country, with all your years with the Marines, your knowledge of discipline and how to handle men. I don't know where to look if you fail me."

"I won't fail you," I answered. "I'll join. I'm past sixty-two, but I'm a healthy lot."

"When will you join?"

"Right away," I answered.

I returned to Chicago, telegraphed home my intention and was sworn in as a lieutenant to take charge of the music. I had explained to the commandant that I had some dates contracted for that would have to be filled. He agreed, and I remained at the station several days getting things in shape for the time when I returned. I told the commandant, until I came to stay, I desired to be placed on the one-dollar-a-month basis. So I did not go on the active list until a few months later. He agreed, and I celebrated my new position with a verse that met with many printings throughout the land:

*I joined the reserves on the last day of May,
I gave up my band and a thousand a day.
A dollar a month is my government pay.
My God, how the money rolls in!*

During the entire time I was in the Navy, from May, 1917, to March, 1919, I learned to love and admire Admiral Moffett. Every man who had the honor to serve with him loved him. His hours of work were all hours. He asked no man to do more than he did himself. His executive ability was second to that of no man I have ever met. Though he was a great disciplinarian, there was nothing that ever suggested the martinet. We who served with him believed him one of the greatest men in the service of our country, and my opinion has never changed.

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In a month we had more than 600 enlistments for the band. They were getting cumbersome to handle. The commandant and I were invited to a banquet at the Chicago Club. Coming back in the trolley placed at our disposal, I said: "Commandant, the musical forces have become an unruly mob and I have a plan to propose if it meets your approval. I propose to form a band battalion of 350, with military commander, musical director, surgeon, master-at-arms and petty officers. After that I propose to organize, as enlistments warrant, bands to consist of double-battalion units of the Delaware type and assign one to each regiment at the station. Will you kindly issue an order for me to do it?"

"Order be hanged!" he said. "You're the musical director. Do it. If it doesn't work you'll know it."

Next day I sent for the senior bandmaster, had him bring a list of all the musicians at the station, their rating, ability and age, and formed a battalion which became my special work while the war continued. We had from time to time about 3500 musicians. My system had an advantage in this way: If we received a telegram from the department, or a letter or dispatch, to send a band to a ship or to a station, I could send an organized whole; men who knew one another and had a repertoire and had played together.

Playing for Roosevelt

I remember we got a request from Admiral Mayo, commander of the Atlantic Fleet, for a band for his flagship, the Pennsylvania. The commandant sent for me, read the telegram and said, "Let's send Admiral Mayo the best band we can." There was a bright young bandmaster at the station named V. D. Grabel. I suggested Grabel and his band be sent to Admiral Mayo. They were, and later when I was ordered to the Pennsylvania, dining with the admiral, he said, "Sousa, you gave me a great surprise when you sent me a band. They reported at six o'clock and gave a concert at seven, which was never heard of before in either the Army or the Navy."

The first engagement of the battalion was an order to proceed to Kansas City and take part in Old Glory Week, the week of September twenty-second. We gave a concert in Electric Park. Among the thousands present was Colonel Roosevelt, who sat with his family near the band stand. I went to him and asked if there was anything special he would like to hear.

He immediately replied, "It would make me very happy if you would play Garry Owen."

We played it and he applauded most enthusiastically.

On our return to Great Lakes I received a letter from Mr. Henry P. Davison asking if the Red Cross could have the band for a drive in New York. I wrote advising that he take the matter up with Admiral Moffett. At the conclusion of the correspondence we were ordered to New York by the department to take part in the Red Cross drive and the Rosemary Pageant at Huntington, give a concert at Carnegie Hall, then proceed to Philadelphia, Baltimore and Washington and return to New York for a concert at the Hippodrome.

The band battalion was composed of young men from eighteen to twenty-five in years, many of them belonging to college bands and small-town bands of the West and Southwest. They were a bright lot and filled with enthusiasm. I used great care in the selection of the music to be played—everything to be bright and within the comprehension and execution of the band; nothing of a somber character except a ballad or two. I selected the most effective street marches. Such stand-bys as The Thunderer, The National Emblem, Semper Fidelis, Washington Post, High School Cadets, and others were used. The drum major, a handsome sailor named Micheaux Tennant, was an excellent drillmaster, and

the boys marched with an unusually fast step.

When we went to Philadelphia we were rendezvoused in front of the Union League Club, on Broad Street. An old Civil War general came out of the club and began to inspect each file of the band. We were at rigid attention.

He came up to me and said, "Sousa, you've got a remarkable lot of men."

"Yes, sir, I think so," was my reply.

He continued, "I have inspected every file of the 300 or more men you have and there isn't a belly in the band!"

I thanked him again.

After Philadelphia we went to Baltimore for the First Liberty Loan drive. Patriotic Baltimore responded beautifully. The banks had all named the amount of their subscriptions before we arrived, but when we gave our concerts in the Fifth Regiment Armory, with thousands of people present, I would have a man with a megaphone state to the public, "If somebody will subscribe \$100,000, the band will play Dixie." We'd get that \$100,000 in a few minutes. Then I'd have the megaphone man say, "If somebody will subscribe \$200,000, the band will play Maryland, My Maryland," and the subscription would be forthcoming.

After Baltimore we went to Washington for a Liberty Loan drive there. My home town was good to me. It was a refutation of the old saying that a prophet is not without honor, save in his own country.

We returned to Great Lakes, then were ordered to Milwaukee, Cleveland, Columbus, Cincinnati, Pittsburgh and other cities. I believe we were the strongest card in the country to get subscribers for the various objects that required money. The millions that were subscribed for Liberty Loans; the money given for Red Cross drives and naval relief, and other things, must have amounted to billions. Even in little affairs, where we were after \$50, \$100 or \$200 at a time, some sailor lad would hold up my twenty-cent baton and ask what he was offered for it. If somebody bid only \$50, he would say, "This is a money affair. Can't do anything like that for \$50," and he would work it up sometimes to \$300 or \$400.

The week of the seventh of November we were, at the request of the Canadian Government, ordered to report to a committee at Toronto, Canada, for duty in connection with a Victory Loan campaign. We proceeded to Toronto, paraded, gave concerts, did everything possible to help the cause, and in a few days the Armistice came. Such a night probably was never experienced in the history of civilization. I didn't sleep, and I don't think anyone else did, although I sadly needed it. I caught influenza, and my right ear was giving me a terrible lot of trouble. I had three operations on it, to have abscesses cut out, by a wonderful surgeon in Toronto. But what was a little thing like an abscess to the thought that the war was over?

Talent Lost Through Doubling

The men and women who usually buy season tickets for symphonic concerts no doubt prefer that form of musical pabulum to any other. It has one thing in its favor: The symphonic orchestra is the same everywhere, be it Budapest or London, Paris, Madrid or New York; the same instruments and the same literature are used. And, as a rule, the higher the guaranty or the subsidy, the oftener are played one-time compositions—the kind played only once—music that depends entirely upon color and having little or nothing at all of melodic beauty. One of the sad things to these men and women is the fact that every addition the symphony orchestra has made from the time of Haydn to today, with the single exception of the harp, has been a wind instrument. Sometimes excellent judgment is used by the symphonic authorities when their orchestras enlarge from 60 to 70 or 80 or 90 or 100 players, to increase almost entirely in the string department and to leave the wood wind and

brass no more for 100 men than you would for 60 or 70. This idea of having four oboes for two parts gives the extra players more opportunity to think of home cooking than to create any particular desire to play. Two parts for two players seems to me to be correct. But a good deal of talent is lost in doubling the men for each part. It is apt to place it in that category where one lazy man and one diligent were called upon to lift a fat woman who had suddenly fainted. The lazy man said to the diligent man, "You lift while I groan."

The first of the classic orchestras dating from Haydn consisted of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and the strings. The additions today used by the moderns are piccolos, English horns, contrabassoons, hecklephones, saxophones, cornets, an array of French horns, trombones, tubas, euphoniums and Sousaphones. The publishers, in issuing new orchestral compositions, publish these parts and know that players will be found for them. That is where the symphonic orchestra has an advantage over the wood-wind band. No two nations have the same instrumentation for a wood-wind band. It seems as if some committee got together and decided what should be the instrumentation of an army band, and the civilian bands adopted the same instruments. In the case of the Garde Républicaine, they have a greater variety in wood wind than the German bands. The German bands have plenty of brass, which makes them desirable for outdoor playing.

Programs at Home and Abroad

Gilmore's Band went to Europe in 1878. Gilmore was a splendid organizer and had equipped his band the nearest to musical perfection and artistic possibilities of any known organization of that day. His band numbered about sixty-six people. As compared to my organization they were divided as follows:

GILMORE—1878	SOUSA—1924
2 Piccolos	6 Flutes
2 Flutes	2 Oboes
2 Oboes	1 English horn
1 A-flat clarinet	14 First clarinets
3 E-flat clarinets	6 Second clarinets
8 First clarinets	6 Third clarinets
4 Second clarinets	1 Alto clarinet
4 Third clarinets	2 Bass clarinets
1 Alto clarinet	2 Bassoons
1 Bass clarinet	4 Alto saxophones
1 Soprano saxophone	2 Tenor saxophones
1 Alto saxophone	1 Barytone saxophone
1 Tenor saxophone	1 Bass saxophone
1 Barytone saxophone	4 First cornets
2 Bassoons	2 Second cornets
1 Contrabassoon	2 Trumpets
1 E-flat cornet	4 Horns
2 First cornets	4 Trombones
2 Second cornets	2 Euphoniums
2 Trumpets	6 Sousaphones in B-flat
2 Flugelhorns	3 Battery
4 French horns	
2 Altos	
2 Tenor horns	
2 Euphoniums	
3 Trombones	
3 E-flat tubas	
2 B-flat tubas	
3 Battery	

In the instrumentation of these two bands there are no fewer than sixteen of Mr. Gilmore's instruments that are obsolete in mine.

With the coming over to America at times of the better class of European bands, some of the comments made by their conductors after their return to Europe have been amusing, if they weren't deplorable. I read a few years ago of one who came over with a fairly good band, who went back and complained about the very cheap kind of music America demanded in performances. With a knowledge perhaps greater than any foreign bandmaster has of America and Europe, I want to say that appreciation of music played in an inspirational manner is just as great in America as it is in any part of the Old World. The same programs that I have played in America are the programs I have played in Europe, and I have been in some fourteen

different countries on the other side of the water and around the world. But it is absolutely necessary, if you are to hold your public by any music that combines the intellectual with the inspirational, that it not be rendered in a prosaic manner. With no desire to criticize or find fault, I believe that many times music falls flat not on account of the music or on account of the players, but on account of the lack of inspiration of the conductor; and perhaps it is well to quote no less an authority than Berlioz in the theory of his art. Speaking of the conductor, he said:

"The performers should feel what he feels, comprehend his mood; then his emotion communicates itself to those whom he directs; his inward fire warms them; his electric glow animates them; his force of impulse excites them; he throws around him the vital undulation of musical art. If he be inert and frozen, on the contrary, he paralyzes all about him, like those floating masses of the polar seas, the approach of which is perceived through the sudden cooling of the atmosphere."

With a nation as young as America it could not be expected she should immediately become a power in the arts. Commerce, invention, utilities were of greater importance and more necessary than pictures, music and the drama. Therefore the best brains went into that which was most important for the progress of the country.

Up to fifty years ago there were only one or two serious operas by native composers produced. The growth of light musical pieces during the past twenty years has been enormous; and from being a suppliant at the door of the theatrical manager, the American composer is received with open arms if he has something worth telling to the public. Of course the basis of our progress musically is entirely due to commerce. As soon as your followers of commercial pursuits find themselves on Easy Street, they begin to look around and see what they can enjoy most. They are willing to pay for it. When one considers the number of first-class orchestras in America, and the number of prosperous musicians, we have every reason to be happy.

Ballads Versus Laws

Among the contributing educational factors in a musical way in the country that reach the greatest number and have an unquestionable effect, is the finest class of moving-picture house. Such houses as the Strand, Rivoli, Rialto, Capitol, in New York, and many others throughout the country, have great educational value. Their orchestras are well equipped and they are very valuable to the students of instrumentation. He can hear combination and he can learn the absolute tone and character of the rarer instruments; he knows how the oboe sounds, what the tones of the horns are, the difference between a trombone and a cornet. All this makes for better knowledge and makes it easier for the musical student to reach his point.

The development of players, I should say, is easily 200 to one composer. Though geographic lines have nothing to do with the development of the composer, still, where there are a great number of people they must, everything else being equal, develop many composers. In my own organization I have had some Americans who have stood at the very front of their particular branch of playing. I have never heard a better cornetist than Herbert L. Clarke, who for more than twenty years was the solo cornetist of my band and is now a director of his own. I never heard a finer trombone player than Arthur Pryor and I don't believe he had his equal on earth when he was with me. Among the present-day artists is John Dolan, and many more can be named who are an honor to any organization to which they are attached.

More than 200 years ago Andrew Fletcher, of Saltoun, a philosopher and a keen observer of men and their ways, said: "I knew a very wise man that believed

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that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."

At the very beginning of man's authentic record there came a series of laws, now known as the Decalogue, that have remained through all the ages as a very Gibraltar of universal justice.

Biblical history tells how the people with fear and trembling heard these commandments; still, they have remained as a monument erected on a foundation of everlasting truth. Tome upon tome of statutes has been enacted since the days when the finger of God traced the Decalogue upon the tablets of stone, but very few man-made laws have lived. Macklin says: "The law is a sort of hocus-pocus science that smiles in yer face while it picks yer pocket; and the glorious uncertainty of it is of more use to the professors than the justice of it."

Music, on the contrary, reassures and comforts. It tends to soften the hardships of life and add joyousness to our days. Its appeal is to the most lovable traits in man's nature, therefore it is not difficult to understand why Fletcher's wise man preferred writing the songs of a nation to making its laws.

The first popular song ever written was the one sung by Moses and the children of Israel in exultation over the destruction of Pharaoh's hosts. Nothing but song and dance were adequate to celebrate that great event. In triumph and mighty unison, they sang, "I will sing unto the Lord . . . the Lord is a man of war —" And Miriam and the women played upon timbrels and danced in graceful abandon to the accompaniment of the mighty choir.

The First Bandmaster

With the advent of the sweet singer of Israel came the first great writer of popular songs, for by his genius he swayed the multitude and became the idol of all his land — David, the beloved one, he who wrote the Book of Psalms. He was a musician, a poet and a first-class fighter.

Singing the Forty-sixth Psalm, "God is our refuge and strength, a very present help in trouble," Polycarp went toward his funeral pile, as did Savonarola. Centuries later, strengthened by this psalm, Martin Luther braved his enemies. Cromwell's soldiers marched forth to their victory at Marston Moor chanting the songs of David.

Time has kept for us a record of David as a poet, a record of David as a ruler, a record of David as a fighter, but not one vestige remains of David as a composer. More's the pity, for he must have written splendid music or he could not have moved the people as it is recorded.

David might well be called the first bandmaster mentioned in history. Of course we know in Genesis Jubal is spoken of as father of all such as handle the harp and pipe. But David was the first orchestral organizer. His band numbered 288, and he thus led the first body of players on record.

David without question had in his band all the component parts of the modern orchestra—strings, wood winds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel played before the Lord with all manner of instruments made of fir wood and with harps, and with psalteries, with timbrels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard today. Popular as a composer and popular as a conductor, David was certainly to be envied. These ancient records are the lamps that led the way to our days, wherein music has taken its place among the recorded inspirational outbursts of man.

At the very dawn of history, vocal and instrumental combinations existed.

Again, is it not recorded in Daniel:

"Nebuchadnezzar spake and said unto them, Is it true, O Shadrach, Meshach, and Abednego, do not ye serve my gods, nor worship the golden image which I have set up?"

"Now if ye be ready that at what time ye hear the sound of the cornet, flute, harp, sackbut, psalter, and dulcimer, and all kinds of musick, ye fall down and worship the image which I have made; well: but if ye worship not, ye shall be cast the same hour into the midst of a burning fiery furnace; and who is that God that shall deliver you out of my hands?"

"Shadrach, Meshach, and Abednego answered and said to the king, O Nebuchadnezzar, we are not careful to answer thee in this matter."

Evidently Nebuchadnezzar and his band were not very popular. Poor old Nebuchadnezzar had as much trouble getting an audience as some of the moderns.

"Be sure you do not miss my concert tonight," says the Nebuchadnezzar of today. "Sorry, but I can't," says the Shadrach of these times, edging away. "I have a previous engagement to take a nap in a boiler factory."

Hugo Riemann, Sir Charles Villiers Stanford and Cecil Forsyth, those indefatigable delvers into the mystical mines of musical antiquity, agree that everything in music up or down to 900 A.D. should be considered ancient. They record the use of voices and instruments giving melody only, or, at most, octaves in singing and playing. Of course, the rhythmic instruments of percussion were used to mark the time and accentuate the melodies.

If, as some claim, music is a man-created invention, its improvements in the innumerable years that preceded the makers of modern harmony were slight indeed.

It is self-evident that man, in the ancient days, had brain, eyes, voice and hands, even as he has today; but polyphonic music did not exist until the breath of God warmed into music a soul, and cold mathematics gave way to creative genius, inventive skill and inspiration.

The messiahs who brought the glad tidings—Palestrina, Bach, Beethoven, Wagner and a multitude of divinely endowed musicians—have led the world out of the wilderness of crudity into the dazzling realm of the present—a present rich in the treasures of the masters who have arrived, rich in the promise of those to come.

The precursor of the present in relation to the combination known as the symphony orchestra dates from the eighteenth century.

Joseph Haydn has long been known as the Father of Orchestral Music. Many of his symphonies remain in the repertoire of the famous orchestras of the world and are played with never-ending delight to the auditor, the performer and the conductor each succeeding year.

The Father of Orchestral Music

Although it is a far cry from the combination of strings, wood wind and brass of Papa Haydn's orchestra to the instrumental tools employed by Richard Strauss, to the composer of The Surprise, The Farewell, The Clock and other immortal works should be given the honor of establishing the classic orchestra.

The group of the Father of Orchestral Music—1766—consisted of six violins, two violas, one cello, one bass, one flute, two oboes, two bassoons and two horns. The earliest of the Haydn symphonies were given to the world by these instruments. The Alpine Symphony of Richard Strauss—1914—calls for two flutes, two piccolos, two oboes—doubled, one English horn, one heckelphone, one E-flat clarinet—doubled, two B-flat clarinets, one C clarinet—doubled, one bass clarinet, three bassoons, one contrabassoon, sixteen horns, four tenor tubas in B and F, six trumpets, six trombones, two bass tubas, two harps, organ, celest, timpani, eighteen first violins, sixteen second violins, twelve violas, ten cellos, eight double basses, small drum, bass drum and a host of effect instruments which we, in America, call the traps. Besides the above instruments, Strauss in a previous composition employed saxophones.

It will be noticed that between 1766 and 1914 composers have added a multitude of wood wind, brass and percussion instruments to the primitive symphonic combination. With the single exception of the harp, there has been no effort made permanently to incorporate into the string band any other stringed instrument. Though the guitar, the lute, the mandolin, the banjo, the zither and the viola d'amour have been used in orchestral combinations, they have been employed only for some effect believed necessary by the composer. In fact, "The symphony orchestra," to quote W. S. Rockstro, "has become a large wind band plus strings, instead of a string band plus wind."

Why? The most aesthetic of the pure families of instruments is beyond question the violin group. In sentiment, mystery, glamour, register, unanimity of tonal facility and perfection in dexterity it more than equals all other families. But aside from its delicate nuances and diffident dynamics, it reduces itself to the skeleton of the symphonic structure, because, like bread served with each course, it loses its novelty; and if violins are used alone, beyond a certain time limit, they suggest an Adamless Eden, which, however beautiful, does not appeal to Eve. Instruments can be likened to man. Man is a social animal; orchestral instruments crave company.

Family of Instruments

Of the separate instrumental groups, apart from the violin, the vocal, though it is not the equal of the violin family in compass, lightness or mobility, possesses a power for pathos, passion and soul-gripping quality not possible by any other group. The wood wind has a slightly greater register than the violin. In marbleized chastity, crystallized coquetry, humorous murmurs and voicing animated nature, it is in a class by itself. The last orchestral family, the brass, is less in gamut than any save the vocal, but it has the power to thunder forth the barbaric splendor of sound or intone the holiness of the cathedral.

Therefore composers have found a greater diversity of tone color in a multitude of wind instruments—cylinder or conical, single reed, double reed, direct vibration by blowing into an aperture, or cup-shaped mouthpiece, taking the vibrations from the trumpet muscles of the human lip and various sizes of tubes—than in the string family alone. All these wind instruments have added to the palette of the orchestrator and have permitted him to use his creative power in blending the various colors. In this connection, it is not amiss to point out that that giant of the music drama, Richard Wagner, in nearly every instance enunciates the leitmotifs of his operas through the agency of wood wind or brass.

The so-called Thürmer—Watchman—bands of the Middle Ages seem to be the progenitors of the present-day concert band. They were made up of fifes, oboes, Zinken, trombones and drums. Trumpets were not at first used, because they were for royal ears alone, not for the common herd. As time passed numerous wind instruments were added to this group, some of the originals became obsolete and others were improved upon, until today the wind band consists of four flutes, two piccolos, two oboes, one English horn, two bassoons, one contrabassoon or sarrusophone, two alto saxophones, two tenor saxophones, one barytone saxophone, one bass saxophone, twenty B-flat clarinets, one alto clarinet, two bass clarinets, four cornets, two trumpets, two Flügelhorns or added cornets, four horns, four trombones, two euphoniums, eight basses—double B, one harp, one tympani, one small drum and one bass drum.

The tendency of the modern composer to place on the shoulders of the wood wind corps and the brass choir of the orchestra the most dramatic effects of the symphonic body has much to do with the development of the wind band, although there is no question that the inventive genius of Böhm, Klosé, Wiprecht and Sax has been an important factor. With the improvements

in mechanism, looking to purity of intonation and facility of execution, observant musicians and capable conductors saw the coming of a new constellation in the musical firmament—a constellation of star players on wood wind, brass and percussion instruments.

The pioneers were Wiprecht and Parlow in Germany, Paulus and Sellenik in France, the Godfreys and George Miller in England, Bender in Belgium, Dunkler in Holland, and, last but not least, Patrick Sarsfield Gilmore in America. Gilmore organized a corps of musicians superior to any wind-band players of his day, many of them coming from the leading orchestras of the world and possessing a virtuoso's ability on their respective instruments. He engaged his musicians regardless of expense and paid them salaries commensurate with their talents. Conductors and players alike should tenderly cherish the memory of Patrick Sarsfield Gilmore for what he did in the interest of instrumental performers.

The only distinction that can be made in the name of progressive art between the modern string band and the modern wind band is which one at the moment presents the most perfect massing of sounds and tonal colors. An incessant playing of all groups combined, or the serving of music pabulum in solid blocks of string, wood wind or brass becomes wearisome. Recitals by a single vocalist or instrumental performer are made attractive through the personality and pedagogy of the performer rather than through the entertainment itself. When personality is missing, auricular fatigue prevails sooner or later.

In placing the string band and the wind band on the same plane, I see, in my mind's eye, the lover of Haydn, of Mozart, of Beethoven and the violin family standing aghast at the thought and asking why wind instruments should attempt the immortal symphonies of these beloved masters; and well may they stand aghast and question. These compositions were created for one purpose only—to be played by the instruments the masters intended for them, and never by any other combination. The efforts on the part of some misguided conductors and orchestrators to improve on the original, and the equally self-elective task of some wind-band arranger to transcribe Mozart, Beethoven and Haydn to the wind-instrument combination are greatly to be deplored. The earlier symphonies are the musical flowers, plants and trees grown in the shadowy lane of the past, and it is not necessary to put up barbed-wire fences and telegraph poles to modernize these masterpieces. Either play them as they are or let them alone entirely.

Wind and String Combinations

There is much modern music that is better adapted to a wind combination than to a string, although for obvious reasons originally scored for an orchestra. If in such cases the interpretation is equal to the composition, the balance of a wind combination is more satisfying.

The all-pervading aim of the composer is to produce color, dynamics, nuances, the story-telling quality and the greatest number of mixed and unmixed quartets, and the combination and composition that vivify that result are the most desired ones. To presume that the clarinet, the cornet and the trombone should be used simply to blare forth marches and jazz tunes, or that the violin family should devote its days to scraping waltzes and fox trots is ludicrous.

The string band and the wind band are among the brightest constellations in the melodic heavens. The former may be likened to the feminine, the latter to the masculine, for like maid and man, they can breathe into life the soulful, the religious, the sentimental, the heroic and the sublime. The mission of each is to uplift humanity; the doctrine, God's sunshine is for all; the motto, Beauty, Love and Harmony Must Prevail.

Editor's Note—This is the sixth and last of a series of articles by Mr. Sousa.

MINNEAPOLIS JOURNAL

Bandmasters Make Sousa Honor Member

With John Phillip Sousa, conductor of Sousa's Band, and Henri Verbrug-

hen, conductor of the Minneapolis Symphony Orchestra, as guests at a luncheon of the Minnesota Bandmasters Association conducted at the Nicolet hotel, Mr. Sousa was made an honorary member of the organization. Both Mr. Sousa and Mr. Verbrughen spoke, recalling former meetings in Australia and England.

Fifty bandmasters from Minnesota attended the meeting, and went in a body to hear Sousa's concert. Papers

were read by Carl Dillon, Guy Donnelly and H. C. E. Schmidt, retiring president.

Officers elected for next year are George Thorpe, St. James, president; Carl Dillon, conductor of the Third Infantry band, vice-president; Dr. L. C. Brusletten, Faribault, secretary; Lars Holtan, Zumbrota, treasurer. The board of directors include Hugo Frey, Minneapolis; C. Oliver Riggs, St. Cloud, and H. C. E. Schmidt, Red Wing.

MORNING TRIBUNE

Music

Sousa's Band.

Sousa's band, an ever welcome organization in this city, gave two concerts at the Kenwood armory Tuesday, presenting programs built in Sousa's characteristic style: a little classic music sprinkled through a number of popular compositions. This popular band leader knows how to cater to popular taste and he knows how to educate up to better things, while the fact that he always surrounds himself with players who are adepts on their particular instruments, enhances the pleasure of everything he offers.

Among the creditable selections of classic pretensions yesterday were the overture to "Tannhauser"; the "Largo" from Dvorak's "New World" symphony; Elgar's "Pomp and Circumstance" march; a Gaelic Fantasy; "An-rain Nua N-Gardeal," by O'Donnell, and the "Love Scene" from Richard Strauss' "Feuersnot," with others equally interesting, naturally including many of the Sousa marches, both old and new, and a brace of the conductor's own suites.

To say these pieces were well performed is paying but slight tribute to an organization that has become one of America's traditions. In one or two of them string instruments were missed; but generally speaking the selections had been made with appreciation of the limitations of a brass and reed band.

As usual, Mr. Sousa brought with him some excellent soloists, including a soprano with a very charming voice and style, Marjorie Moody, who sang "I Am Titania," from "Mignon," and the "Shadow Dance," from Meyerbeer's "Dinorah," to which she added some encores. William Tong, cornetist, played solos at each concert, delighting the audiences with his skill, and some fine xylophone playing was done by George Carey and Howard Goulden.

JAMES DAVIES.

MINNEAPOLIS

JOURNAL

MUSIC

"MARCH KING" AGAIN
SWAYS MINNEAPOLIS

Mixes Own Martial Airs With
Works of Old Masters at
Two Concerts

By VICTOR NILSSON

Lieutenant Commander John Philip Sousa and his band yesterday gave two much longed for concerts at the Armory to the lovers of band music and bracing march rhythms. There are few musicians in this country, who have such a large following as Sousa and no one who more truly deserves the admiration that is given him. For he is always the same. It is 30 years now since his marches began their triumphal progress throughout the world and he has ever remained the same fount of rhythm both in writing and conducting music of that invigorating sort. Yesterday some of the glorious marches which made his fame were heard together with some brand new ones like "The National Game" and "The Black Horse Troop."

The programs were presented in true Sousa style with music that seemed to start up almost by itself the second the conductor stepped up on the podium and which generously overflowed in extra numbers whose title and character always were properly announced.

As always, there were some more pretentious and heavy numbers, like the overture to Wagner's "Tannhauser," the largo from the "New World" symphony by Dvorak, a Gaelic fantasy by O'Donnell and the love scene from "Feuersnot," by Richard Strauss. Sousa often has been the first to introduce American compositions of sterling merit like Ernest Schelling's "Victory Ball," but this time there was nothing in this line to record.

The Sousa organization is as usual a very strong and highly disciplined organization of brass and woodwind virtuosi. Of splendid beauty of soft sonority seemed the deep brasses which in numbers like the "Tannhauser" overture were heard to finest advantage.

The soloists also gave entire satisfaction. Marjorie Moody has a high and well carrying soprano voice and displayed much skill in coloratura with strictest adherence to pitch in the "Shadow Song" from Meyerbeer's "Dinorah" and in the polonaise from Thomas' "Mignon." In her Meyerbeer number of the afternoon she successfully stood the test in agility and pitch with the flute obbligato. William Tong is the new cornet player who may not have all the elegance in delivery or perfection of tone of his predecessor, but whose style is sincere and virile. George Carey and Howard Goulden were two xylophone artists who vied with each other, sometimes in duets of Mr. Carey's own composition, in uncanny skill and contagious exuberance.

Sousa Gives Great Show and
Great Concert to 5,000 Here

By SOUTHWORTH ALDEN

When El Nath has lost its whiteness and Vega has displaced Polaris as the north star, it may be then that the name of John Philip Sousa will have become obscured in the muck of forgotten ages—but not till then.

This apostle of musical realism, citizen of the world, is as much a part of the United States of America as the Constitution, and he changes less. He is a national institution.

Yesterday was Sousa day for me and about 5,000 other Minneapolitans who assembled during the afternoon and evening at the Kenwood armory to hear again the "Liberty Bell" and "Stars and Stripes Forever." The afternoon crowd was small, but the evening audience was as always a large one, and Sousa, master showman that he is, held it in the hollow of his hand for two glorious hours, without a moment's loss of interest. He has been entertaining a million people a year for a third of a century and he knows supremely well just how to do it.

Did he start with something a bit heavy, then he struck up at its end, almost without pause, "El Capitan." Did the difficult "Feuersnot" by Richard Strauss please some and soar over the heads of others . . . he sent his 80 musicians crashing into the favorite "Liberty Bell." Did the oily notes of the saxophones cloy slightly. He stood ready with "Black Horse Troop." And if that was a bit new, he knew just the right moment for the world's greatest march, "Stars and Stripes Forever."

When the ears were somewhat deadened by the cheerful and enticing barrage he poured musical balm in the form of the liquid music of the xylophone. And if the charming soloist, Miss Marjorie Moody, began with the "Je Suis Titania," from Mignon, she hastened to reply with "Danny Boy" and "Coming Through the Rye." Nor was the eye allowed to become lazy. At the proper moment, optically speaking, there came "U. S. Field Artillery" with the trombones forming stately rank along the front. A short time later came "Semper Fidelis" with the cornets in front; then "Stars and Stripes" with cornets, piccolos and trombones in one magnificent firing line of sound.

Mixed in at the proper time, too, were a few mild inanities from the saxophone octette, a genre number, so to say, like "Whistling Farmer" with dogs barking, ducks quacking. And time and again a medley of tunes swept the audience like prairie fire.

I was particularly interested in observing how Sousa and his band did the afternoon program which contained the "Tannhauser" overture and the Largo movement from "New World Symphony" by Dvorak. Here if anywhere the band was not quite successful. Lacking the stringed instruments a military band is always handicapped in presenting symphonic material. But the brasses and woodwinds gave a splendid account of themselves. One missed, too, the spirit of interpretation on the part of Mr. Sousa. Trained as a band leader, he marks his measures as mechanically as a metronome. This manner seemed

THE EVENING HURONITE

SOUSA'S BAND
ARRIVES IN CITY
FOR CONCERTS

Lieut. Commander John Philip Sousa and his famous band arrived in Huron shortly before noon today in their special train, coming from Aberdeen, where they played two concerts yesterday to packed houses at the Aberdeen Normal.

Commander Sousa is proud of his band this year, and was not hesitant in saying so upon his arrival here today. "I believe," said he, "that you will find the band better than it has ever been before. I have never relished the idea of traveling on my reputation, in fact, I have always had a horror of anything of that sort. It is my aim to always be remembered as a musician who even in the evening of his life refuses to let down his standards in any respect whatsoever."

"Yes, the 'Stars and Stripes Forever' will be used as an encore here today, probably at both concerts. We could not get away from playing that march if we wanted to—and we love it just as the people do. I have never written and probably never will write anything that has gained such popularity and is in such demand everywhere."

This evening at 6 o'clock the lieutenant commander and the members of his band will be the guests of the local musicians union at a banquet at Hotel Marvin Hughitt. The concert this evening will start at 8:15 sharp.

cold, even careless in his classical numbers.

Among the interested spectators at the afternoon concert was Henri Verbrugghen, conductor of the Minneapolis Symphony orchestra, who met Sousa in Europe, 25 years ago, and who early acclaimed the American as one of the world's greatest composers of marches. Mr. Verbrugghen was much interested in the saxophones and remarked that he would be glad to have the bass saxophone in the Symphony orchestra to support the lower woodwinds. He stated that the time is not far off when saxophones will be part of the equipment of every symphony orchestra.

A demonstration of all the sections, led by a Sousa assistant was substituted for the last half of the afternoon program.

Among those who made distinctive contributions to the evening program were William Tong, whose triple tonguing in "The Carnival" by Arban showed how thoroughly a master of the cornet he is; Miss Moody, whose lovely soprano voice made light of the highest notes; Mr. Munroe, who in addition to playing the bass saxophone sang amusingly "The Old Swimming Hole," and George Carey who, quite alone, played two xylophone solos which held the audience spellbound—"Morning, Noon and Night," Suppe, and the ever popular "To a Wild Rose" by McDowell.

And so farewell to Sousa for another year. He is a friendly man. Beneath his coat of blue beats a friendly heart. He found time to address the State Bandmasters' association while here, to talk to little chaps who came to shake his hand, to greet scores who pressed around him, always with a smile and a cordial word.

Author of a half dozen of the world's greatest marches, regarded the world over as without a peer in his field, author of books, operas, innumerable arrangements and smaller pieces, friend of half a dozen presidents, the world's greatest traveler, author of his own interesting biography, now running serially in the Saturday Evening Post—veritably, with Roosevelt gone, Sousa remains our leading strenuous American.

"How do you find time to accomplish so much," I asked him. "Well," he replied, and his brown eyes, clear as a girl's, sparkled, "there are still 24 hours in a day."

HURON
EVENING
HURONITE
SOUSA WANTS
BAND LEAGUE

Hopes to Live to See Bands Organized in Leagues Same as Baseball

"I hope to live long enough to see bands in every section of the nation organized into leagues the same as baseball, with band contests to determine the pennant winner in each league, and a 'world series' to select the national champion."

This was one of the many interesting statements made by Lieut. Commander John Philip Sousa last night at the banquet tendered him and the members of his band by Huron Local No. 693, American Federation of Musicians. There were 150 present, including Will Peck, leader of the famous Peck's band of Watertown, Carl Christensen, director of the State College band, Howard Brown, director of the Aberdeen band, and Director-Pickett of the Pierre band.

H. M. Bailey, director of the Huron Municipal band, presided as toastmaster. Mayor D. G. Medbery welcomed the great March King in well chosen and appropriate words, and George Costain of the Chamber of Commerce, paying Sousa and his band several deserving tributes.

In his remarks, Commander Sousa brought out his band league idea, and told several anecdotes of his travels.

Sousa And Band Are Loudly
Welcomed to City as Large
Audience Attend Program

Simplicity in Leading

Veteran Leader and Noted Musicians Appear Before Large Number in Program at Normal; Mode of Music Expression Entrances Listeners

John Philip Sousa and his Band came and played for Aberdeen people and won their admiration. A person would be hard to please, indeed, who did not thoroughly appreciate the afternoon performance. Every number on the program was vociferously encored, and one of the outstanding features of the concert was the generosity on the part of the great leader in his encores. The "Tannhauser" overture was dignified, and impressive from the first phrase to the last and the conclusion was superb. The "Largo" from the "New World" by Dvorak was impressive with its sheer beauty and deep organ tones. The last number, "Pomp and Circumstance" was tremendously winning with its pomp and majestic movement. Among the lighter character pieces the "El Capitan" Suite by Sousa, the "Village Dance" by Massenet, were picturesque and descriptive of the characters and scenes that they portrayed. The several encores, while of a lighter nature, were for the most part descriptive of modern scenes and circumstances and proved that Mr. Sousa is still at his best as a composer. Among the encores played was the "Stars and Stripes Forever" which was a great climax.

The conductor, Mr. Sousa, personifies dignified simplicity. There are no extra motions for the sake of display.

For the soloists only the highest words of praise are fitting. Mr. William Tong on the cornet was superb in technique and tone interpretation. His program piece showed his technique and his encore, "Killarney" demonstrated his softer tones and emotional interpretation. Miss Marjorie Moody won the confidence and admiration of the entire audience in her first phrase. She possesses a splendid coloratura voice, soft, clear and velvety. She has a large range and every note is clear cut in enunciation. Her coloratura passages were especially vivid and distinct and always perfect in technique. The "Shadow Dance" from "Dinorah" was excellent in every respect and her two encores were outstanding. The Xylophone Duet by Messrs. Carey and Goulden also captivated the audience from the first. However a large part of the audience would perhaps say that the encore, "Annie Laurie," was one of the finest pieces of the entire program.

During the interval between the two parts of the program Dr. Foght gave due credit to Secretary Oates and his assistants for making it possible to bring this great organization to Aberdeen, and he also intimated that at their next coming he hoped that the

new building would be completed and would seat an audience twice as large as the one present at the matinee. Every seat, he announced, was sold for both performances.

HURON
EVENING HURONITE
4,700 PEOPLE
HEAR SOUSA IN
TWO CONCERTS

2,800 Pack Auditorium Yesterday Afternoon, 1,900 Last Night — Splendid Soloists — Old Marches Still Favorites.

Over 4,700 people of Huron and this trade territory heard the two concerts given by Lieut. Commander John Philip Sousa and his band yesterday at College auditorium. In the afternoon there were 2,800 in the audience, the auditoriums capacity being taxed to handle the crowd, mostly school children. Last night 1,900 more persons heard the concert.

No attraction ever brought to Huron has ever responded so graciously to the enthusiastic reception given them. There was an encore for every number on the program, the band responding to as high as four and five encores. True to his promise of yesterday, his famous national march, "Stars and Stripes Forever," was played as an encore at both concerts.

Band Shows Off

In deference to the large crowd of school children at the afternoon concert, the last half of the program was changed. Sousa putting on his descriptive "Showing Off Before Company." In this arrangement the various sections of the band were introduced, first the harp, then the two oboes, the clarinet section of 27 pieces, the six sousaphones going "Down Deep within the Cellar," four piccolos and a flute, the trombone section, the medieval coach horn, French horn section, double-bell euphoniums, saxophone section, an eight-piece orchestra, the viard bassoon, and finally the entire band ensemble. Each section as it appeared on the stage was introduced, the characteristics of that instrument described, and a selection played to show the tone quality and range. This proved exceedingly in-

teresting as well as instructive.

Soloists with Sousa

Nor was the band itself the only attraction, for the soloists with the organization held up their share of the program on a par with the band itself. Miss Marjorie Moody, soprano, captured the audience at both concerts, responding to two encores in the afternoon and three in the evening but no number she sang was more beautiful or received with greater response than did Sousa's own composition, "The American Girl." Miss Moody has a beautiful voice of wide range, heavy volume for a soprano, flute-like clearness and roundness of tone.

William Tong, cornet soloist, proved his right to hold down the first chair in the cornet section. His solos proved some of the most popular numbers on the program. Tong is a marvel with the cornet. As a general thing triple-tonguing is about as fast as the ordinary expert cornetist can handle his instrument, but that was slow for Tong. In his solo, "The Carnival," by Arban last night, this artist not only triple-tongued a section but in addition carried a tremolo accompaniment that still has local cornetists wondering how it is possible to accomplish such a feat.

Ask the young folks from 9 to 99 what part of the instrumental numbers they enjoyed most yesterday and the verdict will be almost unanimous in favor of the saxophone octette. They scored a decided hit, and especially last night when they were called back five times.

George Carey and Howard Goulden proved themselves artists on the xylophone as well.

Old Time Favorites

Although there is much to be said in favor of Sousa's new compositions, especially his marches, "Black Horse Troop" and "The National Game," his suite, "Cuba Under Three Flags," his fox trot "Peaches and Cream," his lullaby "Follow the Swallow," and his fantasy "Jazz America," it was his old compositions that proved the favorites here. "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "Liberty Bell," "U. S. Field Artillery" and "El Capitan" are the kind of marches that never die, but grow in popularity the more often they are heard.

Sousa's method of bringing out the high spots in his marches by having the section of the band carrying the

motif come to the front and center of the stage, is a feature that proved most popular here.

It was a wonderful treat for Huron and one that the thousands of children in Huron's city schools will remember long after Lieutenant Commander John Philip Sousa retires as the greatest writer of march music, the greatest band leader the world has ever known.

REPUBLICAN, MITCHELL, SOUSA ATTRACTS LARGE CROWD TO BAND CONCERT

FAMOUS MARCHES RECEIVE
SPECIAL PLAUDITS OF IN-
TERESTED AUDIENCE

That Mitchell Citizens appreciate high class band music, and that a band of such a high class also attracts visitors from surrounding towns was proven last evening when 2,500 people heard the Sousa band at the Mitchell Corn Palace and called for encore after encore.

Although the overture, "Maximilien Robespierre," by Litoff was the outstanding number of the program, combining a wealth of melody and dramatic effect, the old favorites, "El Capitán," "U. S. Field Artillery," "Stars and Stripes Forever," and "Semper Fidelis" seemed to be more generally appreciated by the audience. These are marches that never die and seem to grow more popular the more they are heard. The most novel number on his program was the "Whistling Farmer," each member of the band whistling a part of the melody. Sousa's method of bringing out the high spots in his marches by having the section of the band carrying the motif come to the front and center of the stage was a feature which proved novel and entertaining.

The band in itself was not the only attraction, for Miss Marjorie Moody, soprano; William Tong, cornet soloist and George Carey, xylophone soloist presented numbers which added to the enjoyable evening. Miss Moody has a clear smooth voice and possesses a wide range. Her enunciation is well defined. As encorest to "I Am Titania," from "Mignon," she sang "Danny Boy," and the old familiar melody, "Comin' Through the Rye." Tong displayed superb technique on his cornet, mastering the difficult triple-tonguing in a most surprising manner in his solo, "The Carnival," in which other band instruments played his accompaniment. Mr. Carey proved himself an artist on the xylophone.

The saxophone octette added amusement to the program with their humorous numbers, and scored a distinct hit.

SIOUX FALLS PRESS Band of 'March King' Plays Way Into Hearts of Hearers

Large Audience at Coliseum
Held Spellbound Throughout
Entire Program; Saxophone
Octette Pleases

By OLGA WINDSETH
To hear John Philip Sousa, "March King" and his famous band play, is like having one's dreams of music fulfilled. Here is music that thrills, that fires the imagination. It is music that is mighty in one breath and soft and sweet in the next.

Last night the band, under the master hand of Sousa, held the large audience that filled the coliseum, spellbound. Applause was prolonged and hearty, and Sousa was generous with encores, playing many of his well known and popular compositions and arrangements.

The program seemed to reach a climax when the band struck up the stirring strains of Sousa's own composition, "The Stars and Stripes Forever," generally acclaimed to be "the greatest march ever written." As the well known strains rang out through the coliseum, applause almost drowned the music of the band. Then as the applause subsided and the martial strains swept on, one could catch a vision of brave men marching down flag bedecked avenues, past cheering throngs. The music of Sousa's band makes you see just that sort of thing, soldiers, prancing horses, gala parades.

LEADER, SIOUX FALLS.

SOUSA BAND IS ENJOYED HERE

Coliseum Audience Appreciates
Fine Concert and Specialties
Saturday

There is something distinctly masculine about Sousa and his band. There can be no doubt as to the gender of "Stars and Stripes Forever," "Semper Fidelis," "Nobles of the Mystic Shrine," "U. S. Field Artillery," "Solid Men to the Front," or "El Capitán" as presented by the march king at the coliseum Saturday evening.

Sousa plays his band as though he were playing a mighty organ. Swelling volumes of music which cramed every nook of the coliseum were diminished until just a faint suggestion remained. Shadings as of lights and shadows played through musical pictures painted by the master hand.

The famous director was most gratuitous in his response to the equally generous appreciation of the large audience. In addition to the nine numbers on the program, 15 encores were offered. These took in many musical novelties several of which were written by Sousa.

The program opened with a descriptive overture "Maximilien Robespierre" or "The Last Day of the Reign of Terror" by Litoff. A moving tone picture is painted with sweeping strokes each of which gives new meaning to the setting.

Cornet Feature
William Tong gave a most unusual exhibition of triple tonguing in his cornet solo "The Carnival." Sousa's new suite "Cuba Under Three Flags" was an interesting description. Perhaps the best novelty offered was Sousa's new humoresque "Follow the Swallow" and "Look for the Silver Lining." The "Jazz America" arrangement by Sousa was also most interesting.

Miss Marjorie Moody, soprano soloist with the band, has a pleasing voice and was well liked by the audience. Her first number was "I Am Titania" from "Mignon." This was followed by a group of encores among which were offered "Comin' Through the Rye," "Danny Boy," and "Fanny" by Sousa.

Applaud Famous March

The program was stopped while the saxophone octette, composed of Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe, entertained. Among the novelties presented by this group were "I Want to Be Happy" from "No, No, Nanette," "On the Mississippi," "Rubin Sax," "Combination Salad" by Sousa, "Laughing Gas" and "The Ol' Swimmin' Hole."

One of the pleasing novelties was the flute sextette "Dance of the Mirilltons" by Tschalkowsky. Another was the whistling chorus "The Whistling Farmer."

When "The Stars and Stripes Forever" was started the applause nearly drowned out the music. It was plain to see why this famous march is known to be the greatest march ever written.

The program offered by Sousa and his band was one of the most pleasing entertainments which have been heard in Sioux Falls.

The program opened with the overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror" by Litoff. Here the bandsmen combined a great wealth of melody and dramatic effect in a splendid overture.

Another number on the program, which was particularly interesting because of its arrangement, was a suite, "Cuba Under Three Flags, (a) Under the Spanish; (b) Under the American and (c) Under the Cuban. This is one of Sousa's compositions.

Outstanding numbers on the program were given by Miss Marjorie Moody, soprano; William Tong, cornet and George Carey, xylophone. All three artists were generously applauded and responded with several encores. Miss Moody's first number was "I Am Titania" from "Mignon" (Thomas). Her's is a lovely soprano, exquisitely sweet and clear. Mr. Tong's cornet solo, "The Carnival" was well received, as were the xylophone numbers by Mr. Carey.

Another featured group on last night's program was the Saxophone Octette. They won much applause and responded with a number of encores.

Sousa's program was very well balanced, containing operatic numbers, marches and popular pieces. The program played yesterday afternoon was equally as pleasing as the evening concert. Sousa and his band appeared here under the auspices of the El Riad Shrine.

SIOUX FALLS ARKANSAS Sousa and Ban

Some 34 years ago Mr. Sousa and his band made their first visit to Sioux City.

"I remember that I was interviewed concerning the merits of Sioux City's elevated railway," he recalled. "I re-



Sousa, "The March King," who will conduct his band in concert at the coliseum this evening.

Lieutenant Commander John Phillip Sousa, the famous band master, and his famous band arrived in Sioux Falls this morning for two appearances at the coliseum under the supervision of El Riad temple. The organization arrived in special cars carrying nearly 100 musicians and a special baggage car.

The band master directed a students' concert starting at 2:30 o'clock this afternoon. This entertainment was well attended by local people as well as many from out of the city. Large groups of visitors were present. A group of 100 music lovers were present from Canton and other towns sent large delegations.

The concert this evening will start at 8:15 o'clock. The seat sale has been large. Many mail orders have been received and people have been arriving from out of the city in large numbers since early this afternoon.

Program Announced
A well balanced program is to be presented this evening which will contain several new compositions by Sousa as well as some of the world's classics. The program follows:
1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of

THE SIOUX CITY DAILY TRIBUNE JAZZ DOES MUCH TO IMPROVE FIGURE OF AMERICAN WOMAN, FAMOUS BAND LEADER THINKS

"Jazz has done much to improve the figure of the American woman, and incidentally it is a cause of short skirts," asserted John Phillip Sousa, in Sioux City Sunday for concerts at the Auditorium.

Short skirts are essential in performing the fox trot, and even more essential for the Charleston, the veteran band leader and composer explained.

"Fortunately these modern dances are sufficiently athletic to develop a grace which is easy to gaze upon, or the short skirts might not be so becoming," he added.

While Mr. Sousa sat in the dining room of the Hotel Martin being interviewed, a dance orchestra furnished a jazzy accompaniment for his remarks.

Melodies Pilfered

"Jazz," he said, "is simply music with a very pronounced rhythm, gained by tenor banjos, and enhanced by moaning saxophones and muted trumpets. The jazz makers have pilfered the most beautiful melodies ever written, but I suppose there has to be dance music."

Let no one suppose, however, that the much-maligned saxophone is disliked by Mr. Sousa. He has eight of them in his band, and they furnish a "middle body" to his organization's music which he believes is essential to its success. He even features the saxophones in parts of his program.

"The saxophone is much like the little girl with the curl," Mr. Sousa explained. "When it is good it is very good; when bad, it is very bad."

Mr. Sousa's face is unlined. His movements are precise. He shows few signs of his age, which became 71 years last week.

Here 34 Years Ago

Some 34 years ago Mr. Sousa and his band made their first visit to Sioux City.

"I remember that I was interviewed concerning the merits of Sioux City's elevated railway," he recalled. "I re-

plied that in my opinion the elevated was the best in the country, next to the one in New York. This seemed to please the interviewer, who apparently overlooked the fact that there were at that time only two elevated systems in the country."

Mr. Sousa, it developed, is one of the few entertaining celebrities who isn't about to make his farewell appearance.

"As long as the public wants me I'll continue to tour, and until, some morning you see an item in the paper that Sousa is dead, I expect to keep at it," he said.

"It isn't necessary to grow old, if one keeps one's mind active. Mind can triumph over matter."

"I think it is terribly dangerous for the man over 50 to abandon his regular pursuits. If he does his mind is likely to grow fallow, and his physical condition to deteriorate rapidly. I'm convinced that inactivity has killed more men over 50 than disease."

"I keep myself going strong by determining each day that I'll give the best concert of my career. If I don't succeed there's another concert to try at next day."

None of Mr. Sousa's family travels with him.

"Traveling is trying to the nerves unless one has an object, therefore I think it's better not to have anyone along who doesn't have part in making the tour successful; they're too apt to become grouchy, and to become ill," he explained.

And with this explanation the 71-year-old band leader glanced at his watch, rose quickly, and rounding up a group of his artists, led the way at a brisk pace towards the Auditorium, for the afternoon concert.

THE OMAHA BEE:

MUSIC

By MARTIN W. BUSH.

Like the poet's brook, Sousa and his band go on forever, for Monday evening witnessed their perennial appearance at the Auditorium. It is doubtful if any other organization, musical or otherwise, has traveled the length and breadth of the land for so many years, created and held a following over two generations as has this band.

The name Sousa has become a synonym for the acme of band playing. There is a vast public which responds to brass band music as it does to no other type. Lieutenant Commander Sousa caters to this public in the choice of his programs, plays them superlatively well, therefore the following.

Last evening's program contained some music that was good, and much that was trash, but the list, which was more than doubled in length with extras, for the most part, was confined to music designed for the band medium, rather than to perversions of perfectly good orchestral music. The band plays with a verve and dash that is as irresistible as ever, a wonderful unanimity, and a perfection of intonation that is a joy indeed after hearing the blood curdling sourness of the average amateur band. A lot of war horse marches were trotted out and put through their paces, sounding just as thrilling to many of the listeners as they did in their kindergarten days, and the audience clamored for more.

Miss Marjorie Moody, soprano, sang the "Polonaise" from "Mignon," by Thomas, meeting the demands of that difficult number admirably. She possesses a voice of very agreeable quality and even scale. She handles it intelligently, sings with nice ease of delivery, and sufficient flexibility to get the music over cleanly, even though she took it at a deliberate tempo.

Other soloists were William Tong, cornetist, and George Carey, xylophone player, as well as the various choirs of the band which were featured throughout the program.

2. Cornet solo, "The Carnival," Arban — Mr. William Tong.

3. Suite, "Cuba Under Three Flags" (new), Sousa; (a) Under the Spanish; (b) Under the American; (c) Under the Cuban.

4. Soprano solo, "I Am Titania" from "Mignon," Thomas — Miss Marjorie Moody.

5. (a) Love Scenes From "Feuersnott," 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.

6. "Jazz America" (new), Sousa.

7. (a) Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette," Youmans—Messrs. Stephens, Heney, Goodrich, Weir, Madden, Conklin and Munroe; (b) March, "The Black Horse Troop" (new), Sousa.

8. Xylophone solo, "Morning, Noon and Night," Suppe—Mrs. George Carey.

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture," Guion.

Encore numbers will be chosen from among the well known marches and arrangements by Sousa.

SOUSA'S BAND STIRS AUDIENCE

Famous Musical Organization Gives Two Programs at Auditorium.

By Willis F. Forbes.
John Philip Sousa and his world famous band, now on its 33d annual tour of the United States, played to two packed houses at the Auditorium Sunday afternoon and evening and received a tremendous ovation.

The program, which was arranged by the great bandmaster with a keen perception of what the average audience enjoys, included a variety that ranged from classical to jazz.

Novelty always has been the keynote of Sousa's programs and novelty was contained in his programs here Sunday. One of the most popular numbers of the afternoon program was Sousa's humoresque, a revue of the popular tunes of the day, with "Follow the Swallow" being used as the theme. The unusual arrangement of this number and the delightful manner in which it was presented drew hearty applause from the audience.

Marches Are Popular.

But naturally the most appreciated numbers of the program were the Sousa marches, for which the noted bandmaster has earned the title of the "March King." "Stars and Stripes Forever," the march which has become almost a national institution, swept the audience with its soul stirring rhythm, as it has swept hundreds of other audiences the world over. In every country in the world soldiers and sailors have marched to this Sousa measure and thrilled to its magic strains.

One of Sousa's featured numbers was "The National Game," a stirring march typifying the spirit of baseball and written by Sousa at the invitation of former Judge Kenesaw Mountain Landis, high commissioner of organized baseball. It is the latest of more than 100 marches composed by Sousa and is being played for the first time on this tour.

Another of Sousa's famous marches on the Sunday afternoon program was "Semper Fidelis," the official march of the United States marine corps.

Puts Humor in Music.

Sousa is one of the few composers of the present day who has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings millions of people to his entertainments every season. The Sousa humoresque is an example of this master touch. Having chosen his popular theme, Sousa, with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the Sousaphones, embroiders the theme with strains from other tunes, old and new, until the result is a running fire of comment and witticism, gay, pert and saucy.

Sousa's concerts lasts about 2 hours and 30 minutes, but into that space of time he puts considerably more than three hours of music. This seemingly impossible feat is explained by the fact that Sousa does not leave his platform at the end of each number, makes his exit and return for several bows. Within a few seconds after a number has been concluded, Sousa has decided from the volume of the applause whether or not an encore is justified in directing that number. There were numerous encores during the afternoon program.

WORLD-HERALD - OMAHA

Boy Musicians Greet Sousa Here



Here are the Father Flanagan's boys home band and the Central Park school drum corps, lined up on the Union station platform as they greeted John Philip Sousa, noted bandmaster, upon his arrival Monday morning.

LOVE FOR GOOD MUSIC GROWING, SAYS SOUSA

Symphony Orchestras Becoming Successful, Says Famous Band Director.

BOYS MEET MARCH KING

Arriving in Omaha Monday noon with ninety-two musicians and thirteen soloists, John Philip Sousa, the march king, says music is now the fastest growing profession in America.

Sousa was whizzed off to luncheon at the Fontenelle immediately after a serenade by Father Flanagan's boys' band and the Central Park school drum corps. They met him at the Union depot and played "Stars and Stripes Forever" as a welcome.

"Music has made enormous strides in America during the last fifteen years," he said as he good-naturedly complied with every request of a photographer. "Music-



John Philip Sousa

cians are getting to the point where they can make a living out of their profession. In other words, America is beginning to appreciate music."

He added that symphony orchestras becoming successful all over the country indicated a desire for good music by Americans.

In addition to the two juvenile musical organizations, the famous composer and band leader was met at the station by H. K. Mansfield, founder of the Omaha symphony orchestra, City Commissioner John Hopkins, John Beveridge, Belle Ryan and Juliette McCune of the schools, Charles Franke, auditorium manager, and Mrs. T. R. Rutledge. The luncheon at the Fontenelle was arranged for by Mr. Mansfield, Sandor Harmati, conductor of the local symphony orchestra, and Ernest Nordin, assistant conductor.

Boys of the band and drum corps received a real thrill when Mr. Sousa walked into their midst at the station to praise their playing of his compositions.

OMAHA NEWS SOUSA CHEERED WHEN

BAND PLAYS OLD, NEW FAVORITES

BY PHIL MICK

The old but ever new charm of John Philip Sousa and his magnificent band Monday night held the undivided interest of a representative Omaha audience at the city auditorium throughout an interesting and versatile program.

His listeners thundered applause when he encoed his world famous "Stars and Stripes Forever," they let their feet do what they would when he played his brand new "Jazz America," they shook with laughter when the player of the big bass saxophone performed and they sat in awed silence while William Tong dashed brilliantly and faultlessly through Arban's "Carnival," one of the most difficult cornet solos ever written.

A most gracious reception was accorded Miss Marjorie Moody, a

prano soloist, and George Carey, xylophone soloist, each of whom appeared in special numbers.

The opening number, an overture from the opera, "Robespierre," was a triumph of symphonic art.

The instruments all but talked, giving a vivid and accurate impression of what the composer had in mind when he put some of the stirring incidents of the French revolution into the music. It was surprising to note what the brilliant band, under its peerless leader, could do with one of the great classics.

"Hot Time" Lauded

Those who remembered the favorite of a quarter of a century ago, when the boys in blue marched away to fight in Cuba, cheered lustily as the band broke into "There'll Be a Hot Time in the Old Town Tonight," incidental in his Cuban march suite.

Sousa's main numbers were selected for real worth, and not a one but what was enjoyed to its fullest. But it was his own favorite compositions, including "El Capitan," "United States Field Artillery," "New Humoresque," built on popular tunes, and

others already mentioned, that received the popular acclaim.

It was a great success for the veteran bandmaster on the thirty-third anniversary of his first tour.

GRAND ISLAND (NEB.) DAILY

Sousa's Great Band Again Makes Hit

John Philip Sousa, noted march king, and his band, consisting of more than eighty musicians and ten soloists, thoroughly entertained for more than two hours an audience which completely filled the seating capacity of the Liederkranz auditorium Tuesday evening. In order to accommodate many others who came to hear the concert, it was necessary to place additional chairs near the stage. While the attendance at the matinee program was not as large as the evening, it fully equalled it in the matter of hearty applause and enthusiasm.

While the renditions adhered strictly to the printed program, Mr. Sousa was most generous with encores, playing several of his more familiar compositions, including his "Stars and Stripes Forever," "El Capitan" and other favorites.

Miss Marjorie Moody, who appears as a soloist with the organization, delighted her audience with three splendid numbers. Miss Moody has a delightful soprano voice which was particularly effective in "I Am Titania" from "Mignon." As encore numbers she sang "Danny Boy" and "Fanny," the latter a Sousa composition.

Selections by William Tong, cornetist and George Carey, xylophonist, completed the solo numbers. Comedy interspersed the numbers given by the saxophone octette, which was the outstanding "hit" of the evening. Again and again it was forced to respond to encores.

Local juveniles interested in band work were afforded an unusual "thrill" in appearing before the noted band leader. At the matinee program, Mr. Sousa personally directed the high school band in one of his compositions, and similarly directed the Switzer's boys band at the evening concert. He expressed delight at the apparent growing interest in good music among the young folk of the present day.

The band will give a concert at the auditorium in Holdrege Wednesday evening.

THE HOLDREGE (NEBRASKA) CITIZEN

SOUSAS BAND BRINGS MANY TO HOLDREGE

STRATTON 1ST; GOTHENBURG 2ND; HOLDREGE 3RD; In BAND CONTEST

Lieut. Com. John Philip Sousa, making his third-of-a-century tour arrived with his famous band on his own special train at 11:30, Wednesday. He was met by the various high school bands who marched in a body from the auditorium to the depot. The greetings extended to the veteran bandmen as he appeared from the train was most cordial.

Sousa and several of his bandmen together with the leaders of the contesting high school bands were guests of the Holdrege Rotary Club at noonday lunch Wednesday and the veteran band leader gave the club and visitors a fine talk and was greeted with hearty applause. Other visitors took part in the program, making fine talks.

The contesting bands represent high school organizations from four months to eight years of age.

Stratton claims the youngest band having only four months work, as a school band, to their credit, altho most if not all of the members have had several years experience with the band of that city. William Finley, the director, says he has the smallest band, from the smallest town and drove the longest distance to take part in the contest. Superintendent Albin accompanied the band.

Sousa, who makes a tour across the country from New York to San Francisco every two years, visiting high school bands and judging competitions, came to Holdrege from Grand

Island. Similar contests were judged by him in Lincoln and Omaha. From here he will go to Denver.

This contest is the first of its kind to be held in this part of the state. Leo Kelley, director of the McCook band, was elected president of the southwestern Nebraska high school band association, at a meeting here two weeks ago, and if the present plans mature this contest will be an annual affair.

High school bands from McCook, Kearney, Lexington, Gothenburg, Stratton, and Holdrege competed Wednesday morning for southwestern Nebraska honors, at the auditorium. Three picked bandmen, members of the Sousa party, acted as judges, namely: John Williams, flute soloist, Clarence Russel, librarian and William Tong, cornet soloist.

The visiting bands made a better appearance than our local band, because of the snappy uniforms. Uniforms worn by the McCook band was dark coats, trimmed in red, with white trousers. The Stratton crowd wore dark blue suits trimmed in black braid.

The Lexington boys made a very striking appearance with black capes, faced with yellow, white trousers and black fezzes donated to the band by the Lexington Kiwanis club.

Gothenburg uniforms were simple but very effective, consisting of white trousers, bright red sweaters, and clever red and white caps.

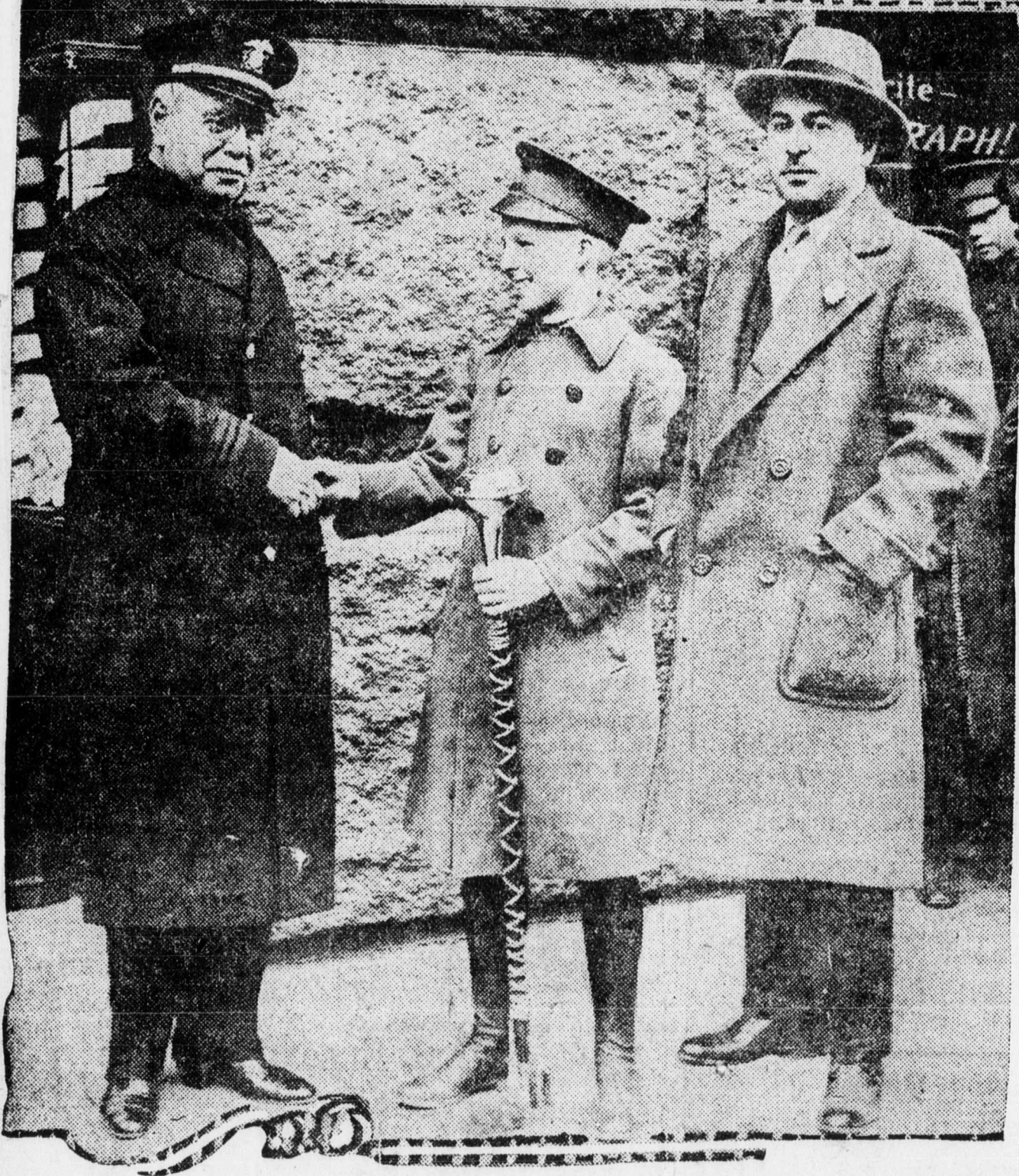
Kearney wore uniforms of yellow and black with the white trousers.

The local boys were attired in the khaki suits.

Announcement was made of awards as follows: Stratton first; Gothenburg second, and we are very happy to see Holdrege in third place. Detailed writeup will be given next week.

On Parade in Sousa's Honor

THE first band of the Olinger Highlanders snapped on parade at the Brown Palace hotel in honor of Lieut. Com. John Philip Sousa. At the bottom Lieutenant Commander Sousa is shown asking Drum Major Junior Yates a few questions about the band. At the right is Arthur M. Oberfelder, who brought the eminent bandmaster and his organization to Denver for two Thanksgiving day concerts at the auditorium.



Sousa Pleases Thousands At Thanksgiving Concerts

John Phillip Sousa, the march king, and his invincible band entertained thousands of Denverites at two performances in the city auditorium Thursday, under the auspices of the American legion and the management of Arthur M. Oberfelder.

A varied program, ranging from heavy classics to the frothiest kind of jazz, had been provided for each of the concerts, and that the big audiences were pleased was demonstrated by the thunderous applause accorded the veteran conductor and his artists at the conclusion of each number.

Sousa's "El Capitan" and "Stars and Stripes Forever" resulted in ovations for their composer when they were played at each of the concerts. "The Lost Chord," in the playing of which the band was augmented by Clarence Reynolds at the pipe organ, also proved an immensely popular number, as did Henry Sachs' march, "City of Denver."

Bantering comedy was furnished by Sousa's saxophone octet, whose members were encored time after time. Miss Marjorie Moody, soprano soloist, likewise was called back for many encores, as were William Teng, cornet soloist, and George Carey, xylo-

phonist, at the night concert, and Carey and Howard Goulden in the afternoon.

The concerts were notable for the smoothness with which they proceeded, without the delay of so much as a second between numbers and encores, with which the conductor was more than generous.

EASY DANCING KEEPS JAZZ LIVING, SOUSA, FAMOUS BAND CHIEF, SAYS

Says an Audience Can Stand Twenty Minutes of the Wailing Saxophone Before Being Bored, So He Gives Them Seventeen and a Half.

(By GERALD F. DOYLE.)

Hale and hearty, and looking nothing like the 71 years to which he owns, John Philip Sousa, beloved bandmaster par excellence of the United States and the world for more than a third of a century, arrived in Denver Thursday for two appearances at the city auditorium—possibly the last he will make here.

The first of the two concerts was given Thursday afternoon before a crowded house. The second will be presented Thursday night at 8:30 o'clock.

With him he brings the largest band over which he has wielded a baton. There are more than 100 pieces, and, as a concession to modern taste, eight sobbing saxophones are included.

Saxophones brought up the subject of jazz, which in turn led to many other things.

"There is, perhaps, only one famous melody which has escaped the jazz-men," Sousa said. "That is 'Nearer, My God, to Thee.' We've had jazz with us a long time. Before now it has been ragtime, before that plantation melodies.

"The saxophone, sobbing sorrow, is the symbol of jazz. But outside 'modern' music, the saxophone is a pleasant instrument indeed.

"I have found, in spite of the flood of jazz music, that an audience can stand about twenty minutes of it before boredom. So, I included in my programs about 17½ minutes.

"Modern dancing has kept the strongly accentuated jazz music alive. It would be in no such healthy condition, did it not permit a man who can do no more than push his feet ahead of him to look as presentable on the dance floor as a finished dancer.

"There is virtue in that, however, because it lets many a codger with fallen arches and no hair on his head to balance this defect, get a great deal of pleasure from an evening of 'dancing.'

"Dancing, the terpsichore of the parlor and ballroom, is today at its lowest ebb, while dancing on the stage is now presented in the highest, most pious and most beautiful manner that I have known."

Sousa has been before the public now for sixty years. When he was 11 years old he made his bow to an audience as a violinist. Since then, with his band, he has been virtually all over the globe.

Until he was hurt a few years ago, while horseback riding, he was very active in sparring, trapshooting and riding. To this exercise he owes much of his splendid physical condition.

"I start smoking after lunch, and pull all I can between then and bedtime," he said. "Before Volstead I used to take two drinks a day.

"I bow to the law now, knowing that it is bound to be modified later. For there is a majority of people of consequence in this country who are against the act. Opposing them are a majority of people of no consequence who want dryness. The people of consequence are bound to win, as always, under sound thinking, they do."

The first band of the Olinger Highlanders, led by Drum Major Junior Yates, 1221 Elizabeth street, and directed by John S. Leick, a former Sousa player, led a parade thru downtown streets, staged in Sousa's honor, by Arthur M. Oberfelder, the impresario under whose auspices Sousa comes to Denver.

SOUSA AND HIS BAND PLEASE AUDIENCES

Denver Music Lovers Give Expression to Preference for March Music of Master.

John Philip Sousa and his band, in two performances in the municipal auditorium yesterday afternoon and last night once more showed Denver the versatility as well as the ability of the leader and his organization. The selections ranged from Wagner to Paul Whiteman and from Massenet to Dvorak, and included a large number of Sousa's own more ambitious compositions.

But it was not Sousa the composer of symphonies, or Sousa the writer of light operas, that the audiences wished to hear—it was Sousa the march king. The audiences responded politely and with sufficient enthusiasm to the magnificent rendering of the overture from "Tannhauser" and the other operatic numbers, but "The Stars and Stripes Forever" and "Semper Parvulus," given as encores, brought round after round of applause.

Altho the leader's own compositions had an important place on the programs, in the main the familiar march numbers were reserved for encores. The two marches written since his last visit to Denver—"The National Game" and "The Black Horse Troop" were well up to the standard of the more familiar compositions.

At both performances the "City of Denver" march, by Henry E. Sachs, which was played for the first time in the municipal band concerts last summer, was enthusiastically received.

Miss Marjorie Moody, soprano, who gave solo numbers in both performances, was particularly pleasing. The concerts were given under the auspices of the American Legion.

SOUSA AND HIS BAND SWAY 2 AUDIENCES

'March King' Still Retains Glamor of Old; H. S. Band Nets About \$500

By E. D. W.

"When John Philip Sousa finally passes from the stage, who is there to fill his niche in the life of the nation?" That is a thought that recurs with the years and the comings of his masterly musical organization. But still each year, that gallant military figure is unbowed, that imperious baton still wielded imperially, each year a few more new stirring march melodies on his program, new gems in the "March King's" crown. Time has taken the eloquence from that left hand that once drew delicate nuances from the diapason of the band, but now a mere gesture suffices to evoke the response.

Twice yesterday the municipal auditorium was filled to hear programs such as only Sousa can arrange. A massive overture opened each, "Tannhauser" and "Maximilian Robespierre." Wagner never was lenient on singer or musician, and Litolff's dramatic picture of Paris in '93 tests the musicianship of any group of performers. The Largo from Dvorak's "New World Symphony" and the love scene from Richard Strauss' "Feuersnot" were other outstanding numbers on the program, which introduced Sousa as a composer of light opera and of characteristic suites, and as a humorist as well.

His soloists this year have been particularly well chosen. Miss Marjorie Moody, soprano, and William Tong, cornetist, are artists of first rank. Band lovers recognized in one of the latter's numbers a solo composed by Herman Beilstedt, called "Centennial," and written about the time that that eminent musician directed the Midland band in Colorado Springs.

At the evening concert, Joseph De Luca, considered the finest, or at least equal to the best, euphonium player in the world, gave a solo, interpolated in the regular program by Mr. Sousa in recognition of De Luca's popularity here, as a member of the Midland band under the baton of William Warvelle Nelson of St. Paul.

At the matinee concert, Mr. Sousa gave, as he did last year, that instructive, interesting explanation of the makeup of the modern orchestral band, such as his, "Showing Off Before Company," in which the various instruments and groups are introduced separately, and the band built up by their addition to a perfect whole. The latter half of the night program was all in lighter vein, with jazz alternating with folk song. Marches, of course, were the encores, and the evening audience went wild over "United States Field Artillery" as much as the afternoon crowd responded to "The Stars and Stripes Forever."

The concerts were arranged for by the High school band, and it is gratifying to add that the fund for new uniforms was enriched by more than \$500. Total receipts were \$2,454, with expenses taking about \$200 of the school band's \$743 share.

CENTRAL HIGH SCHOOL WINNER IN SOUSA BAND CONTEST HERE

Before a packed audience in the city auditorium Saturday afternoon, immediately following the Sousa concert, the Central high school band of Pueblo won the coveted first place over five other Valley bands, in the Sousa concert band contest. Band Leader H. C. Stillman was presented with the silver loving cup by Lieutenant Commander John Phillip Sousa, immediately following the decision of the three judges who were chosen from the Sousa band.

The six Valley high school bands who competed in the contest drew for places in appearance, and appeared in the following order: First, Centennial high school; second, Rocky Ford high school; third, Central high school; fourth, La Junta high school; fifth, Lamar high school; sixth, Holly high school.

During the intermission in the Sousa concert, all competing bands assembled on the stage and played an ensemble number, "Military Es-cort," by Bennett, under the direction of Lieutenant Commander Sousa.

When interviewed by a Chieftain reporter after the winning band had been awarded the cup, Sousa responded very promptly to the question as to his decision regarding the award:

"I had three of my most capable musicians act as judges in the band contest," he said. "Had I been the judge, I believe that my choice would have been the same. The winning band was one of the best high school aggregations I have heard for some time. In fact, all of the bands show promise of great development. There are some good musicians among those boys, and I was particularly impressed with their excellent deportment and attention to their leaders. That shows careful training."

The judges selected from the Sousa band were: Jay Sims, band manager and trombone; Leon Weir, saxophone; and Arthur Davenport, bass.

In addition to the loving cup awarded the first place band, each member will receive a Sousa button,

such as is worn by all members of the Sousa band.

Members of the Central high school prize-winning band are: H. C. Stillman, band master; Carl Christianson, Stanley Blackwell, Ignacius Valdez, Eugene Beucker, Lawrence Perkins, Christy Sanders, cornets; Valentine Tschmeltsch, Phillip Holly, Forrest Telfer, Ned Sparrow, Sterner Rempel, clarinets; Elhannon Buck, piccolo; Albert Risley, oboe; Lawrence Buck, C clarinet; Ronald Green, Henry Patlogar, alto saxophone; Harley Bennett, tenor saxophone; Windell Hauth, first alto; James Wells, second horn; Edward Risley, third alto; William Curry, fourth alto; Marlin Christianson, E-flat tuba; Robert Stillman, base; Zinn Stillman, Robert Elliott, baritone; Floyd Ray, George Jenni, trombone; Melvin La Tourette, Dean Stoddard, snare drums; Allen Higgins, base drum.

Following the banquet held for the high school bands at the First Methodist church, Eleventh and Court streets, Saturday evening, all band leaders met to make temporary plans for an association of band masters of Arkansas Valley high schools.

Rei Christopher of Centennial high school was elected president, and S. W. McKinley, leader of the Rocky Ford high school band, was elected secretary. The purpose of the organization, which, tentatively is called the Arkansas Valley Band Masters' association, is to further the growth of high school bands in this locality, and create a more lasting spirit of co-operation between high school bands of the southern part of the state. Plans are under way, it was announced, to aid boys interested in becoming band musicians to obtain suitable instruments.

Every effort will be made to again have all representative high school bands of southern Colorado attend the Music Week festival to be held here in April.

THE DENVER TIMES:

Sousa and Band Please Denver Audiences in Two Concerts.

Denver again gave recognition to the genius of John Philip Sousa when he appeared with his band at the municipal auditorium yesterday afternoon and last night.

He appeared in his concert with a varied program, featured by his own marches, and ranging from compositions by Wagner, Dvorak and Massenet to Paul Whiteman. The real triumphs of his visit came when his own marches were played, bringing enthusiastic applause.

The master included on the program two of his newer marches, both written since his last appearance in Denver. These pieces, "The National Game" and "The Black Horse Troop," were as enthusiastically received as his former familiar compositions. The "City of Denver" march, by Henry E. Sachs, director of the Denver Municipal band, served as another feature of the program.

Solo numbers were given at both performances by Miss Marjorie Moody, soprano.

The concerts were given under the auspices of the American Legion.

PUEBLO STAR-JOURNAL

Sousa and Band Delight Audience Again Last Night At Memorial Hall

Music of the majestic, sonorous type, music smoothly moving and lilting, music with a martial swing, music that laughs and chuckles—all this and more, much more, was presented last night at Memorial hall under the direction and inspiration of that wizard of music, Lieut. Com. John Philip Sousa.

The opening number of the evening concert was the overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror," telling a story of the time of the French revolution. One hears the walls and shouts of the populace, the rumble of the tumbrils bearing the condemned to the guillotine, then comes a strain of the Marseillaise, working up to the stirring climax. An encore was called for by the hearty applause and popular "El Capital" was given.

The cornet solo, "The Carnival," by William Tong, also was enthusiastically received and as an encore he gave, "Kiss Me Again." Then followed a suite which met with the hearty favor of the audience, "Cuba Under Three Flags," one of Sousa's new compositions. There were three sections to this number, Cuba under the Spanish, under the American and under the Cuban.

Miss Marjorie Moody, soprano soloist, again won the hearts of her audience. Her first number, "I Am Titania," from "Mignon," demonstrated the range, purity and sweetness of her voice. So well was this received that the audience refused to permit her to leave. She graciously responded by singing "Danny Boy," "Comin' Thru the Rye," and "Dodo," a lullaby. Even then the applause was long and insistent.

The second part of the program opened with "Jazz America," which was a practical demonstration that jazz by Sousa's organization is genuine music.

The saxophone sextet, playing, "I

Want To Be Happy," from "No, No, Nanette," also called for several encores. These saxophone artists did many comedy stunts with their instruments as well as furnish real music, and each number met with a hearty reception.

Another musical gem was the xylophone solo by George Carey, "Morning, Noon and Night," followed by "To a Wild Rose," as an encore.

The program closed with the old fiddler's tune, "Sheep and Goats Walking To Pasture," which brought in strains of several old familiar airs.

Each member of the band apparently thoroughly enjoys his part in the program and each one seems to understand and be in sympathy with every mood of their gifted director. Long may he continue to furnish such pleasure to a music-loving public.

THE PUEBLO STAR-JOURNAL.

Central High Wins Band Contest; Sousa Announces Judges' Decision

Again yesterday afternoon at Memorial hall Lieutenant Commander John Phillip Sousa, heading his organization of artists, demonstrated his command of music in every conceivable mood.

In addition to presenting his own concert of beauty, Lieutenant Commander Sousa, Jay Sims, Leon Weir and Arthur Davenport, from his band, acted as judges in the contest among the high school bands of Holly, Lamar, La Junta, Rocky Ford and our Centennial and Central, the prize of a handsome silver loving cup going to the Central band amidst almost deafening applause. Each member of this band also was presented with a Sousa button, similar to those worn by members of Sousa's organization.

Centennial led the contest with the overture "Sky Pilot," by Laurens, conducted by Director Rei Christopher, who formerly was one of the soloists with Sousa's band. Rocky Ford followed with the overture "Extremepore," by Hayes; Central, directed by H. C. Stillman, third, playing selections from "The Bohemian Girl"; La Junta, fourth, playing the march "Activity"; Lamar, fifth, playing the overture, "Zenith," and Holly, sixth, with the march, "Columbian King."

The work of each high school band won unstinted applause and admiration from the audience, and at the close of the contest high praise was heard on all hands for the young musicians, and much credit is due to their own work as well as the work of their directors.

Sousa's concert started in with the overture "Tannhauser," which put the

audience in the proper mood to thoroughly enjoy every number on the program.

Miss Marjorie Moody, soprano soloist, carried the audience with her from her first appearance, when she sang the "Shadow Dance," from "Dinorah."

Miss Moody possesses a rare, musical soprano voice, taking her highest notes with sweetness, clearness, and ease, while the depth of tone and power of her voice is a marvel. Many critics have hailed her as Galli Curci's only rival.

A personal interview disclosed the fact that this petite and charming lady possesses a personality to match her voice. One is impressed at once by her naturalness and sincerity.

"This is my first stop in Pueblo," said Miss Moody, "and I want to say I love to sing to your Pueblo audience. The people are so friendly and responsive that it is a pleasure to sing to them."

Miss Moody has been with Sousa's organization for some time, altho she temporarily severed relations and appeared on a concert tour.

"But I am so pleased to be back with them," she said, adding with a smile, "everyone is so congenial and I feel so at home with them."

When asked whether or not she considered it necessary to complete a musical education by study abroad, she replied:

"Well I have done nearly all my studying in Boston—all of it right here at home," and after listening to the songs of Miss Moody this afternoon, the writer is of the opinion that it decidedly is not necessary to go abroad for any musical education. Miss Moody expressed her pleasure at the friendly spirit of Puebloans and says she hopes to return many times, and it is certain a warm welcome will await her at any time she comes.

SOUSA BAND CONCERTS DRAW TWO GREAT AUDIENCES--NOTED ORGANIZATION GIVES OUTSTANDING MUSICAL EVENT

Patronage not exceeded by any other musical event in local records was registered both afternoon and evening yesterday for Sousa's famous American band, appearing in concerts here on its third-of-a-century tour, under the auspices of the American Legion post. After thirty-three years Trinidad greeted the distinguished band conductor, Lieut. Commander John Philip Sousa, for according to records it was in 1892 that Sousa's U. S. Marine band played at the old Jaffa opera house in this city on a coast-to-coast tour that ended in San Francisco on April 9 of that year. On the former occasion Sousa was in his prime and noted for the leadership of the greatest band organization in America. Sousa today is midway past three score years and ten. Two fine programs were given yesterday and patrons heard many of the old march compositions of Sousa played and some of his new compositions. The band as it appeared at the West theatre contained seventy-seven instruments and musicians.

There was a capacity house in the afternoon and only a few seats remained unsold for the night concert. Each number on both programs drew a full measure of appreciation from the audience and produced encores. In nearly every encore the band favored with some old favorite march by Sousa. A delightful feature of both programs also was the soprano soloist, Miss Marjorie Moody who swept the audience off its feet last night when after singing "I Am Titania" from "Mignon," she offered "Danny Boy." This was beautifully rendered and called again for an encore. Miss Moody sang "Comin' Thru the Rye." The band introduced also the best cornet soloist ever heard in Trinidad, William Tong, who after his program selection last night played "Kiss Me Again." Tong's instrument is sweet toned and soft, unlike any heard here, a quality which a cornetist describes as "velvet-toned."

Other features introduced on the band programs are an octette of saxophones of different sizes, and George Carey, xylophone. The saxophone group was given a big hand last night and called back for four or five encore numbers.

The afternoon program opened with an overture from "Tannhauser" by Wagner. After the encore to this William Tong was called up for two cornet solo numbers. Next followed a suite of Sousa marches, starting off with "El Capitan." Miss Moody charmed with soprano solos and the closing number before intermission was "The New World" by Dvorak.

In the second half of the matinee program the saxophone octette was introduced with "On the Mississippi

pi," and played three more numbers. The band presented a Sousa march, "The National Game," and Messrs Carey and Goulden rendered a Xylophone duet.

The evening program opened with the overture, "Maximilian Robespierre" and for encore "El Capitan" and the audience applauded as its stirring notes crashed. William Tong cornetist, rendered "The Carnival," and encored with "Kiss Me Again." A suite of Sousa marches, "Cuba Under Three Flags," were next and the encore number was another Sousa march, "U. S. Field Artillery."

Five trombones were introduced in the program number and five flutes in "Dance of Mirlitons."

A number from Richard Strauss ended the first period. In the second part in addition to the program number the band drew a big hand with "Semper Fidelis," a Sousa march adopted as the official march of the U. S. Marines, and that other notable one, "Stars and Stripes Forever." "The Black Horse Troop" by Sousa was another fine number.

Contrary to what many people believed Sousa is most restrained in his method of conducting. Very often vaudeville entertainers who have impersonated Sousa have caricatured him as tying himself in a knot and applying other strenuous mannerisms to his direction. It was noted here that Sousa wields his baton without the slightest touch of the spectacular. The Sousa concerts were a great success from the standpoint of attendance and financial return although the Legion post on account of the large guarantee necessary to engage the band realized but a small sum, not much in excess of \$200.

SOUSA THRILLS ALBUQUERQUEANS WITH HIS BAND

Four Thousand People Hear Matinee and Evening Concerts; Music Holds Vast Crowds Spellbound

Now like the soft, feathery zephyrs wafted over the meadows and vales and again like the thundering roaring of the northern winds, mingled with the singing, rollicking, tuneful melodies and their accompanying variations that are typically Sousa's own, the magnificent program that was presented to over four thousand people at the armory both afternoon and evening, Monday, were greeted with applause that rocked the building. To say that Albuquerqueans and the visitors numbering over four thousand, were thrilled is putting it mildly. The absolute quiet and strict attention during the numbers were proof of the entire interest and admiration felt by the great throng.

Opening the afternoon appearance of his splendid big band with the Overture "Tannhauser" and continuing with selections that were delightful, featuring soloists and many combinations of instruments, the entire program presented here by Sousa was a success. In order to please the hundreds of the "coming Americans" present, Sousa changed his program from the printed version. He described the instrumentation of the band and showed just how they are played and how they sound when played by masters, for masters these musicians surely are, every one of them. These masters under the baton and guidance of the immortal Sousa played as a mighty organ, manipulated by a genius.

The overture for the evening program was Litolff's "The Last Day of the Reign of Terror." The descriptive interpretation of this, one of the greatest of overtures, brought before one's very eyes the joys and triumphs, the heart-breaks and terrors, of this period of history. As an encore this mighty band played "El Capitan," one of Sousa's most popular and best known selections. Mr. William Tong, cornetist, played "The Carnival" and as an encore "Kiss Me Again." If there is any melody more beautiful than this latter waltz, especially with the sweet swinging mellow tones brought forth by Mr. Tong, we would like to hear it.

Miss Marjorie Moody, soprano, delighted both afternoon and evening audiences with her sweet personality and delicately beautiful voice. While not possessing a great power, her rich mellow tones rang out to the farthest corners of the hall and the audience was hers. Miss Moody's numbers included "I Am Titania" from Mignon; "Danny Boy"; "Comin' Thru the Rye" and "The American Girl." She was compelled to respond to three encores in the evening's program.

Marches Always Popular
A magnificent Strauss number, "Love Scene from Feuersnoth" and a march "Liberty Bell," a typical Sousa march, concluded the first half of the program.

The world famous Sousa marches, like the world famous Strauss waltzes, still hold their sway over music lovers, here as everywhere. This was shown by the tremendous bursts of applause that greeted "El Capitan," "Stars and Stripes Forever" and "Liberty Bell" when played by Sousa's own band. There is a dash to Sousa's marches that sets the pulses throbbing and a melody that sets the feet to tapping.

What wonder that they have held sway through two generations of American people! What wonder that they contributed a big share to the winning of two wars in which America was engaged! You would know a march as Sousa's, if his name were not announced with it. Each one carries with it something of his personality—his very soul—"Stars and Stripes Forever" will always hold its place as Sousa's best. Yet his new marches, some of which he played here, have the same strong appeal.

There is an originality of interpretation that makes Sousa's conducting delightful. Now fast, now slow, now soft, now loud, his music carries one through still, quiet places that walk on the wings of patriotism; then it is like a song in some dim cathedral or a mighty organ pealing out devotional hymns.

And Then Some Jazz
"Jazz America," which was made up of the popular jazzy tunes of the past several years, such as "Alabama Bound," "College," was a pleasing number. For an encore, and as a contrast to the previous number, "Follow the Swallow" was given. This number depicts the flight of the swallow, but ever adheres to the echoes of "Home Sweet Home." The quaint, plaintive call of the swallow on its flight, which was perfectly given by the various combinations of the musical instruments of the band, made this a big feature. As a second encore, a lilting number called, "The Whistling Farmer," brought one back to the farm, with the cows and chickens, the ducks and geese, the old grey mare and the ever present "bossie."

One of the big hits of the evening was the presentation of "I Want to Be Happy," from "No, No, Nannette" by a saxophone group. The presented a clever bit of comedy and brought laughs and applause unbounded. They were repeatedly encored and responded with "Combination Salad," a clever bit which combined the playing of Lohengrin's Wedding March and Chopin's Funeral March at the same time. "The

Ole Swimm' Hole," "Reuben" and "Laughing Gas" followed.

"The Black Horse Troop," called for an encore and this was the ever loved and thrilling patriotic "Stars and Stripes Forever." The "Nobles of the Mystic Shrine" was also given, with the Ballut Abayad Shrine band joining in with Sousa's men.

To many, perhaps, the most delightful part of the evening's program was the xylophone solo "Morning, Noon and Night" as played by Mr. George Carey. As an encore, Mr. Carey played "Humoresque." Without a doubt, the playing of Mr. Carey on the xylophone has no equal. The most beautiful tones ever produced from any instrument were brought out in an exquisite way. His interpretation was extraordinary. There was melody, harmony, accompaniment and music all in one. At the afternoon performance Mr. Carey and Mr. Goulden played several duets that were equally splendid and enjoyed.

The "Old Fiddler's Tune" by Guion was the closing number played by the band. Giving a touch of local color to the already great program, Sousa played two of Lottie Hodder Wheeler's compositions, "Marion" and "Sousa Is a Gentleman." These pieces contain quite a bit of pep and beauty and their appearance on this program added special interest here, since Mrs. Wheeler resides in Albuquerque.

To Kyle S. Crichton, who presented Sousa's band here, goes the credit of having afforded the people of Albuquerque and of the state an opportunity to enjoy two musical programs of more than usual merit.

FAMOUS BAND LEADER HERE

Sousa, World's March King, Here for Concerts

Monday was "Sousa Day" in Albuquerque.

The world famous march king arrived in the city Monday morning with 85 musicians who compose his band.

At the station to meet Sousa was the Albuquerque Municipal band headed by Bill Emery, conductor. A large group of citizens made up



an informal reception committee to extend Albuquerque's welcome.

Sousa and members of his party were escorted to the Franciscan hotel by the city band. Before entering the hotel Sousa expressed a desire to meet Emery, conversed with him a few minutes and congratulated him upon the ability displayed by the local players.

Later Sousa was serenaded by the Indian School band. Many of the Sousa bandmen left in the morning for a trip to Isleta.

The famous band is to be brought to Albuquerque by Kyle S. Crichton.

The matinee started at 3 p. m. and the evening concert is scheduled for 8:15 p. m.

ARMORY AUDIENCE DELIRIOUS WHEN SOUSA'S BAND CRASHES INTO FAMOUS MILITARY MARCH

By THE CUB REPORTER

The cub reporter sat in a secluded corner of the armory Monday night and with thousands of others, thrilled to the martial strains of "Stars and Stripes Forever," "El Capitan," "U. S. Field Artillery March."

The cub, as he has confessed before, knows nothing of music. He is that well known individual who "knows what he likes."

Frankly, he went to see "Sousa, the March King," to hear the crashing blare with which Sousa's men render America's marching songs.

And he has a sneaking suspicion that two thousand persons who stormed the armory went there with the same idea.

"The Love Scene from Feuersnoth," "Kiss Me Again," "I Am Titania," "Follow the Swallow," and "Home Sweet Home"—yes, Sousa played them. They were alright, and we have it on the word of an authority they were rendered in masterful style.

But the thrill that America has known since the day's of Sousa's Marine Band came with the blare of trumpets, the crash of cymbals, and zooming of the big bass drum; to the strains of "The Stars and Stripes"—the challenge of the "U. S. Field Artillery."

The cub got another thrill when Sousa played a march by an Albuquerque woman, Mrs. Lottie Hodder-Wheeler. "Sousa is a Gentleman" was the name of it and the swing of it would make cavalry horses and tired soldiers throw

back their heads, which is the why of marches. At the matinee concert the band played another of Mrs. Wheeler's marches, "Marion."

The Shrine band joined an encore number and played under direction of Sousa, no minor honor. To the cub Sousa meant flags, banners, marching men, the rumble of artillery on the march—militarism of the story book, heroic type.

We hope the city ed had the Tribune music critic "cover" the affair. In event he did not we will say for the benefit of music lovers that the band presented novelties, such as the saxophone feature, "I Want to Be Happy," from "No, No, Nannette"; it mixed the nation's favorite jazz selections in "Jazz America"; it played "College" in a manner to shame a snappy jazz orchestra; a soloist played "Morning, Noon, and Night," on a xylophone; and it played "The Old Fiddler's Tune."

The audience stood for all that. It was patient. But when Sousa snapped his men into military strains; when the sliding trombones, the shrill fifes and the big drum maneuvered, by the white haired giant swung into action, the thousands broke into applause and they did not wait until the selection was over.

Albuquerque went to be thrilled by martial music Monday night and the cub, for one thinks Sousa and his military band, more than furnished the thrill.

SOUSA'S BAND PLAYS TO 4,500 AT AUDITORIUM

TWO CONCERTS ARE ENJOYED BY APPRECIATIVE AUDIENCES.

John Philip Sousa, the "march king," and his band have come and gone. But the recollection of the visit of the great conductor and his band to Amarillo will be a fond memory to 4,500 Amarillo and Panhandle people, who packed the Municipal Auditorium Tuesday afternoon and Tuesday night.

The matinee, which began at 4 o'clock on account of the late arrival of the band from Albuquerque, had an audience of 2,000, and the night crowd was 2,500, according to Emil F. Myers of the Amarillo College of Music, who sponsored the visit of Sousa's band.

The night performance was the greatest that ever attended a musical program in the auditorium. Mr. Myers said. Only a few seats, scattered here and there, remained to be sold to assure a packed house, he said. The balcony was sold out for both afternoon and night.

Band in Thirty-third Year

Although this was the thirty-third year of Sousa's band, it was the first time that the "march king" had played in Amarillo. His was a program that was so varied that everybody just couldn't keep from enjoying it.

At the close many persons thronged the stage to get a glimpse of the famous band leader and a few met him. Jesse A. Rogers and C. Willard Smith of Amarillo introduced themselves to Mr. Sousa and said they played in his Great Lakes Naval Station band during the world war.

With a twinkle in his eye and a smile, Mr. Sousa said: "Well, you notice I survived it." Another musician with Sousa during the war was Paul I. Odor of the Briscoe County News, who was remembered by the conductor.

Leads Plains Bands

"You have a wonderful auditorium," Mr. Sousa said. "I certainly enjoyed conducting the two concerts in the splendid edifice," he commented at the close of last night's program.

Mr. Sousa is 71 years old and the preciseness with which he directed was a revelation to the two large audiences that heard and saw his band. A Sousa concert runs quickly; encores are given rapidly. Even the intermission seemed unusually short. This was due in part to the selection, "King Cotton March," which was given by the splendid Clarendon band with Mr. Sousa leading. During the matinee intermission, Mr. Sousa led the excellent Plainview band, which played the "Stars and Stripes Forever."

Every group of selections was well received. Many of the numbers given were Sousa's own compositions, including "Cuba Under Three Flags," "U. S. Field," "Liberty Bell March," "Jazz America," "El Capitan," "Stars and Stripes Forever," "Black Horse Troop," "Semper Fidelis," "Washington Post," and "Follow the Swallow." "Jazz America," "Cuba Under Three Flags" and "The Black Horse Troop" were new compositions.

William T. Long gave two cornet solos, "The Carnival" and "Kiss Me Again," the latter being an encore. Miss Marjorie Moody sang "I Am Titania" and for encores gave "Danny Boy," "Comin' Thru the Rye" and "The American Girl." Her beautiful soprano voice received a big ovation.

Many Musical Features

The Saxophone Octette also was a hit of the evening with "I Want to Be Happy," "Combination Salad," "The Old Swimming Hole," "Reuben Sax" and "Laughing Gas." George Carey in his xylophone solo, "Morning, Noon and Night," and the encore, "To a Wild Rose," gave the final numbers, except "Guion's Sheep and Goats Walking to Pasture," which concluded the program. Mr. Sousa gave all his encores during the course of the program and did not grant any at the close.

There were many innovations in the pieces. In the "U. S. Field Artillery March" there was a saxophone sextette. In the "Stars and Stripes Forever" the fifes, cornets and trombones were added features. "The Whistling Farmer," in which barnyard animals and fowls were imitated, was also highly pleasing.

Many selections, given during the afternoon, were repeated at night. The night's program opened with Litoff's "The Last Day of the Reign of Terror." Another classical number was the "Love Scene from Feuerstnoh," by Richard Strauss.

Sousa's party left Wednesday morning for Wichita Falls to give a concert. If the band travels during the night, it uses three Pullmans and a baggage car, if during the day two day coaches and a Pullman.

HUNDREDS OF CHILDREN ARE GUESTS AT SOUSA MATINEE

The afternoon performance was made possible to hundreds of school children by a special rate and perhaps the largest matinee audience ever gathered at the auditorium greeted the world's greatest band master, composer and musician.

Sousa's ripened years have added only the refining silver to his hair; for otherwise he is erect, graceful and still holds the world's record as the "March King." Probably no musician has traveled as many miles over the globe, or played for more of Europe's crowned heads, and that he found his way up to this stretch of Texas designated as "The Panhandle" offered an opportunity that citizens of this section were not lacking in due appreciation.

The curtain rose shortly after 4 o'clock with the balconies filled to the last seat, though down-stairs only the center including the parquet and seats back of the first isle were pretty well filled, the sides being almost empty. Many from out of the city drove over from nearby towns to attend the matinee, returning home afterward. Besides the numbers announced on the printed programs, Sousa was most gracious in responding to encores and many special numbers were added to the list.

Opens With Tanhauser

The opening number was the Overture from Tanhauser, by Wagner, the movement opening with the soft, lulling melody of the Pilgrims' Chorus played in a chant-like manner later to expand in a magnetic anthem and later the brasses playing out against a background of the full orchestra.

After a furious development which gives place to Venus' wonderful song in the clarinet, the Pilgrims' Chorus drifts back into the melody, softly, the tones of each instrument melting and blending in a celestial harmony until the finale swells into a mighty paean that brought the overture to a gorgeous finish.

Audience Entranced

The audience sat entranced and at its conclusion sent a burst of applause that expressed their appreciation of the magnetic number. Sousa granted an encore number, "The High School Cadets," and followed with a second encore, "Killarney."

The next number was a difficult cornet solo "Centennial," played by Mr. William Tong, and this was followed by a group of Sousa's compositions:

3—Suite, "El Capitan and His Friends"—Sousa.

(a) "El Capitan."

(b) "The Charlatan."

(c) "The Bride-Effect."

These were followed by an encore number, "Whistling Farmer," which was a delightful melody of barnyard choruses, the bark of the dog, the rooster crowing, the calf bellowing, the mule braying and a perfect serenade of birds singing their early morning roundelays. This number was especially pleasing to the children.

Miss Moody Sings

Miss Marjorie Moody, soprano soloist with the band, sang the beautiful Shadow Dance from "Dinorah," by Meyerbeer, the flexibility of her voice being equal to the difficult sweep of tones. She followed with a group of the old familiar songs that every audience loves, which included "Carry Me Back To Old Virginia," "Dixie" and "Comin' Thru the Rye."

"Largo, The New World," by Dvorak was another majestic number and was followed by an encore number, "The United States Field Artillery," composed by Sousa.

The next group of numbers was announced as "Showing Off Before Company," and the flutes, clarinets, saxophones, horns, trombones, coach horn and the Sousaphone, an immense instrument that resembled an Alpine horn and which was designed by Mr. Sousa, were played by groups of artists and their names and origin explained by an announcement of the company.

After the following group of numbers were played the audience rose to the strains of "The Star Spangled Banner," which concluded the afternoon program.

(a) Saxophone Octette, "On the Mississippi"—Klein.

Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Monroe.

(b) March, "The National Game," (new)—Sousa.

Xylophone Duet, "March Wind"—Mr. George Carey.

"Pomp and Circumstance"—Elgar.

An enjoyable feature was the playing of "The Stars and Stripes Forever," by the Plainview band, with Mr. Sousa leading. Another extra number was a vocal solo by Belle Warren, boy soprano, who won the commendation of both Mr. Sousa and Miss Moody.

STAMFORD EDITOR WRITES OF SOUSA

Coming of Great Band Master
Furnishes Inspiration for
Tribute to Living

If the Wichita Valley train runs today, G. L. English, editor of the Stamford Leader will be in Wichita Falls to hear Sousa and his wonderful band, for since Sousa's band could not come to Stamford, Mr. English is coming to Wichita Falls, so he writes in his newspaper. Mr. English devotes his leading editorial in the current issue of his paper to "Sousa and His Band."

He expressed the belief that Sousa has given the world more joy than "possibly a million other folks who really think they are of great value to the earth and its hereafter."

He goes on to say:

"Somebody said a long time back that music is the language of Heaven. That is given from Heaven and that when good music is played here on earth the waves of ether take it back to where it came from. Now, that may be a sort of dream, but it sounds pretty well, anyway, and we really would like to keep on believing it, either in part or whole. It is our opinion that he who wrote Traumerel must have been inspired from above, or at least thought he was. When Schumann wrote that he gave to the world a composition that will last longer than time itself. It will be played and loved when the jazz has dug its own grave, as it will. It will be played long after all the songs of the day have gone their ways with 'Yes We Have No Bananas,' and the like have rotted and died. It will be played in Heaven, perhaps, for it is likely worth it. There are others. We might mention the great compositions of Verdi and his kind. They will, some of them, outlive the very rivers and mountains themselves, it appears. Sousa plays them all, just like they were intended to be played—perhaps better than the composers ever dreamed of. We once had an employee who could invariably do the work better than we could create it in what we thought the ideal form, so the cases are not without precedent.

Back down the line, down where Bois d'Arc reek marks and the Branch roots along among the roots of the oaks and ashes in the days of "The Old Swamin' Hole," we used to have an idea that we would like to be in a circus and be the director of the band, just such a band as Sousa's. We could see ourselves waving this way and that with the magic little wand, called baton, and wringing from this musician's soul the tones that would captivate and hold still the fairies—those on the horses, perhaps, with the abbreviated skirts—or with a nod at that one over there with a Sousaphone we would draw the lion tamer from the belly of the thing, made the tent swell out like a balloon. Then we would call for the tickle of the piccolo, and then, with one thunderous crash we would call on the whole thing to come down like an avalanche that had a fit and thunder the notes till the lions out in the cages would lie down in sheer envy. We just wanted to play some sort of song like Johnny Patterson used to sing—he was a noted Irish clown—something like "Bridget Donohoe," and, while the soft strains were melting into thin air and the elephants and kids were munching peanuts by the bushel, let the rest of the world go by—in plush-lined limousines, if it wanted to! Later we had the same idea, on a different scale. We wanted to get up before a surging crowd, a waiting crowd, an anxious crowd with a band like Sousa's and play "The Stars and Stripes Forever"—no, play it twice a day for only a season, and then hear them scream. That's the best march ever written. It took an ocean voyage and a sea of thought to manufacture it in the brain of Sousa, but the finished product is before you today, just as it was created in the brain of the matchless march-writer, "without a note changed," as it was when he conjured it up from his quavers, semi-demi-quavers, without a quiver in away back in 1896 on the good ship Teutonic. It should be, by all means, the National March of America. But they will, some of them, not let it be that way. On a day when he is called home to take up the Harp of Life Eternal and play before a Throne that is the mightiest of all might, we, those of us who are left here, will label that march the "National March of America," but we will have to wait till then, for we are a people who do not believe in "more taffy in life and less epitaphy in death," although we preach it as strong as hell fire is warned about from the pulpits!

Sure, it was our idea to be a band director—not a little hum-ta, jam-boree concern that played bally-hoo rot, but a real, Sousa band, loaded with music, musicians and a jam-up good business manager to look after the merciless calls of the mercenary end of the venture, tersely called the guy who pays off!

We surely did.

Bandman Puts Up \$2 Cash Bond for Breach of Traffic

A MEMBER of Sousa's Band, which appeared in Fort Worth yesterday, got hard-boiled with Policeman Bradford when admonished about walking into a red traffic light at Eighth and Houston Streets, with the result that the musician walked to the police station to make a \$2 cash bond.

The musician told police in no uncertain terms that he hails from New York, and made extended comparisons between Fort Worth and the various other cities he has been playing.

SOUSA SCORES HIS USUAL HIT

Enthusiastic Crowd Hears
March King's Band in Program of Varied Numbers.

BY LILLIAN CARLETON.

It was an enthusiastic audience that greeted Philip Sousa, March King, at the First Baptist Auditorium, Thursday night. Hearty applause followed each number.

The tone blending of all instruments made the work of the first number, "Maximilian Robespierre," as all other numbers that followed, the work of one master. This composition, which typifies the last days of the Reign of Terror in France, was characterized by the blare and fury of instruments signifying the scurrying and shouting of soldiers.

The numbers that followed appealed to all types of music lovers, particularly illustrated in the suite "Cuba Under Three Flags," made popular by its combination of all familiar airs, with here and there a touch of jazz. Most favorably received was Sousa's famous composition and march, "The Liberty Bell." It has won a recognized place on all of Sousa's programs of this season's tour.

William Tong made a recognized impression with his coronet solo "The Carnival" by his clear-cut tones and evident technique.

Thoroughly charming in personality was Miss Marjorie Moody, soprano soloist. Her voice, purely melodic and lyric in quality, was pleasing, in her selection "I Am Titania" from "Mignon." Among her varied encores, "Carry Me Back to Old Virginia" gave added charm because of its popular appeal to all Southern audiences.

FORT WORTH PRESS

MANY GOING TO CONCERT

Sousa and Band in City
Thursday

John Philip Sousa and his 100-piece band will give matinees and evening concerts here Thursday, Dec. 3, under the auspices of Mrs. John F. Lyons, concert manager.

A number of out-of-town tickets have been purchased. A special matinee program for children was given Thursday afternoon.

Sousa, often referred to as "The March King" of American music will offer several of his latest marches on his programs. "The Stars and Stripes Forever," the greatest march ever written is always included in his repertoire.

A special feature of the entertainment will be "The Noon Liberty Bell," played on the \$10,000 chimes.

PAPERS GET SOUSA FOR CHARITY SAKE

CORSICANA, Dec. 2.—The Corsicana Daily Sun and the Semi-Weekly Morning Light, publications of the Sun-Light Publishing Company, have contracted with John Philip Sousa to bring his famous band to Corsicana on Monday, Dec. 28, for two concerts. The profits are to be given to charity.

Sousa's band was about to pass Corsicana by, when the newspapers, desirous of having the band play here, and also seeing an opportunity to aid the United Charities, signed a contract

for the band. The concerts will be given in the new high school auditorium.

Sousa Pleases Audience With Varied Program

BY IDA BELLE NICKS.

From "There'll Be a Hot Time in the Old Town Tonight" on up through the classics, Phillip Sousa and his famous band of 100 musicians played selections that appealed to listeners in the audience that filled the First Baptist auditorium Thursday night. The ever popular director was presented in Fort Worth by Moslah Shrine Temple, assisted by Mrs. John F. Lyons, concert manager.

The formal program carried a varied selection of the newest numbers of the composer scattered through a list of old favorites and several classical selections. The encores that were demanded by the alert and appreciative audience brought storms of applause. This proved the auditorium was filled with experienced Sousa fans who knew that his encores numbers carried many surprises and colorful features not listed on the program.

Among the best known encore numbers were "U. S. Field Artillery March," "Stars and Stripes Forever," "Washington Post March." Several of the old pieces such as "Old Swamin' Hole," "Sawance River," "Old Gray Mare" and "Turkey in the Straw," which were parts of the medley numbers, evidenced the fact that these favorites have a long life if the degree of applause from the audience may be taken as proof.

Miss Marjorie Moody, soprano soloist, exhibited a beautifully trained voice, pleasing in quality and remarkable in range. Her formal number was "I Am Titania" from "Mignon" and her gracious responses to encores were "Carry Me Back to Old Virginia," "The American Girl" and "Coming Through the Rye."

William Tong in a cornet solo, "The Carnival" by Arban, and George Carey playing a xylophone solo, "Morning, Noon and Night," were the other solo artists presented in this concert.

As an added number, announced as a special feature, Sousa directed his band in playing the composition of William J. Marsh, Fort Worth composer, "Texas, Our Texas," an entry in the recent contest for a state song.

DALLAS MORNING NEWS,

Sousa Here Friday.

Higher priced theater seats are usually those closest to the stage. Not so with Sousa's Band at the

Fair Park Auditorium Friday matinee and night.

In "scaling" the house for the Sousa engagement, Manager Harry Askins specified that the "top priced" seats should be the first section in the balcony.

"They're the choicest seats from which to properly enjoy a Sousa concert," he said. "One doesn't want to be too close for band music, although Sousa has the reputation—earned through his third of a century in music—of being able to 'mute down' brasses and wind instruments until they sound like strings."

A feature of the evening program will be the massed band numbers with which it is opened. The Magnolia Petroleum Band, under Director Paul Ashley, and the S. M. U. Band under Director Cyrus Bareus, will augment the full Sousa organization for this particular part of the program.

At the matinee offering six high school bands will contest for the Sousa trophy—a magnificent cup—which the March King will personally present during the intermission.

WICHITA FALLS RECORD

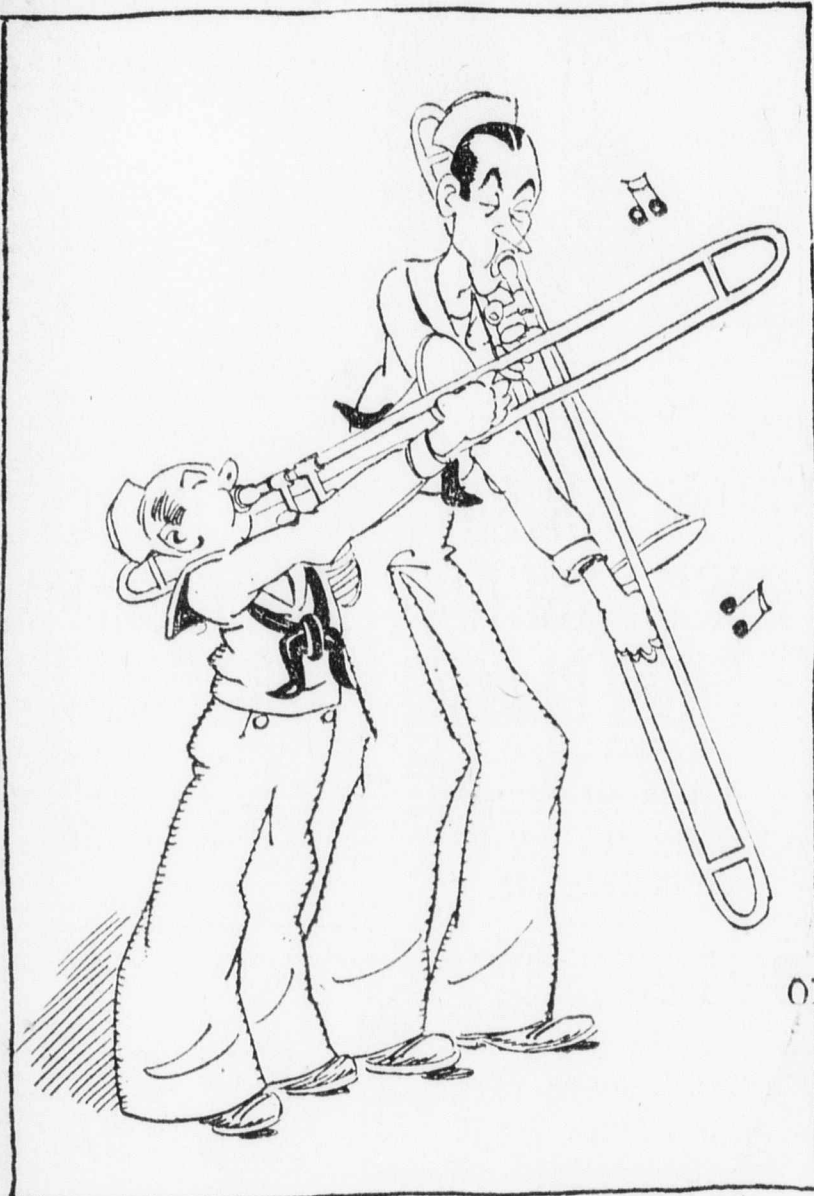
Sousa And Atwell Sign Kemp Ledger

The special guest register of the Kemp hotel took on two more names Wednesday when William H. Atwell, United States district judge of Dallas, and Lt. Com. John Philip Sousa, famed bandmaster, signed their names.

The register is maintained by the Kemp for guests of prominence from all parts of the world. It now bears the names of Morris Sheppard, U. S. senator; Pauline Frederick, film actress; James J. Corbett, ex-pugilist; James E. Ferguson, former governor; Will Rogers, cowboy humorist; Judge Atwell and Sousa.

Will Rogers registered on the next line under Jim Ferguson and upon seeing this drew brackets around both the names with marginal notation of "both good governors."

Long and Short of Sousa's Former Trombone Blowers



ASHLEY AND MACNICOL WERE "PAIRED UP."

Paul Ashley, director of the Magnolia Petroleum Company Band, is five feet five.

Louis MacNicol of Minneapolis is six feet three.

Their "slip horns" were the same length.

Imagine, then, these two "paired up" in the middle of the front rank of sixteen trombones in John Philip Sousa's Great Lakes naval training station band early in 1917.

So they were, but they didn't stay that way. Under the eagle eye of the lieutenant commander Ashley was immediately put at one end of the trombone rank and MacNicol at the other—they fitted better into the scheme of things from the Sousa standpoint, which is always of symmetry and eternal fitness.

MacNicol won't be here with Sousa's Band Friday, but Ashley will, along with several other Dallas men who were in the Great Lakes organization during World War time. Vincent Parrino will be one; he played trombone, also. R. A. Pryor, who was a clarinetist, will be another, along with F. M. Garner, double bass, and J. T. Houston, French horn.

Garner is playing in Ashley's Magnolia Band now. He's from Abilene. Pryor is in business in

Dallas. With the Magnolia Band the big forty-piece organization from Southern Methodist University will be units in the massed band formation at the night appearance of Sousa in Dallas. He will direct the massed band in at least two numbers. Prior to the afternoon matinee Sousa will judge the merits of the five high school bands and to the winner in the contest will award the Sousa cup.

Although the program for the evening performance by Sousa and his band at Fair Park Auditorium tonight contains nine numbers, the offerings will by no means be limited to the set list.

Encores are a constant demand by Sousa audiences, and the March King has arranged a list that is not only complete but varied in the extreme.

Friday night's program will be opened with a massed band concert, when the Magnolia Petroleum Company Band, under Director Paul Ashley, and the S. M. U. Band, under Director Cyrus Barkus, will augment the full Sousa organization.

The set program carries the famous double saxophone quartet which will give "I Want to Be Happy" from "No. No, Nanette," a number by Miss Marjorie Moody soprano, and several other additional features.

Following the matinee offering, which features a contest for the Sousa cup between local high school bands, John Philip Sousa, the "March King," with his band of 100 American-born musicians, will appear at Fair Park Auditorium tonight for the final local concert.

The night program will include an opening massed band concert, when the Magnolia Petroleum Band and S. M. U. Mustang Band will augment the Sousa organization.

Paul Ashley is director of the former and Cyrus Barkus of the latter.

On the night program, among other features, is "I Want to Be Happy" from "No. No, Nanette," done by eight saxophones; Miss Marjorie Moody, American soprano, in solo numbers, and "Sheep and Goats Walking to Pasture," the composition of David Guion, of Dallas—one of his nationally famous "Old Fiddler" tunes.

Sousa's program also carries an encore list including many new as well as all the popular older compositions of the noted leader, who on the present tour is celebrating his third of a century in musical activity.

OKMULGEE DAILY DEMOCRAT SOUSA BAND WELL RECEIVED HERE

Splendid Program Enjoyed by
Small, but Appreciative
Audience.

(By Kathryn Humphreys)

Not often is Okmulgee favored with a concert by such a world renowned artist as Lieut.-Commander John Philip Sousa, and his band of one hundred pieces and it was regrettable that such a small audience greeted them on their appearance yesterday afternoon at the Hippodrome theater.

Lieut.-Commander Sousa, with the tour of the present season rounds out a full third of a century at the head of his famous band, and this tour is one of the longest and most comprehensive of his career.

There is little doubt that Sousa is the most beloved of American musicians. He occupies a unique position in the field of American musicians, gaining his first fame as a composer of operettas, he eventually became the greatest exponent of the military march and the brilliant series of marches the most famous of which is "Stars and Stripes Forever" earned him the title of the "March King."

The opening number on the program was an Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror." Litoff William Tong, gave a most enjoyable cornet solo, "The Carnival" by Arban. The third number was a suite, "Cuba Under Three Flags," Under the Spanish, the American and the Cuban.

Miss Marjorie Moody soprano soloist sang "I am Titania," from "Mignon," by Thomas. Miss Moody sang in a clear voice which filled the huge auditorium with the sweet notes. As an encore, Miss Moody sang, "Comin' thru' the Rye" and "Fanny" by Sousa. "Love Scene from Feuersnoth" by R. Strauss and "The Liberty Bell March" were played by the entire band, and following a rest of five minutes the company demonstrated that now only to the orchestra is jazz music confined. "Jazz America," by Sousa, is one of the best jazz medleys ever played by any group of artists.

Another Splendid Number

The saxophone octette, "I Want to Be Happy" from "No. No, Nanette" by Youmans, was a most popular number and three encores were given, "On the Mississippi," by Klein, "Reuben Sax," and "Laughing Gas," Guerevick. Members of the octette are Messrs Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe. Sousa's famous compositions, "The Black Horse Troop" and "Stars and Stripes Forever" were next given and a xylophone solo, "Morning, Noon and Night" by Suppe, was received with much applause. This was played by George Carey, who played MacDowell's "To a Wild Rose," as an encore.

The concert closed with an old Fiddler's Tune, "Sheep and Goats Walking to Pasture" by Guion.

No one can take the place of Sousa in the hearts of the American people. He is giving to the people truly American music and through him all may enjoy the better things of music.

The company left immediately following the concert for Muskogee where they played last evening.

FOREST HIGH WINS SOUSA'S COMPETITION

BRYAN SCHOOL AWARDED
SECOND PLACE IN
CONTEST.

Complimenting all of the Dallas high school bands for their splendid performance, John Philip Sousa presented the Forest Avenue High Band the Sousa Cup for the best performance at the afternoon concert of Sousa's Band Friday at the Fair Park Auditorium.

Walter Ewell is cadet leader of the Forest Band, but William Herzog, leader of all the bands, directed each band in the afternoon concert. The winning selection was Sousa's own composition, "The Thunderer."

Bryan High won second place with Sousa's "Washington Post." North Dallas played "The Hippodrome March;" Sunset, "Invincible Eagle;" Oak Cliff, Sousa's "Stars and Stripes Forever," and Highland Park, "The National Game," Sousa's latest march.

A feature of the night concert was the mass band concert of the Magnolia, Southern Methodist University, and Sousa's bands.

At the night concert the Magnolia Petroleum Company's Band, together with the Southern Methodist University Band, played in mass concert with Sousa's Band. Cyrus Barkus is leader of the S. M. U. Band and Paul Ashley of the Magnolia Band. Mr. Ashley is a former member of Sousa's Band at the Great Lakes naval training station.

Sousa's concert Friday was said to surpass all previous concerts he has given here.

The two concerts at the auditorium were greeted by large and enthusiastic audiences.

The night performance was featured by a massed band concert, in which the Magnolia Petroleum Company Band, under Director Paul Ashley, and the Southern Methodist University Band, under Director Cyrus Barkus, appeared with Sousa's Band in the rendition of "The Stars and Stripes Forever" and "The National Game," both compositions by Sousa. Lieutenant Commander Sousa directed the massed band concert.

The night audience was appreciative of the performance of Sousa's Band, calling for repeated encores, which only increased the applause. One of the most enjoyable numbers was "Cuba Under Three Flags," one of Sousa's new arrangements. It was divided into three parts, "Under the Spanish," "Under the American" and "Under the Cuban," the motif of each of the three parts of the arrangements being distinctively Spanish, American and Cuban, respectively.

Miss Marjorie Moody, soprano, in "I Am Titania," from "Mignon;" William Tong, cornetist, in "The Carnival," and George Carey, xylophone soloist, in "Morning, Noon and Night," appeared at the night performance as the soloists. They were forced to respond with several encores. Miss Moody especially was received with warm appreciation.

Four compositions and arrangements by Sousa were featured on the night program and many of the encores played were compositions of the famous march king. Saxophone octette, "I Want to Be Happy," from "No. No, Nanette," was one of the hits of the performance, the players being Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.

The performance of the band was distinguished by a fine concert of effort and blending of tone, the big organization responding to Sousa's direction as a single instrument in the hands of a master player.

The Billboard

Sousa Awards Prize in
Dallas Band Contests

Dallas, Tex., Dec. 5.—Sousa's Band played two splendidly received concerts at Fair Park Auditorium yesterday. The afternoon concert presented six of the Dallas high-school bands in an interesting prize contest, judged by the band leader and three of his organization. Forest Avenue High School R. O. T. C. Band, with Walter Ewell as cadet leader, was presented by Lieut. Commander John Philip Sousa with the Sousa Cup as an award for the best high-school band in Dallas.

Sousa's Friday night concert was also featured by the appearance of two local bands. The Southern Methodist University Band, conducted by Cyrus Barkus, and the Magnolia Petroleum Band, led by Paul Ashley, a member of Sousa's Great Lakes Naval Training Station Band in 1917-18, played with Sousa's Band in massed concert between intermissions.

Forest Wins Sousa Prize

Cup Presented in Band
Contest of R. O. T. C.
Aggregations.

Forest Avenue High School R. O. T. C. Band, with Walter Ewell as cadet leader, was presented by Lieut. Commander John Philip Sousa with the Sousa Cup for being the best high school band in Dallas at the afternoon concert of Sousa's Band Friday afternoon at Fair Park Auditorium.

Bryan Street High School Band, with Don Christian as student leader, won second place in the school band contest, which was held just preceding the Sousa concert.

Lieut. Commander Sousa made no formal talk of presentation, but privately complimented Bandmaster William Herzog, leader of all Dallas high school bands, upon the excellence of the local organizations. While not as large as school bands in other cities, the Dallas bands are the equal of most of the others and the superior of many, Mr. Sousa said. The contest was judged by the celebrated band leader and three of his organization, C. J. Russell, librarian; William Tong, first cornet, and R. E. Williams, first flute.

Give One Selection Each.

Each of the school bands played one selection in the contest, performing in professional fashion on the stage where Sousa's Band later gave its concert. Forest High Band gave as the winning selection, "The Thunderer," by Sousa, and Bryan gave Sousa's familiar "Washington Post." Sunset High, with Lee Hainline as cadet leader, gave "Invincible Eagle;" North Dallas, with Howard Gideon as cadet leader, gave "Hippodrome March," by Huff; Oak Cliff, with Halsey Settle as cadet leader, Sousa's "Stars and Stripes Forever," and Highland Park High, with Roy Ford as conductor, "The National Game," Sousa's latest march. All Dallas high bands were conducted in the contest by Bandmaster Herzog, former Landmaster for Gen. J. J. Pershing.

Sousa's concert Friday night also was featured by the appearance of Dallas bands, which played with Sousa's band in a massed band concert just after the intermission. The Magnolia Petroleum Company Band, led by Paul Ashley, member of Sousa's Band at Great Lakes naval training station, 1917-18, and the Southern Methodist University Band, led by Cyrus Barkus, gave several numbers, including the old-time favorite, "Stars and Stripes Forever," and Sousa's newest band piece, "The National Game."

Program Well Balanced.

Sousa, like the American institution that he is, was careful to provide a well-balanced assembly which appealed both to lovers of traditional band music and lovers of the more orchestral symphonies. The programs both afternoon and night included two operatic or symphonic offerings, Sousa's familiar and slightly old-fashioned perennials with a few lighter essentially band numbers, and a sprinkling of sedate jazz, with old favorites as encores.

Despite his well-known flair for the noisy, Sousa did some of his best work in the more orchestral numbers, and more than half of his band belonged to the woodwinds, in contrast with the "brass band." His opening rendition Friday afternoon of the overture from "Tannhauser" was majestic, but was surpassed by the superb playing of Dvorak's "New World Symphony." Friday night the band gave the overture from "Maximilien Robespierre," not very familiar here, and the love scene from "Feuersnoth," by Richard Strauss. The numbers were not elaborately played, but were excellent in the simple charm with which Sousa endows all his renditions.

Cornet Solo Given.

The afternoon program included Sousa's picturesque suite, "El Capitán and His Friends," a cornet solo, "Centennial," by William Tong, and several solos by Miss Marjorie Moody, soprano, who possesses an exceptionally clear and sweet voice which she had the good sense to show off against a very slight orchestral accompaniment. Following "Shadow Dance" from "Dinorah," with R. E. Williams, flutist, playing the obligato, she gave "Dixie" and "Coming Through the Rye."

The instruments were introduced after the intermission by Librarian Russell, each group playing a brief number. Selections of the second part of the program included "Sunday Evening in Alsace," by Massenet; a saxophone octet; "On the Mississippi," by Klein; Sousa's "The National Game;" a xylophone duet; "March Wind," by George Carey and Howard Golden; "The Stars and Stripes Forever" and "The Star-Spangled Banner."

The evening program included besides the overture and Strauss selections and a number of marches and light favorites for encores, "The Carnival," cornet solo by William Tong; a suite, "Cuba Under Three Flags," by Sousa; a solo, "I Am Titania," from "Mignon," by Thomas, sung by Miss Moody; march, "The Liberty Bell;" "Jazz America," by Sousa, in a rather decorous rendition; saxophone octet, "I Want to Be Happy," from "No. No, Nanette;" march, "The Black Horse Troop," xylophone solo, "Morning, Noon and Night," George Carey, and one by Dallas' own composer, David Guion, "Sheep and Goats Walking to Pasture."

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DALLAS HERALD BAND CONCERTS AT AUDITORIUM PLEASE CROWDS

SOUSA AWARDS CUP TO FOREST HIGH BAND LEADER AT MATINEE

John Philip Sousa holder of the Victoria Cross and countless other decorations, bandmaster of presidents, one of the greatest band leaders of his generation, was himself Friday in Dallas at matinee and evening band concerts at Fair park auditorium. Walter Elwell, cadet leader of the Forest Avenue High school band, bore away the cup of victory in the school band contest before the afternoon concert given by the band of Sousa himself.

Both of Sousa's performances were featured by the assistance of Dallas bands. Six high school organizations contested for the prize in the afternoon, including North Dallas, Bryan Street, second prize winner; Oak Cliff, Sunset and Highland Park. In the evening two other Dallas bands played in concert with Sousa's big organization. They were the Magnolia Petroleum company and S. M. U. bands.

Excellent Concerts.

Two magnificent concerts were given to Dallas music lovers in these affairs. Those in the audience who had heard Sousa last year spoke of the improvement in this appearance.

"Cuba Under Three Flags," composed by Sousa, was one of the hits of the evening performance. Cuba, under the Spanish flag, was depicted by Spanish music. Under the American, the old air made famous by Roosevelt and his rough riders, "A Hot Time in the Old Town," ran through the music. In the final melody of the Cuban flag was the combination of both, with something peculiarly different and individual injected.

The Overture from Tannhauser, which opened the afternoon music, was a pretentious selection, beautifully rendered. "The Pilgrims' Chorus," superseding the clarinet Venus motive at the end, was particularly powerful. More beautiful yet, and rivaling for harmony the negro spirituals, finest of all sheer harmonies, was the "New World Largo," by Dvorak, in which also the wood-winds had a prominent part. But the number drawing the greatest applause of the evening, as in any audience where it is played, was "Dixie," sung by Miss Margaret Moody, soprano soloist, with accompaniment by the band.

One of the most interesting and instructive musical demonstrations ever presented was the act called "Showing Off Before Company," in which, group by group, the different instruments were brought forward and demonstrated. All soloists were brought into play in this feature, which showed the clarinets, trombones, flutes, piccolos, cornets, bassoons, sousaphones, xylophones, horns developed from the old hunting horns, post-horn, from the days of the stage coach, the double-bellied euphonium saxophones and a jazz orchestra of nine pieces. The name and office of each was told by the announcer.

Yes, the master actually played jazz, but it was a dignified sort of jazz, despite the fact that the drummer made some ponderous attempts at frivolity by flipping his sticks into the air and catching them in time to resume with the beat.

The overture of the evening was Litolff's "Maximilien Robespierre," or "The Last Day of the Reign of Terror." More jazz was attempted, with the same effect, and throughout the program obvious attempts to relieve heavy efforts with "How Dry I Am" and such ditties were made. The audience responded vigorously.—R. T. F.

TULSA DAILY WORLD, TULSA DAILY WORLD,

THE DAILY OKLAHOMAN,

OKLAHOMA 87

MARCH MASTER HAS BUSY VISIT

Attends Banquet of State Musicians and Visits St. John's

John Philip Sousa's visit to Tulsa Sunday was in keeping with his life—very busy. A man 71 years old, who has written hundreds of pieces of music, directed 100,000 concerts, written four novels, traveled over most of the world and managed to enjoy himself pretty well, could be excused for lack of activity. Mr. Sousa isn't the quitting sort. "I've lots to do yet," he said.

The Sousa band arrived in Tulsa just before noon Sunday. At the Mayo hotel about 200 musicians from Tulsa and many other places in the state were waiting for him. He was honor guest at a banquet sponsored by the local musicians' union. Commissioner Harry W. Kiskaddon was toastmaster and H. L. Landis made the welcoming speech. Mr. Sousa spoke for perhaps 15 minutes in a reminiscent vein, only incidentally referring to music or his own work. He is a great "kiddier" and is keen and subtle. He is as alert as the average man of 40.

The march king was taken to St. John's hospital by D. E. Connolly, Commissioner Kiskaddon and John H. Markham, Jr. He was welcomed by D. E. Buchanan, "general" of the hospital campaign; Mrs. J. H. Markham, "general" of the women; Mrs. Buchanan, Mr. and Mrs. Phil Kates, Mr. and Mrs. I. W. Egan, E. F. McIntyre and Mayor H. F. Newblock. Mr. Sousa was shown through the hospital and he pronounced it very fine and of commanding promise. He hurried to his concert of convention hall.

The automobiles of Mr. and Mrs. J. H. Markham, Jr. and Mr. and Mrs. T. K. Smith were at the disposal of the Sousa party throughout the day.

The members of Sousa's band scattered about town. They are mainly young men and nearly all of them are Americans. There are more than 80 players, besides the soloists. The musical progress of the United States is so great that in a generation the memberships of the big touring bands have changed from foreign to American. Sousa's music is so purely and enthusiastically American that the make-up of his band is appropriate.

Many cadets of the Oklahoma Military academy, Claremore, were here for the concerts. Students of the Tulsa high school, state agricultural college and many other schools were present. All surrounding counties and towns sent large delegations. There were a great many Osage Indians in both audiences.

EXAMINER, BARTLESVILLE. SOUSA'S CONCERT IS FULL OF VARIETY

Still Ranks as the King of Band Leaders, Well Received Here

Sousa's compositions and Sousa's arrangements and interpretations dominated the program at the Civic Center Monday night when the veteran bandmaster and composer delighted a large audience with his band and with varied program presented.

Of the band numbers none pleased more than the encore of "The Black Horse Troop," the veteran leaders best known production, "The Stars and Stripes Forever" with a fife quintette and the cornets and trombones featuring.

Miss Marjorie Moody sang "I Am Titania" from "Mignon" and won her audience completely. Her encores, "Coming Through the Rye," delightfully interpreted, and "Sousa's Fanny" more completely endeared her to the music lovers.

William Tong's cornet solos were wonderful examples of solo work but the crowd gave equally hearty applause to the saxophone octette and were given a more generous response in encores.

Piccolo sextette and a slide trombone sextette added to the enjoyment of some of the encores.

George Cerey's xylophone solo with band accompaniment and his rendition of McDowell's "To a Wild Rose" was another enjoyable novelty feature.

The band was a great band in numbers and in musical ability and the program was varied and artistic with many popular appeals.

John Philip Sousa still ranks as the king of band leaders and his band carried pleasure to lovers of music in Bartlesville and again proved a good band is a high class indoor musical entertainment.

SOUSA THRILLS GREAT CROWDS

Famous Composer-Leader's Martial Music Full of Charm

FREE WITH ENCORES

'Stars and Stripes Forever' Is High Point in the Program

After all, there is nothing like it, this wonderful instrument that is Sousa's band. In an age given over to the wild pulse and throb of jazz the clean sweep and rhythms of the martial music that has come to be synonymous with the name Sousa is like a breath of fine and vigorous air clearing away the memory of exotic perfumes. And don't ever think that the sort of music Sousa writes and his band plays doesn't draw any more—one glimpse at the long line that curved out into the street in front of convention hall Sunday afternoon and thence half-way around the hall north on Boulder proves that they do.

The old-timers came for revival of aural pleasure in Sousa's music. It is true, but they were only a part of it. There were scores of people there eager for a glimpse of the man whose name has come to be a fine tradition in the world of music and as eager for the privilege of seeing him direct his own organization and hearing that organization play. Straight with a military bearing that defies his years, unburied, dispassionate, Lieut. Com. John Philip Sousa conducts suavely and easily, and with an indifference to himself that sent him back to the conducting stand to play another encore when really the thunderous applause of Sunday afternoon's audience following "The Stars and Stripes Forever" was for himself, its composer. The crowd liked the other numbers, of course, but it was paying an impulsive and genuine tribute to the man who wrote the stirring, swinging rhythms that never fail to thrill people half out of their seats.

It was rather interesting for those who have been following the series of articles that the lieutenant commander has written for the Saturday Evening Post to constantly summon background supplied by them for the things heard and done at convention hall Sunday. The instantaneous response with which the great conductor met encore demands, for instance, and the precision with which the program moved. The splendidly built program opened with the "Tannhauser" overture, there were the superb march-rhythms of the Sousa numbers, the exquisite symphonic effects in the large movement from Dvorak's "The New World Symphony," Miss Marjorie Moody's very lovely singing and the xylophone duo—as agreeably varied a concert as one could wish to hear.

Conductor Sousa made concession after a fashion to the jazz trend in music when he introduced the saxophone octette. Led by the big papa saxophone, they du-wacked-dooed a little and frolicked a bit among themselves, and everybody enjoyed it as much as they did. The encore number "U. S. Field Artillery" with its brasses in stirring unison made real the phantom tread of thousands of tramping feet, and touched the chord of patriotism almost as readily as "The Stars and Stripes Forever"—almost, but not quite. "The Stars and Stripes Forever" stands unique in the annals of martial music and to have heard Sousa and his band play it is something to remember.

There were two concerts, afternoon and evening, a different program being given at each time. It was to Prothero and Danne, managing the appearance here, that Tulsa owed the privilege of seeing and hearing Sousa and his band.—F. H. H.

SOUSA THRILLS AUDIENCE WITH REAL PROGRAM

Band Plays for Grown-Ups, Children and Everybody; All Numbers Good.

To interest the public for a third of a century is a feat. John Philip Sousa, at the Shrine auditorium Tuesday night, proved that he never has had to beat back, for he holds as solidly to the new type of audience as to the old band lovers.

He has elevated the military band to a concert ensemble, which plays programs of a standard used by a symphony orchestra. Composing operettas, suites, ballets, cantatas and modern novels, too, has kept Sousa progressively young. That's why the people have been his only backer. During an average season he plays to over 1,000,000 persons.

Reign Of Terror Given

The overture, "Maximilien Robespierre" (Litolff) described the reign of terror with great rushes of tone from the trumpets, the tympani, the clarinets quivering with distress, the solemn bassoons, a wild trumpet somewhere off stage. And the audience was stilled with the truth of the revolution in music.

"The Carnival" (Arban), a cornet solo with band accompaniment, was rippled off by William Tong as fluently as if eight notes at a turn were nothing. His glibness continued through many numbers, Sousa's suite, "Cuba Under Three Flags," gave almost every section a chance to be outstanding. It brought cheers for "Dixie" and laughs for "Hot Time."

Woodland Queen Sings

Miss Marjorie Moody singing "I Am Titania" (Strauss) was truly a woodland queen with her fresh voice of real purity. Her coloratura work was flexible, cadenzas floating out marvelously. She rivals the flute with staccato, sings against all instruments until her voice takes on a new, rich quality by comparison. Encores, dear favorites, came willingly.

Early in the program military precision began to work. Out would come six piccolos or eight cornets or the trombones to the proscenium stage, working solo parts until we hoped even the tubas would begin to march. They did play leads, thanks to Sousa, who understands our awe of this great wind-catching thing of mellowness. All his theories have been applied to instrumentation.

Show Moves Swiftly

The show moved swiftly, getting us to the saxophone octette in "I Want To Be Happy," the hope of all the jazz lovers who had applauded "Jazz America." Comedy encores scarcely gave those bandmen time to sit down. The biggest saxophone breathed heavily through its gills, finally becoming kittenish with jiggly little rhythms, as clever as the tiniest brother saxophone.

Sousa knew what was expected, so we got El Capitan, Sempre Fidelis, The Liberty Bell, The American Girl and the inimitable Stars and Stripes Forever, all favorites impossible to leave out. The march king took his honors quietly, appreciatively.

New Interest in Xylophone

George Carey, at the xylophone, is vibrant. His brilliance is spontaneous, exceptional. "Morning, Noon and Night," with the band, then "To a Wild Rose," alone gave the xylophone a new interest, for it is capable of nuance never heard before. Perhaps only Carey can perform thus.

A feature was "Nobles of the Mystic Shrine," when our own temple band entered, stood as a background and played with the Sousa band. In the afternoon, Sousa put on Mrs. Katherine Stovall's "Sammy Band," giving us all the town recognition he could.

Mary Olivia Caylor.

SOUSA GREETED BY MEMBERS OF BAND FRATERNITY

Noted Leader Gives Two Concerts In City Today.

When he arrived in Oklahoma City Tuesday morning over the Katy, John Philip Sousa, noted band director, stepped briskly from his car and walked four blocks to the hotel.

Although he celebrated his seventy-fifth birthday last month, he appeared to be little past the half-century mark.

He joked with members of the national band fraternity from the University of Oklahoma and Oklahoma A. and M., who greeted him at the station, before starting his walk to the hotel. At Sousa's last appearance in Oklahoma City, he was initiated into the Kappa Kappa Psi band fraternity by the college students.

Sousa first appeared in Oklahoma City in the old Overholser theater. His next appearance was in the Coliseum. He gives two concerts Tuesday in the Shrine auditorium, one at 2:30 o'clock in the afternoon and another at 8:30 o'clock at night. At the afternoon performance he will feature "The Sammy Band," composed by Mrs. Katherine Stovall of Oklahoma City for the local American Legion post.

His company consists of 104 persons, eighty-five of whom are members of the band. He now is on his thirty-third tour of the United States.

"WOOF-WOOF" GOES THE TUBA PLAYER, BUT HE INSISTS IT TAKES PRACTICE

Playing a tuba or Sousaphone in a band is something more than repeating "Woof-Woof" in several different tones all through the piece.

In fact, Nate Lower, one of the six tuba players in Sousa's Band, says his instrument is one of the hardest and most important in the band to play.

A tuba is one of those huge horns that circle the bandman's body like a boa constrictor and have an opening like the mouth of a hippopotamus.

To the inexperienced listener, it seems as if the only sound they make is "Woof-Woof."

"Easy" To Learn

But it is easier to learn to play a cornet than a tuba, Lower in-

sists. Tubas are the base of the band. They are like the foundation of a building with the other music resting on them.

A tuba takes as much wind to blow it as it looks like it would, too, Lower says. It doesn't mean, however, that it takes a big man to blow one. Lower weighs about 160 pounds.

Jack Richardson, one of Lower's fellow players, is six feet four in height and correspondingly big.

Players Scarce

"Tuba players are rather scarce," Lower declared. "Most young men think the tuba is unromantic. They would rather learn to play a saxophone because they can't very well serenade their girl with a tuba."

Tubas also are called Sousaphones because John Philip Sousa invented them. There are about 100 pieces in Sousa's band, but the six tubas or big-wind instruments can always be heard.

Though their tone is monotonous it is a great art to know just when to change the "Woof-Woof" to a "Boom-Boom" or to a "Bow-Wow."

The six Sousaphone players are Lower, Richardson, Gabe Russ, Paul Kniss, William Herb, and A. D. Davenport.

Sousa gave a concert at 2:30 p. m. Tuesday and will play again at 8 p. m. at the Shrine auditorium.

INCOMPARABLE SOUSA HAS ENID AT FEET DURING TWO PERFORMANCES YESTERDAY

Master Composer and Band Director Shows Enid America As It Is Best In Music

WELL FILLED HOUSES GREET FAMOUS MAN; SINCERE APPRECIATION SHOWN BY AUDIENCE

All Types of American Band Music Artistically Placed Before Listeners

The incomparable Sousa! Was there ever anyone like him, or will there ever be? And can he and his band ever be forgotten? Surely he is destined to be the central hero of a legend which will be handed down from those who have heard him and whose hearts have been quickened by the measures of his martial music. We Americans have deplored the need of outstanding figures to give us a sense of nationalism through color and romance,—and yet we have our Sousa who is now making his Third-of-a-Century tour of the United States and who, with his band, has done something for us that perhaps no other force could have done. He has shown us America,—not just the word, but the fact. He has made us feel,—not just our own America but that which belongs to a hundred million others,—an America in which we are perhaps more conscious of the millions than of ourselves. That is his magic power—to make of us one throbbing rhythmic whole.

He is already a tradition in the world of music but he will surely be more than that one day. He could so easily become a national figure in traditional history. Just as when the "A Hot Time in the Old Town Tonight" is played, some of us feel a twinge of envy that we weren't "in town that night," so,—but even more so, will the youngsters of the future listen big-eyed and jealously when they hear tales of the master who had the pulse of the entire country keeping time to his baton.

All Ages See Concert.

It wasn't only the old-timers who crowded Convention hall last night to hear the lieutenant commander but the old and young alike were among the several hundred who bought standing room. The program which was arranged for as varied an audience as that which thronged to hear it, had as its opening number, a Gaelic Fantasy by O'Donnell treating the famous Gaelic melodies in the modernist's idiom. A new suite by Sousa, "Cuba Under Three Flags," the loveliness of Miss Marjorie Moody's soprano voice, the majestic beauty of the Love Scene from "Feuersmuth" by Strauss and a xylophone solo offered an agreeably unusual range of feeling in the program.

But the stirring marches of his own composition, "The Black Horse Troop," "The Washington Post," "Liberty Bell," "The U. S. Field Artillery" and most of all, "The Stars and Stripes Forever" brought thundering applause and repeated demands for encores which were generously given. These marches have such a glorious vigor, such a sweeping rhythm that it is almost an impossibility to sit still to them. They seem to have some dynamic force which sweeps you, irresistibly onward.

Directing Has Ease.

To see Sousa directing is to marvel at the restraint, the seeming coolness,

the light grace with which he brings to life such harmonies of sound. He makes you feel that his music is indeed a part of him but that it is not all,—he is more than it and stands aloof, dispassionately reviewing his own handiwork. To see him later and at closer range is to know that his military bearing, in spite of the genial glow of his eyes, is really typical of one of his keynote characteristics. It would be so interesting to know for certain how great a part restraint has played in the success of his career as a conductor.

Sousa's own "Jazz America" and a saxophone octette in which all sorts of pranks were played with popular jazz, added a touch of contagious humor to the program which was as pleasing to the audience as it was to the performers.

The concerts yesterday were given under the managership of Mrs. John H. Curran who will contribute the proceeds to the building of the new Presbyterian church.

Matinee for Students

In the matinee performance a departure from the ordinary presentation of the artist was taken after the intermission. The different pieces of the band were brought back on the stage in groups and introduced to the audience with explanations as to their origin and use in the entire ensemble.

First came the clarinets, and the other wood instruments followed by the brass instruments and finally the saxophones which were said to be a mixture of the two, retaining some of the features of the wood and some of the features of a brass instrument although being a brass instrument itself.

School children composed an appreciable portion of the matinee audience and for this reason a number of juvenile selections were presented. "The Whistling Farmer" was especially well taken. The program was ended by the "Stars and Stripes Forever," Sousa's own production and "America."

John Philip Sousa

Impressiveness Is Added to Bandmaster's Visit by Probability That It May Have Been His Farewell

Superlatives fail in attempting to describe a Sousa concert. Sousa, like the Statue of Liberty and the Washington Monument, is an American institution. You "feel" him, but he is difficult of expression.

His visit to Wichita yesterday was somewhat of an occasion—as Sousa's visits have come to be. The mayor proclaimed a holiday—which the school children observed by making a somewhat noisy ant hill of the Forum for the matinee—and Local 297 of the American Federation of Musicians gave a banquet for the old master and his men at the Elks Club. All musical organizations in the city, both union and non-union, were represented.

The most impressive number on the evening program was Litolff's overture, "Robespierre," which had its inspiration in the turbulent close of the French Revolution. Its emotional significance lost nothing in Sousa's interpretation.

The Love Scene from Richard Strauss' "Feuersmuth," failed to elicit the reception it deserved, probably because of its unfamiliarity.

The popular numbers had the greatest appeal for the audience, not only because of their tunefulness, but because of the showmanship of Sousa in their presentation. Who but Sousa would have eight cornets suddenly face the audience and blare out the trio of a march? Or six flutes twitter and warble the "Dance of the Merlons" in unison?

The soloists, William Tong, cornetist; Miss Marjorie Moody, soprano, and George Carey, xylophonist, were up to the Sousa standard, and the saxophone octet provided an amusing interlude.

Sousa's later marches, two or three of which were played, lack the fervor and swing of those which have endured thru the years. But Sousa is an impressionist. His memorable compositions have been produced in times of national stress, when the man drew on his great patriotism for inspiration.

There was an atmosphere of solemnity about the musicians' union banquet for Mr. Sousa and his men. Sousa is 73 years old and in all likelihood his present "third of a century" tour will be his last. City Manager Earl Elliott paid a tribute to the commander for his patriotism and his contributions to American music, a tribute which was graciously acknowledged by Mr. Sousa with an expression of appreciation for Wichita's hospitality. Hans Flath's illustrated novelty overture, "When We First Learned to Play," presented by the Miller Theater Orchestra, took on a new significance under the circumstances. Howard Jones, the "singing waiter," sang two songs and the American Legion Quartet gave a group of numbers. The program was opened and closed by Don Heltzel's Young American Band. A. E. Jacques, president of the union local and father of Clifford Jacques, a member of the Sousa organization, presided as toastmaster—D. S. L.

SOUSA SPEAKS BEFORE LIONS CLUB OF ENID

The regular Wednesday noon luncheon of the Lions club at the Oxford was honored yesterday by the presence of a number of state, national and international celebrities.

John Philip Sousa was there and delivered an "After Breakfast" speech, sustained by no other noon tide stimulation, than that portion of the aromatic quintessence of a Lion luncheon which might satiate his appetite through the olfactory nerve, for this internationally famed wielder of the baton eats no mid-day meal.

But the great band master was equal to the occasion and convulsed his hearers with laughter, at many times during his speech—especially when he related his experience in editing a column entitled "Advice to the Lovelorn," while running a New Zealand newspaper, and in telling of his experience with the Einstein theory of relativity. In the latter experience the speaker told of sitting at the feet of the noted theorist and studying his teachings on relativity through twelve tedious lessons, lessons, during which he learned nothing at all, only to learn all about it later in 10 minutes from a Boston guardian of the law, or in common parlance—traffic cop—who volunteered to divulge the whole secret of relativity. Mr. Sousa came as the guest of Lion Fleming.

Radio Information Given

J. Herbert Phillips, of the engineering department of the Oklahoma Gas and Electric company, treated the Lions with a ten minute discussion on "Radio Interference," in which he stated that while there had been enough written on the matter to keep one reading a life time, it might be briefly stated that the most common source of interference was from electrical appliances—both household and medical.

According to Mr. Phillips America has 5,000,000 radios, having a retail value of \$500,000,000, and the export radio business last year amounted to \$13,000,000.

Present were also three out of town Masonic celebrities, who came as the guest of William R. Lence, deputy grand commander, Knights Templar, state of Oklahoma.

Noted Masons Present

The guests of Mr. Lence were Frank Craig of McAlester, sovereign grand inspector general; Gilbert Bristow, grand master grand lodge; and Frank A. Derr, secretary Scottish Rite bodies of Guthrie.

Mrs. H. B. Bogart, soloist, accompanied by Mrs. Walter Scrutchens, pianist, was fervidly applauded for her contribution to the program, and responded with an encore.

Lion Waller presented the plan of the Red Cross roll call, whereupon the secretary was instructed to sign up every member of the Lions club and send each a bill for one dollar, and, in addition to appoint eight Lions to aid with the Thursday and Friday canvass of the city.

Lion Graham, in reporting the christening of a new club at Pawnee, particularly praised the wonderfully beautiful speech made by Lion Southard, who presented the charter to the Pawnee Lions.

During the introductory ceremonies the chair also took occasion to present "Bill" Bennett, news hound, as the latest addition to the club litter.

Wichitans Pleased with Program Sousa Gives Them, While Leader And Band Liked Dinner for Them

By RUSSELL LOWE

Lieutenant Commander John Philip Sousa, "71 years young" last Sunday, was given a delayed birthday dinner and reception by Wichita musicians, at the Elks club Thursday night, on the occasion of the great band leader's visit to Wichita for two concerts at the Forum.

Other guests at the affair were the soloists with Mr. Sousa's organization, and the 85 men making up the personnel of the band. More than 200 Wichita musicians were in attendance. The dining room at the Elks club was elaborately decorated for the occasion, while the menu was most complete, and admirably served.

President A. E. Jacques of the local branch of the American Federation of Musicians, presided. Earl C. Elliott, city manager, gave a short address of welcome.

Mr. Sousa spoke for half an hour, during which he entered heartily into the spirit of comradeship and friendliness which had been shown by Wichita musicians.

Don C. Heltzel's Young American band played creditably upon its first public appearance. The American Legion quartet gave several numbers, and responded to numerous encores. Howard Holmes, as "the singing waiter," presented a bass solo.

The Miller Theater orchestra, under the direction of P. Hans Plath, played Mr. Flath's new descriptive overture, "When I First Learned To Play," a comical story of a musician's development. Seth Barnes of the theater illustrated the overture with picture slides.

The dinner was pronounced one of the finest things ever attempted by local musicians. The widespread interest in its success was evidenced by the representative gathering from almost every musical organization in the city. Sousa and his men were made to feel at home, after thousands of miles of travel through strange lands.

Clifford Jacques, a Wichita boy, is a member of the Sousa organization.

By DONALD MESSENGER

The printed program of Sousa's evening concert in the Forum on Thursday was at least trebled in size by numerous encores, which included such favorite compositions of the veteran leader as "Stars and Stripes Forever," "El Capitan," "U. S. Field Artillery" and "Semper Fidelis."

The outstanding features, considered as musical art, were three: Richard Strauss' love scene from "Feuersnacht;" Litolf's overture, "Maximilien Robespierre," with the very dramatic suggestion of the fall of the guillotine; and Miss Marjorie Moody's rendering of Ambrose Thomas' "Je suis Titania" from the opera "Mignon." The closing arrangement by Guion of an old fiddler's tune, "Sheep and Goats Walking to Pasture" was interesting musically, also.

Musical technique was conspicuously displayed in William Tong's cornet solo "The Carnival" by Arban; by several of the much appreciated novelty encores of the saxophone sextette, which began by playing "I Want To Be Happy," and went on to make all the audience so; and by the two xylophone solos by George Carey, the first brilliant, with solid hammers, and the second with a wonderful change in tone, using soft mallets. The two numbers were "Morning, Noon and Night" by Suppe, and "To a Wild Rose" by MacDowell.

Of the marches played, the "U. S. Field Artillery" was distinguished by its effective ending, using gun shots for emphasis, while "The Liberty Bell" and "Stars and Stripes Forever" received their usual and long-accustomed applause.

The afternoon program entertained some thousands of children, particularly with the novelty numbers, although the same general arrangement of different types of numbers was followed, commencing with Tannhauser overture. The second half departed entirely from the printed program, substituting Sousa's "Showing off Before Company," an educational presentation, for the scheduled numbers.

SOUSA'S MAGIC THRILLS THROU

Roar of Applause Greet Noted Bandmaster in Fiery Concert.

The magic of personality cast its spell over a throng yesterday afternoon in Convention hall, where John Philip Sousa, the beloved bandmaster, conducted his justly famous organization in another memorable concert. The hall was well filled.

It was just an addition of another triumph to his long, honorable career, and though he knows his music backward, each number of the printed program and the countless list of encores received as painstaking treatment as it probably was given at its first performance.

Fire, energy and grace are obtained by Sousa from his men without the least effort, and that, too, may account for the enthusiasm he creates at every appearance. Yet to speak with justice of what a Sousa concert really is, it would be necessary to write a book.

That young and old, musicians and laymen, equally were moved, was evident in the ovation that greeted the leader's entrance; nor did the thunderous applause subside at any period. If anything, it seemed to gain in volume with Rossinian crescendos.

Opens With Litolf Overture.

Opening the first part of the program with the "Robespierre" overture by Litolf, a work that combines dramatic effect and melody in depicting a stirring episode of the French revolution, his own "El Capitan," played as encore, started the ball rolling, and prepared a receptive atmosphere for the first two soloists, Marjorie Moody, soprano, who contributed the "Titania" aria from "Mignon," which so pleased the audience that two encores, "Carry Me Back to Old Virginia" and "Comin' Through the Rye," had to be added before she was permitted to leave the platform, and William Tong, cornetist, who was equally popular.

"Jazz America," one of the new Sousa compositions, something of a medley of jazzy themes, cleverly interwoven, gave the brass section of the band an opportunity to demonstrate its excellency. Then, there was the saxophone octet with its comic versions of such hits as "On the Mississippi," "Combination Salad" and "Laughing Gas." Unless the director had taken his place at the stand perhaps it still would be playing.

Applause for March.

"The Black Horse Troop," one of his marches, also had its share of the applause. It was after this number that the undying "Stars and Stripes Forever" was added, and given an ovation long to be remembered by those who were there.

George Carey, xylophonist, also had important part in the glamor of the afternoon with his playing of the Suppe "Morning, Noon and Night" and, of course, of the extra number which followed it.

The success of the concert may be judged by the eloquent fact that Guion's "Sheep and Goats Walking to Pasture," which closed the program, was not played until 5:30 o'clock, and some one was heard lamenting the brevity of the concert at that.

Congratulations were extended Louis W. Shouse for having brought Sousa and his band of artists to Kansas City again.

his organization.
The Sousa band is bigger and bet-



JOHN PHILIP SOUSA

ter than ever this season, if such a thing is possible. Its personnel includes 100 musicians, with 10 soloists, headed by Miss Marjorie Moody, soprano.

Tom Law, under whose auspices the band is appearing in Wichita, announced last night that the advance seat sale had been extremely heavy

WORLD'S GREATEST BANDMASTER HERE FOR TWO CONCERTS

Today Designated Sousa Day
By Mayor; Musicians Give
Dinner Tonight

BIG SALE OF TICKETS

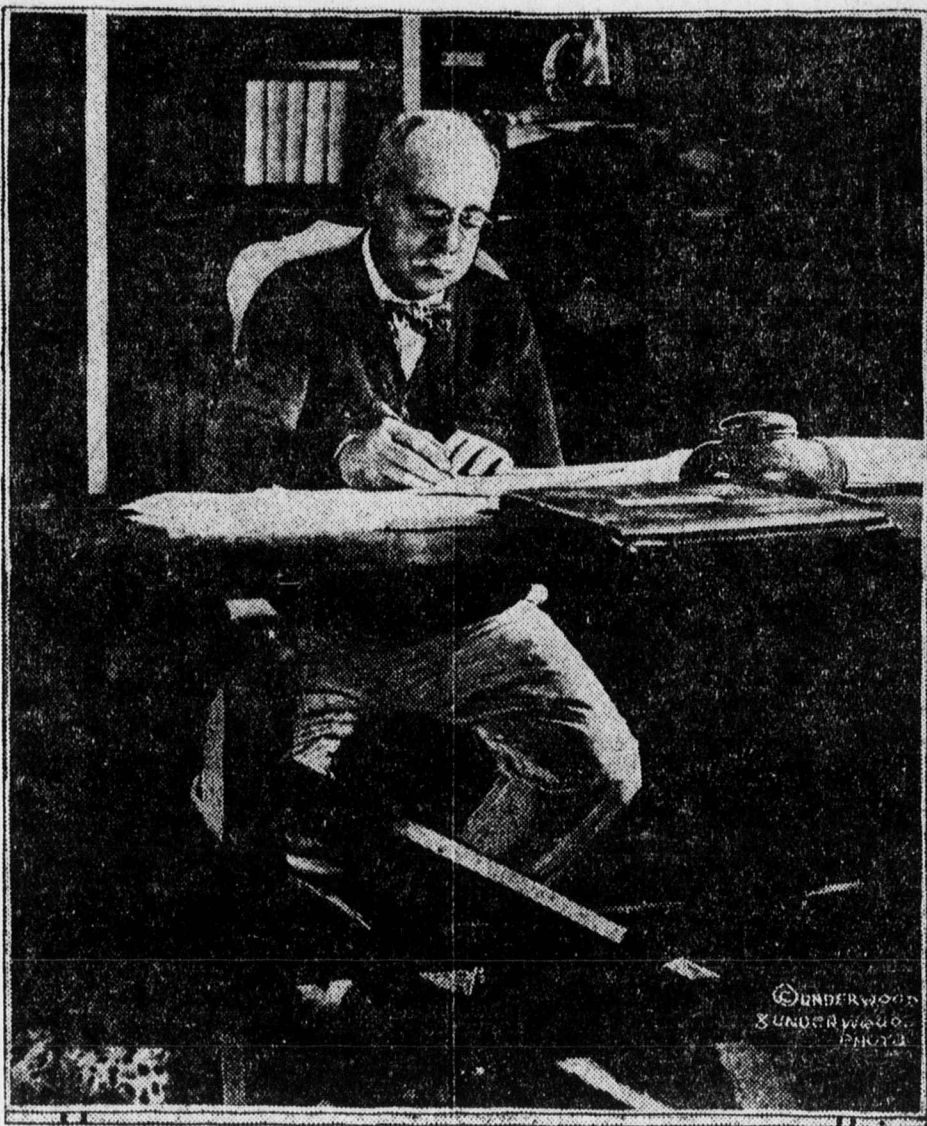
Lieutenant Commander John Philip Sousa, world's greatest bandmaster, is in Wichita today. He arrived early this morning with his band, on a special train over the Rock Island from Enid.

Mayor Ben F. Copley has designated this as Sousa day, in honor of the great musician, who is visiting Wichita on his Third-of-a-Century tour of the United States.

It will be a busy day for the band master. His first concert will be at the Forum at 3:30 in the afternoon. At 5:15 he will be the guest of honor at a dinner given at Hotel Lassen by the musicians of the city. The second concert is scheduled for 8:30, also at the Forum.

At the completion of the present tour, Sousa will have traveled a million and a half miles during his various tours of the world at the head of

SOUSA, PEN IN HAND.



The great bandman, writing something (perhaps his autobiography) in the study of his home at Sands Point, Port Washington, Long Island. Sousa conducts a concert, beginning at 3 o'clock this afternoon, in Convention hall.

SOUSA PLAYS HERE TODAY

BAND BEGINS ITS CONCERT AT 3
O'CLOCK THIS AFTERNOON.

Conductor Has Done Much to Obtain
Respect for the Band as a Musical
Organization—Today's Concert
in Convention Hall.

Music Calendar.

Today—Sousa's band, 3 o'clock, Convention hall; Busch Pianists' Club, 2:30 o'clock, 6017 Main; Kaufmann pupils, 3 o'clock, Drexel hall.

Tomorrow—Kansas University Glee Club, 8:15 o'clock, Westport high; Students, Kansas City Musical Club, 3 o'clock, St. Paul's parish house; Rally, 8 o'clock, All Souls'.

Tuesday—Southeast Club, 2 o'clock, 5032 Lydia; Miller pupils, 8:15 o'clock, 1515 Linwood.

Wednesday—Music department, 10 o'clock, Athenaeum; Allegro Club, 2 o'clock, 1621 West Fifty-first; Delightful recital, 8:15 o'clock, Linwood Christian.

Thursday—Kindergarten demonstration, 8 o'clock, Horner hall; Stroud pupils, 8:15 o'clock, All Souls'.

Friday—Canterbury pupils, 8:15 o'clock, 1914 Broadway; Raleigh recital, 8:15 o'clock, Horner hall.

Saturday—Casella recital, 8:15 o'clock, Mission Hills; Flagg pupils, 8 o'clock, 537 Myrtle; Conservatory juniors, 3:30 o'clock, 1515 Linwood; Rally, 3 o'clock, All Souls'.

There is anyone to whom the public owes more in a musical way than John Philip Sousa, few persons know his name.

It is not that Sousa has martyred himself in the cause of music, as did Theodore Thomas. He has not conducted any sort of a campaign. But he has made the band, an institution likely to exist on the strength of its members' lungs, a respected and respectable musical organization.

Sousa's programs are very cleverly arranged, and the one he will conduct this afternoon is no exception. He has no hesitation about juxtaposing "Follow the Swallow" and the introduction to the third act of "Lohengrin" if he feels inclined. There is always something for everyone. Sousa, for example, introduced Schelling's "A Victory Ball" in an arrangement for band a couple of years ago, and the city waited until two weeks ago to hear it in the original orchestral dress.

He has been careful to reserve exhibitions of temperament for the eyes of his intimates, if he ever indulges in temperament. The public knows him best as the conductor with the arms at the side method of directing. It never will forget his marches, and neither will his friends forget his humanness.

For example, when Sousa's "Wedding March" was announced to be published in June of a certain year, a Kansas Citian saw an opportunity for a little jingle on the theme. He wrote the verse and mailed it to Sousa. Immediately the bandmaster answered, promising that the very first copy of the piece off the press should go to the amateur poet—and it did.

The concert this afternoon begins at 3 o'clock in Convention hall, and the program contains a good deal of music that has not been heard before in Kansas City. The company arrives from the West this morning, and is being heard in numerous cities of this territory, both before and after the Kansas City concert. Louis W. Shouse, manager of Convention hall, also is manager of the Sousa concert.

HEAVY AND LIGHT IN SOUSA'S BAND

Great Leader Ran Gamut of
Band Music in Yes-
terday's Concert

An unusual grouping of superlative features made the audience, which practically filled the auditorium in Robinson gymnasium, happy that they had braved the inclement weather for the Sousa program yesterday afternoon.

The king of bandmasters was witnessed in his thirty-third tour of America—and third appearance in Lawrence—conducting the most famous of bands as it played the greatest military march, "The Stars and Stripes Forever," which was composed by John Philip Sousa. The world's greatest marches and melodies, on the one hand, and lightest, most laughable comedies on the other were equally well handled by the band and soloists.

The characteristic smoothness of Sousa's brass section; the reeds in number and quality unsurpassed anywhere; the soloists, everyone a master, made the fourth number of this year's concert series at the University one which will live long in the memory of those who were present.

The 100-piece band opened the program with an overture, "Maximilien Robespierre," which represented the last day of the reign of terror during the French Revolution. After hearing Sousa's band play "The Marseillaise," which was part of this number, it is easy to understand the love of the French for their national anthem.

The listeners were given a surprise in the latter part of the overture when a cornetist, who had walked unnoticed to the back of the auditorium, trumpeted a bugle call to the band, which they answered with the closing notes of the number. The overture was followed by an encore, "El Capitán," by Sousa.

William Tong, cornet soloist, in a difficult number, "The Carnival," revealed a skill in lightning-like variations of notes and in control of volume, which marked him as perhaps the greatest cornetist ever heard in Lawrence.

A new suite, by Sousa, "Cuba Under Three Flags," was much liked and especially fitting for the University hearers. The suite was a combination of popular Spanish, American, and Cuban airs. The jingle of the tambourines added appropriate color to the Spanish and Cuban selections. "The Old Grey Mare," "Hot Time," and "Dixie" sounded like old times and a Kansas-Missouri football game.

Too much cannot be said of the Sousa woodwinds, from which a sextet of the larger reeds was responsible for the encore, the "Dance of the Mirlitons."

Miss Marjorie Moody, soprano soloist—paternally escorted before her audience by John Philip Sousa—both because of the beautiful quality and excellent timbre of her voice, and her charming personality won such enthusiastic approval that three encores were necessary to satisfy the listeners. Her handling of "I Am Titania," from Mignon, made the fluency other

technic apparent. The old favorites, however, "Danny Boy," "Coming Thru the Rye" and the more modern, "The World Is Waiting for the Sunrise" combined with the sweet voice were more appreciated. The love scene from "Feuers-oth," by R. Strauss, which was expected to be one of the leading numbers did not get the applause accorded to Sousa's march, "The Liberty Bell," which followed. This march was composed by Sousa, July 4, 1892, and still remains one of the foremost.

What might be expected of the "U. S. Field Artillery" was given by the band. During the more active part of this march, by Sousa, the trombones were brought to the front of the stage and some actual fireworks liberated in the back. Sufficient realism was present to satisfy the most critical.

The spirit of the present day youth in their less serious moods has been captured and put to music by Sousa in his "Jazz America." (Kansas City claims that "Jazz America" is the work of Powell Weaver, written for the benefit of a Shrine convention held in that city. The matter cannot be settled here, but it is true that the band handled the piece with the ease that is characteristic of full possession and ownership.)

Following "Jazz America," Sousa took a slap at the jazz age by burlesquing "Follow the Swallow Back Home," which at first was played naturally. Then plaintively, tenderly and softly "Home, Sweet Home" ran its course through the different sections. Using the same methods that made the great old song touch almost every heart, Sousa next showed how ridiculous "Follow the Swallow" could be made in comparison. He revealed just the quality which the latter song lacks to make it endure.

Then "The Whistling Farmer," with Fido, the barnyard hens, rooster, ducks, jackass and other domestic creatures—besides the whistling farmer—cleverly represented on various instruments brought out the smiles.

The saxophone septet put some more laughs into the program. The four encores demanded by the students and others present, pretty clearly demonstrated the present-day standing of the saxophone.

In the "Ruben Sax" and "Combination Salad," both saxophonic jokes, the largest bass instrument was naturally made the "goat" or clown to everyone's merriment. The player of the deep bass saxophone took a vocal part in "The Ole' Swamin' Hole," which made a hit with all of the grown up boys present.

In direct contrast to the circus stunts of the saxophones was the latter part of the program. "The Black Horse Troop" one of Sousa's new marches called for two encores which happened to be "The Stars and Stripes Forever" and the K. U. Alma Mater followed by the audience with the Rock Chalk and by the band with "Semper Fidelis."

The xylophone solos by George Carey with their silvery bell-like charm were as distant in character from the saxophone numbers as the imagination can travel. "To a Wild Rose" was especially beautiful. An old fiddler's tune, "Sheep and Goats Walking to Pasture" closed as pleasant a two hours that Lawrence music followers are likely to have until the return of America's bandmaster.

CROWD IN TRIBUTE TO SOUSA'S BAND

TUESDAY NIGHT'S PROGRAM
WAS MUSICAL FEAST

An Appreciative Audience Nearly
Filled College Auditorium and
Noted Bandmaster Re-
sponded Nobly

John Phillip Sousa, the world's greatest band leader, may have played to larger audiences in his time, but it is safe to assume he never played to a more appreciative or enthusiastic audience than that at the college auditorium Tuesday night. And apparently with an uncanny knowledge of the desires of his listeners Sousa selected and presented just the type of music the crowd was there to hear.

With a smoothness that easily places Sousa's appearance as the community's greatest musical treat of the year, the program was carried out and when the strains of the final number had become a memory the crowd hesitated to leave, vigorously applauding in a plea or "just another encore," and as farewell tribute to the veteran director who is probably on his last tour of this section of the country.

Miss Moody a Big Hit

While the band concert was the principal part of the program the rich soprano voice of Miss Marjorie Moody, soloist, threatened for a time to overshadow the combined work of all the other artists. Starting her part of the program with "I Am Titania," from "Mignon," Miss Moody responded repeatedly to encores but scored her greatest success of the evening with "Carry Me Back to Old Virginny."

With the appreciative spirit of the audience at its height the band, from all appearances, injected extra effort to please into every number and the program presented left nothing to be desired in either the presentation or expectation of the crowd. The 1,800 persons there, werethere to hear a Sousa program and the veteran bandmaster sensing the feeling gave the crowd just what it wanted with an unusually liberal sprinkling of encores—all the old favorites—and by way of variety many of his later compositions were "thrown in."

Ovation for "Stars and Stripes"

Swinging into "The Stars and Stripes Forever," as an encore the band was drowned by the applause of the crowd and the leader acknowledged the tribute with a smile. Variation from the full program of band music was offered by the introduction of specialty numbers including the saxophone octet, William Tong, cornet soloist, and xylophone duet.

The appearance of the band was arranged by Prof. H. P. Wheeler, head of the college music department, with the aid of the Manhattan Concert Management. The lower floor of the auditorium was well filled for the evening performance and only a scattering few vacant seats were in evidence in the balcony.

MARCH KING'S MAGICAL BATON GETS RESPONSE

Sousa's Colorful Concert Program
Characterized by Pictorial
Quality of His Music.

Bandsmen and audience alike responded to the masterful baton of Lieut. Com. John Philip Sousa as the "March King," nearly 72 years old now, led his musicians, almost 100 of them, in his concert yesterday in Carney hall.

The vigor that characterizes his famous marches marks his appearance. The military swing of his music is matched in his movements. It was a vivid and colorful program which was heard by an overflowing crowd of townspeople, as well as students. The pictorial quality of Sousa's music caught the interest of the crowd and number after number drew encores.

Soloists Enliven Program. Soloists enlivened the program with special features. Miss Marjorie Moody sang "I Am Titania," soprano solo from "Mignon," and responded to several encores with folk songs. William Tong's flute-like cornet roudades in "The Carnival" were quite astonishing. MacDowell's "To a Wild Rose," an unusual xylophone number, charmed the audience as performed by Mr. George Carey.

There was something for everyone in the program, which opened with the powerful overture "Robespierre," depicting in music the last day of the Reign of Terror of the French Revolution, and closed with a simple shepherd's melody.

His Own Marches Plentiful. Sousa's own marches were plentiful. The "Liberty Bell" celebrated its thirty-third birthday yesterday, but was second in popularity to "Stars and Stripes Forever." The "Field Artillery March" was possibly the most stirring.

A new suite, "Cuba Under Three Flags," in Sousa's pictorial style, proved him a master of band composition.

Mastery Touches Jazz. Jazz—but jazz touched by the Sousa mastery—lightened the second part of the program. A saxophone septet was most popular in this part, playing the conductor's arrangements of frankly "modern" music.

Trombone, piccolo and cornet specialties were other features enjoyed by the crowd.

The band, on perhaps its longest tour, left immediately after the concert for Joplin, where it appeared last night.

WOMAN HARPIST IS THE BABY OF SOUSA'S BAND

It is doubtful if more than a few hundred persons ever heard the famed harp—that once thru Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-third annual tour at the head of the great band which bears his name.

Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Marjorie Moody, a noted soprano, is one of the soloists with the band.

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

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

Sousa as Chief of Star Blanket Indians



Another honor has been added to the long string bestowed upon Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, coming to the Joplin theater tonight. Recently, Sousa was made a chief of the Star Blanket band of Indians, from the File Hills Indian reserve near Regina in the province of Saskatchewan, Canada. The honor was conferred by Chief Ohoo in the presence of W. M. Graham, commissioner of Indian affairs for Western Canada. The March King's tribal name is Kee-Too-Che-Kay-Wee-Okemow and signifies The Great Music Chief.

The honor of a chieftain is not one lightly bestowed by the Canadian Indians, and is attended by considerable solemnity, while all persons adopted by the Indian tribes as chiefs or otherwise must be carried upon the rolls of the department of Indian affairs.

FORT SMITH
SOUTH WEST
AMERICAN

LIONS HEAR ADDRESS BY FAMOUS MUSICIAN

John Philip Sousa Compares experiences in America With Foreign Countries

Practically the entire meeting of the Fort Smith Lions club at noon Thursday was devoted to the address of Lieutenant-commander John Philip Sousa, band leader and composer, who appeared at a local theatre Thursday. The meeting was held in the assembly room of the Goldman hotel and was postponed from the regular meeting date Tuesday.

Sousa's address concerned a humorous relation of personal experiences in America and foreign lands. He was introduced by John P. Read, manager of the New and Jole theatres and chairman of the entertainment committee.

Announcement was made that the Fort Smith Musical coterie will present a musical program at the Jole theatre Sunday, December 20 at 8 o'clock in the afternoon. Proceeds of the program will be given to the Rosalie Tilles Orphans home. Members of the Fort Smith Typothetae club were guests at the meeting.

SOUSA CONCERT'S RECEIPTS STOLEN

Burglars Secure More Than
\$1,000 From Fort Smith
Theater.

Special to the Gazette.
Fort Smith, Dec. 18.—No arrests have been made in connection with the robbery of more than \$1,000 early this morning from the Jole theater here. The theft was discovered about 9 o'clock when the negro janitor was clearing up the theater. The robbers, apparently amateurs, entered a back window after midnight and by hammering on the knob, forced an entry into the safe. Inside in money and checks, was the theater's share of the receipts from a concert by Sousa's band.

Shriners Give Mr. Sousa Something to Blow About

Committee From Al Amin Temple Descends Upon Him
at Theater and Presents Certificate of
Honorary Membership.

Famous Composer Returns to
Joie Theatre for Two Per-
formances Thursday.

And once again Lieutenant Commander John Phillip Sousa and his band of approximately 75 players delighted Fort Smith audiences at the Joie theatre Thursday, at two performances. The same Sousa, a little grayer, perhaps a little more bald, even with a little more embonpoint, but wielding his baton with characteristic ease and with all the familiar little mannerisms which make his method of conducting distinctly Sousa.

Youth, old-age and the varying degrees of intermediate age composed the audiences, with a preponderance of youth at the matinee. As usual the programs were varied enough to suit many tastes. Choice classical compositions were leavened by the most stirring of Sousa's own popular march compositions and the better popular music of the day, all so skillfully presented and interwoven in individual compositions and medleys that each was met with almost an ovation.

Sousa was generous in the matter of encores, granting one or more for each number of the band and several for the soloists.

Miss Moody Sings

Miss Margaret Moody, coloratura soprano sang "I Am Titania" from "Mignon" with accompaniment by the band. In this several beautiful coloratura passages were sung without accompaniment and brought to a brilliant climax by the whole aggregation in the finale. Her diction is remarkable. She offered two encores "Carry Me Back to Old Virginia" and "Coming Through the Rye."

William Tong, cornet soloist, play "The Carnival" and the cornet told its story with an artistry few cornets are able to do. He responded with "Kiss Me Again."

The third soloist was the versatile drummer, George Carey in a xylophone solo which was a delight, and McDowell's "To a Wild Rose" as a solo without the band accompaniment.

The program opened with the dramatic presentation of Litolf's overture "Maximilien Robespierre," by the whole band, with "El Capitan" as an encore.

Plays Own Compositions

Sousa's own new composition "Cuba Under Three Flags" was the second band number, intensely stirring, followed by "U. S. Field Artillery" as an encore.

A saxophone octette in "I Want to Be Happy" from "No, No, Nanette" was one of the fun makers of the evening, offering a little touch of jazz, and a little bit of clowning on the part of the players which found instant favor—incidentally added another human touch.

An encore which was pictorially lucid to even the most unmusical was Sousa's own arrangement of "New Humoresque" with "Follow the Swallow" and "Look for the Silver Lining" in which the various groups of instruments made that swallow an individual, vital member of society. It was like a game to see which group would "follow the swallow" next, and Sousa the genial calling him forth.

Among the old favorites played as encores were Liberty Bell, Stars and Stripes Forever, and the new Black Horse Troop.

Miss Moody and a harpist are the only two women in the Sousa aggregation.

A quartet of local Shriners descended upon Lieut. Com. John Phillip Sousa yesterday afternoon and before he could raise a baton in self defense, they had nominated, elected and installed him as an honorary member of the Al Amin Temple.

The ceremony took place in the dressing room of the Kempner theatre about 1:30 p. m. just before the famous band director's appearance on the stage. The recipient was so surprised he nearly swallowed the vile stogie he was smoking.

However, he quickly recovered and accepted very graciously the certificate of honorary membership presented by the spokesman, R. B. Watson. The other members of the committee were Elmer McClure, Frank S. Robertson and William A. Wilson.

Sousa became a Mason 49 years ago, when he was 35. All his Masonic affiliations are in Washington, D. C., his home. He is a member of the Blue lodge there, a member of Almas Shrine Temple and of the Commandery of the capital city.

The famous band leader has attended

the national Shrine conventions for the past several years. His specialty at the conventions is directing the massed band concerts of more than 2,000 pieces, which is no small task. At one convention he directed the concerted efforts of nearly 100 Shrine bands from all parts of the country—and achieved some real music, not to mention the noise.

SOUSA HONORARY SHRINER.

Little Rock, Ark., Dec. 18.—(AP)—Lieutenant Commander John Phillip Sousa was initiated as an honorary member of Al Amin Temple by a delegation of Shriners in a dressing room of the Kempner theatre today preceding a matinee performance by the famous leader and his band. Sousa is a member of Almas Temple at Washington, his home.

GRAPHIC PINE BLUFF

Small Audiences Hear Sousa and Band Yesterday

Lt. Commander Presents Band
Here at Saenger That is
Up to Standard

John Phillip Sousa played to a matinee audience yesterday afternoon at the Saenger and to what he terms a "miserable matinee" audience at night.

In other words his matinee audience was light and in the evening Pine Bluff followed its usual custom of giving a first class performance a half house. But the graying "march king" was seemingly not dismayed; he and his musicians played a wonderful program, and the flowers from the Sahara Temple and other Shriners and the instant recognition of his numbers, especially the Sousa encores, must have pleased the conductor.

Lt. Commander Sousa has a band this year that is up to his standard. Whether on concert stage, in the marines, or with the naval station at the Great Lakes, Sousa follows out the big idea in the formation of a musical organization. He got together the best individual performers he could find; featured none to excess, and put the whole of them under his personal supervision in a close and intimate way. This was evident in last night's concert. Sousa, repressed as a leader in a spectacular sense, is a real leader without a doubt. The stamp of his personal virtuosity is upon every number. It is a Sousa band in every sense of the word.

As an opening overture this year Sousa plays "Robespierre," descriptive musical score by Litolf. It is a pictorialization in harmony of the last days of the Terror, and it is

creditably handled. In this, his opening number, Sousa touched probably his high point musically in last night's concert. Thereafter he made condescensions to popular taste, graceful condescensions it is true. In his jazz number, he like many other musicians of undoubted artistic attainments, is not contaminated. He brings to jazz a perfection of interpretation that lends dignity to this class of music instead of detracting dignity from the quondam interpreter.

Mr. William Tong, a cornetist; and Miss Marjorie Moody, a soprano soloist, are featured. Mr. Tong looks like he belonged to the Great Lakes Band and plays as though he had

played all his life. Miss Moody is a most pleasing soprano. Among other things, she is one soprano who has a penchant for coloratura effects, who can be heard with perfect equanimity on the part of the spectator. Sopranos as a rule, essaying coloratura effects, excite a most deplorable nervous effect on the part of many unmusical ones in the audience. You feel as though you wished to go to them and help in some vague way. You feel constrained to grip yourself tightly in anticipation of an explosion of the region of the singer's lungs. Miss Moody sings with comparative ease. She achieves her high notes without difficulty. She obtains her effects with a charming naturalness. Last night she sang, in French, the Titiana song from Mignon, "Coming Through the Rye," and a Sousa number, "The American Girl," which in the way proved Sousa a march king, and not a balladist.

It remained for the rendition of two encore numbers, "El Capitan," and "Stars and Stripes Forever," to bring to Sousa and his players the most sincere applause. They are never failing hits, and last night was no exception.

SOUSA'S BAND DELIGHTS MANY

Two Audiences at the Strand
Thrilled by Master Con-
ductor and Aides

John Phillip Sousa long has been a household word in the great American family, for wherever there is love of music there is admiration and respect for the man who, by his compositions and with his great band, for more than 30 years has contributed so much to the musical lore of the country. Lieutenant Commander Sousa and his band were in Shreveport Sunday, appearing at the Strand in two concerts, matinee and night. Enthusiastic audiences attended both services.

Although this is the third of a century tour for Sousa and his band, the popularity of the master leader and his organization continues unabated.

The programs presented proved exceedingly popular with the audiences, offering classical numbers from the music masters of the world, lighter strains of contemporary times and one or two selections of the present jazz era. There also is a wealth of solo material in this organization of artists and to break the routine of the program, several vocal and instrumental numbers are given.

The concert opens with an overture, "Maximilien Robespierre," by Litolf. This number is greeted with a storm of applause as are all others with resultant encores.

William Tong plays a cornet solo, proving a master of the instrument.

A suite, "Cuba Under Three Flags," an arrangement by Sousa, weaving into the three-ple score the popular songs of Spain, America and Cuba, proves a delight.

Miss Marjorie Moody sings a solo choosing for the occasion an aria from "Mignon," "I Am Titania." She responds with encore numbers, rendering popular songs, "Carry Me Back to Old Virginia" and "Coming Through the Rye."

Another classical selection, "Love Scene," from "Feuersnott," by Richard Strauss follows.

"Liberty Bell" march by Sousa concludes the first section of the program.

"Jazz America," by Sousa, a new composition, proves popular, synopses of the day being blended into a pleasing piece of harmony.

The band's saxophone octet then gives a cycle of selections, beginning with "I Want to Be Happy" from "No, No, Nanette," by Youmans, and a number of encores, of which the "Old Swinnin' Hole" was a feature.

A new march by Sousa, "The Black Horse Troop," a xylophone solo, "Morning, Noon and Night," by Suppe, played by George Carey, and a band number, "Sheep and Goats Walking to Pasture," an old fiddler's tune, conclude the fixed program.

Among the liberal encores were "Follow the Swallow," an arrangement of ditties of the day by Sousa; "El Capitan," march; "Stars and Stripes Forever," the latter two marches by Sousa, and numerous others.

SOUSA SCORES TRIUMPH HERE

March King and Famous Band
Play for Two Audiences

GIVEN CITY'S OFFICIAL KEY

Party of 75 Bandmen Greeted by
Citizen's Committee

The March King came into El Dorado yesterday with 75 pieces of artillery, fired two salutes and marched out again with the city's official key and the hearts of all the citizenry. If music was a war Mr. Sousa might placidly be described as having created havoc.

In two concerts—at 2:30 o'clock yesterday afternoon and 8:15 at night—Sousa's world-famous band extended and permanently established its realm in South Arkansas. How the blase multitudes thronging the Board Walk at Atlantic City and dotting the sanded beaches of other great watering places could hear Sousa year after year and never grow tired was a mystery unmasked yesterday to some 3,000 in the city and county.

Arriving here at 1:05 yesterday afternoon on his way to invade Louisiana and Texas, Sousa and his company were met at the Rock Island station by a committee headed by Mayor A. D. Murphy and to the peerless bandmaster was presented the key to the city. The leader, his grave face lighting up for a moment, let out a single shaft of wit: "This," he said, surveying the present with care, "must be a large city, having such a large key to open it."

The company was then escorted to the Randolph hotel for a brief rest before the afternoon concert at the high school auditorium. Receiving the bandmen were the following El Doradoans: Mayor Murphy, H. E. Reece, B. H. Blanton the Rev. T. D. Brown, Henry Rachford Caddie Kinard, Charles Taylor, Dan James, Randolph James, Joe P. Kelley and Stanley Andrews.

A circumstance that gave visible delight to the audience at the night concert was Sousa's free-handed way of giving encores. Check-up at the end of the performance disclosed the fact that in the course of nine numbers he gave no less than fifteen extra selections. In the encores, moreover, lay a good deal of the more popular and sentimental harmony scattered throughout the program.

THE MONROE (LA.) NEWS-STAR

SOUSA'S CONCERT PLEASES AUDIENCE

BY EVA ERADFORD

The audience remained for the last echo of the last note before leaving the theatre last night when John Phillip Sousa and his world-renowned band appeared in a program of wonderful music. Sometimes the attitude of an audience toward a work of this kind is a reflection of its quality and in this particular instance the reception accorded the famous conductor and his company of musicians was thoroughly justified.

The overture "Maximilien Robespierre" or "The Last Days of the Reign of Terror" was the outstanding number of the evening's offerings. This dramatic number pictured in realistic manner, greater than words perhaps, the stirring days of the French revolution. The

greatest wealth of melody burst forth from the brass instruments and the steady beat of the drums sustained the underlying tragedy. Each instrument in fact was chosen to produce specific effects. The rugged music of this overture was somehow softened by the mellow strains of the harp, as it rose above the tumult of the other instruments.

Every section of the orchestra played with magnificent precision and the great theme of the final movement rolled out with wonderful splendor, leading to the thrilling climax.

Other numbers were delightfully presented. The saxophone Octette invoked spontaneous hilarity by the humorous fancies that rippled through the music. This delicious bit of nonsense was welcomed by the audience as most of the remaining part of the program was devoted to heavier music.

The "Stars and Stripes Forever" the greatest march ever written, concluded the program.

LITTLE ROCK GAZETTE

Sousa's Band.

Lieut. Commander John Phillip Sousa and his famous band drew an audience which also filled the Kempner theater for the concert he gave yesterday afternoon. The program called for nine numbers but with every number encored, several more than once, more than 20 selections were rendered. The program began with the overture "Maximilien Robespierre" and was followed by a cornet solo by William Tong, arranged from "The Carnival of Venice," and for an encore he gave "Kiss Me Again" in a manner to be remembered. He is a virtuoso on his instrument and his technical skill in triple tonguing and in all other respects is excellent. Another soloist of unusual merit was Miss Marjorie Moody, whose voice was greatly enjoyed in her selection from "Mignon" and she pleased even more by her beautiful rendering of "Carry Me Back to Old Virginia." A clarinet sextette, and a saxophone octette were among the good things. The last named was recalled several times.

The new Jazz America was in a way a jazz number but not of the noisy kind. There are many symphonic passages of great beauty with just an undercurrent of the jazz motif. The encore number after this was "The Whistling Farmer" and it was one of the most enjoyable for its oddities. The farmer whistles, the dog barks, and other farm noises made it very amusing.

Sousa's Mighty Orchestrations Please Large Audiences at Two Performances Here on Xmas Eve

Large audiences greeted the incomparable Sousa and his aggregation of gifted musicians at both matinee and night performances at the Columbia theatre Thursday, and were enthralled by a wide variety of selections that drew ringing applause throughout the program.

From the almost importu rhythms of a representative jazz composition to the stirring strains of the most famous of Sousa's gifts to the world—"The Stars and Stripes Forever"—and the finale of "The Star-Spangled Banner" the program was quite perfect and entirely pleasing.

The great collection of instruments, whether playing the martial music of the master himself or the lighter humoresque of other composers blended at all times into perfect orchestration under the baton of the lieutenant commander. The program had, naturally,

martial music as its theme, but aside from this, many other selections made the occasion one to be long remembered. A most pleasing soprano soloist, and a gifted harpist added to the pleasure of the program.

Sousa's "Semper Fidelis," High School Cadets, and "Stars and Stripes Forever" perhaps drew the greatest applause as old favorites, but "The Water of Minnetonka" with its lovely overtones of flutes, also proved most popular with the audiences. "Kilarny," too, and a number of old melodies drew enthusiastic applause, as did "Dixie," sung by Miss Marjorie Moody, the soprano.

With the general Christmasy feeling in the air, the latter half of the program rather took on an informal nature, the set program being discarded for what Sousa calls "showing off before company." an arrangement in which each member of the band had an opportunity to let the audience hear his particular instrument as soloist to the accompaniment of the remainder of the instruments.

Among the instruments thus "dissected" from the band, as it were, were the oboes, clarinets, saxophones, xylophones and a number of others.

Taken as a whole, Baton Rouge was much impressed with the Sousa visit, and many music lovers are hoping that the Columbia will be able to secure a return engagement next season.

ALEXANDRIA DAILY

Sousa, World Famous Musician, Pleases All in Rapides Concert

Lieutenant Commander John Philip Sousa, about whom every man, woman and child in the United States has heard, and whose name has been a household by-word in every American family, delighted a large audience at the Rapides Theater in this city last night. Owing to the close proximity of Christmas day and the stores being open until a late hour last night many people who would have attended the concert were unable to do so. The admiration for this great "March King" by people in all walks in life, approaches the unusual. When he appeared on the stage at last night's performance the applause was deafening. The large number of artists composing Sousa's band was so great that the scenery wings of the stage had to be taken away to give seating room for the musicians.

Lieut. Commander Sousa has been touring the United States and portions of the old world for the past thirty years. He has written and played more spirited and beautiful marches than any other known band director.

Last night's program proved to be highly entertaining and popular—there being classical numbers from the music masters of the world, combined with the lighter airs of the present day.

The entertainment opened with an overture, "Maximilian Robespierre," which was received with hearty encores. Mr. Sousa was very generous and responded readily to all encores.

Miss Marjorie Moody, the soprano soloist of the organization, sang in a very acceptable manner, "I Am Titania," from the opera "Mignon." To the insistent encores she sang again, giving first "Carry Me Back to Old Virginia," and then "Coming Thro' the Rye."

The cornet solo by William Tong was splendid and showed that he was master of the instrument.

There were a number of Mr. Sousa's own compositions on the program and also used as encores. They were "Cuba Under Three Flags," "U. S. Field Artillery," "Liberty Bell

March," "Jazz America," "The Black Horse Troop," "Co-Eds of Michigan," "Stars and Stripes Forever," and others.

The Strauss number, Love Scene from "Feuersnoth," was a very enjoyable selection, and was received with great applause.

Mr. Thomas Carey's xylophone selections were a delight. He gave first "Morning, Noon and Night," by Suppe, and then followed with a medley of well-known airs, including "Humoresque" and "Old Folks at Home," etc.

Among the selections played by the band which were not on the program were "Follow the Swallow," "The Whistling Farmer," "Ruben Sax," "The Ole Swimmin' Hole," "Combination Salad,"

The Saxophone Octette, "I Want to Be Happy," from "No, No, Nannette," was popular and pleased the audience.

NEW ORLEANS STATES

SOUSA'S BAND IN PLEASING CONCERT

Program Enjoyed By Large Crowds; Is Full Of Variety

John P. Sousa, the "march king," led his one hundred men with his old time military precision and snap at the Christmas matinee and night programs, in Jerusalem Temple. These were the first offerings of the Saenger Amusement Company in the concert field.

"The Stars and Stripes Forever," the favorite Sousa composition, and other marches by the 71-year-old conductor, whom no one has reached in popularity, aroused the audience as they always do. He conducted with arms held close to his sides.

Among one of the most enjoyable numbers was "Cuba Under Three Flags," one of his own compositions. The Spanish influence of the Spanish and Cuban parts was in strong contrast to the middle part into which several old-time popular airs were introduced. "The Black Horse Troop," one of his most recent compositions, was as popular as the older marches.

His arrangement of snatches of more or less familiar airs into "Jazz America" gave the modern touch, but not freakishly so, while at the other extreme was the love scene from Richard Strauss's "Feuersnoth." A Gaelic fantasy, was another number not heard often at band concerts.

A saxophone octette furnished the humorous element.

A cornet solo and xylophone solos added variety. Miss Marjorie Moody, the vocal soloist, gave "I Am Titania," from "Mignon," "Carry Me Back to Old Virginia," "Waiting for the Sunrise" and "Coming Through the Rye." Her voice, although light for heavy accompaniments, was pleasing.

THE NEW ORLEANS ITEM

Sousa's Band Helps Make Merry Xmas

Concert at Temple Has Program Full Of Stirring Melody

By JAMES RAMP

John Philip Sousa and his band helped give New Orleans a Merry Christmas by playing at the Jerusalem Temple yesterday afternoon and evening under the auspices of the Saenger Amusement company. The stirring martial music, the many familiar melodies—ballad and jazz—and other traditional selections of the Sousa organization composed the programs of the two concerts.

Sousa is touring the country in celebration of his thirty-third year as conductor of his own band. He is an American institution, having given us innumerable compositions of spirit and beauty. Perhaps the most familiar of his marches are "The Stars and Stripes Forever" and "El Capitan." These two marches and several new ones were given at the concert last night. The opening number was a Gaelic Fantasy of remarkable harmony and color. The new compositions offered were "A Cuban Suite," "Jazz America," and "The Black Horse Troop." Miss Marjorie Moody, soprano soloist with the band, sang "I Am Titania" from "Mignon."

Miss Moody has a light, pleasing voice. The instrumental solos were William Tong, cornetist, and George Carey, xylophonist. A saxophone octette proved very popular, offering assorted jazz and novel harmonies.

John Philip Sousa Entertains And Is Entertained in Visit Destined to Become Memorable

By Ellen Douglas MacCortquodale.

Sunday was a long day for Lieutenant-Commander John Philip Sousa, for he rose at 6 a.m. in Lake Charles, arrived in Houston at 11, and was either conducting concerts or being feted by his friends until nearly midnight, when the band left for Corsicana.

The genial veteran of band conductors was told on every side how well he looked, with what real affection he was venerated as a great American and the greatest of bandmen, and how earnestly his admirers hoped he would come this way many more times. Seemingly unwearied by the constant entertaining and two long concert programs, Sousa received the plaudits of his friends with that kindly mellow humor that colors everything he says and even characterizes his musical compositions.

Every bandman and future bandman in Houston wished to have a part in honoring Sousa Sunday, and the march king in his turn cheerfully conferred on half a hundred boys and 70 grown men one of the most coveted honors a bandman can receive, the privilege of playing a number on a Sousa program, with Sousa himself directing. The Public School Band played at the matinee concert, the Knights of Columbus Band played at the night concert. Arabia Temple Shrine Band, which played with him on a previous concert here, gave Sousa, who is an honorary member of Arabia Temple, a luncheon. The Knights of Columbus showed their appreciation of Sousa's friendship with a dinner in his honor.

Programs Have Variety.

Sousa's programs are a huge musical mirror reflecting American taste in all its aspects. There are Sousa's own famous marches, his humoresques and suites with their frequent quotations from popular tunes of the past half-century; good overtures; solos by a charming singer, Marjorie Moody, who sings coloratura arias and folk songs; a little clowning by a saxophone octet; red-blooded passages from the marches played by the piccolo, cornet, and trombone sections lined up across the front of the stage; a harpist, petite Winifred Bambrick, who played request solos at the matinee; William Tong, a cornet soloist; two xylophone soloists, Carey and Goulden; a flute obligato for Miss Moody by R. E. Williams; and encores that included a variety of music from Peaches and Cream, a new composition by Sousa, played for the school children, to Dance of the Miralions by Tschalkowsky.

Stars and Stripes Forever was the number played at the matinee by the Public School Band, who were marched out by themselves during the intermission and seated in regular band formation about the conductor's stand. Sousa did not just "go through the motions" of directing them, but gave them their cues and marked their time for them.

with the same seriousness he gave his own band. The boys kept their time remarkably well, considering their excitement, and with the exception of a sour note or two, toward the end, went through with colors flying.

The band was trained by Victor Alessandro, and this is its second honor this fall, the first being the Rotary trip to the valley. The audience was full of teachers, schoolmates, and members of family present to honor the boys.

At the night concert, 70 members of the Knights of Columbus Band marched out on the stage and were lined up in a semi-circle behind Sousa's band. They played Marquette University March, for which the band had been trained by W. J. Hartz, their conductor, and they played it part of the time with Sousa's band and part of the time with the professional band silent, keeping the tempo smoothly. For an encore they played Stars and Stripes Forever.

Sousa Entertained.

The Knights of Columbus dinner for Mr. Sousa was given in the ballroom of the Hotel Bender, with Arthur O'Connor, grand knight of the Houston Council, Knights of Columbus, presiding. Miss Moody and Miss Bambrick and M. E. Foster, publisher of The Chronicle, also were honor guests.

Mr. Hartz, the principal speaker, recalled his first acquaintance with Sousa nearly 25 years ago when he requested the conductor to play Husky Hands, a composition by Mr. Hartz. He attributed his musical career to the encouragement given him at that time by Sousa's consent, and paid Sousa a high tribute for the good that he has done wherever he has gone in encouraging young talent.

Thomas Kehoe, master of the fourth degree, Southern District, Knights of Columbus, reviewed the history of the band since its organization less than three years ago.

Mr. O'Connor told in humorous vein of carrying Sousa's luggage on board a flagship in Hampton Roads during the war when Sousa came aboard with a band of 500, and of how the Sousa marches had helped to make soldiers out of rookies.

Mr. Foster in a brief talk acknowledged the value of music as a means of entertainment and the influence of music as an inspiration to brave deeds. He paid a tribute to Mr. Sousa and the ladies who accompanied him, for the pleasure they gave others with their talents.

Sousa's entrance was greeted by the band playing Washington Post march. The only other musical number on the program was a solo, sung very sweetly by Loretta Bommer, accompanied by Louise Daniel.

Joseph A. Gedeist, conductor of the Shrine Band, arranged the noon-day luncheon for Mr. Sousa at the Rice Hotel. H. L. Robertson, potentate of the temple, presided, with Mr. Sousa, Miss Moody, and Miss Bambrick as honor guests.

CORSICANA DAILY

THE MARCH KING HERE



LIEUTENANT COMMANDER JOHN PHILIP SOUS
Fills Engagement in Corsicana.

LIEUT. COM. SOUSA AND WORLD FAMOUS BAND MOST PLEASING

GREAT DIRECTOR WITH GAL- AXY OF STARS RENDER VERSATILE PROGRAM

Though the weather was very cold the house was almost filled to capacity at the evening concert of Sousa's Band, played at the high school auditorium Monday night in its second and final performance for the day here. This is the first trip Sousa's internationally known band has played Corsicana, and from the hearty reception and appreciation of the high class music rendered it is hoped by Corsicana people it will not be the last.

The band arrived in Corsicana early Monday morning on a special train from Houston. Following last night's entertainment the contingent left for Austin in the same special train. From Austin they will fill an engagement in San Antonio and will make their last play in Texas for the present trip in El Paso. This is the 33rd year Sousa has traveled with his wonderful band, during which time all civilized countries have heard him. Sousa was entertained at noon Monday with a joint luncheon of several of the clubs at the Navarro Hotel. He made a short, humorous address there. The bandsmen were all high class artists, and must be such to be able to deliver on Sousa's band. Two women, Miss Marjorie Moody and Miss Winifred Bambrick, soprano and harpist, respectively, help to make up the coterie of peerless musicians.

The weather was far below freezing all the time Sousa was here. Sunday night the mercury dropped to 15 above zero, but this did not deter the music-loving public. The matinee was at 2:30 and although the attendance did not come to that of the evening performance in numbers the enthusiasm and applause was not lacking.

Many enthusiastic music lovers applauded the overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror," by Litolft. The mass of instruments syncopated perfectly with the baton of the celebrated leader. This was followed by a cornet solo, "The Carnival," by Arban, played by William Tong. Special features of the entire concert were the soprano solos by Miss Marjorie Moody. Her introductory number was the "I Am Titiana" from "Mignon" by Thomas. "Carry Me Back to Old Virginia," and "Coming Through the Rye," she sang as encores. Each of her numbers was a decided hit and went over big. Applause was liberal and earnest.

Sousa's new "Cuba Under Three Flags," "The Liberty Bell March," "Jazz America," "The Black Horse Troop," also by Sousa, were enrapturing syncopations of rare volume.

Other specials included the trombone sextette, the piccolo sextette, the cornet sextette and the saxophone octette, followed by the xylophone solos.

George Carey presided at the xylophone, while Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe held the floor for some time with eight saxophones. The octette made several big hits and return engagements. Stephens sang a solo "The Ole Swimmin' Hole," which added merriment to the saxophone players' time on the floor. This period was made more or less humorous with the manipulations of the instruments that made up the company of cheerful players.

New pieces this season included "The National Game March," "The Black Horse Troop," marches; "Cuba Under Three Flags," "Jazz America," "Follow the Swallow," "Co-Eds of Michigan," and the "Liberty Bell March" was revived as one of the early numbers played by Sousa in the earlier years of his bandmaster career.

More than two dozen lively numbers were listed in the encores. From these Sousa delighted his audience with the rendition of a large number for there were many encores. Among them were "Look the Silver Lining," "Power and Glory," "Ancient and Honorable," "Washington Post," "League of Nations March," "El Capitan," "King Cotton," "Stars and Stripes Forever," and others of rare and full intonation.

The following made up the soloists traveling with the band:

Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr, clarinet; Joseph Deluca, euphonium; John Dolan, cornet; George J. Carey, xylophone; H. B. Stephens, saxophone; Clifford Ruckle, bassoon and J. F. Schueler, trombone.

The celebrated Sousa's band appeared here under the auspices of the Corsicana Daily Sun and Semi-Weekly Morning Light. Net proceeds from the sale of seats is being contributed to the United Charities.

FAMOUS BAND MASTER IS PRINCIPAL SPEAKER MEETING LOCAL CLUBS

**SOUSA WAS INTRODUCED BY
MAJOR CHARLES H. MILLS
—LARGELY ATTENDED**

Lieutenant Commander John Philip Sousa, internationally known band leader, playing here in a matinee and evening engagement Monday, was the guest of honor at a joint meeting of the Lions, Civitans and Advertising Clubs held at the Navarro Hotel in a luncheon at noon today.

More than 100 were present at today's luncheon served by Mrs. Rundell in the banquet hall of the hotel. Rev. I. T. Jones asked the divine blessing. R. A. Caldwell, president of the Lions Club, presided. The assembly sang "America," with Dr. J. Wilson David, president of the Civitan Club, leading, and Joel Trimble presided at the piano. A special musical number was a couple of clarinet solos by Leon Brown, young son of Ben Brown, accompanied by Mr. Trimble at the piano.

Lowry Martin had charge of the program. He made announcements of the band concert at the high school, which began at 2:30 o'clock and the concert that will be put on, beginning at 8:15 o'clock tonight. There was no club program. All came to honor and to

World's Leading Bandmaster Guest of San Antonio Today



LIEUT. COM. JOHN PHILIP SOUSA

By MARY CARTER

JOHN PHILIP SOUSA, national figure and premier bandmaster and composer, is just as unassuming as your uncle Bill. He was charming this morning as he gave me an interview, a few minutes after he arrived. For a few seconds he was the humanist, noticing the interviewer had a cold, he recommended a cold medicine prescribed by one of the men in the band—the man had told him this medicine had cured his mother of severe colds and Mr. Sousa tried it and can herald its efficacy.

The first question asked him was in my safety vault today and I am how he happened to select music as a profession. He smiled and settled in his chair—gazed out of the window—and flung back years to his childhood days in Washington, D. C., where he was born.

"It was a funny thing my going into music. None of my people on either side was at all musical—nobody ever suspected that I would have any musical talent," he said. "When I was seven years old, a friend of my father's who was connected with a conservatory of music hailed my father one day and suggested to him that he send me to the conservatory, that it would keep me off of the streets. My parents decided this would be an excellent thing. I resented it thoroughly. But I went. At the age of 11 years, I made my first public appearance as a violinist. At 12 I began to compose. At 13 I became much interested in stringed instruments. At 17 I taught in the conservatory, and at 25 I was offered the conductorship of the National Marine Band."

Mr. Sousa has had the most remarkable experience and career of any man in America, yet he is not vainglorious, is not all puffed up. He is just as enthusiastic today at 71 years of age, that his music is popular, that it has lived, survived the years as he was as a boy of 12 years. He believes in a Supreme Being. And without faith, he could do nothing.

"When I was 11 years old, four years after I entered the conservatory, I won five medals offered by the conservatory. This friend of my father's went to see father and mother and told them of what I had done, and that he could not give me all five of the medals. My father told him not to give me any, that he was too delighted that I was getting on all right, but I received three—little golden lyres. I have them locked up

in my safety vault today and I am very proud of them," Mr. Sousa said with as much interest as if he had been discussing his latest grand triumph.

"My mother came to me one day when I was a little boy. I was going hunting, and she asked me never to shoot a gun on Sunday. And I never have. I have followed the traps all over the country and I had never shot a gun on Sunday. She explained that there are some people in the world who would be offended. She also asked me when I began to compose to keep Sunday apart, not to do any composing on that day. And I never have." A loyal son.

"Music that is not inspired will not live. I can write any day, but I tear up seven-tenths of it, for the reason that it is not inspirational."

"It is simple to write, but unless it has the breath of something higher, it will not live. Composers of today it seems to me, are rank materialists. Their writing is all color, nothing more and it cannot live."

"Temperamental?"

"I hope not. I believe that a person who claims to be temperamental is either too stupid or too vain. I don't believe in it at all."

"We need to get back to the same old fundamentals of life; a sensible view of living and a belief in God as the Supreme Being," a very earnest American said.

Commander Sousa has a beautiful home in Port Washington, Manhasset Bay, Long Island, New York. He spoke of his lovely family and of his latest compositions, National Game March, Black Horse Troop March and Co-Eds of Michigan, a series of waltzes that are sweeping the country. One of his greatest recent successes is "Follow the Swallow." His new "Humoresque" is also very much in the limelight. John Philip Sousa and his famous band will be heard this afternoon and evening in Beethoven Hall.

SOUSA PLEASES

Varied Programs Offer
Notable Numbers.

John Philip Sousa is a great entertainer and his audiences always leave with a sense of satisfaction. Wide variety in his programs prevents any indifference or fatigue, and there is something to be heard with pleasure by those of every taste in musical indulgence.

Friday in two concerts he presented several notable soloists. No better xylophonist ever has been heard here than George Carey, who played pieces exacting the most perfect concentration of mind and coordination of movement, and brought out much beauty with his skill. William Tong, the cornet soloist, knows all the tricks, but he is no trickster; his music is as charming as a cornet can produce. Miss Marjorie Moody, the soprano soloist, won everybody with her gracious ways and her sweet voice in operatic airs and familiar songs.

A number of grand selections were given at each concert, with rich effects especially in passages calling for great power in the brasses and for perfection of attack and accent. There were many enjoyable stunts, too, with remarkable things done with saxophones, trombones, fifes, drums and guns.

Many of the Sousa marches were played, some new, and some of the older favorites. "Liberty Bell" was given with a set of chimes. A pretty feature of the band ensemble was the harp, whose mellow notes often enriched the harmonies.

In Sousa's 1926 programs, jazz has been shucked down to the lasting and worthwhile qualities, and under his kindly baton it will be still further refined.

EL PASO HERALD

PLAN WELCOME TO SOUSA WHEN TRAIN ARRIVES

**Officials And 7th Cavalry
To Be At Station This
Evening**

Traveling by special train, Lt.-com. John Philip Sousa and his famous band are due to arrive here this evening. They will be met at the station by officials and other citizens and by the 7th Cavalry band which will escort Mr. Sousa to his hotel.

Sousa and his band and soloists will give two concerts in Liberty hall New Year's day, a matinee performance and one at night. The same program will be given in both performances.

THE EL PASO TIMES, FRIDAY, JANU

SOUSA MAY WRITE CAVALRY MARCH

**Plans to Dedicate Piece
to Division at Fort
Bliss.**

A march dedicated to the cavalry unit at Fort Bliss may be written in the near future by Lt. Com. John Phillip Sousa, he intimated last night.

"They shall have my respectful and I hope inspirational attention," said Mr. Sousa. "If they are not satisfied with 'Sabre and Spurs,' I shall certainly write another. It is well worth considering."

"I have a commission from the city of Detroit to write them a march, and from the Gridiron club where I have been a member for 40 years, and three others. All of my compositions have been dedicated in America except the one I wrote for King Edward. My entire band except two members are all Americans; these are one Italian and one German and both are exceptional musicians."

"The Ancient and Honorable' artillery was very popular and I hope I may do as well by the cavalry. Most of my marches are army selections such as 'Stars and Stripes Forever,' 'Washington Post' and 'High School Cadets.' 'The Black Horse Troop' was written for Cleveland."

"Under Three Flags."

"The piece 'Cuba Under Three Flags' has a change from the usual music. First the old Spanish airs

Plans Honor for Ft. Bliss



JOHN PHILLIP SOUSA.

Lt. Comdr. John Phillip Sousa expresses willingness to write march and dedicate it to First Cavalry division.

and dances, then comes the American which includes the beloved 'Dixie,' and then the later Cuban airs. It is a medley of the three countries."

"I received a letter from a little girl not long ago asking me about my writing the 'Liberty Bell.' I was very busy and did not have time to answer it. She was a smart little girl, however, for when I played in her town I found there had been a contest carried on similar to the one The Times has been running. She wanted first hand information and I was sorry I was so busy."

"I never knew the value of my compositions. I sold 'Washington Post' for \$35. It was the same with others. Another publisher came to me making me an offer which I finally accepted and gave him as the first in 1893 'Liberty Bell.' The first month that composition brought me \$1700."

Tells Story on Self.

"One of the stories they love to tell on me and I don't mind telling is about the old scrub woman. I used to go down every morning from my room and I had to pass an old scrub woman on the stairs. She was sweating and working scrubbing away. I always felt sorry for her having to work so hard, so I went to Askins, who has charge of the passes, and asked him for a pass. He didn't dare to refuse me although he would have liked to. So taking the pass in my hand, I went to where the old woman was working so hard and asked her if she was working very hard. 'Sure, Mike,' she said. Now I felt a little peculiar as a man of my position must respect publicity and my name wasn't 'Mike,' but I still felt sorry for her, so I said, 'Would you like to go to the concert Thursday night?' Well, she wiped her hands on her apron and looking up at me said, 'Is that the only night you have off?' Askins got his pass back."

UNABLE STAGE MASSSED BAND CONCERT TODAY

On account of the severe weather it was impossible for the bands of the State Orphans' Home and the Odd Fellows Home to play in masssed concert in front of the Sun office today under the direction of Lieutenant Commander Sousa, as announced.

All of the members of both bands were very much disappointed but with the temperature several degrees below freezing it would have been impossible for the musicians to play.

In behalf of Mr. Sousa we wish to state that he was willing to carry out the program as announced and that it was up to us whether we played or not.

W. O. BARLOW,
Director Odd Fellows Band.
JOEL TRIMBLE,
Director State Home Band.

AUSTIN STATESMAN NIGHT CONCERT

**Program For Final
Sousa Concert.**

Doors at the Hancock theater will be thrown open tonight when John Philip Sousa and his 100-piece band make their last appearance in Austin for this season.

Sousa and his band were brought to Austin under the auspices of the Amateur Choral club.

An overture, "Maximilien Robespierre," by Litolff, will open the program, and a cornet solo, "The Carnival," will be played by William Tong, cornet soloist. The third number on the program will be a suite, "Cuba Under Three Flags," by Sousa, representing Cuba under Spain, America and then home-government. The entire company will present the suite.

"I Am Titania" from Mignon will be sung by Miss Majorie Moody, soprano, as the fourth number on the program, and "Fantods," played by the company will follow. A love scene from "Feuersoth," and the Liberty Bell march by Sousa will conclude the program before the intermission.

Sousa's new number, "Jazz America," will be played first after the intermission, and a saxophone octette composed of Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe, will play. "I Want to Be Happy," from "No, No, Nanette," Sousa's new march, "The Black Horse Troop" will then follow.

George Carey will use the xylophone for a solo, "Morning, Noon and Night," and an old fiddlers' and sheep and goats walking to the final selection.

EL PASO TIMES, SOUSA PLEASES WITH VARIETY

Powerful Work of Band
Supplemented by
Great Soloists.

Sousa gave two El Paso audiences Friday about as wide a variety of entertainment as one afternoon or evening can hold. There were many encores and no waits, ad swift contrast marked the succession of numbers played.

Never anywhere else in this country does one hear a brass choir like Sousa's. Having just heard the Mexican string orchestra the contrast in effects was striking. A French brass band, moreover, is first of all melodious, while Sousa's unparalleled attack and accent principally distinguish his present-day work. Many fine effects are achieved by the brasses, whether massed for maximum volume of sound or muted for delicacy and effect of distance.

Nothing on the program was more notable than the Suppe number, "Morning, Noon and Night," with a xylophone solo that by reason of the intense concentration and co-ordination of faculties demanded, seemed the most marvelous solo performance of all. Yet this is hardly fair to the cornetist who played with amazing skill, even accompanying himself while playing a melody so that several instruments seemed to be playing, and who followed his first demonstration with "Killarney" all loveliness and sentiment. So did the xylophone soloist out-do himself when as an encore he played Emmett's lullaby with three hammers making wonderful harmonies poignantly sweet like a distant human choir across twilight gardens.

A pretty girl with a pretty voice sang a pretty song, a famous operatic air, making friends with everybody so that when she came back to sing "Old Virginny" and other familiar, enjoyment was deepened by reason of her sincerity.

A flute sextette in a Tschaiowsky dance was a charming novelty, and a lot of saxophonists played all kinds of funny stunts besides making music.

An operatic number by Richard Strauss, a rich and grandiose thing, was played with much strength and less sweetness than the band is capable of. The Tannhauser overture was thrilling.

A new "Cuba" suite by Sousa brought back a lot of well loved American tunes, with sweeping Spanish dances, sentiment and languor, and rollicking folk songs, the talky-talky Spanish music that needs no words to tell its story.

And all through, struck up as spontaneously as the small boy's whistle, the inimitable Sousa marches the likes of which the world knows not from other pen, or other baton.

Large Crowds Expected To Attend Concerts By Sousa's Band

Seat sale for the concerts to be given by Lieutenant Commander John Philip Sousa and his world-famous band at the Municipal Auditorium this afternoon and evening, was opened at 9 o'clock this morning at the Towne-Allison Drug Store, No. 3, at the corner of Third and E streets. At two o'clock this afternoon, the sale was moved to the auditorium, where tickets were sold until the beginning of the concert at four o'clock.

This is the second attraction on the Harmonic club's artists' course, and music lovers throughout the valley are availing themselves of this splendid opportunity to her this noted band. A packed house is expected this evening, and the concert will begin promptly at 8:15. Mrs. H. M. Barton, vice-president of the Harmonic club, and Mrs. C. D. Buzzell, ticket chairman and treasurer, were in charge of the sale of tickets at the Towne-Allison store.

Lt. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc. The present organization numbers almost thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred handmen and soloists.

DOUGLAS DAILY DISPATCH

SOUSA'S SUPERB BAND GREETED BY TWO GREAT CROWDS SATURDAY

Leading, as always, with perfect control and without a wasted effort, John Philip Sousa led his majestic band to two more triumphs at the Grand theatre in this city Saturday.

Ease and confidence—confidence that his every move would be answered characterized the smoothness and gentleness of Sousa's superb direction. Throughout the entire program at the night concert he showed that a great leader can make his music come to him and is not forced to dig it out of his men.

In addition to Sousa's triumphs in this city Saturday, the Douglas and Bisbee Music clubs scored a triumph simply by bringing that famous leader and his musicians to this city. For Although Sousa and his band have gone from Douglas, his melody still remains and for real music lovers, the time cannot be too soon when he comes again.

Responsive and large crowds heard both the afternoon and evening programs which were exceptionally well-balanced and appealing. Although every selection was excellently done and each encore fine, it was in the march numbers that Sousa and his men were at their best. "The Liberty Bell"—Sousa's latest march hit—proved almost as winning as the famous "Stars and Stripes Forever"—the audience being able to imagine the marching feet throughout.

All Sousa's soloists were well received—Miss Marjorie Moody, soprano, singing sweetly; William Tong on the cornet displaying force and great skill and George Carey on the xylophone furnishing some real harmony.

During the selection, "Cuba Under Three Flags," by Sousa, the audience responded heartily to the (b) number "under the American flag," in which Dixie and other familiar old airs were played with vim and dash.

"The Love Scene From 'Feuersnot'"

by R. Strauss, was one of the most excellently played numbers of the evening, Sousa giving the harmonious and enticing sections of it special attention and bringing out the melody with feeling and a sweeping appeal.

In the second portion of the program, "Jazz America"—a composite group of many late jazz pieces, took the audience's fancy especially. Harry B. Stevens then offered two unusually fine numbers on the saxophone, showing wonderful control and knowledge of his instrument. A saxophone octette was warmly greeted as the yoffered number after number which carried with them humor and great cleverness. "Ruben Six" composed by Sousa himself, was the outstanding number of this group, and was done with true wit and comedy.

Two comic numbers by the band which took the audience's fancy were "Follow the Swallow Back Home" in which Sousa has indicated innumerable, appealing variations and the "Whistling Farmer," which carried with it a convincing atmosphere.

Sousa may be aging but he is still the world's premier band leader and he still presides as only Sousa ever can, over a wonderful body of musicians.

THE ARIZONA DAILY STAR

Tucsonans Hear Sousa's Band and See Sousa in Program at Auditorium

March King Presents New Numbers Which
Are on Par with Best of Famous Martial
Melodies; Also Plays Jazz

Sousa, the Maestro—

Sousa, the March King—

Lt. John Philip Sousa and his band.

At little older with the passing years, slightly grayer, perhaps, than when in war-time he led the massive naval band through the streets of many American cities, but still the March King in the minds of his public as yesterday in the High School auditorium he offered a selected program to Tucsonans under the auspices of the Saturday Morning Musical club.

Ranging in theme from symbolic both with full band and with saxophones and xylophones, Sousa pleased his audience, but the response was most whole-hearted when, with stirring martial strains and with full strength of brass and battery, he gave his new march number, the Black Horse Troop and followed with the Stars and Stripes Forever as an encore.

"Maximilien Robespierre" by Litolff, was the overture, followed by "The Carnival" of Arban, a cornet solo by William Tong which was exceptionally pleasing. Tong, with sure lip and marvelous touch and range, drew enthusiastic applause and favored his audience with an encore number equal to his first selection.

The suite, "Cuba Under Three Flags," one of Sousa's latest numbers, followed. Opening with the Spanish motif, reeds and winds carried the melody, the number slipped swiftly into the American selections of its second part in which military favorites of the Yankee doughboy predominated, followed by the Cuban medley.

The encore to the suite was one of the high spots in the program for the march king then gave one of the numbers which aided in earning him his title and which is near to the heart of all ex-service men, "The U. S. Artillery." As the swinging strains of the number crashed out, the hand of the master was evident, bringing with the music the dash and clatter of equipment, the roar of hoofs and jungle of accouterments as "The caissons go rolling along." A flute solo, "Dance of the Meritons," completed the encore.

Miss Marjorie Moody, soprano, accompanied by the band, sang "I Am Titania" from Mignon, by the re-

rendition of operatic arias to jazz. Thomas and in response to the request of a pleased audience gave "Carry Me Back to Old Virginny" and "Coming Thru the Rye."

Mighty, massive, majestic are words that fit the love scene from "Feuersnot," often called the great moment of Strauss' opera, which brought to the fore for the first time in the program the ability of the conductor to make his band a mighty organ, complete in every range of tonal quality.

"The Liberty Bell" another of Sousa's masterful marches, closed the first half of the number and was followed by a short intermission.

Reopening his program, Sousa changed to a lighter mood. "Jazz America," one of his later numbers, out-Whitmaned Whitman and was appreciated by the majority of his hearers as were the encore numbers, "Follow the Swallow" and "The Whistling Farmer" (which was whistled by the band).

A saxophone octette followed with "I Want To Be Happy" from "No, No, Nannette" and three encore selections, "Reuban Sax," "The Old Swimming Hole" and "Combination Salad" a medley.

Then came the "Black Horse Troop" which can be called only one thing, "All Sousa" for it is another march of the type of "National Emblem" and "Semper Fidelas." It is among the latest compositions of the composer and ranks among his best.

George Carey, with "Morning Noon and Night" an xylophone solo and "An Old Fiddler's Tune," the latter by the entire band, closed the program for the afternoon and left an applauding audience wishing for more as the only John Philip Sousa bowed his farewells.

POMONA BULLETIN

Expectations Surpassed By John Philip Sousa And His Famous Band

Capacity Audience in High School Auditorium Enraptured by Program of Happy Variety Presented by
Great Musical Organization in Visit to City.

Playing to a capacity audience yesterday afternoon in the high school auditorium, John Philip Sousa and his famous band revealed to enthusiastic hearers the perfection and charm of musical skill that has become almost legendary wherever the name of Sousa is known. Something to please everyone was offered during the all-too-brief hour and a half of music; the stately overture from "Tannhauser" for the lover of classics; the Largo from "New World Symphony" for the modern; singing melodies and marches interspersed with irresistible jazz for everyone else.

Perhaps the most striking feature of the entire performance was the absolute unison of the 90 players. Directed by only slight gestures from their leaders baton, they played as though impelled by one mind. An almost military precision of movement marked the leadership of Director Sousa, and the instant response of his men. Standing at ease on his director's platform, the 73-year-old famous leader handled his huge company with a quiet dignity that was born of confidence in himself and his men.

Sousa's own compositions, including the new suite "El Capitan," his latest march, "The National Game," and "The Stars and Stripes Forever," received the greatest ovation during the program. The latter number, played toward the close of the program as an encore, was easily its climax, and brought the immense audience to its feet in tribute. Other Sousa numbers, played as encores, were "The High School Cadets," a swinging, lively rhythm suggestive of its name, "The U. S. Field Artillery," made additionally realistic by the frequent popping of blank cartridges and the concussion of traps; "Follow the Swallow," Sousa's annual humoresque; and "Semper Fidelis."

His Compositions

Following his custom begun at the opening of his career in Plainfield, N. J., September 26, 1892, the famous band leader has added to his repertoire at least one new composition of his own each year. The latest composition is "The

National Game," played yesterday. Written at the invitation of Judge Kenesaw Mountain Landis, "czar" of organized baseball, it is destined to become a national baseball classic.

Presenting a variety of moods, all calling for a sympathetic interpretation, the Tannhauser overture which opened the program was easily its most ambitious offering. To say that it was superbly played is to say that John Philip Sousa knows how to bring out the soft, delicate shadings of Wagner and his kind, as easily as the triumphant, swinging fortissimo of his own world-famed marches.

It is of certain passages in the overture that Conductor Sousa himself said recently, regarding his first presentation of it in San Francisco: "We found out something we never knew before, that the clarinet and the flute and the oboe can be played just as softly as a muted violin, and the rest of the band can play an accompaniment to them even softer than they play. We never knew before that clarinets and flutes had soft pedal keys on them."

Soft Pedal Effect

"Soft pedal" effect were in pleasing abundance yesterday, during the first half of the program. Especially effective in the plaintive Largo from Dvorak's "New World Symphony," the muted tones reflected the wistfulness and solemnity of the old negro spirituals

L.A. EXPRESS

SOUSA'S BAND COMING

When the history of American journalism is to be written a chapter will have to be devoted to those few wanderers who come and really have a "story to tell." Press agents there appear new every day, who leave old-looking carbon-copies of "dope," the typing so faint that white paper underneath does not make them hardly readable. Of these little need be said, except that they are a nuisance.

But it is the old-time touring-manager, who remembers Patti in her good days, and the De Reszke's when they were young, when Wagner and Tschaiowsky were modern and Gilbert and Sullivan operettas then a barely known quantity.

RE-ENTER MR. ASKIN

Among these very few is Harry Askin, manager of Sousa's band for the last 10 years and in the theater game for 35 seasons. I think he has traveled some 600,000 miles and looks young despite his silvery hair. He is young and his "copy" new. So are his inexhaustible reminiscences and he is at home in newspaper offices from coast to coast. For that man the folding chair is brought from its hiding place, because he brings history together with news.

Askin's visit heralds that of the famous J. P. S. and His Band, January 7-9, at Philharmonic Auditorium. Sousa again has several

striking novelties up his braided sleeve. This, for instance, Sowerby's "Comes Autumn Time," the overture which has a pre-Volsteadian taste and tingle for the auditory nerves, which a certain prehistoric fluid had for a now much misused part of the human anatomy. There will be programmed also several new suites, marches, waltzes. I shall hardly forget the effect of Sousa's 100 men playing Schelling's "Victory Ball" for the first time, since then a sensation at the Bowl.

NEW ONE-STEPS

Apocryphal Sousa's marches, they have found a new host of admirers in the East and Europe where they prove delightful as "one-steps" in place of that jazzy mongrel racket, Sousa's manager relates.

Anent Harry Askin, he has indeed made history. While managing the old Chicago Grand Opera House and La Salle Theater, also the Hippodrome in New York, he premiered such favorites as "The Time, the Place and the Girl," "The Girl Question," "Louisiana Lou," "The Trip to Washington" and "The Sweetest Girl in Paris."

As for girls in Paris, "Harry" is soon to "face the music," because he will go abroad in February to arrange the ninth European tour of Sousa. He is, indeed, the man behind the man with the baton.

—VAUGHN MUSICAL

STUDENTS ARE THRILLED BY CONCERT OF FAMOUS MARCH KING, JOHN PHILIP SOUSA

First Half of Program Completed by Largo
From Dvorak's New World Sym-
phony; Solos Given

By FLORENCE MURPHY

John Philip Sousa and his band gave Hollywood a treat in Memorial auditorium yesterday which it cannot soon forget. It was the "March King's" first appearance in Hollywood and the first one of this season in Los Angeles.

The house was packed and the audience greeted Sousa with an ovation seldom equaled anywhere.

Nor was the reception unwarranted, for from the stirring Tannhauser overture at the beginning of the program of the never-to-be-forgotten Stars and Stripes March

at the close, the concert was well, it was another Sousa triumph, and when you have said this you have said it all, for nearly everyone in the United States knows that that means 100 superb musicians playing in the perfect way that only Sousa can command.

Many Students

Since the audience was more than half high school students, the applause expressed the enthusiasm and thrill that only youth can feel; and when the cornets blared forth the well known theme of the Pilgrim's Chorus in the finale of the Tannhauser overture, playing it in a new way and giving it a new meaning, one could almost feel the thrill that ran through every back.

Betty Graves, dressed in a charming frock of red flannel, then presented to Mr. Sousa on behalf of the student body a wreath of fresh poinsettias.

William Tong, cornetist, played "Centennial," by Bellstedt, displaying brilliant technique, together with beautiful tone quality which shaded from the most delicate pianissimo to the strongest fortissimo with equal surety.

Then came the old favorite composed by the "March King," himself, the "El Capitan Suite."

Another unusual delight on the program was the soprano solo, "Shadow Song," from Meyerbeer's "Dinorah," sung by Miss Marjory Moody, with flute obligato by R. E. Williams. Miss Moody has a very charming stage presence, which, combined with a clear, birdlike voice, made her work so enjoyable that two encores were desired. They were "The World Is Waiting For the Sunrise" and "Comin' Thru'

Four Encores

The band gave four encores: "The High School Cadets," "Semper Fidelis," "Killarney," all by Sousa, "The Whistling Farmer," by Fillmore. The latter is a very clever little number descriptive of the replies to the whistle of the merry farmer. The men of the band whistle between strains of music and the traps section makes the replies which consist of the bark of a dog, the whinny of a horse, the looting of a cow and the ring of a cow-bell.

The Largo from Dvorak's "New World Symphony" completed the first half of the program.

Instruments Presented

After the 10-minute intermission, a program was presented which was very different from the one announced. The various instruments of the band were presented, less common among which are the post-horn, which is a relic of stage coach days; the Sousaphone, which was designed by and named after the great bandmaster, and the two-belled euphonium.

When each group of instruments had played a short number, a jazz band composed of one member of each section played several selections.

The program closed with the "Stars and Stripes Forever," the grandest march ever written.

While the latter half of the program was very interesting, yet the consensus was that the originally planned program would have been more in keeping with the expectations of the audience.

Band at Dinner

Tonight Sousa and his band will be given a dinner at which presidents of various clubs will be present in addition to members of the Sousa organization. George Coffin, president of the chamber of commerce, will be master of ceremonies and Dr. Willis Martin will be chief speaker. The Hollywood Athletic Club orchestral stringed quartet will play.

School Musicians To Be Directed By Sousa

Youthful members of 13 Hollywood elementary school orchestras will play before John Philip Sousa tomorrow morning in Philharmonic auditorium when the internationally known band master will conduct a special rehearsal for 240 children from 160 schools. The program has been prepared under the direction of Miss Jennie Jones, supervisor of orchestral music in the elementary schools. Mrs. Susan Dorsey, superintendent of schools, will attend the rehearsal.

Hollywood schools participating will include Chermoya, Gardner, Grant, Hollywood Park, Laurel, Lockwood, Los Feliz, Melrose, Ramona, Santa Monica boulevard, Selma, Van Ness and Vine. Boys and girls composing these school orchestras range in age from six to 12 years.

SOUSA, MARCH KING, IS HONORED BY L. A.

"Sousa day" proved most auspicious for America's foremost bandmaster, who opened his engagement at Philharmonic auditorium this afternoon before a capacity audience.

Tremendous enthusiasm prevailed during the brilliant program at which delegations from nearly 200 city schools attended.

Tonight "Sousa day," officially declared by Mayor Cryer, will be recognized also by the U. S. Marines. An honor squad has been detailed from the navy base at the harbor to escort the former director of the U. S. Marine band of Washington, D. C., from the Biltmore hotel to the Philharmonic auditorium. Special flag drill will close the program there this evening as a special salute to Lieut. Commander Sousa with Sergeant Spencer in command.

Divers honors are planned for the "march king" also during the afternoon and evening concerts of tomorrow and Saturday.

Tomorrow noon John Philip Sousa and two of his star soloists, Marjory Moody, the eminent soprano, and Winifred Bambrick, the "fairy of the harp," will be honor guests at the Rotary club luncheon tendered them at the Biltmore hotel.

'FAIRY OF HARP' WILL OF SOUSA FEATURE



Winifred Bambrick, the "fairy of the harp," who will be a feature soloist on Sousa's concert program.

Played for Boys in Trenches In Salvation Army Hut; Tells of War Thrills

When Winifred Bambrick, the harp virtuosa appearing with John Philip Sousa and his band during the latter part of this week, plays her charming solos, she will celebrate a unique anniversary.

Ten years ago this time of the year, the charming Canadian arrived back of the firing lines in France with a party of entertainers. Within two days she found herself playing solos in a Salvation Army hut, while German air-bombs and British anti-aircraft guns boomed a bass that almost drowned the golden tones of her peaceful instrument.

WILL NEVER FORGET

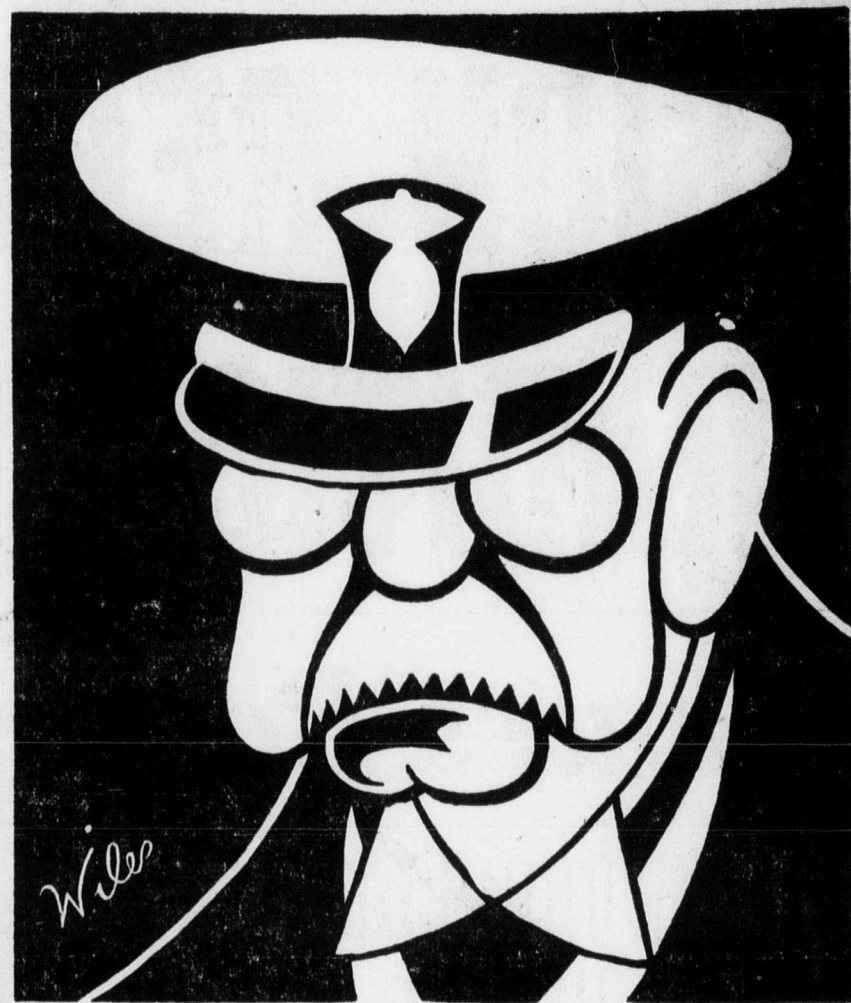
"It was an experience I shall never forget, about as incongruous a combination of sound as a harpist may ever fear. As the captain in charge of our party said with grim fun, it was a 'bomination' which the boys will never forget," Miss Bambrick said today.

When appearing at the Sousa band concerts Wednesday afternoon and evening in the Hollywood High School Auditorium, Thursday, Friday and Saturday at Philharmonic Auditorium, Miss Bambrick will be heard here for the first time. She is one of the most brilliant harpists, yet also of a grace as to have won the title of the "fairy of the harp."

ONLY 4 HARPISTS
Incidentally, she was one of only four harpists admitted by the allied governments to the war zone. The reason for it was that every available vehicle was needed for transportation of war material. So the rather large case of her instrument was lashed to the side of the truck in which the company traveled from camp to camp.

Welcome, March King

JOHN PHILIP SOUSA, who arrives in Los Angeles today on concert tour, as he appears to Otis Wiles.—Copyright, 1926, by Los Angeles Examiner.



SOUSA ARRIVES IN CITY TODAY

BY OTIS WILES

John Philip Sousa, the hardy perennial of bandmasters, will arrive in Los Angeles this morning for a series of concerts here.

Sousa's reception here will be a memorable one for the dean of baton wielders. Following the reception at the station he will appear at the Old Soldier's Home at Sawtelle with thirty of his players and a number of his soloists.

HONORED AT LUNCHEON

At noon he will be the honored guest at a luncheon at the Hollywood Athletic Club, where he will present the original manuscript of his orchestral suite, "My Impressions of the Movies," to President George H. Coffin of the Hollywood Chamber of Commerce.

A parade from Cahuenga avenue and Hollywood boulevard to the Hollywood High School, where Sousa will play concerts this afternoon and evening, will follow the luncheon. A reception will be held at the conclusion of the afternoon concert with prominent film luminaries in attendance.

While in Los Angeles, Sousa promises to prove that an analogy between man and music still exists, to wit:

That the thump-thump-thump of the bass drum still is analogous to Paw bouncing down the stairs to boot Susie's sweetie out of the parlor.

And that the pah-pah-pah of the second alto is not unlike the stuttering boulder asking for a nickel's worth of pistachio nuts.

Hollywood Daily Citizen

SOUSA ARRIVES IN HOLLYWOOD

Famous Band Master Is
Guest of Honor In
City Today

Welcoming the "March King," the Hollywood Shrine Club has voted John Philip Sousa an honorary membership. Sousa is a Mason and a Shriner of long standing. He will be presented with the honorary card tonight by Harry D. "Pop" Howell, president of the club, at the dinner honoring Sousa and his band to be given at the Hollywood Athletic Club.

The Hollywood High School band assembled on the Warner Brothers theater site, Hollywood boulevard and Wilcox avenue at 1:45 o'clock this afternoon and at 2 o'clock according to the announced schedule, Sousa reviewed them. The band then escorted the "March King" in parade down Hollywood boulevard and to the high school auditorium where a matinee concert by Sousa and his band began at 2:30 o'clock.

Taken to Sawtelle

Sousa and a party consisting of William Snyder, manager of the band, Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, Dr. Willis Martin, L. E. Behymer and others was escorted in cars this morning from the Biltmore hotel to Sawtelle where Sousa spoke.

After a trip about Hollywood Sousa and party were taken to the Hollywood Bowl where they were met by Mrs. J. J. Carter. At 11:30 o'clock the party was escorted through the Famous Players-Lasky studio by Arch Reeves.

They found the party at the Hollywood Athletic Club where Sousa was honored at a luncheon given by the Hollywood Service Clubs.

Radioland Will Hear John Phillip Sousa



LIEUTENANT COMMANDER JOHN PHILLIP SOUSA, FOREMOST AMERICAN COMPOSER AND BANDMASTER

JACK SMITH, DIRECTOR OF DANCE ORCHESTRA



RUTH PITTS, SOPRANO



JOHN MARTIN AT THE GULBRANSEN GRAND

EXAMINER SOUSA CONCERTS TURN 'EM AWAY!

TWO super-capacity audiences greeted Sousa's band yesterday for its matinee and evening performances at the Philharmonic Auditorium. Hundreds were turned away from each concert. There is every indication that seats for the final programs, this afternoon and tonight, will be at a premium.

The veteran leader was feted on his appearance, and applauded until most of the Sousa favorites had been offered as encores. Yesterday afternoon brought a novelty in Leo Sowerby's "When Autumn Comes," Marjorie Moody, soprano, sang the "Caro Nome" from "Rigoletto," and Winifred Bambrick, harpist, was heard in a fantasia, "Oberon." Both artists responded to encores.

Last night the favorite number was "By the Waters of Minnetonka," played as an encore. The "Tannhauser" overture and Sousa's "El Capitan" suite were well received, also the "Largo" from Dvorak's "New World Symphony." Miss Moody was heard in the "Shadow Dance" from "Dinorah." William Tong was much applauded for his cornet solos, and the xylophone duet by Messrs. Carey and Goulden was a real hit.

* * *

HUGE AUDIENCE HELD SPELLBOUND

Children of All Ages Delighted With Fine Program Given by Sousa and His Band

BY CHESTER HANSON

Inspired by an audience that was a picture of "Silver Threads Among the Gold," Sousa and his dazzling band delighted thousands of persons who literally packed the Philharmonic Auditorium at yesterday's matinee.

An unusual audience it was, made up for the most part of school children, all agog over the prospect of hearing the great band. So many of them applied for tickets for the concert the day before that only half of them could get in. The howl of disappointment that went up was stilled by Sousa himself who generously announced that he would admit children to yesterday's matinee at the special school rate, if they wanted to come.

And they certainly came, proving that Sousa's Band is one of the most popular of America's institutions. The youngsters were packed in clear to the roof. "Skinny" and some of his bunch were crouched under the eaves, with their backbones scraping the rafters. They whistled and waved at their more fortunate brethren—"Red," "Lefty," et al, who sat in state in the second row, center, on the main floor, alongside three little colored girls with white starched dresses and fancy hair ribbons.

Most of the adults in the audience were elderly people, their white and gray heads riding calmly on a sea of young golden locks that bobbed, tossed, twisted and turned excitedly.

And when the curtain shot up, revealing the uniformed band precisely arranged in a veritable forest of glittering brass and silver instruments, with Sousa himself walking out to his post, the house shook with the applause.

Sousa took his enthusiastic audience from the woodland pictures conjured up by the soft notes of the reed instruments to the militant compositions that smacked of the battle fields, where the horns blared and the big drums boomed. There was everything on the musical menu offered to satisfy the widest range of tastes.

The program opened with "When Autumn Comes," then a harp solo, "Fantasie, Oberon," by Miss Winifred Bambrick, a "Camera Studies" suite by the band, some fine soprano solos by Miss Marjorie Moody, and then more band music before the interval.

By that time Sousa and his artists, particularly the two lady soloists, could have been elected to any office in the land by the houseful of youngsters. The features of the second part of the program were the two

two solo numbers. One was a euphonium solo by Joseph De Luca. It was a big hit. The euphonium, by the way, was described by one youngster as a "sort of Dutchman's horn with two exits." But it has a beautiful tone. The other soloist who also walked away with his house was George Carey on the xylophone.

The regular numbers were supplemented by a most generous collection of encores, all very popular. Of course, no Sousa concert would be complete without his "Stars and Stripes Forever," which set the house on its ear. The final programs will be given this afternoon and this evening.

DIVERSIFIED OFFERINGS ON SOUSA PROGRAM

Sousa's Band held the boards at Philharmonic Auditorium again last evening, presenting another program replete with novelties and old Sousa favorites, as well as numbers of a more symphonic nature. Many of the selections were reminiscent of one's childhood days, as melodies and snatches of popular airs of other years were recalled. Neither was the humorous element overlooked, several selections adding their share to this feature of the evening's entertainment.

The organization is indeed a versatile one. Opening the program with the majestic overture from Wagner's "Tannhauser," the broad outlines of which were even more extenuated by the band's rendition of the number, they followed with a lively march tune. As at Thursday evening's concert, encores were generously provided, and included many of Sousa's most popular compositions.

William Tong, cornetist, also contributed solo numbers to last evening's program, and proved that he is not only an adept at triple tonguing but a master of melody as well. This was demonstrated in his rendition of an encore number, (an arrangement of "Killarney"), which was distinguished by a notable legato and a lovely sustained quality in the tones the accomplishment of which is a difficult feat for a cornetist to perform.

Other programmed numbers included a xylophone duet, "March Wind," (Carey), played by Messrs. Carey and Goulden, and a soprano solo, "Shadow Dance from "Dinorah" by Marjorie Moody who scored another success last evening. Several numbers were also given by a saxophone octet.

The Largo from Dvorak's symphony, "The New World," "Pomp and Circumstance," (Elgar), and a suite "El Capitan and his Friends," (Sousa), were among the other band selections offered.

Throughout the performance, the band displayed a spirit and conditions which was echoed by the audience in the enthusiasm with which the various selections were applauded.

SOUSA BREAKFAST IN L. A. YESTERDAY FIRST IN 34 YEARS

Lieut. Commander John Philip Sousa, noted band leader, ate his first breakfast in 34 years yesterday morning when he was an honor guest of the Breakfast Club, he told members of the organization.

The last previous breakfast, he explained, was when he was in California in 1892. Robert Burdette, of Pasadena, well known in Southern California in the early days, invited Sousa to have breakfast at Burdette's Pasadena residence. Sousa rode a horse from Los Angeles, ate breakfast in Pasadena at 11:00 a. m. and then rode back to Los Angeles.

NO EARLY RISING

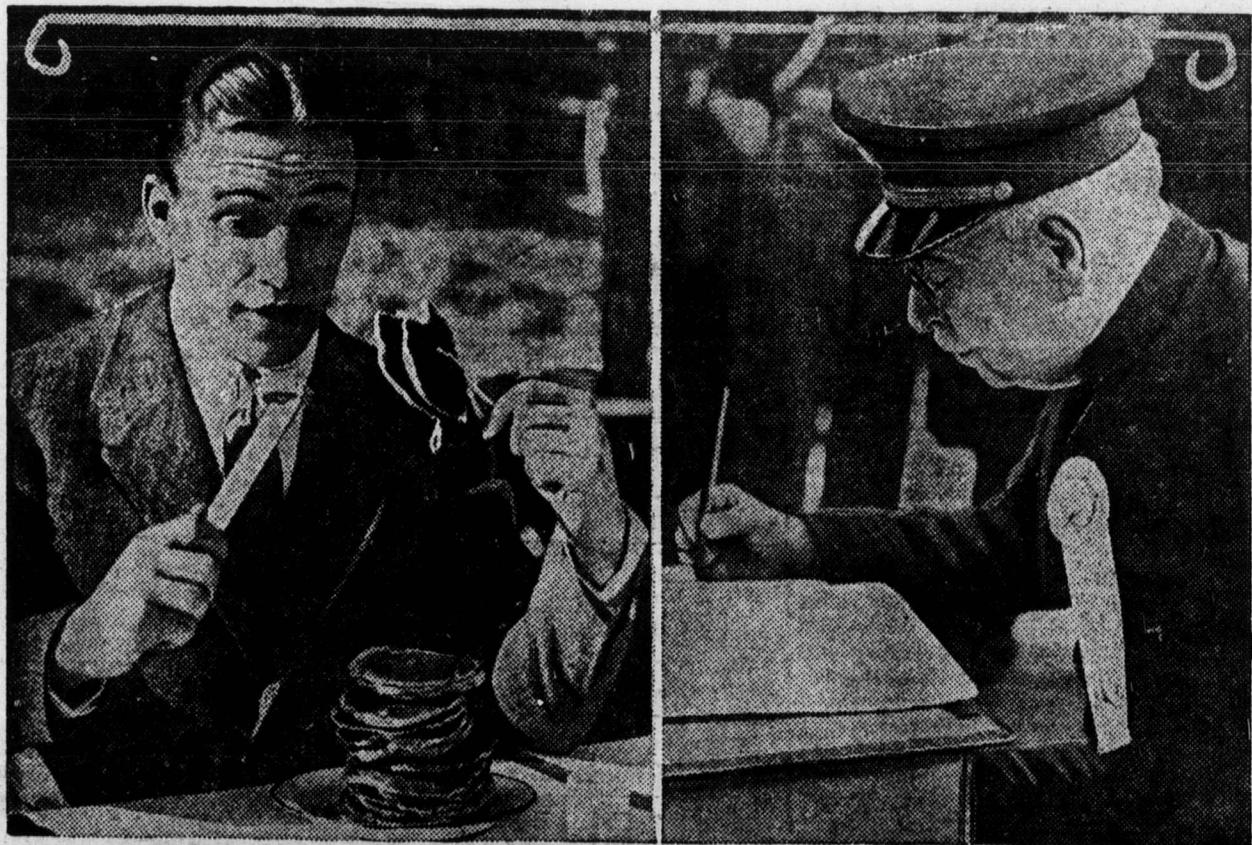
"I do not believe in getting up in the middle of the night so as to be on hand for breakfast at daybreak," Sousa told the Breakfast Club members.

An honorary membership in the Breakfast Club, the twelfth extended by the organization, was conferred upon the bandmaster. Such memberships, it was explained, are only given persons of national or international prominence who breakfast at the club.

WILSON GUEST

George Wilson, All-American University of Washington football player, who will lead a team, the Los Angeles Tigers, against "Red" Grange and his Chicago Bears here next Saturday, also was a guest, with some of his teammates. Next Friday morning "Red" Grange and his team will be guests.

ILLUSTRATED NEWS



BREAKFAST CLUB HONORS SOUSA—Lieut. Comdr. John Philip Sousa was made one of the Breakfast Club's seven honorary members yesterday. Photo shows Sousa signing the Breakfast Club register, with George Wilson, all-American football player, at left, enjoying his portion of flapjacks.

SOUSA TALKS TO RADIOLAND

Sweethearts of Air Appear for First Time

Ruth Pitts Heard During Matinee Program

Smith Orchestra Plays for Noon Broadcast

BY PAUL SHEEDY

Radio patrons of the Southwest early last evening heard the voice of one of the greatest personalities in music—Lieutenant-Commander John Phillip Sousa, renowned "March King," who appeared before the tower studio microphone immediately after the children's hour program, giving Radioland a brief talk on "Music," through the courtesy of the Motor Transit Company, who provided transportation for the entire band, which immediately afterward went to the Soldiers' Home at Sawtelle to give the veterans a concert.

The visitors' gallery at the studio was packed when the noted musician arrived, and he was greeted over the air by his famous "Semper Parvulus" march, played by Louis F. Klein, long a radio favorite. Sousa has opened his engagement here in Los Angeles, playing afternoons and evenings again today and tomorrow at the Philharmonic Auditorium as well as a number of concerts in surrounding cities.

-EXAMINER-

March King and Heirs Apparent

JOHN PHILIP SOUSA, world famous bandmaster, with a few members of the 300-piece children's orchestra which he directed yesterday, thereby

paying his respects to the school children of Los Angeles, 3000 of whom attended the concert.—Examiner photo.



At top, left to right, John Fletcher, Harry Boswell, Miss Katherin F. Stone, John Philip Sousa, Helen Gross and Dana Rubin. Below, Sousa conducting combined elementary school



JOHN PHILIP SOUSA paid his respects to the school children of Los Angeles yesterday afternoon when he conducted a special rehearsal for a 300-piece orchestra composed of pupils from a number of city schools. More than 3000 school children attended the affair.

The orchestra, ordinarily under the baton of its instructor, Miss Jenny Jones, played a number of Sousa compositions with the veteran director in charge. The conclusion number on the program, "The March King," one of the best known Sousa compositions, provided the setting for presenting a silver mounted ebony baton to the director. Miss Jones made the presentation on behalf of her pupils.

Responding to the speech of presentation Sousa declared:

"POWER FOR GOOD"

"Music is the greatest profession in the world. It is power no doctor can wield. Riches cannot take the place of music. Music is the only means of blessing and happiness when all else fails."

Later in the afternoon the director presented prizes to fifth and sixth grade pupils who had been named winners in the sixth annual music memory contest. Pupils from Santa Barbara Avenue School placed first in the contest with an average of 75. Soto Street School was second, with 69.

Members of the individual teams in the contest will receive pins for their part in the endeavor.

MANY HEAR BAND

Capacity houses marked the regular afternoon and evening concerts of the band yesterday. Different programs have been announced for tomorrow's concerts. Judge K. M. Landis, baseball commissioner, was the guest of honor at last night's concert.

Sousa will visit a number of motion picture studios tomorrow morning and in turn will be host to them at the day's concerts.

Sousa Gives Thrill to Young Players



CHILDREN GREET BAND KING

Sousa Presents Trophies, Conducts Combined School Orchestra, Receives Gift and Plays Concert

It was a great day yesterday for John Philip Sousa, America's beloved bandmaster. In addition to conducting his famous band through a special children's matinee program at the Philharmonic, the march king personally directed the combined elementary school orchestra of 240 pieces, presented the music memory contest awards and was the recipient of a beautiful gift from the members of the school orchestra and then early in the evening talked over KJHJ, The Times radio station.

The gift given the bandmaster was a black ebony baton adorned with embellished handle, tip and rims of silver, bearing a message of "gratefulness and love from the youngest orchestra players of Los Angeles." The baton was presented during intermission by Miss Jennie Jones, supervisor of orchestral music in the Los Angeles public schools.

Mr. Sousa awarded the music-memory contest trophies to representatives of the Santa Barbara-avenue and the Soto-street schools during the matinee intermission, with the assistance of Miss Kathryn E. Stone, supervisor of music in the elementary schools, who was in charge of the contest, conducted as one of the features of the teachers' institute last month.

GET SILVER TROPHY

A representative of a team of thirty pupils from the Santa Barbara-avenue school, which captured first prize with an average of 75 per cent, was given a silver trophy donated by the music department. The silver trophy presented by Mr. Sousa was awarded to a representative from the Soto-street school, which won second prize with an average of 69 per cent.

Almost 2000 Los Angeles school children were present at the matinee when Mr. Sousa presented the silver trophies and received his gift from the school children. He was wildly cheered.

Special honors were extended to Mr. Sousa on his arrival, when the University of Southern California Band and Boy Scouts furnished an escort to the Auditorium, where the United States Marines honored the former leader of the Washington Marine Band with a flag salute. He was greeted at the auditorium by Supt. Dorsey of the Los Angeles schools.

Following his greeting Mr. Sousa directed the combined elementary school orchestra when the little children received their thrill of their lives. He directed them through his own compositions, following which he made a short talk, congratulating them and wishing them future success in the

ROOM AT THE TOP

"There is one thing in the music profession far superior to other professions and that is it gives joy and consolation to the world," Mr. Sousa said. "Many get to the first ranks in this profession and there is a lot of room at the top. The great place where it is crowded is at the bottom. I want to congratulate you and your teachers and wish you success. And may God bless all of you."

Mr. Sousa in his talk over KJHJ last night predicted America will, in twenty years, dominate the musical field just as it now dominates in other great fields.

"Nature doesn't select geographical lines for genius and the various States of the Union will produce musical genius just the same as Poland, France or any other place," he said.

He reminded listeners in that of the twenty great inventions in the world, America had contributed thirteen, and pointed out that Dayton, O., had given two of these in the airplane and the cash register, while other individual countries in the world could boast of only one or two.

Universities and public schools, he said, are now making music one of the means of enlightenment and education and added that America gives promise of producing some of the world's greatest musicians and composers.

Sousa welcomed Judge Kenesaw Mountain Landis, czar of America's national game, to the concert platform of the Philharmonic Auditorium last night. Sousa presented his "National Game March" in manuscript to the baseball dictator, who accepted it on behalf of "the athletic institutions." Sousa composed the piece at the suggestion of Judge Landis when they met in Havana last spring. Different programs will be given this afternoon and tonight, also twice tomorrow.

At noon today Mr. Sousa will be guest of honor at the Rotary club luncheon and tomorrow morning he will be entertained by the Famous Players-Lasky stars.

SOUSA AND LANDIS CREATE ENTHUSIASM

Bandmaster and King of Baseball Share Tribute of Huge Audience

BY ISABEL MORSE JONES

Two American institutions joined hands when John Philip Sousa, commander of the country's most famous band, grasped the hand of Judge Landis, king of baseball, on the stage of the Philharmonic Auditorium last night.

A packed house greeted the veteran leader as he stepped onto the platform to open the first evening concert of his series of six in Los Angeles. The audience broke into cheers when he paid a grateful compliment to the visiting baseball official by presenting him with a new Sousa march entitled "The National Game," which was dedicated to the Judge.

Judge Landis responded with: "To be in Southern California in January can be put up with in a pinch, but to be here in the company of my old-young friend" (shaking hands with the band leader) "is the perfection of harmony."

Opening with the "Robespierre" overture by Litolf the huge band seemed like a greatly enlarged orchestra with the woodwinds taking the place of the strings and the many additional brass instruments increasing the volume. Encores were demanded immediately and so many were given that the concert soon turned itself into a series of the old Sousa favorites with intermissions of programmed numbers which was only half under way at 10 o'clock.

William Tong did amazing things with his cornet. Triple tonguing was child's play to him. Again and again he responded to demands for encores.

Marjorie Moody, soprano, held the audience with her very high clear voice which she displayed to advantage in the "Mignon" aria by Thomas, in "Carry Me Back to Old Virginny" and in "Comin' Thro the Rye." Miss Moody has a pleasingly feminine stage presence and her effectiveness was not lessened by her good looks.

The Sousa band men are noticeably young this year. Their leader will always be young. For thirty-five years he has been piloting America's most popular band and he is as keen about pleasing his public as ever. Yesterday he gave three concerts, one for school children, matinee and the evening performance. Nothing daunted, he doubled his last performance with innumerable encores.

One of the most interesting figures in the whole organization is the bass drummer. He must have been in the original Marine Band which Sousa commanded for he swings his stick with a vigor that belies his white hair and adds many an extra twirl above his head for good measure.

There will be a matinee and evening concert by Sousa's Band today and tomorrow.

BY PATTERSON GREENE

THREE THOUSAND spines tingled in unison in the Philharmonic Auditorium yesterday afternoon. John Philip Sousa and his band discoursed the music which is all their own, and the response was overwhelming. At the beginning of the concert, most of the listeners were children. At the end of it, all of them were. Inhibitions go by the board when Sousa's band plays a Sousa march and you cheerfully kick time against the chair in front of you, or against your neighbor's feet.

Two thousand or more children swarmed all over the auditorium yesterday afternoon, romped up and down the aisles and through the corridors during intermissions, applauded rapturously and behaved admirably. Youngsters are the most outspoken and merciless of judges. A musical performance that absorbs their attention and evokes their spontaneous plaudits is GOOD. And Sousa's did.

Always the Showman

As always, the March King is that rare combination—a skilled musician and a wonderful showman. He knows what audiences want, and he gives it in its best form. On the other hand, he knows what they ought to have, and he makes them like it. He supplies humor, swing, life and real music. He is as American, as reliable and as invaluable as a five-dollar gold piece.

If the symphony orchestra is music of the mind, the brass band is music of the body. It offers the exhilaration of physical movement; it suggests romance and action. All of these qualities are compacted in the Sousa marches, and they are the numbers which, year after year, command chief interest at the leader's concerts.

Never Forgets Comedy

Many old favorites were offered yesterday, including the "Liberty Bell," "El Capitan" and "U. S. Field Artillery." Encore numbers were replete with comedy effects, especially those by the saxophone octette.

More formal offerings were the "Robespierre" overture, Sousa's "Under Three Flags" and a scene from Strauss' "Feuersoth." In an aria from "Mignon" Marjorie Moody disclosed a clear soprano voice, and William Tong, cornet soloist, showed himself a master of double, triple and flutter tonguing and all the rest of the tricks of the trade. The program was repeated last night.

This afternoon and this evening the organization will offer two entirely different programs.

Later in the afternoon the director presented prizes to fifth and sixth grade pupils who had been named winners in the sixth annual music memory contest. Pupils from Santa Barbara Avenue School placed first in the contest with an average of 75. Soto Street School was second, with 69.

Members of the individual teams in the contest will receive pins for their part in the endeavor.

RECORD

School Children Welcome Sousa

Arriving under escort of the U. S. marines from the Biltmore hotel, John Philip Sousa, the famous bandmaster, now here on his "Third of a Century" tour, was greeted by more than 2000 children, delegations from nearly 200 city schools, at the Philharmonic auditorium today. Sousa led the 240 piece children's orchestra in several numbers.

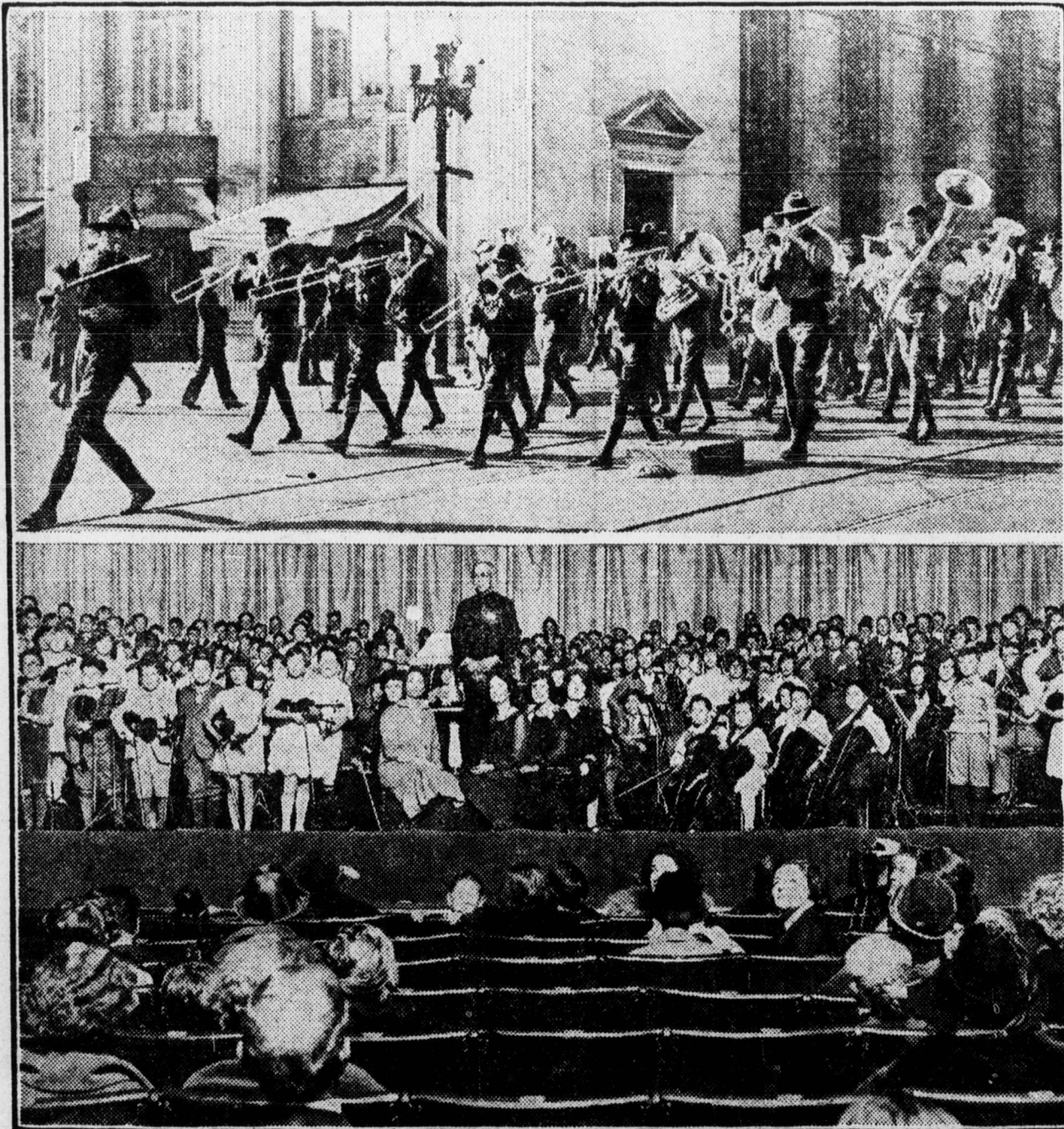
Military honors were extended to the famous bandmaster by the navy here in recognition of Sousa's triple service with that branch of the force, which he left at the end of the war with the rank of lieutenant-commander.

Squads of marines will escort Sousa also this evening from the Biltmore to Philharmonic auditorium where the "devil dogs" will conduct a special flag drill in his honor.

Special features will also mark the programs of tomorrow and Saturday afternoon and evening, which close the engagement of the Sousa band.

Tomorrow noon Lieutenant Commander Sousa, Marjorie Moody, eminent soprano, Winifred Bambrick, the brilliant harpist, and other star soloists of the band, will be honor guests at the Rotary club luncheon tendered them in the Biltmore hotel.

Sousa Leads Orchestra Composed of 240 School Children



—Vanderbilt Photo.

SOUSA LEADS SCHOOL MUSICIANS—John Philip Sousa, the march king, served as leader for an orchestra composed of 240 school children yesterday at the Philharmonic Auditorium. Top photo shows the Los Angeles Boy Scout Band leading the parade of the youthful musicians to the auditorium.

Gala Time in Music for Public School Children

By CAROLYN PEARSON

YESTERDAY was a gala day in music for the children of the public schools of this city. John Philip Sousa, the great band master, honored both the elementary school orchestras and the Music Memory contestants of the fifth and sixth grades, and was honored by them in return.

In the early afternoon Mrs. Susan M. Dorsey, superintendent of the Los Angeles schools, took Mr. Sousa in her car, accompanied by the Boy Scouts' Band, and escorted him to the Philharmonic Auditorium. There he sat in the audience while the Junior Orchestra, made up of representatives from all the elementary school orchestras, played one number. Then he mounted the platform, was given the Chautauqua salute by the children, and directed the orchestra for two numbers. He also gave them a few inspiring words.

DESERVING PRAISE

Miss Jennie Jones, the supervisor of the elementary school orchestras, and the first to introduce orchestras in the grades of the public schools in the United States, deserves unqualified praise for her achievements.

This affair was followed by the matinee performance of Sousa's Band at the Auditorium, which in itself was sufficient to thrill the many children in the audience, but during the intermission Miss Kathryn Stone, supervisor of music in the city schools, who has done such splendid work for music appreciation through the Music Memory contest recently held, presented two silver cups to the prize-winning schools. One from the music department and the other from Mr. Sousa.

The Santa Barbara school won the first prize (for the second year), and the second prize, the silver cup presented by Mr. Sousa, went to the Soto school. These were presented by Miss Stone in behalf of the children, to the principals—George A. Young of the Santa Barbara, and Miss Edna Manley of the Soto school, both of whom responded graciously.

MAKES PRESENTATION

Miss Jennie Jones then presented Mr. Sousa with a silver and ebony baton in behalf of the members of the Junior Orchestra, and the famous conductor-composer was deeply touched.

The gold and silver buttons presented by the Music Trades Association are to be given from the Sentous Junior High School, at 4 o'clock, on January 14th.

The prizes to be given by the Illustrated Daily News for the six most complete scrap-books will follow an inspection of the books, which must be handed in to this office on or before January 15th. The books must include the stories written by me regarding the compositions studied. Any other instructive material may also be included.

The following list of names tells of those to be honored:

WINNERS OF GOLD BUTTONS

(First Prize)

(Sixth Grade 98 Per Cent and Above)

SANTA BARBARA AVENUE SCHOOL—Mary Frances Allen, A6; Frank Bermet, A6; Alice Wass, A6; Manuel Stein, A6; Curtis Van der Heyden, A6; Cecil Vinnicof, A6; Helen Stern, A6; Robert Crippin, A6; Laurine Miller, B6; Dorothy Cohen, B6; Aileen O'Connor, B6; Lucille Tulley, B6; Dena Rubin, B6; Virginia Anderson, B6; Dorothy Herriman, B6; Paul F. Holt, A5.

LORENA STREET SCHOOL—Rafael Clemente, A6; Jane Thomas, A6; Mildred Danson, A6; Dorothy Brown, A6; Julia Tyson, A6; Florence Nightingale, B6; Ellen Dombrowski, B6; Harold McWhinney, B6; Roxie Bullock, A5.

SOTO STREET SCHOOL—Manuela Villegas, A6; Nellie Babushoff, A6; Mary Siebkoff, A6; Bernarda Lujan, A6; Esther Juarez, B6; Pearl Lee, A6; Leo Bertone, A5.

VERMONT AVENUE SCHOOL—Eleanor McDougall, A6; Adelaide L. Gladden, A6; Grace Savage, A6; Lillian Kates, A6.

SOUTH PARK AVENUE SCHOOL—Emma Lechargrove, A6; Joseph Glasser,

A6; Winifred Withers, A6; Margaret White, A6.

GRANT SCHOOL—Marjorie Montgomery, A6; Charlotte Darling, A6; Dean Harrison, B6; Patricia Rigdon, B6.

WOODCREST SCHOOL—Dorothy Crozier, A6; Grace Teeter, A6; Vivian Barlow, B6; Caroline Abbott, B6.

THIRTY-SEVENTH STREET SCHOOL—James A. Bartlett, A5; George Yuzawa, A5.

NORMANDIE AVENUE—Katherine Kelley, A6; Portia Rosenberg, B6.

RAYMOND AVENUE SCHOOL—Mary Grace Toombs, B6; Richard Smith, B6.

EAGLE ROCK SCHOOL—Victor V. Veysey, A6; Hadya Lindsay, A5.

RAMONA SCHOOL—Vivian Dunn, B6; Betty Brown, A5.

MENLO AVENUE SCHOOL—Virginia Chaffin, B6; Rowena Cobb, 5th.

CAMBRIA STREET SCHOOL—Caroline Northrup, B6; Ruth Hornwood, A5.

BROOKLYN AVENUE SCHOOL—Regina Gonzales, A6.

LATONA SCHOOL—Albert Travis, B6.

SIXTY-SIXTH STREET SCHOOL—Helen Hobson, A6.

LAGUNA SCHOOL—Jack Cleveland, B6.

SIXTH AVENUE SCHOOL—Maxine Werner, A6.

LANKERSHIM SCHOOL—Ada Jane Quarles, B6.

VAN NESS SCHOOL—Ichiro Watanabe, A6.

WESTERN AVENUE SCHOOL—Dorothy Grides, A6.

LAUREL SCHOOL—Kathryn Hertzog, B6.

TOLAND WAY SCHOOL—Helen Lem, B6.

TEMPLE STREET SCHOOL—Ruth Gattler, B6.

TENTH STREET SCHOOL—Elizabeth Moldenhauer, A5.

CAHUENGA SCHOOL—Edwin Rosenthal, A6.

SHERIDAN STREET SCHOOL—Esther Neches, B6.

WINNERS OF SILVER PINS

LORENA SCHOOL—Nancy Damante, A6; Lucile Gruver, A6; Margaret Allen, A6; Max Fisher, B6; Josephine Anderson, B6; Muriel McMahon, B6; Jacqueline Byron, B6; Virginia McFarland, B6; Jeanette Walker, B5.

SANTA BARBARA—Margaret Howard, A6; Phyllis Ardell, A6; Helen Gross, B6; Harry Boswell, B6; John Fletcher, B6; Miriam Feigelman, A5; Elizabeth Merola, A5; Mildred Kabakoff.

SOTO—Jimmie Bellakoff, A5; Kruz Mendoza, A5; Anna Chernenkoff, A5; Aurelia Gomez, A5.

BROOKLYN AVENUE—Albert Ballesteros, A5; Celso Montoya, A5; Josie Castro, A5; Theresa Estelina, A5; Steven Acuria, B5; Mary Partida, B5; Mary Vasquez, B5; Louis Cogliers, B5; Alberto Dominguez, B5; Lucy Vital, A5; Lelpe Suniga, B5; Pearl Garcia, B5; Margaret Garcia, B5; Vera Slavin, A5; John Lara, B5.

WOODCREST—Mildred Vogelsson, A6; Edith Reynolds, A6; Mary Jo Holt, B6; Jack Goodwin, B6; Arlee Redfern, B6; Myrtle Shelley, A5; Louise Scott, B5; Roberta Moore, B6; Eleanor McLaughlin, B6; Francis, A6.

LAUREL—Betty Davis, A6; Pearl May Norton, B6; Marion Buckley, B6; Julia Elliott, A5; Wallace Sellers, A5; Evelyn Glat, A6; Bernice Stokes, A6; Roy Swanson, A6; Robert Brown, A5; Ruth Nolden, B5; Gretchen Fyle, A6; Ambur Dana, B6; Jenevieve E. Joy, B6; Marcella Freeman, A6.

NINETY-FIFTH—Elizabeth Krogh, A6; Rosalie Metcalf, B6; Shirley Drips, A5; Junia Freeman, A5; Norma Kemp, A5; Vernice Harris, A5; Lillian Badnln, A5.

SHERIDAN—Robert Lowenthal, A6; Sarah Hirsch, B6; Rose Rexon, B6; Maurice Leinow, A5; Minnie Silver, A5; Louis Pressican, A6; Anna Niner, A6; Dorothy Glasser, A6; Ruth Resnikoff, A5; Abe Grossman, A5.

ALPINE—Dorothy Dorich, A6; Beatrice Aguilar, A5; Lena Yeseta, A6.

CAHUENGA—Betty Merrill, A6; Alene Smith, A6; Maria Thorne, B6; Jane Laraway; John Robertson, A6; Margaret Keef, A6; Turner Gill, A6.

THIRTY-SEVENTH STREET—Mabel Roscoe, B6; Marion Raffaeli, B6; Mary Kawaguchi, A5; Isabel Beauchamp.

RAMONA—Dorothy Geau Newsome, A6; Norman Herman, A6; Maryetta Brooks, B6; Peggy Kiskaddon, A5; Adelle Palmer, A5; Ruth Dunlap, A5; Betty Jewell, A6; Hannah Posen, A6; Myrie Anderson, A6.

CAMBRIA—Swia De Ma, A5; Grace Nold, A5; Frances Siever, B5; Arline C. Washburn, B6; Mary Barrett, B6; Kathryn Ann Griffin, A6.

TEMPLE—Arthur Silver, A6; Lily Cherry, B6; Celia Kohn, B6; Bernice Meine, A6.

TENTH STREET—Jeanette R., B6; Florence Soltes, A5; Harold McOmber, A5; Anna Moldenhauer, A6; Maxine Ellis, B6.

GRANT—Harriett Mondelay, B6; Edward Brewer, A6; Marjorie Richter, A6; Eleanor Lewis, B6; Florence White, A6.

MENLO AVENUE—Leona Stanley, A6; Helen Riches, B6; Helen Buckley, B6.

COMMONWEALTH AVENUE—Rosemary Jaqueth, A6; Elizabeth Harris, B6; Billy D. Roeder, A6.

RAYMOND AVENUE—Roy Settle, B6; Dorothy Crane, B6; Donald Korn; Mamie Heyman, B6.

TWENTIETH STREET—Edward Berman, B5; Lincoln Shmidzee, B5; Charlotte Shmidzee, A6.

VERMONT—Ruth Cobb, B6; Ruth Ryncofs, A6; Evelyn Hutchison, B6; Iola Cochran, A6.

SELMA AVENUE—Constance E. Patch, B6; Charles Dent, A6; Masao Manbo, B6; Bertha Crampford, A6.

YORKDALE—Elean Martin, A6; Richard Former, B5; Ester Rushie, B5.

RUSSEL—Elsie Ambraise, B6; Donna Baker, B6; Marjorey Jackson, A6.

SEVENTY-FIFTH STREET SCHOOL—Anna Marie Herm, A6; Jessie Margeson, A6; Dorris Dale, A6; Henneto La Bodie, A6.

THIRD STREET—Margaret Westberg, A6; Henry W. Lowenstein, A6.

WESTERN AVENUE—Frances Jen Ritchie, B6; Harriett Pressman, B6; Margaret Buckman, A5; Marjorie Heith, A6; Hazel Hall, A6.

VAN NESS—Gertrude Bluett, B6; Ellen Christensen, A6; Dorothy Stewart, A6.

ROSEMONT—Bessie Sherman, A5; Ruby Shaw, A6; Marian Smith, A6.

ATWATER—Consuelo Martinez; Edna La Point, A6.

UTAH—Javier Fernandez, A5; Joe Medino, B6.

HYDE PARK—Martha Fuller.

MICHELTORENA—Helen Wylie, B6; Laura Rubertis, B6.

TOLAND WAY—Art Bishop, A6; Capp Collins, A6.

SOUTH PARK—Josephine Gielegthen.

SIXTH AVENUE—Leona Sunshine, B6.

HILLSIDE—Angelina Bartholomew, B6.

WADSWORTH—Sylvia Cohan, B6.

SIXTEENTH—Aileen Crenshaw, B6.

ALLESANDRO—Virginia Shugart, A6.

MAGNOLIA—Harold Sherrard, A6.

NORMANDIE—Keith Lasson, B6.

CIENIGA—Evelyn Brunet, B6.

NINTH—Chitosey Nagad, A6.

FIFTY-SECOND—Ralph Schram, B6.

SIXTH AVENUE—Janice Labor.

'Batteries for Today'

JOHN PHILIP SOUSA (left) and Judge Kenesaw Mountain Landis meet here and exchange mementoes.—Examiner photo.



SOUSA, LANDIS SWAP GIFTS

John Philip Sousa and Judge Kenesaw Mountain Landis have had an opportunity to renew their friendship here during the past three days.

Following a dinner for the veteran band director in the Landis Biltmore Hotel suite the two exchanged autographed presents.

Judge Landis gave Sousa a baseball bat, and the band master presented the high commissioner of the national pastime a baton.

Sousa is in Los Angeles with his band for a series of concerts, at one of which Judge and Mrs. Landis were guests of honor. Judge Landis came here early this week for the annual joint meeting of minor baseball associations which commences in Catalina next Tuesday.

Admiring Throngs Jam Depot To Greet John Philip Sousa Who Leads Local Navy Band

John Philip Sousa, one of America's best loved sons, came to San Diego yesterday not merely as the greatest band leader in the world but the "march king" appropriately came to a city that "is navy" uniformed as the lieutenant commander that he is in the United States naval reserve force.

And the navy, in compliment to its wartime bandmaster, greeted Lieut. Com. Sousa with his "Stars and Stripes Forever," stirringly played by the Loma Portal naval training station bandsmen. The 11th naval district, the fleet afloat, the marine corps and the army also had a part in the welcoming of the famous American, for there were representatives from each of these branches of the service at the Union depot when he stepped from the noon train.

Such was the welcome of brother service men to an illustrious comrade. Then there was the citizens' welcome. And what a welcome that was! Few crowned heads have been accorded a more affectionate greeting than was given John Philip Sousa at the Union station by San Diegans, several thousand of whom jammed the railroad platform for a glimpse of the American composer and leader that has made American music live.

Following the informal greeting at the station Lieut. Com. Sousa was escorted up Broadway past the Spreckels theatre, where he was billed to play two concerts, by the naval training station band. Doubling back from the plaza to the Spreckels theatre the band waited for the distinguished visitor to step from his automobile, which had stopped outside the Elks' building.

VISIBLY TOUCHED
Then it was that Lieut. Com. Sousa, visibly touched by his unheralded welcome to San Diego, returned a gracious compliment to both citizens and navy. The great bandmaster borrowed the baton from Bandmaster R. D. Crampton and led the navy musicians in "The Star-Spangled Banner," while thousands lining the streets bared their heads. And what a rendition of the anthem it was! A lieutenant commander leading his navy's band and the youthful training station musicians playing with feeling they never before had expressed!

Following the impromptu concert Com. Sousa asked the navy bandsmen to be his guests at the matinee performance.

In further compliment to the "march king," a banquet was held last evening in the Cuyamaca club. Alfred D. La Motte, president of the Theatre Music company, acting as host to a distinguished company composed of the following: Rear Admiral Ashley H. Robertson, commandant of the 11th naval district; Capt. L. R. Sargent, chief of staff to the commandant of the 11th naval district; Col. Harry Graham, commander of Rockwell field; Capt. David F. Sellers, commandant of the naval training station; Capt. John T. Tompkins, commander of the submarine divisions, battle fleet; Capt. J. G. Church, commandant of the destroyer and submarine repair base; Capt. Stafford Doyle, commanding officer of the naval air station; Capt. Raymond Spear, commanding officer of the naval hospital; Capt. F. J. Horn, commanding officer of the U. S. S. Omaha; Col. A. S. Williams, commanding officer of the marine base; Com. Bruce Canaga, executive officer of the naval training station; Lieut. Com. J. D. Smith, flag lieutenant 11th naval district; H. C. and Ralph Hayward, Spreckels theatre; Lane D. Webber, president of the chamber of commerce; William Kettner, former congressman from this district; H. E. Callaway and R. E. Jeffery of the Theatre Music company.

INFORMAL WELCOME.
Such was San Diego's informal welcome to the world's greatest band leader—a musician who, as leader of the President's own band

of the marine corps in the latter part of the last century, was the friend of America's executives and foremost citizens; a naval officer of world war fame; a composer of music Americans love with the rest of the world, and above all a real American.

The weight of his 72 years resting lightly on his shoulders, John Philip Sousa directed his splendid band in two appearances yesterday at the Spreckels theatre and delighted two large audiences. Time has dealt kindly with the "March King," whose genius is unimpaired but whose fiery leadership is mellowed. He is a different bandmaster in the latter respect from the leader who a third of a century ago, abruptly stopped his band in the midst of a bar because some one in the gallery spoke above a whisper.

Two well-selected and finely balanced programs were presented to San Diego music lovers. A little from the classics, a touch of caprice, plenty of melody—but first and foremost, Sousa's marches played by Sousa's band and directed by John Philip Sousa. That is what the crowds wanted to hear and the veteran bandmaster obliged. Liberal and prompt with his encores which were many, a wave of his baton would swing his musicians into the stirring strains of one of the march king's "own" and the audiences would voice appreciation by spontaneous applause.

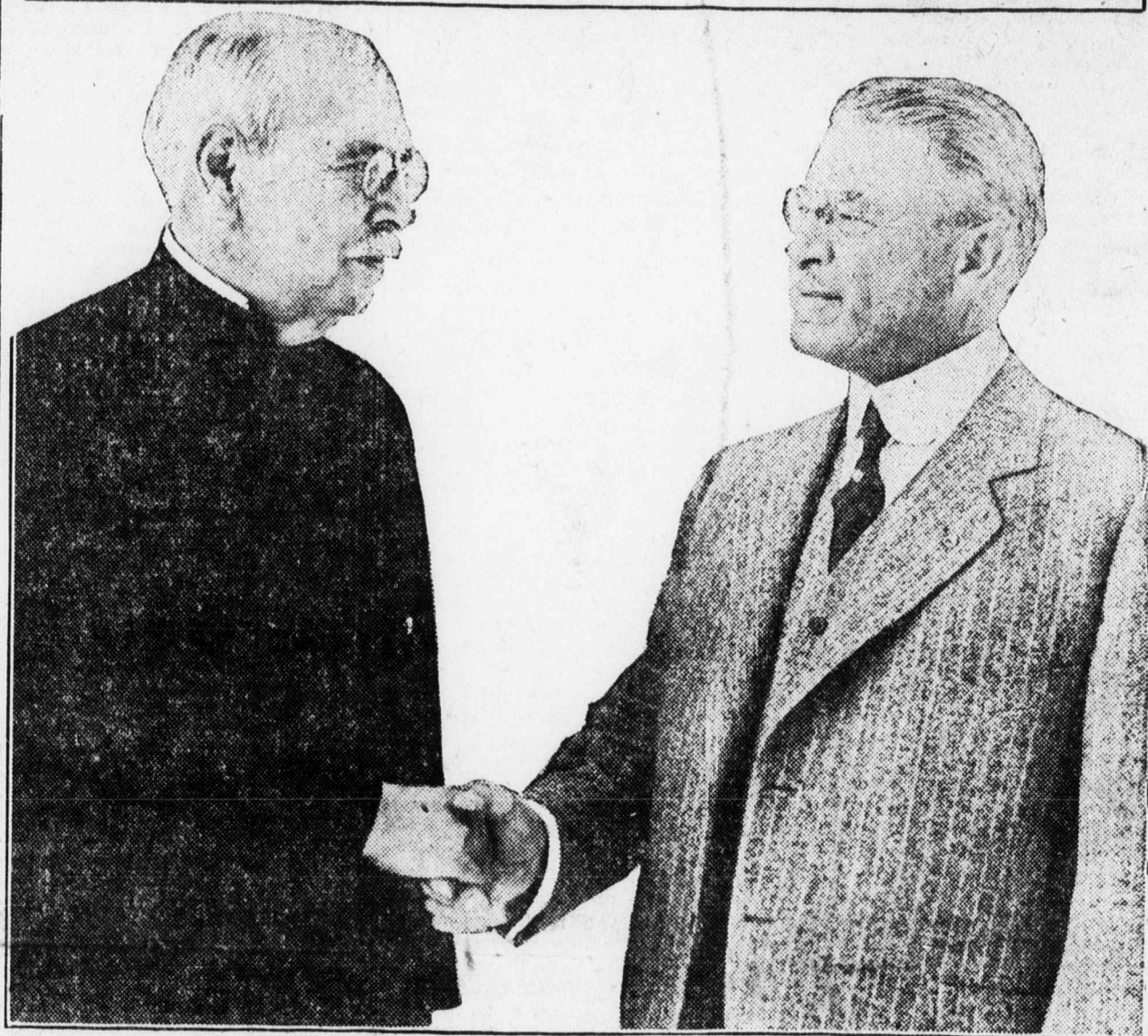
BETTER THAN EVER.

Sousa's band, always a fine organization of musicians since his first tour in 1892, is probably better this season than ever. The musicians play with a smoothness and an enthusiasm that is contagious. "Why, they really enjoy playing Sousa's marches," said an enthusiast near me last night.

Sousa opened the matinee program with the overture from Tannhauser and the evening recital with the overture Robespierre, both of which were well received. Miss Marjorie Moody, soprano soloist, was liberally applauded and responded to several encores. Her enunciation was particularly good. William Tong, cornetist, is a master of that difficult instrument, his triple-tonguing being perfect and his notes as clear as those of a bird's. George Carey evolved real music from his xylophone and seven clever saxophonists—one of the octet was missing—entertained with music and comedy which was liberally applauded.

A number of Sousa's newer compositions were played including a suite, "Cuba Under Three Flags," "Peaches and Cream," and others. But the greatest applause of course came with the playing of "Stars and Stripes Forever," Sousa's own favorite and considered by many the greatest march ever written.

SOUSA WELCOMED TO LONG BEACH



Above are seen Herbert L. Clarke, director of Long Beach Municipal band (right), welcoming to Long Beach Lieutenant Commander John Philip Sousa, famous bandmaster (left) who conducted his band through two concerts yesterday at the Municipal auditorium. Mr. Clarke was formerly a member of Sousa's famous band.

CLARKE LAUDS SOUSA'S BAND PRESENTATION

By HERBERT L. CLARKE

Director, The Long Beach Municipal Band

For close to half a century, the name of John Philip Sousa has been synonymous with the best that is to be found in American music.

Long Beach yesterday greeted Mr. Sousa on the last lap of a transcontinental tour, which will round out a full third of a century of service at the head of his own musical organization. In that time Sousa's band has become a national institution, and few men in our history have attained a warmer place in the affection of the American people than this great bandmaster himself. Years of service prior to that as head of the great Marine band, "The President's Own," had established him on the pinnacle of musical fame as composer, director and instrumentalist—it established him as the friend of presidents no less than as the friend of the people and laid the foundation of a reputation and a career which has endured to this day, and promises to endure until time shall write its end.

Vigor Intact

Many, many years have rolled

under the bridge of time since Mr. Sousa first wielded his baton over his musical ensemble. Time is noticeable only in that the raven hair is now a silvery gray; the years have failed to in any way diminish the vigor and power of leadership; no less potent is the magic of the Sousa musicianship and no less virile and compelling the brilliant personality which would have marked John Philip Sousa for high place in whatever field of life he might have chosen for himself.

Years of experience, in which he has stood with his fingers in intimate touch with the public pulse, have taught Mr. Sousa exactly what the American people want in the way of band entertainment. That was potent to everyone who attended yesterday's concerts. There was, primarily, the element of musicianship and, closely on a par with it the element of personality; lastly, but by no means least, there was the element of showmanship. Mr. Sousa knows exactly what his public wants and that is exactly what he gave them yesterday.

Despite Reign of Terror

In the heavier numbers, like the overtures "Tannhauser" and "Maximilian Robespierre," depicting of the last day of the reign of terror in the French Revolution, the most erudite of musicians found enough to satiate their souls with music majestic for days to come.

Those who sought the happy medium found it in the suite, "El Capitan and His Friends," the "Jazz America," one of the newest of Mr. Sousa's compositions, and in the many famous Sousa marches which were interpolated from time to time. And those who frankly sought fun in the show found much to intrigue them in "The Whistling Farmer," and other num-

bers or like light characters.

Sympathetic Understanding

But above all, in whatever was played, there was in evidence a thoroughly sympathetic understanding between the bandmaster and his men. Whatever Mr. Sousa called for was given to him. That's where the element of personality comes in. When the director called for a repressive thought in interpretation, repression was the answer; when he wanted an interpretation where the double fortissimos would best express it, the full power of the band was back of every note, and, with his 80 men, back of his desire, it is doubtful if the auditorium will ever again be filled with the same volume of tonal power as was heard last night when Mr. Sousa "stepped on it" for everything his men had in them.

This doesn't pretend to be a musician's review of the Sousa concerts. Reviews are largely by way of comparison, and there is no standard by which the Sousa band may be measured. For years it has stood as the model by which American bandmasters govern themselves. Many have attempted to reach the same pinnacle of excellence that Mr. Sousa has established; some have succeeded in a smaller way, but none will equal his achievements until personal means make possible the establishment of a band of equally strong instrumentation and of equally strong direction, or until Long Beach or some other city of equally progressive thought shall make possible the maintenance of such a band through the will and the desire of its people that nothing but the best in American music will satisfy its ambition.

LANY HONOR MASTERS



—Press-Telegram Photo.

TWO OF A KIND.

Lieut. Commander John Philip Sousa (Left) With Herbert L. Clarke, Director of Long Beach Municipal Band, Enjoy Reunion in Reminiscence of Long Service Together When Long Beach Soloist Was Member of World Famous Organization.

EXCHANGE CLUB HOST
TO JOHN PHILIP SOUSA

SERVICE CLUBS turned out 250 strong to welcome to the city Lieutenant-Commander John Philip Sousa, who as the guest of the Exchange Club at its luncheon meeting at Hotel Virginia today noon, proved that he can tell a story as well as he can direct a band. Presidents of the guest clubs were introduced by Lawrence A. Collins, Exchange President, presiding.

Mr. Frey introduced Maurice T. Koehler, violinist, who, accompanied by Mrs. Koehler at the piano, played with fine artistry two selections, one, "Melody in G Major," by Vice President Charles G. Dawes. He was enthusiastically received.

Mr. Frey introduced Miss Marjorie Moody, soprano soloist with Sousa's band, and Miss Winifred Bambrick, Sousa's harpist.

Lieut-Commander Sousa was introduced by Frank Merriam, who drew gusts of laughter with the information that he first saw Sousa at the World's Fair, Chicago, when he, Mr. Merriam, was a small boy.

Sousa and Herbert L. Clarke, director of Long Beach Municipal Band, were accorded a sustained ovation as they entered the Hidalgo room. After having presented Superintendent of Schools W. L. Stephens, Mayor Ray R. Clark and Speaker of the Assembly Frank F. Merriam, Mr. Collins introduced Herbert L. Clarke, for twenty-four years cornet soloist of Sousa's world-famed band. Mr. Clarke in a brief speech declared it an honor to have been associated with the distinguished director. "The experience has been priceless," he said, "not only from a musical but also from an executive standpoint." He explained that the marvelous detail learned under Sousa has been a great factor in making the Municipal Band successful.

"Mr. Sousa has set the

standard for concert band music all over the world," Mr. Clarke said. He stated that the Municipal Band is aiming for the pinnacle Sousa has attained.

The President introduced Elmer Clark, Exchange program chairman, who announced that the bringing of Sousa's band to the city is not a moneymaking scheme, but a desire to give the people of the city, especially the school children, an opportunity to hear the organization which for thirty-five years has ranked as the world's finest band. He complimented L. D. Frey, local manager of the band's appearance, and turned the program over to him.

"Sousa has gladdened more hearts than any other man in America," Mr. Merriam said. "He is the idol of every boy in the Nation who has aspirations in the band or other musical direction."

Mr. Merriam spoke of Sousa's service for the country and told the audience that the famed leader has been active in five branches of Federal service. In addition to this Mr. Merriam said, his organization has headed all other similar organizations.

Mr. Sousa was greeted with warmest applause when he arose to speak, an evidence of the veneration in which he is held. He is a most witty and subtle story-teller, and roars of laughter followed every tale he recounted. He has the rare gift of reaching a climax without a smile. He told one story of a scrubwoman in a Chicago hotel for which, in the sympathy of his heart he requested a pass from his manager for the concert that evening, and added that his manager hates anyone to whom he gives a pass. When the woman was asked by Sousa if she wished to go to the concert Thursday evening she said, "Is that the only night you have off?"

"I returned the pass to my manager," Mr. Sousa concluded, amid bursts of laughter. One story followed another, each funnier than the last, and the wish was sincerely expressed that Mr. Sousa return at an early date.

SOUSA PLEASES
CROWD OF 2200
AT AUDITORIUM

Opening with the superb overture from Wagner's "Tannhauser" with its subdued theme progressing to a sublime climax, in the sweeping song of love, Sousa lifted his hearers into the empyrean, at the Hanford civic auditorium yesterday afternoon. The veteran master of the baton lead his marvelous organization through the gauntlet of melody in a program that presented a pleasing variety of entertainment and educational value. Apropos of the large attendance of students, as an encore Sousa responded with "The High Cadets," followed by another, a characteristic march suite of his own, "El Capitan and His Friends." It was Sousa at his best. Then came in lighter vein, giving delightful diversion, "The Whistling Farmer," with the accompaniment of a realistic barnyard chorus from canine, bovine and chattering, enlisting enthusiastic applause, and ever generous in his encores, the leader then gave "The U. S. Field Artillery," and "The Dance of the Militants."

A cornet solo by William Tong, who rendered most acceptably "Centennial," by Bellstedt, was an agreeable second number in the order of the music.

The introduction of Miss Marjorie Moody in a vocal number, indicated the discriminating judgment of Sousa in the selection of soloists, and the young lady sang in a charming soprano, and with pleasing simplicity, but consummate art, "Shadow Dance," from "Dinora," by Meyerbeer, with flute obligato by R. E. Williams, the voice of the singer blending with the instrument in perfect accord. In response to the acclaim of the hearers, Miss Moody graciously sang "Carry Me Back to Old Virginia," and "Coming Through the Rye," winning fresh plaudits.

As the concluding number of the first part Sousa presented a large, "The New World," by Dyorak, in minor, blending under Sousa's baton all the instruments in which as though a master player were touching the keys of one superb mechanism "the soft music died along the air." As an encore Semper Fidelis was played.

In the second part diverging from the program as presented, "by request," it was announced from the platform, Mr. Sousa had consented to present, "Showing Off in Company," pleasing admixture of selections, bringing into play the various varieties of instruments making up the organization in characteristic selections. This feature opened with a harp solo, indicative of stringed instruments, given by Miss Winifred Bambrick, which was most artistically done. Then followed in segments the various classes of instruments broadly designated by the announcer as, "The wind group," "brass group" and "wood group." There was a brief explanation as each group appeared and after presenting a characteristic selection it was blended into the whole. At the conclusion, as the grand finale, Sousa lead in his most masterly, and famous composition, "The Stars and Stripes Forever," bowing his acknowledgement of the plaudits of his hearers. Then with the audience standing, the master band leader took his leave with "The Star Spangled Banner" as a finale.

A Record Attendance

Hanford and its sister cities rose to the occasion, in appreciation of the signal recognition of the coming of Sousa, and with 2200 seats available there was not a vacant sitting in the vast auditorium. The cooperation of local merchants in closing during the concert hour, allowed their employees to attend and with the schools adjourned at an early hour, there was a large attendance of pupils who were made a special rate, and not only Hanford but surrounding places were pre-

sented the attendance from Le-moore schools being approximately 450. It was a large and truly representative audience appreciative of this dedication of Hanford's auditorium to the best in musical lines.

Sousa Praises Auditorium

In a personal interview accorded a representative of The Journal on the stage, John Philip Sousa expressed his admiration of Hanford's civic auditorium and complimented the public spirit of the citizens who had provided this beautiful temple to the arts. "It is a beautiful auditorium for a city with the population of Hanford to possess, and one of which your people may well be proud," said Sousa. "I recall how in times past the local theaters were often inadequate and we had to play in all sorts of improvised places, but now it is different. Texas and California lead in civic auditoriums and in California Hanford is among the leaders with its beautiful and commodious auditorium."

Citizens of Hanford who attended concerts conducted by Sousa some ten and some fifteen years ago say that he is but "72 years young," and the passing of time has dealt but lightly with him as he still maintains the marvelous magnetism, vitality of body and strength of mind that has made him "the march king" as composer and the master as conductor.

Sousa and Sunshine

It was regarded as rather a happy augury that as the fine audience filed from the concert and the foreground of the civic auditorium presented a colorful and animated scene, the sun came forth from its long seclusion and almost involuntarily broke from many tongues the exclamation: "Sousa must have brought the sunshine."

The great leader was escorted to the waiting automobile of Clayton Smith, manager of the Fresno hotel, and accompanied by Miss Marjorie Moody, soprano soloist, Miss Minnie Marshall, musical critic of the Fresno Bee, and Manager William Snyder, whisked away to Fresno, where early in the evening Sousa broadcasted from the Bee station a talk on music and later conducted a concert before another large audience in the Raisin City.

In ten minutes from the close the band instruments were on the train ready for the departure of the band for Fresno.

Students Assist

With special concession to the attendants upon the schools in the matter of rates, the students in the Hanford Union High School under the direction of Prof. A. G. Berg, ably assisted in the handling of the crowd.

Befittingly garbed in page costumes the following bevy of young ladies acted as ushers: Merl McBride, Ann Ustrich, Ruth Schubart, Flo Farrington, Ruth Shields, Laurene Howe, Marian James, Esther Clute, Paralee Ryan, Isabel Starkweather, Florena Pickerill, Melba Carlson and Henrietta Little. Programs were handed out by Jean McCarthy and Babe Cunningham.

The boys assisting were Vernon Wiles, Gilbert Theodore, Walter Schubart, Don Rea, Nick Tenbroek, Bill Kimes, Leonard Soares and John Waite.

Those Who Arranged It

The inception of the idea of having Sousa appear here took practical shape during the recent Hanford Industrial Exhibition and Automobile show when Miss Minnie Marshall, musical critic of the Fresno Bee, who put on the evening programs, and was in touch with the coming of Sousa to Fresno, arranged a conference here with L. E. Behmyer of Los Angeles, managing the coast tour of Sousa, and a committee of citizens headed by Mayor L. V. Lucas. As the outcome of this conference Mayor Lucas and A. E. Ade, with the assurance of W. M. Bartholomew, took the responsibility of backing their confidence in the people of Hanford and Kings county by booking Sousa's band. The result justified their confidence. It assures Hanford the coming of other high class attractions and adds to the city's cultural eminence among the cities of the San Joaquin valley.

BIG AUDIENCE
HEARS CONCERT

The civic auditorium was packed to the doors this afternoon when the concert by John Philip Sousa's band opened at 2:30. Every seat had been sold, and soon after the music commenced the "standing room only" sign could have been displayed.

The coming of the band was sponsored as a community entertainment, and all classes of people responded with enthusiasm in their appreciation of the event.

A large number of the business places closed to allow their employees the opportunity to hear the famous musical aggregation.

The concert opened with the overture, "Tannhauser," which brought forth an enthusiastic response from the assemblage.

Conductor Sousa was liberal with encores which came after every scheduled selection.

A soprano solo, "Shadow Dance," by Miss Marjorie Moody, was vigorously encored and she responded with "Carry Me Back to Old Virginia" to the delight of the audience.

A program of nine numbers was played, and all were received with appreciation.

Credit is due the high school girls who acted as ushers in seating the

Sousa Saws War
FRESNO MORNING REPUBLICAN,
Gave Americans
Chance To Prove
Musical Ability

"The World War gave American musicians an opportunity to establish themselves, particularly as band musicians," Lieut. Com. John Philip Sousa said last night on his arrival in Fresno with his band to give a concert here.

"The old days when a man played in a band and was paid \$4 or \$5 are gone. Today, the smallest salary paid any man in my organization is \$75 a week, and the highest paid is \$214 a week. It all depends upon merit. Some years before the war fully 75 per cent of my organization was composed of foreigners. Today there are only two men of foreign birth in my organization of more than 80 men."

"The war gave the American musician an opportunity and he has thoroughly established himself."

"I may say that in all probability the organization I have now is the best of its kind, in personnel and in instrumentation. There are a number of instruments that formerly were part of the instrumentation of a band that I have discarded as being not only unnecessary but detrimental."

Twenty-five years ago, in Birmingham, Alabama, Sousa was giving a concert in one of the theaters of that city. He had played that afternoon, the afternoon of January 22, 1901, at Anniston, Alabama, nearby, and while there had received word of the death of Queen Victoria of England.

As a small boy, accompanied by my parents, I was attending the Birmingham concert, and remembered that the leader of the band announced he had received a cablegram telling of the death of Queen Victoria, and that the band would play a special number in respect to the late queen. Last night, at the Hotel Fresno, Lieutenant Commander Sousa recalled the incident, and said that the selection that had been played was Chopin's "Funeral March." That occasion was my first recollection of band music, and though I had heard Sousa's band several times in the years that followed, it was not until last night that I had an opportunity to meet the leader of the band and to talk with him.

Speaking of the incident Sousa said:

"Are you sure it was 1901? It is hard to remember the exact dates of some of these things. I remember very well, though, that at Anniston I received word of the death of Queen Victoria, and that that night at Birmingham I made the announcement of her death, and said we would play the 'Funeral March.'"

"It was the next year, I think, that I went to England. Edward was king then, and I played two command performances. King Edward was very fond of band music. I played at Sandringham and at Windsor."

Lieut. Com. Sousa was in Fresno two years ago, when he gave a concert.

Last night he received a large box of fancy packed dried fruits, as a memento of his visit to the San Joaquin valley.

SOUSA TO DIRECT FAMOUS BAND IN CONCERT TO-NIGHT

Leading his band of 100 pieces in concert, Lieutenant Commander John Philip Sousa, march king of the world, will appear at the Fresno High School Auditorium to-night at 8:30 o'clock. Before he steps to the leader's stand, Sousa will visit the Fresno Bee broadcasting station and there extend greetings to his thousands of friends, old and young, who recall that this is the thirty-third annual tour of the organization.

In addition to the radio greetings by the veteran leader and composer, Miss Marjorie Moody, American soprano and featured soloist with Sousa's band, will broadcast several selections for the unseen audience.

Will Speak At 6 P. M.

Sousa's band played this afternoon at Hanford. The band master was then to be brought to Fresno by automobile. Arrangements have been made for him to appear before the microphone in The Bee studio between 6 and 6:30 P. M.

The band will commence the concert at the high school auditorium at 8:30 o'clock, featuring classical and popular music, instrumental novelties and late marches composed by Sousa.

The present season of Sousa's band is under the general title of the Third of a Century Tour, as the great organization first became prominent in the season of 1892-93.

Won War Time Honor

The naval rank of lieutenant commander was awarded John Philip Sousa for services to the United States during the world war, when he organized and trained the band of the Great Lakes Naval Training Station near Chicago, Ill. This organization of young sailors, probably the largest band that the world has ever known, proved of incalculable value to the nation during recruiting and Liberty Loan drives.

Program Announced

The program for to-night as given below contains something of interest for everybody, ranging as it does from classics to the easy swing of modern numbers.

Overture, Maximilien Robespierre, or The Last Days of the Reign of Terror.....Litoff

Cornet solo, The Carnival.....Arban

Suite, Cuba Under Three Flags (new).....Sousa

(a) Under the Spanish

(b) Under the American

(c) Under the Cuban.

Soprano solo, I Am Titania, from Mignon.....Thomas

Miss Marjorie Moody

(a) Love Scene from Pearsnoth

(b) March, The Liberty Bell.....Sousa

Intermission

Jazz America (new).....Sousa

(a) Saxophone octet, I Want to Be Happy, from No. No, Nanette.....Youmans

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe.

(b) March, The Black Horse Troop (new).....Sousa

Xylophone solo, Morning, Noon

Oakland Tribune

Sousa to Play at Auditorium Jan. 14

"Make It Snappy" is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, now on his thirty-third annual tour at the head of his own band and coming to the Oakland Auditorium arena for a matinee and night performance Thursday, January 14. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

Sousa comes to Oakland under the joint management of Z. W. Potter and Selby C. Oppenheimer.

Does Sousa Give Concert or Show? He Says 'Neither'

Does Lieut. Com. John Philip Sousa present a concert or give a show? The famous bandmaster, who should know, says he is dog-goned if he does, but he rather suspects that he is guilty of giving a musical entertainment.

"The American is the greatest entertainment seeker in the world," says Sousa. "He will pay millions for entertainment that he wants and travel hundreds of miles to avoid events, particularly musical events, which he fears are aimed exclusively at his aesthetic nature. Many years ago I discovered that the American wanted his music to be entertaining first of all, so I set out to make my band not only the best concert organization in America but also the best show."

Sousa and his band come to Oakland Thursday for two concerts—matinee and night—in the auditorium arena.

JOHN PHILIP SOUSA, march king, who appears here in concert to-night and will also be heard over The Bee Radio Station.



and Night.....Suppe
George Carey
Old fiddlers' tune, Sheep and Goats
Wading to Pasture.....Gudon
The band appears under auspices of the Fresno Musical Club but announcement has been made that club season tickets will not be honored at this concert.

Music, Radio, Jazz! Sousa Talks For His Public

March King Munches Rye Bread As Chief Fare Of Breakfast En Tour

By MINNIE MARSHALL
(Music Editor Of The Bee)
HANFORD, Jan. 12.—A man, 71 years young, stepped from the train here to-day. Nothing exceptional in that, but this man was John Philip Sousa, march king without compare, who for a third of a century has been drawing capacity houses the country over.

Here this afternoon he was to play with his band of nearly one hundred pieces in Hanford's new civic auditorium. Then a quick automobile ride to Fresno and an appearance at The Fresno Bee broadcasting station with one of his soloists, and later a concert in the Fresno High School Auditorium, where his Fresno admirers will throng to see and hear him.

Sousa In Training
What does a great man have for breakfast?

I looked on as the composer of the Stars and Stripes Forever ordered black tea, grape fruit and rye bread and thought of the stories heard of his military career and his meticulous attention to training while on his long country-wide tours. That was his breakfast.

"I remember with pleasure my visit to Fresno a season or so ago and look forward to this visit," said the lieutenant commander as he dallied over his breakfast. "I find California most interesting because in different sections of the state one hears that this is the great

Sousa's Band to Be Heard at Auditorium

Lieutenant Commander John Philip Sousa and his one hundred musicians and soloists will be heard in the Oakland Auditorium next Thursday, January 14.

Sousa is now on his third-of-a-century tour with his own organization. This season he is presenting two new marches, "The National Game," dedicated to baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

More soloists are carried by Sousa than by all other American bands combined. Among them are Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and George Carey, who plays a \$10,000 set of chimes, cast in England, and which will feature the revival of "The Liberty Bell," one of Sousa's earliest and most widely known compositions.

Sousa comes to Oakland before appearing in San Francisco, and is presented under the joint management of Zannette W. Potter and Selby C. Oppenheimer.

Sousa to Appear At Auditorium

That Lieutenant-Commander John Philip Sousa, who will present two concerts in the Oakland Auditorium arena on the afternoon and evening of Thursday, January 14, is one of the most prolific of American composers is indicated by the record of his compositions in a little red book, which dates from his days with the United States Marine Band. Sousa has set down as he has written them the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates that there is good reason why he should be called "The March King." During his career he has written no less than 104 march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements.

Sousa Day Brings Modesto Pleasure

"Sousa Day" in Modesto yesterday was marked by one event after another, both in honor of the famous band master and in entertainment of Modesto's music lovers by his band.

At noon 300 persons turned out to a luncheon in his honor.

In the afternoon the band gave a performance before 1,800 persons, children for the most part.

At 6:30 p. m., there was a reception to Sousa and the band, tendered

At 8:20 Sousa's band again played at the Strand before a large at Stanislaus hall by the Stanislaus Boys' band.

This last performance was made more pleasurable by an innovation such as Sousa never before allowed. The Stanislaus Boys' Band took the stage during the intermission and played two numbers. Thus did Sousa accord the meritorious local organization honor for its consistent performances during the past five years as the leading juvenile band of the state.

"The Stanislaus County Boys' Band is the only musical organization ever to be placed on the same program with my band in concert tour," said Sousa after the performance.

Last night's program delighted all. Many words of praise were heard for the Stanislaus County Musical association which brought the band here.

Changing the program to fit the tastes of the 1800 children who jammed the Strand theater in the afternoon, Sousa and his band held the attention of his juvenile audience throughout his concert and won thorough approval of younger Modesto.

Before the curtain rose on the band, the varied mass of humanity devoted its entire attention to being "just kids," but the first note from the famous artists stilled the gay chatter and transformed it to as appreciative an audience as ever paid homage to a great master.

The concert opened to the sedate tones of the Pilgrim's Chorus, expanding slowly into a majestic anthem, with a weird, shimmering counter figure piercing the broad melody of the brasses, and leading to the swirling rhythm of Wagner's opera "Tannhauser."

A cornet solo by William Tong took the youthful audience by storm, while solos by Marjorie Moody proved equally satisfactory to the youthful collection of critics, whose lack of technical knowledge was more than counterbalanced by an accurate idea of what sounded good and what didn't.

After the intermission, Sousa practically abandoned his pre-arranged program in favor of an assortment of humorous effects and a rendition of modern jazz that set the theater humming with the sound of tapping feet.

Sousa was unstinted in his praise of the local juvenile band.

"The Stanislaus County Boys' Band is one of the best juvenile organizations I have heard of."

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 unflattering style and wore a cap that was perched on his head in a very dignified manner. The gentleman who held him by a light chain presided at the organ. A look into his eyes (I mean the monkey's) conveyed the thought that a penny would not be amiss for the musical pabulum offered, so I tossed to the monkey a penny, which he picked up, pocketed, bowed gravely and took off his cap with Chesterfieldian politeness. My act brought forth a profusion of penny offerings, and as each came in proximity of the simian he pocketed the penny, bowed and went 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

Retire? Sure, it I Die, Says Sousa; March King Raps Jazz as Tiresome

John Phillip Sousa is to retire. But there is no need for the votaries at the altar of the March King to become alarmed over the prospect.

The actual retirement will come about 30 years hence and will be announced simply and without form in somewhat this wise:

"John Phillip Sousa, musician, composer of marches and operas and band master, died after the concert last night. He was 101 years of age."

At least that is the humorous plan of Sousa, who wears his musician's crown lightly and is inclined toward the idea of democracy usually promulgated by great men who are characters in books rather than in life.

EXPRESSES VIEWS ON LONG LIST OF SUBJECTS.

He made his prediction during the course of a jovial chat today on jazz, marches, music in general, the Charleston, ballroom dancing and old age in his rooms at the Hotel Oakland.

There he acted as host to a succession of news writers who approached the sacred portals in fear and trembling to catch what words of wisdom might fall from beneath the close-cropped mustache of the man who has done more to mold popular musical opinion in his day than any other baton-maestro.

Sousa wore the uniform in which he makes his appearance on the platform but without the array of medals he has earned and which graced his chest in the days when he affected a beard.

As he spoke he paced up and down the room, loosing his dynamic energy, answering questions, advancing opinions and cramming into a brief 15 minutes of interview sufficient material for a full page of reading matter, and interspersing it all with jests and amusing allusions.

FLAT FEET NO HINDRANCE TO DANCERS NOW.

"Ballroom dancing is at its peak," said Sousa in response to a query. "When I was a boy, you had to master all sorts of intricate figures in order to make a timid appearance on the floor. Now a man with flat feet who is able to walk at all, can make a graceful appearance on the slippery floor, and if he can keep his balance he is accounted the peer of any ballroom exponent of terpsichore."

"The Charleston? It reminds me of an active man suffering from a nervous disorder. A couple of chorus girls came down to show me the dance this season. And with that modesty that is part and parcel of every musician I graciously consented to observe it. They were very pretty young women."

"Jazz opera? Oh dear, I fear not! I venture to say that the most hardy soul would not be able to stand more than 20 minutes of jazz. Perhaps a half hour at the outside. Certainly not a full evening of it. I have heard some of the best jazz orchestras but a little jazz goes a long way."

JAZZ COMPOSERS PLAGIARIZE, HE SAYS.

"The writers of jazz? Robbers! The term is used advisedly. They have stolen themes and melodies anywhere and everywhere. Only 'Safe in the Arms of Jesus' has been omitted from the jazz craze. Either they do not know the melody or prefer the arms of a flapper?"

"Jazz orchestras? Well, they have done this, they have developed the tenor banjo which can make itself heard through 75 instruments. But even that wearies. First you are intrigued by the workmanship of the player, then you fear he is growing tired, then you realize that it is you who are growing tired, and then you go home."

Sousa stopped for breath, then he whirled a parting shot as he prepared to pose for a visiting photographer who had been arranging the tools of his craft undisturbed throughout this Samson-like crashing of the jazz temple:

"WILL ACQUIRE ANOTHER NAME."

"Anyway, what is jazz? Nothing. First it was 'Plantation Melodies,' then it was 'Ragtime'; now it is 'Jazz'—all the same. It will soon be forgotten and will acquire another name."

"My most popular march? I think 'The Stars and Stripes' holds the palm. First it was 'Washington Post.' But the public is fickle. It turned to 'High School Cadets,' but since I first introduced 'Stars and Stripes' its opening bars have never failed to evoke enthusiastic applause whether in South Africa, Paris or here."

"And why should I retire? I'm only a boy. What's 71? A mere nothing! Until the public sends me away, I will be on hand. See you next year!"

OAKLAND BANDS TO BE LED BY LT. COM. SOUSA

Under the direction of John Philip Sousa, "America's March King," the R. O. T. C. bands of Oakland high schools will play the director's famous march, "The Stars and Stripes Forever," in unison. This is the first time that the Oakland high schools' bands have played for, and been directed by Mr. Sousa. The selection will be one of the features of the concert, to be given on Thursday afternoon, at 3:15, at the Oakland Municipal auditorium.

The students of the Oakland schools will be given a chance to attend, for the schools will be dismissed at 2:30 for those who wish to attend the concert. The price of admission is twenty-five cents, and tickets may be secured at the school bank until 3:30 this afternoon.

The bands have been rehearsing under the direction of Mr. Glenn Woods, supervisor of music in the Oakland schools; and Mr. Hermann Trutner, leader of the Oakland Technical high school band, and director of the Oakland Scouts band. University high's band has been practicing for some time.

The program will be of the usual quality, and in addition there will be two jazz selections added to the repertoire. This is the first time in the history of Sousa's concerts that jazz has found a place on the program. A new grand march will make its debut to the Oakland audiences, "The Black Horse Troop March." There will be several solos, one of which will be played on a new ten thousand dollar set of chimes.

Sousa Comes to Oakland January 14



Winifred Bambrick, Harp Soloist With Sousa

With a musical career now extending over half a century at the head of his own band, Lieut. Com. John Philip Sousa, in two concerts, matinee and evening, comes to Oakland January 14, at the Oakland Auditorium Arena, occasionally takes occasion to compare the present day with the early days of his musical leadership.

"The most pronounced change in my time has been that in the personnel and precedents 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 twenty years of Sousa's band, I was constantly on the search for native musicians. I was writing a type of music which I hoped would become recognized as thoroughly American music, and it seemed

to me that the proper persons to play it were Americans. I am a bit proud of the fact that I never committed the artistic sin of selecting a man solely upon grounds of nationality. The American had to be as good as the foreigner to get the job.

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

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

Sousa comes to Oakland under the joint management of Zannette W. Potter and Selby C. Oppenheimer. Tickets to both concerts are now on sale at Sherman Clay, Oakland. Tickets for the matinee are from 50 cents to \$1.50 and for the evening performance 50 cents to \$2.00.

Mr. John Philip Sousa confesses that, what with the Volstead act and everything, he now drinks water. That's what they all say. . . . Mr. Sousa and his band will be in Zenith on December 14. We hereby introduce him to Colonel Charles L. Mitchell, Hon. D. W. Mulvane, Hon. "Dutch" Shultz, Mr. Bill Anderson, Mr. "Doc" Birch and Hon. Dick Hayden. They never fail us, and they'll do as much for any friend of ours. . . . Aside to R. H. C.: The bars are always down, except when we feel like putting them up. . . . Homer Cummings has been criticizing Mr. Borah, and the Washington correspondents view his rash act with much trepidation. . . . Not long ago we wrote a complimentary notice of the New Yorker and they immediately cut us off the free list. Which somehow recalls Casey Stengel. Casey made a couple of home runs which won a World Series for the Giants. And the next spring the Hon. McGraw sold him down the river to Boston.

SOUSA HOLDS JAZZ CAUSED SHORT SKIRTS

March King Declares Reduction in Length of Women's Wear Is Traceable to Dancing

"Music hath charms" to do a lot of things beside what the poet said about it, in the opinion of John Philip Sousa, who declares that music is responsible, among other things, for the present short skirt epidemic.

Sousa's manager, Harry Askin, is in Oakland making arrangements for the march king's forthcoming appearance with his famous band in the arena of the Oakland Municipal Auditorium.

"Sousa has given this subject a lot of study lately," said Askin. "He is convinced that music, and particularly jazz, set the American girls to dancing, that the dancing developed their leg muscles, and that once 'pipestem' legs had become the exception rather than the rule, fashion decreed the short skirt."

The bandmaster is as spry as ever, despite his 70 years, Askin says, and takes considerable interest in the dance. On his present tour, which is his thirty-third annual one, he finds time to take an occasional lesson in the Charleston from Miss Edna Baker, one of the members of the troupe.

"Back in the petticoat days," says Sousa, "an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the ten years' popularity of ballroom dancing, of course, has been due to the development of jazz music."

"Arranged for Solo Only"



Miss Edna Baker, appearing with John Philip Sousa's band, showing the bandmaster a Charleston theme which not even he can arrange for repetition on Sousaphones and wood-winds.

SOUSA BAND HERE ON JANUARY 14

With the visit of Harry Askin, his advance representative, to Oakland, all arrangements were completed yesterday for the appearance here in the arena of the Oakland Municipal Auditorium on January 14, next, of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour of the country with his famous band.

In spite of his 70 years, the "March King" is as spry as ever, according to Askin, as is witnessed by his present trip, which is scheduled to last 35 weeks, taking him into 202 cities in 42 States and four Canadian provinces. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

"One of the ambitions of Lieutenant Commander John Philip Sousa," said Askin, "is to travel a million miles with his band. This present season finds the veteran bandmaster with a travel record of approximately 835,000 miles, to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million."

According to Askin, the Sousa transportation bill this season will amount to more than \$100,000, of which sum approximately \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

Sousa has made it a custom to write at least one new march each year. This season there are two new ones—"The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He has also revived "The Liberty Bell," which he composed in 1892. A special set of chimes costing \$15,000 were made for the band to lend the proper effect to this number, according to Askin.

MAKE IT SNAPPY, SOUSA SLOGAN

"Make It Snappy" is the watchword of the American music public, says Lieut. Com. John Philip Sousa, now on his thirty-third annual tour at the head of his own band, and on his way to the Oakland Auditorium Arena for a matinee and night performance Thursday, January 14.

Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones is their slogan.

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

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

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

Sousa comes to Oakland under the joint management of Z. W. Potter and Selby C. Oppenheimer.

SOUSA TO PLAY MARCHES HERE

John Philip Sousa, the greatest American band leader, who has made it impossible for people to tire of his performances through the novelty of his compositions, will appear at the Oakland Auditorium theater, Thursday, January 14, for two performances.

Sousa is still on the concert tour of the United States that he started a third of a century ago, he states.

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 instigation of Judge Kenesaw Mountain Landis, high commissioner of baseball.

The Sousa humoresque is always a revue of the popular tunes of the day, with one being used as the theme. This year it is "Follow the Swallow." A year ago it was "What Do You Do On Sunday, Mary?" and the year before it was the classic chanson "Mr. Gallagher, Mr. Shean."

To these annual novelties this season are added a new suite, "Cuba Under Two 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 features is Sousa's revival of "The Liberty Bell March," played to a set of chimes, cast in England and costing more than \$10,000.

The great bandmaster comes to Oakland under the joint management of Zannette W. Potter and Selby C. Oppenheimer. The chimes soloist is George F. Carey.

March King Here



Lieutenant-Commander John Philip Sousa, famous band-master and composer, who will appear in concert with his celebrated band in the arena of the Oakland Auditorium Thursday afternoon and evening, January 14.

Sousa to Play
Here January 14Famous Organization Is
Booked at Auditorium

"The Liberty Bell," featured in his programs by Lieutenant-Commander John Philip Sousa during his first tour at the head of his own organization the season of 1892 and 1893, has been revived by the famous bandmaster for his third-of-a-century tour and will be one of the featured numbers on his concert programs at the Oakland Auditorium when the march king and his celebrated musical organization appears there Thursday afternoon and evening, January 14, it was announced yesterday by his advance representative, Harry Askin.

Askin was here yesterday completing arrangements for the Sousa engagement and announced that despite his 70 years the march king is as spry as ever and is attracting larger audiences throughout America this year than ever before.

Sousa began his career as a band director in 1850 when he assumed command of the United States Marine Band in Washington. While he was director of the Marine Band he laid the foundation of his fame as the march king with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to lead his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car and the Sousa march is a record of the enthusiasm which greeted the famous relic at every stopping place during the journey. The piece was one of the first phonograph records made after the talking machine was placed on the market. It was recorded before the copyright laws were amended to give composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny, according to Askin.

For the revival of "The Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey in the Auditorium concerts. Carey has been xylophonist with the Sousa organization for many years.

SOUSA PUTS
JAZZ BLAME
ON WOMEN

But He's Neither Shocked or Bored by March of Modern Events

By SYLVIA HIRSCH

John Philip Sousa holds women responsible for the world's jazz-mania.

But the great march king is neither shocked nor bored by the tendency that he calls the "slapstick of music." At the Hotel Oakland today the writer of 272 musical compositions talked of jazz with the same tolerance as a playwright shows toward the inevitable "hokum of the stage."

JAZZ GOOD FOR OLD

"Jazz started with the jazz-bo of the minstrel show," he said. "Jazz music is an outgrowth of war conditions—conditions where women discovered that they were the equal and often the superior of men. They needed an outlet for their newly discovered energy. They wanted to dance—to dance with all the exuberance that had been unearthed in them. And jazz came as the natural answer to this demand."

"I do not blame old men for dancing to jazz. It makes them young. It takes them away from the prison of their work."

The great leader declared he has no need for jazz.

"My work is no prison," Sousa asserted. "It is a playground. It affords me only pleasure. I need seek no outlet."

HIGHLY OPTIMISTIC

Admitting 71 years of age and 60 years of concert playing, John Philip Sousa looks less than 60 and looks on life with the optimism of 20.

"Sincerity is the keynote to my philosophy of life," he said, as he prepared for his afternoon concert. "I have never appeared before an audience that I did not attempt to make that appearance the best and most successful in my life. I hope I never get over the habit."

Sousa discouraged ambitious mothers who force small sons and daughters to practice music against their will.

"Some people think that a person may have talent and be lazy, but I have found that to be impossible. Talent and laziness never go together. Talent invariably brings with it ambition."

JOHN PHILIP SOUSA
AUDITORIUM
Sousa, March King,
To Give 2 Concerts

"Make it snappy" is the watchword of the American music public, according to Lieutenant-Commander John Philip Sousa, "the March King," who will give two concerts, matinee and night, at the Oakland Auditorium arena on Thursday, January 14, under the joint management of Zannette W. Potter and Selby C. Oppenheimer.

LARGE CROWD
HEARS SOUSA
IN FIRST OF
HIS CONCERTS

Marches, Solo Features and Serious Numbers Win Storms of Applause

By ALEXANDER FRIED

That perennially youthful Lieutenant-Commander of the U. S. Navy and commander in chief of the baton, John Philip Sousa, is again among us, and is appearing at the head of his famous band five times in three days at the Exposition Auditorium. The first of his programs was given before a large audience last night. It was a typical Sousa concert, full of stirring marches, solo features, storms of applause, freely granted encores, witty transcriptions and serious numbers.

Marjorie Moody won favor as the soprano soloist of the evening in "I Am Titania," from Thomas' "Mignon." William Tong, one of Sousa's battery of eight virtuoso trumpets, was encored after playing Arban's, "The Carnival." A saxophone octet from "No. No. Nannette," and George Carey's xylophone solo also were warmly applauded.

SOUSA WAS FAVORITE

Sousa himself, with his easy, picturesque movements, his imaginative use of instruments and the youthful pep with which he put over the program, was the favorite of the evening. He conducted music of Liszt, Richard Strauss and Gulon, besides his own numbers.

When he arrived in San Francisco yesterday morning the famed band leader was inclined to boast of his three-score and eleven years. "I intend to keep on playing as long as I live, and I am just as anxious to please now as ever," declared the "March King." "I've been coming to San Francisco now for a third of a century. The city has changed and many things in this world are new, but some principles always remain unaltered. One of them is that the basis of success is sincerity. You have to have that quality to succeed whether you aspire to write fine marches or kiss a beautiful girl."

TO REPEAT PROGRAM

Sousa's program of last night will be repeated at the Auditorium tomorrow afternoon. Separate programs are arranged for his concerts this afternoon and evening and tomorrow night. Winifred Bambrick, harpist; Joseph de Luca, euphonium player, and Carry and Miss Moody will be soloists this afternoon, and in the evening Miss Moody, Tong, the saxophone octet, and Messrs. Carry and Goulden in a xylophone duet will be featured artists.

MARINE CORPS
TO GREET SOUSA

The United States Marine Corps, city officials and the police yesterday completed arrangements for a reception here this morning to Lt. Commander John Philip Sousa, America's veteran march king. Sousa will be San Francisco's guest for three days, during which time he will give five concerts at the Exposition Auditorium under the management of Selby C. Oppenheimer.

The march king is due here at the westernmost point of his third-of-a-century tour at 9:50 o'clock. The Marines will meet him with a guard of honor. General Wendell C. Neville, commander of the United States Marine Corps, will extend a welcome on behalf of that branch of the service in which, years ago, Sousa began his professional career as a bandman.

The escort will conduct Sousa to the Hotel St. Francis. His first concert tonight will be made an event in local army, navy and marine corps circles. The first number is to be known as "Trooping the Colors," and as the pieces which Sousa has dedicated to the respective branches of the service are played, color guards and detachments of the army, navy and marine corps will pass in review.

The soloists for tonight's concert are Mr. William Tong, cornet; Miss Marjorie Moody, soprano; and Mr. George Carey, xylophone.

Their Music Inspires



John Philip Sousa, the march king, who appeared here in concert last night with his band, playing a program of patriotic, semi-classical and popular airs, and Winifred Bambrick, harpist with the orchestra.

CALL AND POST

THrong LAUDS
SOUSA'S BAND
CONCERT

Sousa and his celebrated band gave the first of their five San Francisco concerts in his third of a century tour at Exposition Auditorium last evening and aroused an immense throng to unbounded enthusiasm over the stirring strains of his own marches as well as other contributions of popular music of the higher class and solos by Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone, and the saxophone octette, Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe.

The program, a strange combination of classical, popular and jazz music, gave the famous bandmaster full scope to show his ability and that of his musicians.

Litol, Strauss and Wagner numbers were beautifully done. But the height of enthusiasm was reached when Sousa's ever popular "Stars and Stripes Forever" was played and the audience rose to cheer.

NEW WORK LAUDED

His new "Jazz America," combining the newest in music, and the famous Saxophone Octette also drew salvos of applause.

A military air was given the evening by the appearance of Sousa in the uniform of a lieutenant commander in the navy, and by the presence of detachments of soldiers, sailors and marines with their colors, and by numbers of army and navy officers in a group in the audience.

OTHER PROGRAMS

This afternoon a program is being given that will especially appeal to children, to whom Sousa always devotes special attention, contributing thus to their greater appreciation of good music.

Last night's program will be repeated tomorrow afternoon, and this evening Wagner's "Tannhauser" overture will be given first, with an equally attractive list of solos, including the Shadow Song from "Dinorah," by Miss Moody, with several Sousa marches; the Largo from Dvorak's "New World" Symphony, and Elgar's "Pomp and Circumstance."

CHRONICLE.

Sousa to Be
Given Big
Reception

U. S. Marine Corps Plans Demonstration to Be Staged on His Arrival

Lieutenant-Commander John Philip Sousa, with his famous band, is due here tomorrow for the first of a series of five concerts to be given at the Exposition Auditorium.

The United States Marine Corps, with which Sousa began his career as a bandsman, and to which he dedicated "Semper Fidelis," one of his most famous marches, is planning to receive the March King on his arrival at the ferry. The plans for this are under the direction of First Lieutenant Albert E. Benson, officer in charge of recruiting for the San Francisco district.

SERVICE MEN TO PARTICIPATE

All three branches of the service—the Marine Corps, the Army and the Navy—will participate with color guards and detachments at the opening concert tomorrow night when Sousa plays the marches written for each. Ranking officers of all three services will be in attendance.

In addition to the concert tomorrow night there will be the usual matinee Saturday, at which school children of the public, parochial and private schools will be given specially reduced admission without any necessity for credentials or identification. There will also be a concert Saturday night and two closing concerts Sunday, one in the afternoon and the other in the evening.

SOUSA WINS AUDIENCE WITH BIG PROGRAM

Music Master Enthusiastically Acclaimed as His Marches Thrill Mammoth Crowd

Speaking directly in spirited blare of marches and the thunder of drums, Lieutenant-Commander John Philip Sousa and his band won the audience, largely sprinkled with military men, at his first concert in San Francisco yesterday evening at the Civic Auditorium.

The opening pageantry of "Trooping the Colors" brought soldiers, sailors and marines in uniform to the front as color guards while Sousa's band played the marches dedicated to those branches of the service.

Old, retired artillerymen were fired to enthusiasm and pounded on the floor with their canes while the march dedicated to the U. S. Field Artillery was played in a blare of trombones and the dramatic end came with a pistol fired suddenly into the air. The suite "Cuba Under Three Flags," a new Sousa composition, centered on the Spanish, American and Cuban occupation themes, with "A Hot Time in the Old Town Tonight," and other typical Yankee tunes woven into the American occupation, was received with favor.

Sousa's "catchy" program included a "Jazz America," in which the pioneer tune of "Oh, Susannah" was featured with a lively locomotive whistle amid a medley of old and new American songs familiar to Americans. The humorous jazz saxophones spoke and quavered in an octette number by the Sousa soloists, while the bandmaster smiled benignly from his seat.

But when, baton in hand, his restrained gesture brought forth the old "Stars and Stripes Forever" as an encore near the close of the program, the real response reached his ears as the greatest of all march tunes swung into its stride. Marched almost to rags by many a high school orchestra and park band, it regained all its vigor last evening and under the guidance of its creator, Sousa, shook the roof of the Auditorium.

William Tong, cornet; Miss Marjorie Moody, soprano, and George Carey, xylophone, were soloists of the concert.

Children will be guests at the concert this afternoon when all the children of the public, private and parochial schools may come at an especially low admission fee.

'March King' Welcomed With Civic Honors

Sousa Seeks Inspiration From City

Famous Bandmaster Active, Alert at 72

"EL CAPITAN" AND "LIBERTY BELLES"

Lt. Commander John Philip Sousa, and Miss Marjorie Moody (on left) and Miss Winifred Bankrich, American girl harpists of his band, as they arrived here yesterday.



Seventy-two years of vitality and activity stepped off a Southern Pacific ferry yesterday morning, executed a nimble "about face" and thereby disclosed one of the famous backs of history.

Only the baton was lacking in the familiar figure of John Philip Sousa, monarch of the march, who, with his band, was welcomed to San Francisco with full military and civic formalities. His brown eyes still flashed as brilliantly as ever, his pace is steady and his voice firm.

"There will never be any farewell tours for me," was his opening blast. "Don't believe in them. Never will. My farewell tour will never be announced."

There is little formality about Sousa, even though he bears the decorations of four governments. The secret of his health is activity, he says, "mentally or physically active every minute."

The famous march master gave credence to the report that he will dedicate one of his future compositions to San Francisco. How soon, he does not know. "That depends upon inspiration," he explained. "It should not be hard to get here. A march for San Francisco should embody the spirit of the people, the atmosphere of the city, the beauty of the women and the wonder of the climate."

"As for other cities—just imagine trying to get an inspiration for a march in the coal mines of Pennsylvania."

ALLOWS CHARLESTON.

There is no conflict between Sousa and modern tendencies in music. Far from it. "They can dance the Charleston to a march

just as well as anything else," he remarked.

"Certainly music changes in the public taste. Why not? You change your style of hats ever so often, don't you?"

There is no weakening in Sousa's work. Last year he wrote two more marches, "The National Game," dedicated to baseball, and "The Black Horse Troop," in honor of the Second Army Corps. In addition to 104 marches, Sousa

has written 40 songs, scores for six operas, and more than fifty instrumental pieces.

Five concerts in San Francisco are included in his present itinerary, under the management of Selby C. Oppenheimer.

The first was given last night in the Civic Auditorium. The others will follow this afternoon and evening and tomorrow afternoon and evening, all in the Civic Auditorium.

Sousa's Band Is Hit in New Selections

Sousa and his agitators of brass, wind, reed, still remain an American institution whose popularity time and changing tunes cannot dim.

They proved this Friday night before an audience that comfortably filled Exposition Auditorium for the first of a five-concert series. In the stern and rhythmic marches which have made Sousa the recognized "Behemoth of the Baton" the world over, in the soft strains of opera or an interpretative overture, the music was like the pealing voice of a mammoth organ.

Sousa, aged, ascetic and graceful maestro, demonstrated that he has kept abreast of the time. His opening concert was liberally sprinkled with modern jazz and the old favorites which have won him acclaim. Beginning with "El Capitan" and ending with the soul-stirring "Stars and Stripes Forever," and "Semper Fidelis," played as only Sousa's own band can, he gave his hearers what they came to hear—and they proved their satisfaction in gales of applause.

Seven saxophone players enlivened the evening with catchy tunes, to the accompaniment of vaudevilian antics, perhaps a tribute by Sousa to a jazz-loving age.

Introducing "Jazz America" as his sixth number, Sousa blended a melody of popular music, built "Oh, Susannah," which his audience found delightful.

"Cuba Under Three Flags," provided the vehicle for introduction of martial tunes of three nations. As a tribute to scores of military men who attended the entertainment of "Lieut. Comdr. Sousa," he played the "U. S. Field Artillery." It began with a flourish and ended with a crash of cymbals and the bang of a pistol.

The opening number, "Maximilien Robespierre," was an orchestra presentation, admirably executed, with a restraint and shadings of tone and harmony which graphically interpreted the glorious spirit of "The Last Day of the Reign of Terror." The love scene from "Fenestrol" was an opera presentation of finished artistry.

Remarkable technic was displayed by William Tong, cornet soloist, in "The Carnival" and encore numbers. The voice of Miss Marjorie Moody, soprano soloist, prompted applause which drew her back for four more numbers after "I Am Titania," and George Carey's xylophone solos were well received.

Children of public, private and parochial schools were guests at reduced prices at this afternoon's concert.

Two more concerts will be given today, a matinee and evening performance. The soloists at the afternoon concert will be Winifred Bambrick, harpist; Marjorie Moody, Joseph DeLuca, euphonium, and George Carey. In the evening the soloists will be William Tong, Miss Moody, R. E. Williams, flute; Carey and Goulden, xylophone.

THE BULLETIN:

Sousa's Closing Concerts Show Variety of Repertoire

The extensiveness and variety of the repertoire of Lieut. Comdr. John Philip Sousa will be evidenced in the closing concerts of America's march king at The Auditorium tonight, tomorrow afternoon and night.

These concerts will probably be San Francisco's last opportunity to hear Sousa for some time to come.

This is his third-of-a-century tour and it has been announced that the veteran director-composer is now completing plans to take his famous organization on a world tour in 1927. He has no definite ideas now of another trip that will bring him to the Pacific Coast.

The programs for these concerts follow:

TONIGHT.
Overture—"Tannhauser".....Wagner
Cornet solo—"Centennial".....Bellstedt
William Tong.
Suite—"El Capitan and His Friends".....Sousa
Soprano solo—"Shadow Dance from 'Dinorah'".....Meyerbeer
Marjorie Moody.
Large—"The New World".....Dvorak
Village scene—"Sunday Evening in Al-

sace".....Massenet
Saxophone octette—"On the Mississippi".....Klein
March—"The National Game".....Sousa
Xylophone duet—"March Wind".....Carey
"Pomp and Circumstance".....Elgar
TOMORROW AFTERNOON.
Overture—"Maximilien Robespierre," or "The Last Day of the Reign of Terror".....Litolff
Cornet solo—"The Carnival".....Arban
Suite—"Cuba Under Three Flags".....Sousa
Soprano solo—"I Am Titania" from "Mignon".....Thomas
Marjorie Moody.
Love scene from "Fenestrol".....Strauss
March—"The Liberty Bell".....Sousa
"Jazz America".....Sousa
Saxophone octette—"I Want to Be Happy" from "No, No, Nanette".....Youmans
March—"The Black Horse Troop".....Sousa
Xylophone solo—"Morning, Noon and Night".....Suppe
Old fiddler's tune—"Sheep and Goats Walking to Pasture".....Gulon
TOMORROW NIGHT.
Rhapsody—"Ethiopian".....Hosmer
Flute solo—"Concerto".....Chaminade
Suite—"Dwellers in the Western World".....Sousa
Soprano solo—"Ah Fors'e Lui" from "La Traviata".....Verdi
Marjorie Moody.
Love's death—"Tristan and Isolde".....Wagner
New fantasia—"Themes".....Sullivan
Saxophones—"A Rube".....Penn
March—"Ancient and Honorable Artillery".....Sousa
Xylophone solo—"Rondo Capriccioso".....Mendelssohn
Folk tune—"Turkey in the Straw".....Gulon

THE BULLETIN:

LARGE AUDIENCE LAUDS SOUSA IN MARCH PROGRAM

By EDGAR WAITE

A 72-year-old man, grizzled but erect as a sentinel, could have led some 5000 San Franciscans into battle last night by the mere wave of a baton.

It was at the moment when John Philip Sousa, lieutenant commander in the marine's reserve corps and march king of the world, stood before his famous band in The Auditorium and swung his arms to the time of "Stars and Stripes Forever."

The march, which for many years has been emblematic of Sousa's fame, was played toward the conclusion of his first concert here in a series of five, the remaining four of which will be given this afternoon and tonight, tomorrow afternoon and tomorrow evening.

AUDIENCE ENTHUSES.

As the 60 or 70 brasses swung spiritedly into the opening bars of the familiar march the audience broke into cheers, and it is safe to guess that at the climatic crescendo, in which some 20 cornets, trombones and piccolos faced The Audi-

torium for the final stirring strains, not many there but would have liked to shoulder arms and march in hysteric enthusiasm about hall.

Sousa's first program, while catholic in its variety—including one or two numbers of symphonic grandeur—was mostly light. Encores were frequent, and nearly all were of an extremely popular nature. There were folk songs and jazz numbers, marches and narrative suites.

Miss Marjorie Moody, with her richly smooth voice, unusual articulation and unaffected manner of her soprano solos, appealed to her listeners.

A saxophone sextet injected a bit of humor into the program, and a cornet solo by William Tong and a xylophone solo by George Carey lent further variety. A whimsical little number by a sextet of flutes proved another delightful feature.

Sousa himself, smooth of face this year except for a mustache, is always an interesting director. Nonchalant with the confidence of one who knows his organization is functioning well.

"DAILY DOZEN."

During an evening's program he manages to achieve a full "daily dozen" arm exercises, but in an unspectacular way. Now his arms swing like pendulums at his side. Again they rotate in a circular motion half around his body, suggestive of an embarrassed school boy.

Last night's program opened with a military gesture, in which color guards from the navy, the Thirtieth Infantry and the Marine Corps marched to the platform at trail arms, then presented arms and dipped their colors for the "Star-Spangled Banner."

SOUSA GIVES TWO CONCERTS IN STOCKTON

An audience of school children in the afternoon and one of older folk in the evening yesterday heard John Philip Sousa and his organization in the high school auditorium and proved that the thrill of band music belongs to the blood of humanity and has no kinship with the years. Not even Sousa himself, probably, could sense a shade of difference in the enthusiasm of the two audiences which greeted him. Both were uproarious in their applause and, had they been seated side by side, would have seemed to vie with one another in giving in giving the "King of Bandmasters" all honor and praise.

Both performances were of that high order which has made the name Sousa famous throughout the musical world. The typical Sousa verve, the thrilling Sousa rhythm, the charming Sousa effects in the use of woodwinds, brasses and percussion instruments were all present in programs which were built pleasingly from the library of classic and popular compositions. However, it was the martial music of Sousa's own work which called forth the loudest applause. The evening's performance was particularly rich in these marches, the original program having been supplemented with "El Captain," "U. S. Field Artillery March," "Semper Fidelis," and "Stars and Stripes Forever."

Two recent compositions of Sousa, the suite "Cuba Under Three Flags" and "Jazz America," were received warmly by last evening's audience. Both are impressions of the bandmaster of epics of these two countries and a combination of airs of each land woven together by the expression of his own genius.

Sousa was assisted in his program of last evening by Miss Marjorie Moody, whose delicate coloratura soprano won instant favor with her audience; Mr. William Tong in a group of splendidly given cornet solos, and by Mr. George Carey who gave a masterly performance on the xylophone.

SOUSA SPEAKS TO MASONS AT HIGH TWELVE

Displaying high qualities as an after-dinner speaker, John Philip Sousa yesterday addressed members of the High Twelve Club at their weekly luncheon meeting at the Masonic Temple. The eminent musician did not speak political subjects, nor did he tell of the technicalities of a band. His talk was entirely of an entertaining nature. He drew upon the years of experience with the band to recount anecdotes of his career and kept the club members engrossed in his narrative.

Sousa is a Mason himself, and expressed his pleasure at being with a Masonic body. At the close of his address he was made an honorary member of the High Twelve Club.

The speaker made it known that, although he spends most of his time in traveling, he is a family man. He mentioned his two daughters, who, he said, had made excellent records in college.

The Colonial Trio, composed of Mrs. Woodworth, Mrs. Rose and Miss Pressey, accompanied by Miss Hazel Rideroud, entertained with a few selections. J. V. Baird led in community singing.

Marion Woodward, club president, acted as toastmaster and introduced Sousa. Charles G. Bird served as Sousa's escort.

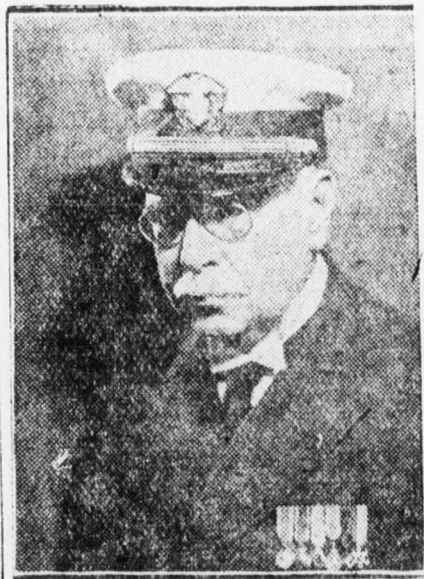
JOHN PHILIP SOUSA, band leader, whose famous organization is giving two concerts at the State to-day, matinee and evening.



Six medals, conferred by four governments, may be worn by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-third annual tour with his band, and giving a concert this afternoon and evening at the State Theater.

Sousa recently startled the country by declaring that he still considered himself too young to play golf. The 41-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigarette. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic Club. One year in two he goes on a long hunting trip in South Carolina.

Plays Here



NOTED MUSICIAN — Photo shows Lieut. Com. John Philip Sousa, noted band leader, who appears with his bandmen and soloists.

SOUSA'S BAND AT STATE TODAY

Director Schooled To Theory Promptness Is Virtue

At least one director begins his concerts at the announced hour. That is Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour at the head of his organization of one hundred bandmen and soloists.

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

"The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so unless the circumstances are exceptional I insist that my concerts begin at the advertised hour."

Sousa and his organization will appear in Sacramento for two performances only on the present tour playing this afternoon and evening at the state theater.

Sousa Players Again Please Audience

Famous Band In Concerts At State Plays New And Familiar Numbers

By MARGARET LEE.

Lieutenant Commander John Philip Sousa, who with his band appeared in the State Theater yesterday afternoon and again last evening, has certainly reduced band directing to a science. The slightest wave of the baton, a mere raising of the hand and the quality of the melody is changed, so completely does he sway every individual musician.

His spirited melodies have been thrilling audiences for a third of a century now, yet there is always something fresh and new about the martial tones of Cuba Under Three Flags, El Captain and the U. S. Field Artillery. All of these were given at last night's performance. And where is the person who does not thrill to the stirring theme of The Stars and Stripes Forever, no matter how often it is played? Just the announcement it was to be given last evening brought such an enthusiastic response from the audience the opening strains were completely drowned by the bursts of applause.

Sousa brought Sacramento many new arrangements of old time favorites and he was most generous with encores. Moreover, he varied his program sufficiently to please music lovers whatever their tastes.

A group of vocal solos by Miss Marjorie Moody included I Am Titania from Mignon, Carry Me Back To Old Virginia, Comin' Through The Rye and Sousa's American Girl. Miss Moody has a rich soprano voice and her personality is so appealing that the audience would have enjoyed hearing more of her songs.

Other soloists on last night's program were William Tong and George Carey. The former, a cornetist of more than ordinary skill played Arban's Carnival and Victor Herbert's Kiss Me Again. The latter gave two xylophone solos of unusual charm.

CHAMBER DINING ROOM PACKED TO HEAR MR. SOUSA

One of the largest turnouts of the year gathered at the Eugene chamber of commerce luncheon to welcome John Philip Sousa, famous bandmaster, composer, and musician, who is Eugene's distinguished visitor today.

He talked about three-quarters of an hour, giving interesting bits of reminiscences of his journeys around the world, from Boston, to Africa, New Zealand, up to Russia and other foreign places of interest, his whole talk being given over to stories and jokes. He was introduced by W. B. McDonald, manager of the Heilig theater.

Bernard Joy of Ashland and active in boys' and girls' club work in Oregon addressed the chamber members preceding Mr. Sousa's talk.

Mr. Joy discussed the big problem facing the farmers of today, poor marketing, including the topics of inspection, transportation, packing, manufacturing, grading and many others.

He declared that with the supply of land getting smaller and its fertility wearing out, the lot of the farmer must be aided by capitalists, and business men, as well as farmers themselves or American farm life will sink to the conditions of European peasant life.

"Farmers must organize and businessmen and laborers of the city must be educated to realize the predicament of the farmers and help them," he pointed out as two ways of aiding the present situation.

"Perhaps one of the most important problems is 'How are we going to keep the cream of our boys and girls of the farm on the farm where they belong?'" he said. The boys and girls are doing a great work in their club life and they should be encouraged as it is often through these clubs that some of the great benefits to farm life of the future will come, the speaker said. Mr. Joy won the state oratorical prize in a contest conducted by the state chamber of commerce and bankers association. He also won in the national contest.

Music was given by the ten-piece concert orchestra of Charles Runyan, and by John Siefert, tenor, accompanied by Miss Jean Harper A. A. Rogers who presided at the luncheon announced that F. D. Folts would be chairman for next week's membership committee.

JAZZ IS UPHELD BY BANDMASTER

One wouldn't just exactly expect to hear John Philip Sousa, world renowned bandmaster here, denounce today's jazz in violent terms. His quiet, dignified manner, deliberate poise, and gentle voice that echoes faintly a southern drawl, mark him too much of a gentleman and thinker to criticize because a tune may be jazzed up and irritate because of its off-harmony, but rather to praise because he understands and can find good in all things. Even so, it was somewhat a surprise and a great satisfaction to hear him defend modern jazz.

"Jazz is like the celebrated girl with the curl down the middle of her forehead. When it is good it is excellent and when it is bad it is awful!" he exclaimed.

"Jazz has been adapted to all music, good and bad. 'Safe in the Arms of Jesus' is about the only thing that has not been jazzed up and it probably is because jazz is not safe anywhere else that it is not safe there," he mused.

Mr. Sousa declared he had always had so-called jazz instruments in his band.

"You are always going to strike jazz. It really isn't a special kind of music, but only a strongly marked rhythm. The sobbing saxophone and the tenor banjo are essential, however woeful and screechy they may be."

The revival of old-time dances which is sweeping the country today were interestingly commented on by the famed musician.

"The only trouble with the coming back of these old-time dances is that they are going to compel a lot of people to learn to dance."

"Never in the history of the world has ballroom dancing been so low as it is today! I consider it at its lowest ebb. And stage dancing is today at its peak of perfection."

The great musician had a word for his special hobbies. His very eyes fairly danced as he humorously said, "I think we are all ready to claim our main hobby as one to make money," adding, "nevertheless I do have several others which mean much more to me."

He is very fond of horses and spent much of his recreational time riding until a few years ago when a horse tried to kill him. "But he killed himself instead, and having gone to horse heaven probably isn't capable of rejoicing," said Mr. Sousa for once losing the very calm reserve as he seemed to go through again the memorable time.

"I like baseball and used to be a good player. I played until I was 46, but have decided to let others do it now."

However, it was of the hunting lodge in South Carolina that he seemed to speak with greatest enthusiasm.

"But I think my greatest hobby is my family." Very nearly always his family accompanies him on his journeys. "But you know, one of our dogs had the mumps, and you couldn't get Mrs. Sousa away, so this time I am going by myself."

MR. SOUSA WINS HIGH FAVOR AT CONCERTS HERE

John Philip Sousa, foremost band leader of the world, was welcomed to Eugene by two of the largest crowds that ever packed the armory yesterday. Every number, from the crashing ensemble marches to the delicate, pure toned solos, was greeted with enthusiastic applause.

The noted bandmaster and his organization have now been together on tours for 33 years, a third of a century, and each year their popularity has grown. Now they are a national institution, and not to have heard Mr. Sousa is an accusation that few desire.

Two excellent programs were given here yesterday. In the afternoon the program was somewhat lighter, running more to jazz and the less serious marches. In the evening a powerful program, with every element in it, won the favor of 3,000 assembled people.

The evening performance was opened with the overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror," Litolff, and it brought out the fine skill and perfect judgment of Mr. Sousa. People who see a quiet dignified figure on a pedestal swinging his arms in time may feel that he has the easier part, until they realize that it is he who has directed each instrument through long hours of rehearsal, he who has ordered just the right volume of tone and has demanded practice until the tones he perfect. "Robespierre" is a masterpiece, and Mr. Sousa did it full justice.

William Tong brought forth a golden tone from his cornet for the gay, spirited number, "The Carnival" by Arban. His encore, the old favorite waltz, "Kiss Me Again," was even more delightful. Two other solo artists won ovations and had to respond to several encores. They were Miss Marjorie Moody, who first sang "I Am Titania," from "Mignon" and the soft lullaby "Carry Me Back to Old Virginia," and George Carey, who dashed off some spirited numbers and the full-toned song "Gypsy Sweetheart," on a xylophone of more than usual beauty of tone.

The saxophone octette, now famous all over the country, contributed a lot of snappy melody and some enjoyable comedy. The gentleman with the base saxophone was particularly clever.

The big thing on the program, of course, were the Sousa marches and other compositions. The world famous "Stars and Stripes Forever," "From Maine to Oregon," "Liberty Bell," and Mr. Sousa's new Humoresque, "Follow the Swallow," were all well liked, and as an added bit for Eugene, the band played "Mighty Oregon."

The performances marked a red letter day in Eugene, a day long to be remembered. Mr. Sousa, by his gracious conduct and friendly mein, won several friends here, since he gladly met all who came around to shake hands with him and bid him welcome.

Mr. Sousa Arrives



This is John Philip Sousa, noted bandmaster, who is in Eugene today. He didn't ride his bicycle here, however. This picture was taken in Florida before he started his concert tour. In Florida he took a morning ride on his bike every day, and he says that's what keeps him young.

REGISTER, EUGENE, ORE.

REGON MAN WITH SOUSA

ROSS FAMILY RESIDENTS OF COQUILLE

Musician Plans to Return to This Part of State After Close of Concert Season

Sousa's band concert in Eugene yesterday afternoon and evening meant more than just the appearance of a nationally known figure to 100 of the best musicians of the country to Mrs. Hattie E. Ross Coquille.

Mrs. Ross arrived in the city in time to meet her son, Robert E. Ross, one of the leading clarinetists in the famous organization. With her was another son, John E. Ross, member of Coquille and Marshfield. Robert Ross, who was a guest at the Eugene hotel, has been a professional musician for more than 15 years, in which time he has been associated with at least four of the greatest musical groups of the world, Innes' band and Kryl's band, both of Chicago; Arthur Pryor's and of New York, and now Sousa's.

"But it has been my hobby," he said last night, "and if plans I now have materialize, I expect to return to western Oregon and give up the road for good."

"Our season closes March 6 in Richmond, Virginia, and I plan to come back and make my home here. I may locate permanently in Coquille, and I call that 'home.' It will also return to Eugene. I am familiar with this country, having spent some time here, and I want to enter business."

Mrs. Ross and John Ross will arrive today for Portland, accompanying Robert Ross during the 10-day concert program in that city.

From Portland Sousa and his band will go to Seattle and Spokane, thence across country to Florida, playing the principal cities en route.

The Ross family is interested in the Farmers' and Merchants' bank at Coquille and the American bank at Marshfield. The father of the musician died in Coquille about 25 years ago.

SOUSA FOUND DYNAMIC

CROWD FILLS ARMORY FOR CONCERTS OF BAND

Novelty Numbers With Compositions of Famous Composer Provide Attractive Program

By G. W. M.

Once upon a time someone wrote a little ditty called "Every Little Movement Has a Meaning All Its Own." The little ditty was composed to go with a musical comedy, and considered quite naughty in its day.

The song is gone and forgotten—but the statement of pure cold fact returns to face one when he watches John Philip Sousa conduct his own incomparable band. Irving Berlin or Victor Herbert or whatever musical comedy celebrity named the old song must have seen Sousa in action and appropriated the name to an entirely different purpose.

Sousa is a miser of motion—he doesn't waste the slightest atom of strength or time in directing his band. His movements are simple, quiet, dignified, definite and full of rhythm. But he sees to it that none go unused. Every angle of his famous baton carries its directions to the half-hundred trained musicians who play under his leadership. The devices of accent he uses are fascinating to watch, and the things that happen as he wields his baton are little short of amazing. Small wonder he is able to keep his band together playing the finest type of music, for he is a dynamic, powerful leader with abounding personality.

Overture, "Maximilien Robespierre," opened last night's program, and the armory was packed to the doors when Sousa mounted the dais wearing his famous ribbons and the spotless white gloves of the pictures. From the opening number on down through a program replete with variety and interest, each number was greeted with applause and both the leader and his musicians were generous with encores.

Sousa's own suite, "Cuba Under Three Flags," offered some of the most perfect instrumentation displayed in the whole program, with its Spanish, American and Cuban motifs. The famous old "Liberty Bell" march was revived and the new "Black Horse Troop" march, a stirring composition filled with the thunder of hoofs and the martial air of cavalry drill, was presented. The most thrilling of all marches, "Stars and Stripes Forever," pealed forth as the encore. A thunder of applause greeted this number, for its Sousa's most stirring composition. Hundreds of thousands of American troops drilled to its strains, marched away

to the world war carried on by its patriotism, and returned to its triumphant notes. It is Sousa's favorite of his military marches, and to hear the conductor himself direct it was thrilling.

Novelty numbers with six sobbing saxophones (six for alliterative value, there being really an octette) those same sobbing saxophones which helped wish jazz on the unsuspecting world, and flutes, piccolos, cornet solos with band accompaniment, a xylophone solo both of which were beautiful; and encores chosen from a long list of Sousa's own compositions, completed the program.

Miss Marjorie Daly is soloist with the Sousa band, and her solos were one of the finest variations of the evening. Possessor of a high soprano voice of remarkable purity and lightness of tone, her three numbers were most popular with the audience at both afternoon and evening concerts.

University students and alumni got a special thrill when Sousa struck up the strains of "Mighty Oregon"—which is known to the Sousa band as "Co-eds of Michigan."

The program moved with snap and precision of military discipline and perfect discipline, and Manager McDonald of the Heilig theatre management is to be fully commended for procuring Sousa's appearance in Eugene.

SOUSA HERE FOR TWO CONCERTS

Sousa's band, consisting of some 80 pieces, arrived in Salem shortly before 2 o'clock this afternoon, barely in time to be ready for this afternoon's concert. A few members of the band trickled into the city at 9:30 this morning, the time announced for the entire group to appear here.

The seats at the Salem armory, where the concerts were slated to be held this afternoon and evening were completely sold out at an early hour this afternoon.

The last appearance of the band here was in 1912, the band being considerably smaller at that time.

Sousa and his group of musicians will go on to Portland tomorrow, being slated to appear in concert there.

GROWTH OF CITY IN PAST 14 YEARS NOTED BY SOUSA

"Salem has grown from a village to a small city during the 14 years since our band last played in Salem," said John Philip Sousa this morning just before getting on the train for Portland, where the band is scheduled to appear in concert tonight.

The attractive appearance of the city, and the remarkably mild weather, were the two things that impressed Sousa most about Salem he said. "When we came through here before a wooden shack occupied your principal corner," he continued, referring to the corner of State and Liberty streets, now occupied by a drug store.

The band that played in Salem last night has been in existence as an organization for 33 years, Sousa said. It has made five tours of Europe, and has been completely around the globe. Members of the band have been recruited from all parts of the world. At the present time Sousa himself is the only man who started with the band and who is still connected with it. "Some of them, though, have been with me for 18 and 20 years."

"The last man who appeared in that first concert on September 26, 1892, to leave the band, was named Moritto. He returned to his home in Italy about a year ago."

The famous band master smiled when told that temperature five degrees above zero, the coldest last winter, was considered severe for Salem. "It is this Japanese current, I understand, that makes your weather so mild," he said. "In many places this far north, five degrees above zero would be considered warm weather for mid-winter."

OREGON SUNDAY JOURNAL



Miss Winifred Bambrick Harpist, Sousa's Band—Auditorium THIS AFTERNOON AND TONIGHT

Drummer Has Zebra Skin for Heads of Large Drum



The greatest bandmaster in the world without doubt is Lieut.-Com. John Philip Sousa, who brings his famous band to the public auditorium on Saturday and Sunday.

The greatest bass drummer in the world, on the authority of Sousa himself, is August Helmecke, who with his big bass drum for the past 15 years, has been going up and down the land.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows, drumheads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drumheads to split.

The manufacturers were told to spare no expense in evolving the kind of drum-head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received

OREGON DAILY JOURNAL

Sousa and Band Arrive; Director Luncheon Guest

John Philip Sousa, bandmaster emeritus of the known world, declared today at a luncheon in his honor given by the Press club that he was solely responsible for winning the war.

"When I joined the marines," he said, "I shaved my whiskers—my lifelong pride. General Ludendorff heard about this and promptly sued for peace, declaring that a nation could not be beaten when it had men who would make such sacrifices."

Sousa and his band arrived during the morning. Met at the Union station by Portland musicians and a detachment from the marine corps, he was escorted to his hotel. The bandmaster is in no way less dapper than on his previous visit and expressed lively interest in the plans for his entertainment.

Willem Von Hoogstraten, conductor of the Portland symphony orchestra, introduced Sousa at the Press club luncheon at the chamber of commerce, which was attended by some 75 persons. The conductor related several interesting anecdotes of Sousa, including the time he first heard the band leader in Vienna, when Sousa had presented him a free pass.

Sousa will present two concerts at The Auditorium today, afternoon and night, and two on Sunday.

Sousa was welcomed with the presentation of a basket of Portland roses and a special invitation for him to be a guest of the city during the Rose Festival in June. The presentation was made by Frank C. Riggs, president of the Rose Festival, Inc.

it and a bill for \$3500. But the zebra skin drum-heads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

MORNING OREGONIAN

SOUSA TO DEDICATE MARCH TO ROSARIANS

NOTED COMPOSER PRAISES MOTIF OR ORDER.

Idea Worthy of Best Inspiration, Says Bandmaster, Who Plans Other Numbers.

Lieutenant-Commander John Philip Sousa, whose band played concerts in Portland Saturday and yesterday, will compose a march dedicated to the Royal Rosarians, he said last night. He will not write the march, however, until he considers the proper inspiration has reached him, as he considers it of unusual importance.

The idea of the Rosarians in perpetuating the love and growth of flowers is a beautiful one, he said, and for that reason the great bandmaster, known internationally as the march king, will compose a Rosarian march that he will consider appropriate.

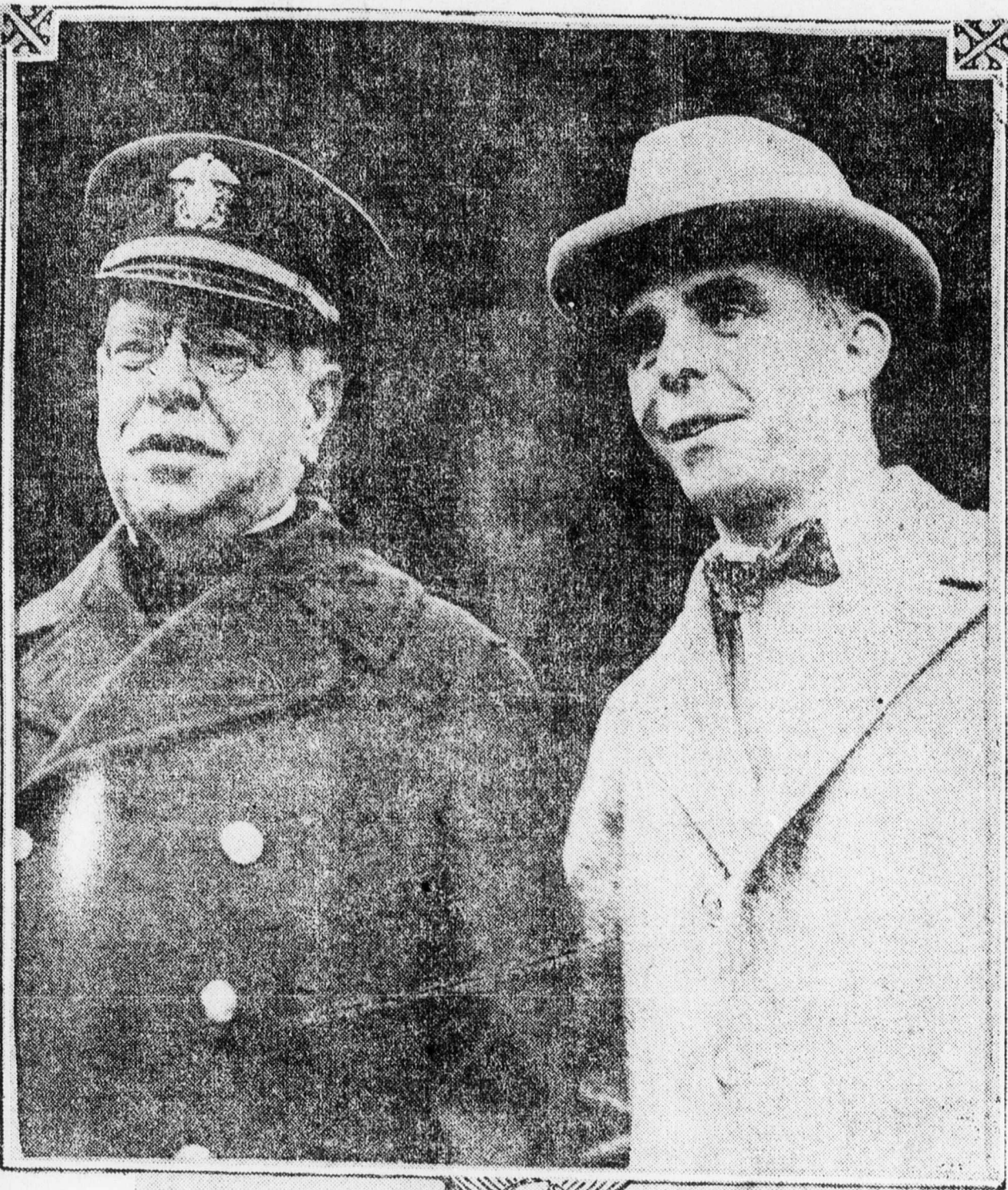
He said that yesterday a Portland woman described to him the manner in which the rose is perpetuated in Portland, and he said it was a beautiful sentiment, one which is free from anything but good fellowship.

The march king added that he could compose a sheet of music most any day, but it was only when the inspiration came to him that he could compose a march that would gain national recognition, and such a march is the kind he intends for his Rosarian dedication. Those kind of marches are not written so easily, he said, adding that it took him six months to write "King Cotton," a march that has stood the test of time.

Sousa said he also would dedicate a march to Magna Charta society of Minneapolis and St. Paul, a society which is growing rapidly to promote Americanism to a higher plane. Among other marches he intends to compose will be one he will dedicate to the Second Army corps, and also one for San Francisco.

JOHN PHILIP SOUSA AND HIS NOTED BAND GREETED BY THOUSANDS AT AUDITORIUM

American Tunes Played by Famous Organization Under Leadership of World's Premiere Bandmaster Win Tremendous Ovation; Miss Marjorie Moody, Solo Artist, Proves Delightful.



Lieutenant-Commander John Philip Sousa (left) and Willem van Hoogstraten, conductor of the Portland Symphony orchestra, who greeted the distinguished bandmaster on his arrival at the Union station yesterday morning.

LARGE audiences greeted John Philip Sousa, world-renowned American bandmaster at his two concerts yesterday. Approximately 4000, old and young, paid tribute to the veteran leader and composer, now in the city to give his first concerts here in two years, at both the afternoon and night performances. Scarcely a person with American ideals and American traditions fails to be attracted by the remarkable concerts of this organization.

Sousa glorifies old and new American tunes, and, better yet, he gives an opportunity for fine American artists to have a hearing. It was Sousa who brought Maud Powell into international renown. It is Sousa who is "making" Marjorie Moody, the splendid coloratura soprano who is accompanying the band on its present tour. Sousa has faith in America, and America has faith in him.

Contestants Get Prizes.

For several weeks a contest was conducted with prizes for the school children who wrote the best essays on Sousa's march, "The Liberty Bell." The contest was sponsored by The Oregonian and the winners were announced last week. Lieutenant-Commander Sousa made the awards in person yesterday afternoon. Virginia Schofield, aged 12, seventh grade pupil of Alameda school, was called to the platform to receive the first prize of \$15, and Maurice Ostromel, aged 14, freshman at Lincoln high school, to receive the second prize of \$10.

Another contest was held during the week to determine which high school band in the city should have the honor of playing under the baton of Lieutenant-Commander Sousa himself, with his famous band. The Washington high school band won, rating above the bands from Benson Polytechnic and Jefferson high, but it was decided to mass the three and permit them all to play under Sousa.

Portland Boys Led By Sousa.

Before the intermission, Lieutenant-Commander Sousa personally awarded Fred Davis, leader of the Washington high school band, the prize of \$25. During the second half of the concert the three bands assembled in the back of the stage, behind the Sousa organization, and joined in in playing "The Thunderer," one of Sousa's own popular marches. It was an interesting performance and the four massed bands brought forth a tremendous response from the great audience.

The afternoon performance commenced with a magnificent rendition of the overture from "Tannhaeuser" (Wagner). Sousa's players are artists, from the solo cornetist, who sits on his left, back to the elderly gentleman, who plays the bass drum and the cymbals. The

more serious numbers like the "Tannhaeuser" and the large movement from the "New World Symphony" (Dvorak), were played with much precision and fine balance that the performance was as satisfactory in most ways as that of a great symphony orchestra. The parts usually assigned to the strings were carried by the woodwinds, that is, the clarinets, oboes, English horns, etc. The brass parts remain somewhat the same, except that Sousa's brass section is much larger than any found in symphony orchestras.

The band brought forth the might and splendor of the overture in brilliant fashion. In the large pathos and poignance of the opening chords and the leading theme, carried as prescribed by the English horn, were eloquently expressed.

Needless to say, it was Sousa's own marches that brought the real thunders of applause. Some of the favorites were played in the afternoon performance, "El Capitan," "The Liberty Bell," "U. S. Field Artillery" and "The Stars and Stripes Forever."

In the "U. S. Artillery" a battery of trombones at the front of the platform gave a massed playing of the principal theme, with an accompaniment of pistol shots. In "The Stars and Stripes Forever" a troupe of piccolo players, trombones, trumpeters and cornetists extending all the way across the stage brought the grand old march to a thrilling climax. The applause was tremendous.

Miss Marjorie Moody sang the "Shadow Song" from "Dinorah" in a brilliant manner. She has a beautiful, well-modulated coloratura soprano voice. Her singing is precise and altogether charming. The flute accompaniment played by R. E. Williams provided a distinctive setting for the aria.

The cornet solo of William Tong, "Centennial," was unique. Mr. Tong plays the cornet like Heifetz plays the violin. His lip work is so remarkable that he produces rapid staccatos and cadenzas with the utmost directness.

The xylophone duet of Messrs. Carey and Goulden was a veritable shower of tonal sparks. The saxophone sextet (advertised on the program as an octet) made a big hit. Their performance was vastly entertaining and amusing.

March King Welcomed



Above—Lieutenant Commander John Philip Sousa upon arrival at the Union depot with his famous band Saturday on his thirty-third annual tour. Below—Mr. Sousa and Willem van Hoogstraten, conductor of the Portland Symphony orchestra, recalling a meeting in Cologne, where van Hoogstraten, as a music student, attended a Sousa concert 16 years ago.

SOUSA AND HIS BAND PLAY FOR HUGE AUDIENCE

Approximately 8000 Persons at
Concerts on Saturday, With
Heavy Advance Sale for To-
day; Music Draws Applause.

By J. L. Wallin
John Philip Sousa is taking Portland by storm on his 33d annual concert tour with his famous band. Saturday he entertained two capacity audiences at The Auditorium and when the box office closed last night the advance sale indicated that today's concert, too, would draw capacity houses. Saturday's total attendance was approximately 8000. In the afternoon it was found necessary to throw open the two side wings to accommodate the last minute rush. This may have to be done today, too.

Never before has Sousa's visit here attracted such widespread interest, and in appreciation the famous March King was exceedingly generous with extra numbers. With the exception of the brief interval between the first program group and the second there was not an idle moment, and the musicians remained in their seats for the entire performance. Half a dozen or more of his world famous marches were tossed in for good measure.

SCHOOL BANDS FEATURED

A novel and intensely interesting feature was the appearance with the band for one number of the Washington and Jefferson high school bands and the band of the Benson Polytechnic, directed en masse by Mr. Sousa. It was a proud moment for the students, and the veteran bandmaster seemed to enjoy it fully as much. He played the young musicians a little trick, however, by letting his own band "lay off" the most tricky passages in his "Thunderer" march. But the boys were equal to the test and went through with flying colors. For the repeat of the trio everybody tuned in and the volume of tone was tremendous and thrilling. It was followed by a burst of applause that left no doubt as to the success of the little venture.

"I think that was most lovely," someone commented as the boys filed off the stage with their instruments. "It will encourage the younger generation. Those boys, I am sure, will forever remember the time they played, conducted by Sousa."

MANY LAUGH PRODUCERS

There were many other outstanding features both afternoon and evening. Irresistible laugh producers were the fantasy "Look for a Silver Lining" and a descriptive number, "The Farmer and His Dog." In "Look for the Silver Lining" a portion of a melody was played successively by every instrument in the band from the piccolo down to the gigantic bass drum. Not as melodies frequently are laid for different instruments, but the oboe taking one note, a trombone the next, a piccolo the following, then again to be followed by one on the bassoon, and so on. And still the melody was clearly defined against the accompaniment. It was a clever manipulation of the resources of the band.

NEW CORNET SOLOIST

The saxophone septet furnished both delightful music and amusement. The new cornet soloist, William Tong, scored big at both performances. He is a young man, pupil of Herbert Clarke, the famous cornetist, who toured with Sousa for a number of years. Tong succeeds John Dolan, who suffered a nervous breakdown a short time ago. The new soloist plays a beautiful singing tone, has an abundance of power and brilliant technique, and gives promise of becoming as famous as his teacher, whose style he follows closely, although it shows individuality, too.

Marjory Moody, the soprano soloist, was with Sousa here two years ago. Her voice is the same pure, brilliant lyric soprano, and her coloratura in the Shadow song from "Dinorah" was as pure and flexible as the trilling of a lark. The flute obbligato was beautifully played by R. E. Williams.

PROGRAMS WELL BALANCED

Each program this season contains at least two "heavy" numbers, overtures or selections of the kind that made the band famous in its earlier days. For the Saturday matinee they were the overture to "Tannhauser," and Sousa's suite "El Capitan and His Friends," and in the evening he presented the overture to "Maximilien Robespierre" and Sousa's new suite "Cuba Under Three Flags."

The suite is a brilliant composition based upon Spanish and American motives. The "Robespierre" overture was presented with striking dramatic effects.

George Carey and Howard Goulden held the audience spellbound with their xylophone solos.

Among the soloists today will be Joseph De Luca, the distinguished euphonium player, who has been featured by Sousa many seasons, and Miss Winifred Bambrick, harpist, who was heard with the band two years ago.

JOHNNIE SOUSA HE WON TH' WAR

Famous Bandmaster Sacrifices His Beard and Scores Kaiser and Ludendorff.

BY DAVID W. HAZEN.

"Band music, like the poor, you have with you always," said John Philip Sousa as the interview began.

The great composer then began to tell the story of how he won the war. But a telegram from his New York office stopped the story.

"As I said," he resumed the first thread of conversation, "band music is always with us. But there has been a great awakening in band and orchestra music in the high schools of the country during the past few years."

"I haven't been in a city in the United States during the last two years whose high school didn't have a band—"

"And I suppose they all play Sousa marches?" was asked.

The question received the answer it deserved—a pitying look.

"Most of these high schools also have orchestras," the bandsman continued. "They play real music. That means a great deal to us musically. It means that this branch of the fine arts will someday be developed to almost as high a state as that other branch of fine arts that now leads our schools—football."

"Are you writing a 'Red Grange March'?" was asked.

"Maybe, come around and see me next year and I'll tell you for sure."

The composer declared that bands throughout the white man's world are playing Yankee marches, especially in the commonwealths of the British Empire. A number of locally famous soloists from Australia, Canada, New Zealand and South Africa have been members of Sousa bands.

"The whole world of music is flocking to our shores," he declared, at Hotel Benson, "and in 20 years America will dominate the universe in the field of music."

Asked about his memoirs, now being published in the Saturday Evening Post, the visitor said the work will be out in book form in the spring.

"What publisher will bring out the book?"

"Well, now, I've been too busy spending the money I received from the Post to think about the book. I received the highest price ever paid a writer of an autobiography for the sad story of his long life—the Post gave me 20 cents a word for it."

"You recall that several years ago my horse threw me, stepped on me a few times, then bit me twice for luck. I injured my arm so severely in that fall that I haven't fully recovered its use. I wish I had for I could have written a great many more words at 20 cents per."

The composer was guest of honor at Press club lunch Saturday at Chamber of Commerce.

"I am going to tell the boys the story of how I won the war," he said, just before leaving for the meal with W. T. Pangle and "Count" Wallin. "But I'll tell you first."

"I took the band on three different tours of Germany before the war. The first time the kaiser treated me wonderfully well. I returned each salute, he bought the beers whenever we met. I furnished the smokin' tobacco, and we had an all around chummy time."

"Couple of years later, I noticed he dodged me. Whenever he saw me coming up the strasse, he ducked around a corner to avoid me. There was no open break, but I saw his ribs was pretty darned chilly."

"The third time, I was out of the picture entirely. And I found out the reason. I then wore a beard. The old boy was jealous. His barber told him what a better beard Sousa had than Wilhelm. So did the queen."

"Well, one day during the war, while I was on the dreadnaught Pennsylvania, I heard the allies were fighting with their backs to the wall. I decided to make the sacrifice. I shaved my beard, then sent cablegrams to the kaiser and Ludendorff telling them what I'd done."

"They at once got together and decided that when America had men willing to make such great sacrifices as I had made, the war was lost. Ludendorff resigned and the kaiser skipped to Holland."

SOUSA'S BAND CONCLUDES ENGAGEMENT IN PORTLAND

Concerts at Auditorium Show Players Marvel of Artistic Perfection—Soloists Win Applause.

LIEUTENANT-COMMANDER John Philip Sousa gave the concluding two concerts of his brief Portland season yesterday at the public auditorium. The audiences at yesterday's performances were slightly smaller than those of Saturday's, but they were at that abnormally large and lacked none of the enthusiasm of the first two audiences.

Lieutenant-Commander Sousa carries his audiences through his concerts in an orderly, business-like manner. His programs are wonderfully well organized. He grants his encores without the unnecessary formality of making many bows. He knows what the public wants to hear and he sees to it that their wishes are respected.

Solo Follows Overture.

Each program opens with a standard overture, which is followed by an instrumental solo. The band next plays one of Sousa's own suites. Then Miss Marjorie Moody, coloratura soprano, sings a well-known aria. Her encores are invariably popular lyric numbers. The first group ends with a modern or classic fantasia or operatic excerpt.

The second group opens with some kind of potpourri or standard work. It is followed by the saxophone septet. Next is a popular march, always followed by "The Stars and Stripes Forever." Then is another instrumental solo or duet. The concerts close with a standard composition. This is the formula which was followed at each of the Sousa appearances in Portland and which is evidently followed throughout the country. It is an orderly formula

and is carried out always with clock-like precision.

The soloists at the afternoon concert were Miss Winifred Bambrick, harpist; Miss Marjorie Moody, coloratura soprano; George DeLuca, euphonium player, and George Carey, xylophonist. The saxophone septet, in addition, went through its tricks. This group provides the dramatic relief at the Sousa concerts, just as the gravediggers' scene does in "Hamlet." They are an entertaining crew. They played a potpourri of tunes of every description, entitled "Combination Salad." All sorts of things are done. The players nudge one another. They converse through the mouthpieces of their various instruments. Then they join in a sour performance of Chopin's funeral march, in which they all keep time—that is, all except one player—with the music by swaying their bodies. They brought many laughs.

Classical Playing Precise.

Sousa's band plays the standard classical works with remarkable precision, and imbues them with original coloring and feeling. The "Neapolitan Scenes" (Massenet) and the fantasia "Aigerienne" (Saint-Saens) were beautifully done.

Lieutenant-Commander Sousa's solo players are artists. Miss Bambrick was a graceful harpist. Her playing is brilliant and satisfying. Mr. De Luca made the euphonium—a curious instrument with two horns, which is the violoncello of the brasses—sound like a hallstorm. He played a concerto, a composition of his own, that fairly dazzled the listeners with an outpouring of cadenzas.

Mr. Carey was heard in all four concerts. He is a xylophone virtuoso par excellence. He realizes the full possibilities of his amazing instrument.

The Sousa concerts are entertaining and interesting, not alone for the reason that his band is a marvel of artistic perfection but it emphasizes the fact that instruments besides the piano, violin, etc., are of solo proportions.

WORLD'S GREATEST BANDMASTER IN BOISE



LIEUT. COMMDR. JOHN PHILIP SOUSA, quondam conductor of the United States Marine Corps band, and for 33 years at the head of his own organization, as he appeared Monday on his first visit to Boise. The march king is still jaunty and vivacious despite his three score and 10 years. The picture, taken as he descended from the Pullman at the new Union Pacific station, shows the conductor in his naval officer's cap and overcoat.

Photo by Johnson & Son, Statesman staff photographer.

Jazz Will Be Permanent, Famous Conductor Says

Jazz will remain just so long as the present mode of dancing remains, in the opinion of Lt. Com. John Philip Sousa, premier band director of the country, who was in Boise Monday. Asked if he thought fondness for jazz was increasing or diminishing, he replied:

"It certainly is not diminishing and I do not think it will for some time, not as long as the present craze for dancing exists. They have jazzed every tune ever written, to date, except 'Safe in the Arms of Jesus,' and I suppose the only reason they haven't done that is because they can't get there."

"I feel that the present jazz dancing will remain in vogue because it teaches itself, no one has to go to dancing school to learn, every flat-footed or high arched individual can jazz. There is another reason, too. When I learned to dance it was necessary to have a ball room of some size, to manipulate the steps, but now a tea cup sized room is plenty large enough to mull around to a jazz tune."

Commander Sousa does not think Henry Ford will have much success in trying to buck jazz tunes with his old fashioned fiddlers. Those sobbing old saxophones seem to be here to stay, he says.

Wears White Gloves.

The famous conductor had on a pair of his immaculate white gloves when interviewed. He is said to wear a new pair for every performance, and his cigar was lighted for him by a charming young woman in a Spanish shawl, as he rested during the intermission, to avoid soiling his gloves.

Commander Sousa said he was interested in learning, at the luncheon given for him by the Boise Shrine, that Boise had taken the lead in music week.

"I hear you have an English conductor for your city chorus. The English are brought up on good music and

are the best listeners of music in the world."

"Your boys' band met me at the train when I arrived," he added. "A boys' band in every community is a wonderful asset and crossing the continent I was much gratified to learn that nearly every town of any size now boasts one. You know, musical genius is no respecter of geography and Idaho is just as apt to develop musical geniuses as she is jockeys."

Lieutenant Commander Sousa was given a luncheon by the Shrine officers at the Owyhee hotel following a short drive about the city, 68 cars being in readiness for his company. The lateness of his arrival made it impossible to have greetings from all the honor guests, but after a welcome by Chester A. Snyder, illustrious potentate, brief greetings were given by Mayor Ern G. Eagleson, J. A. Harader, secretary of the chamber of commerce; Max Mayfield, president of the Kiwanis club; Herbert Risley, president of Rotary; Claude Gibson, president of the Exchange club, and Frank Burroughs, president of the Ad club. Covers were laid for 18.

The two women of the party were entertained by Mrs. Snyder, Mrs. William Mack and Mrs. C. B. Over.

Idaho Truthful.

In his short talk at the luncheon, Sousa praised Idaho for its truthfulness. He said in France he asked for French dressing only to learn the cafe chef had no knowledge of its ingredients, there were no hamburgers in Hamburg and Frankfurters were unknown in Frankfort-am-Main. Two years ago, when in Idaho Falls, however, he asked for an Idaho baked potato, and the waitress replied: "Yes, sir, we have them and you'll never find better ones."

After the evening performance the Shrine gave a dancing party at the Mosque in honor of Sousa and his men, followed by a buffet supper.

SOUSA PLEASES IN TWO CONCERTS AT BOISE AUDITORIUM

Bandsman Heard by More Than 3000 — Own Compositions Are Favorites — Soloists Are Excellent.

By V. B. W.

Sousa, the bandsman and composer, presented his famous band in Boise for the first time Monday afternoon and night at the high school auditorium and more than 3000 persons, many of whom had never heard the organization, today are enthusiastic in their comments on the programs offered. To talk of Sousa and his band as far as ability is concerned would be a waste of space. Near perfection in every phase of band playing is shown every time the conductor lifts his baton. And the selections on both programs were varied sufficiently to please the tastes of all.

While the heavier evening numbers, the Robespierre overture by Litolff, and Strauss' Feuersnot love scene, were cordially received, the audience was spontaneous in its approval of Sousa's own selections, both programmed and as encores. Spanish, American and Cuban strains are presented in the new selection, "Cuba Under Three Flags," while the jazz trend of the present day, in modified form, was evidenced in "Jazz America." But the ovations from the audience came when the conductor and his bandsmen played "El Capitan," "Stars and Stripes Forever," "U. S. Field Artillery," and "Semper Fidelis" as encores. These selections have made band history and will always live as stirring patriotic numbers.

A word must be said for the soloists on the program. Miss Marjorie Moody, a soprano of unusually pleasing voice, sang Thomas' "Je Suis Titania," from the Opera "Mignon," perfect in tone and with bell-like enunciation. William Tong, cornetist, and George Carey, xylophonist, also were accorded special places on the program. Sousa was particularly generous in his encores, 16 being presented to the 11 programmed numbers.

THE MATINEE

Hundreds of children and grown-ups were entertained at the afternoon concert. The first half of the program followed the schedule except for one or two numbers. It was made up of a variety of Sousa's famous marches and the amusing and tuneful "Whistling Farmer" which brought gales of laughter from the children as they recognized the barking of the farmer's dog, the rooster crowing, the blating of the sheep and the neighing of the horses.

After the intermission the band was heard in what the announcer termed, "The Mixture" or "showing off before company." Each group of instruments was introduced and gave a brief demonstration of its music. The woodwind instruments and those of brass were explained. The giant "Sousaphones," five in number, held a conspicuous place in this demonstration. The final blending of all instruments in the "Star Spangled Banner" brought the matinee to a close.

Conductor Sousa and His Big Band Pleases Crowds

Continuous, ever-increasing popularity and appreciation of John Philip Sousa and his internationally-famed band was again attested yesterday by the two large and enthusiastic audiences that assembled at the tabernacle. It is out of the question to occupy space praising Sousa's band technique, the marvelous balance and training of his ensemble and his generosity in responding to encores.

What seems more to the point is the wonderful variety of his programs, the excellence of all his soloists and the judgment the "march king" uses in making every performance a real musical entertainment.

The heavier program of the engagement, given last night, had plenty of the classic, such as Litolff's "Maximilian Robespierre" overture and the Strauss Love Scene from "Feuersnot," many of the old-time favorites and many numbers by Mr. Sousa. The "Cuba Under Three Flags" suite, the "Jazz America" and the "Black Horse Troop" were new compositions. The "Cuba" suite and the "Black Horse" march found special favor with the audience.

Miss Marjorie Moody, dramatic and coloratura soprano, proved genuine artistry in her "I Am Titania" from "Mignon" and for the inevitable encore gave "Carry Me Back to Old Virginia" with fine diction and expression.

William Tong, cornetist, is a first magnitude star in his realm. He played Arban's brilliant "Carnival" with marvelous technique and then in "The Lost Chord" with Professor E. P. Kimball at the organ and the full band for the finale, deeply thrilled the big audience. The saxophone octet furnished musical diversion that was worth going far to enjoy and George Carey, xylophonist, played classic numbers with a sympathy and insight truly phenomenal.

At the students' matinee in the afternoon the tabernacle was jammed to its utmost capacity, every seat, high and low, back and sides, being filled, with hundreds of adults standing around the sides of the great building, both upstairs and down.

Director Sousa opened his program with the overture to Wagner's "Tannhauser," followed by the "High School" march. Then Mr. Long gave a classic cornet solo and the encore brought the ever-beautiful "Killarney."

After the suite, "El Capitan and His Friends," Miss Moody sang the "Shadow Seance" from "Dinorah" and "Comin' Thru the Rye." R. E. Williams played a splendid flute obligato. The octet set the kiddies roaring with half a dozen stunts, and Messrs. Carey and Goulden scored high in their xylophone duets.

The Sousa engagement here was under the local management of George D. Pyper. City Superintendent G. N. Child said yesterday afternoon that the attendance from the various schools of the city was the largest and most representative it had ever been at any previous entertainment of like character.

Baseball March Is Written by Sousa

Lieut. Com. John Philip Sousa, who has been a baseball fan from the days when the toast went round, "Washington—First in War, First in Peace and Last in the American League," has changed his allegiance this season and is cheering for the New York Giants to win the National league pennant. Why? Last winter, at the request of Judge Kenesaw Mountain Landis, Sousa wrote a march, "The National Game," to be used at baseball ceremonies. Sousa's tour this season calls for his only appearance of the year in New York on the Sunday evening of World Series week—and he hopes the Giants will have cause for remaining in New York to hear it.

Sousa and his band will be heard in four concerts at the Metropolitan, in Seattle, January 26 and 27.

Overture, "Tannhauser".....Wagner

Cornet solo, "Centennial".....Belstedt

Mr. William Tong

Suite, "El Capitan and His Friends"

(a) "El Capitan".....Sousa

(b) "The Charlatan".....

(c) "The Bride-Elect".....

Soprano solo, "Shadow Dance" from

"Dinorah".....Meyerbeer

Miss Marjorie Moody

(Flute obligato by Mr. R. E. Williams)

Large, "The New World".....Dvorak

INTERVAL

Village scene, "Sunday Evening in

Alsace".....Massenet

(a) Saxophone Octet, "On the Mississippi".....Klein

Messrs. Stephens, Heney, Goodrich,

Johnson, Weir, Madden, Conklin

and Munroe.

(b) March, "The National Game".....Sousa

(new).....Sousa

Xylophone duet, "March Wind".....Carey

Messrs. Carey and Goulden

"Pomp and Circumstance".....Elgar

FAMOUS BAND LEADER AND COMPOSER WHO IS THE HONORED GUEST OF BOISE TODAY



JOHN PHILIP SOUSA

Stars And Stripes



John Philip Sousa, who has come fully as much for the glorification of the American flag as George M. Cohan, autographs a copy of his famous march, "The Stars and Stripes Forever," for the archives of the Seattle Press Club.

SEATTLE DAILY TIMES

SOUSA PLAYS HYMN OF HATE AGAINST JAZZ

March King Puts New Dances, New Syncopation And New Liquor In Same Category

By HAZEL MACDONALD

What John Philip Sousa feels in this, his seventy-second year, about the new music, the new dance and the even newer liquor which he holds to blame for both, is considerable, the erect, grizzled old march-king let it be known yesterday.

In the last forty-six years his baton has served, successively, the marines, the army and the navy. For more than half a century he has watched the changing styles in ballroom and on parade ground.

WRIGGLING EELS

"And I must say that there has never been as poor ballroom dancing as there is this year," the man to whose marches the nation two-stopped in the early years of the century said. "Many people don't dance at all. They are like so many eels, wriggling in space."

"I'm not speaking of the Charleston, because that is merely a temporary aberration, too unpopular with apprehensive property owners who fear for the foundations of their buildings, and with all sufferers from fallen arches, to be a permanent menace."

"Never has bad music been so generously applauded. But it isn't the music they care about. It's their eagerness to get their arms round their partners again that makes them endure a mediocre piece of jazz."

INTENT TO BE FUNNY

Jazz will last only as long as the present vogue in dancing, the veteran bandmaster believes. Because he does not concede to jazz the creative quality which admirers of Gershwin and Stravinsky have professed to see in it. To Sousa, jazz is a variation, a burlesque, "an intent to be funny, achieved by a disproportionate sobbing of the saxophone and a never ending rhythm of the tenor banjo." It is to music what the slapstick jazzbo filip was to the afterpiece of the minstrel show, what the hokum of the child and the papers was to melodrama.

"I hate burlesque in music," Sousa said passionately. "Nothing is sacred to the jazzmakers. They've stolen every theme there is."

The trouble with eight out of ten men writing for the symphonic orchestras today, the conductor said, is that they are materialists, lacking the simple faith of a Haydn or a Mozart in a power beyond themselves.

"And what's the result? Harsh blobs of color and a complete lack of melody."

PROHIBITION, TOO

Prohibition has its influence on the state of mind which produces these disturbing manifestations—a condition," Sousa said indignantly, "which makes it all right for me to have something in a church which I can't have on my hip!"

This is NOT a farewell tour. "A monstrous trick to lure the public to the box-office under the impression that it's their last chance," Sousa said scornfully.

The present tour will zigzag across the continent to Florida, before ending in March at the Sousa estate at Port Washington, Long Island, where Mrs. Sousa—a beautiful woman and five times a grandmother—has been detained by a distressing epidemic of mumps—not among her grandchildren, but among her pet dogs.

BIG AUDIENCE THRILLED BY MARCH KING'S BAND

Sousa, Veteran Leader and Composer, Never Better.

Rhythm, symphonic melody in brass, wood, wind and percussion and the martial spirit of America expressed in music are the accomplishments of John Philip Sousa and his band. Twice yesterday the march king was heard in concert at the Auditorium under the Cortese banner. Twice yesterday Sousa carried his auditors to heretofore unsealed heights.

People who know music go to hear Sousa give the martial air to march time. Long since they discovered that this was his metier, his forte. Long since, way back when he directed and made famous the U. S. Marine Band at Washington, they learned that here was a musician and a director who had his finger on the pulse of the American nation.

This was first driven home when Sousa wrote "Washington Post," "High School Cadets," "Stars and Stripes Forever" and "Camper Pidelis." "El Capitan" came later. None knew the secret as John Philip Sousa had embraced it and had incorporated it in his marches. Like the art of hardening copper, it seems to have been lost.

Sousa, Last Word in March Time.

What more can be said? Sousa has embodied, in every section of his band, all of the artistry, that his years have taught him—and Sousa is no longer a young man. He has inspired his trumpeters, his clarinetists, his saxophone section and even his tympany player that rhythm, rhythm, rhythm is the thing. He diffuses his teaching through the slight movements of his baton. When he directs the simple two-four time with the accented up-beat of his reed he is demonstrating that it is not essential that a leader have a Creator-like epileptic effusion to summon effect. The art of writing march music into the staff is Sousa and Sousa alone.

The afternoon programme was characteristic. Sousa first gave the Tannhauser overture with all of its delicate shading, its powerful and entrancing counter melodies and its seductive chorus. The reeds carried the long swinging runs that are handled by the violins, the violas, the cellos and the basses. The symphonic orchestra arrangements, especially the "Feuersnot," were compelling in its intensity. Tannhauser always popular was especially well liked as it colored theme and motive were stressed yesterday.

Old Friend Back.

Sousa played High School Cadets. Recollections carries us back to days in the early nineties when the band from the old Variety Theater, known as Gentry's or the "Zoo-Zoo" on Washington Avenue, between Main and Front street would swing into Main Street on its triumphal march down to Beale, playing the High School Cadets. There were such a great band. True the bandmen were orchestra players who doubled in brass but that was the first touch Sousa and the craving for his marches has grown with the years. Sousa also played Stars and Stripes Forever as only Sousa can and some of his newer numbers. Then came the U. S. Field Artillery March, but Jack Carley will tell you about that later.

Miss Marjorie Moody, sang the Shadow Song from Dinorah. Miss Moody is a coloratura soprano, with a wealth of voice and a surprising, easy attainment of the notes in the higher register. She was meticulously in tune with the bird life notes of the flute, which carried her accompaniment. Miss Moody sings with the Chicago Civic Opera Co., next year. Her rendition of Dixie awakened the heart of the South again.

ST. LOUIS POST-DISPATCH

ODEON TOO SMALL TO HOLD CROWD ATTRACTED BY SOUSA

Band Plays Incredible Quantity of Music on Program Arranged Along Lines of Revue.

The unusual feat of packing the Odeon to the last seat, and turning away several hundreds of persons, was accomplished last night by John Philip Sousa and his band. By running his program like a revue, with no waits between numbers, the leader contrived to get through an incredible quantity of music.

There were all of his familiar marches and some new ones; and lurking among the popular airs several more or less classical selections, including Liszt's overture to "Maximilien Robespierre," the love scene from the "Feuersnot" of Richard Strauss, and the coloratura aria, "I am Titania," from "Mignon," sung by Miss Marjorie Moody.

Similar to a revue also was the introduction of comedy numbers such as musical antics by a saxophone octet, and a burlesque by Sousa, entitled "The Whistling Farmer," with a chorus of barnyard noises. His variations on "Follow the Swallow Back Home" ended with a coda of bird trills forming an unresolved diminished seventh chord.

Robespierre Thrills Hearers.

Elgar's Pomp and Circumstance with all its impressive, but florid, its majestic sweep closed the afternoon programme. William Tong played Herman Bellstedt's Centennial giving a beautiful exhibition of triple-tonguing on the cornet. Carey had Goulden rendered two xylophone numbers that carried a refreshing air of novelty. Sousa's interpretation of the Largo movement from the New World Symphony carried a wealth of sentiment and seemed more oriental than occidental. The saxophone octette was tuneful and amusing.

The piece de resistance of the evening was the somewhat ponderous but ever interesting Maximilian Robespierre overture of Liszt's. One can visualize here the brutal scenes, the wild carrying on of that last day, the end of the despot and the jubilation as inspired strain after strain strikes one's auditory nerves. Thus does this overture carry one along as "1812" pictures the dread winter of Moscow and Napoleon attacking in the snow.

A new composition by the band leader, "Cuba Under Three Flags," a suite, easily won the approval of the evening audience. But for the programme one would have had difficulty in distinguishing the Spanish and Cuban airs, but there was no mistaking the American melodies. The Spanish-American War cannot have been so long ago, after all, for when the mighty band swung into "There'll

Be a Hot Time in the Old Town Tonight," it brought forth a salvo of hand-clapping.

Jazz No Stranger.

The love scene from "Feuersnot," the great moment in Richard Strauss' opera, called for every bit of art at the command of the bandmen. It was the high light of the evening's programme, and it was handled superbly.

"Jazz America," another Sousa composition, showed that the leader is as fully familiar with the modern type of music as he is with marches and the great overtures.

But it is the marches, after all, that bring his audiences to their feet, figuratively speaking. It is the psychology of the march, with its martial air, inbred in the English-speaking race—the desire that has come to nearly all, some time during life, to be a fighter.

Sousa's Field Artillery March thunders out, we close our eyes, we see the "cassions go rolling along," and we fall in line and march with them.

Modern armies years ago learned the psychology of the march, for it puts wings on weary, laden feet, and hope and determination into hearts that otherwise would break.

A Scotch lassie, bent on her knees in prayer in the beleaguered fortress at Lucknow, just when its pitiful handful of gallant defenders had given up hope of relief and were going to surrender, heard in the distance the strains of a highland band playing the "Campbells Are Coming." It grew louder, louder. It was the relief column. There was no surrender.

Play "Garryowen" for the Seventh United States Cavalry (Custer's regiment) and it will stage a charge that would make the charge at Balaclava look like a Sunday school picnic.

British troops landed at the foot of Bunker Hill, while fifes shrilled "The British Grenadier." Any "Tommy" will tell you it's still effective today.

We predict some enterprising cavalry commander will adopt it as a regimental march and maybe some day it will make history.

He played a new march, one of his own last night. He has called it "The Black Horse Troop." It is particularly effective with an altogether new strain.

Miss Moody as her solo number, sang, "I Am Titania," from "Mignon," and won her audience but they liked her even more when she sang as encores, "Carry Me Back to Old Virginia" and "Coming Through the Rye."

We listened to Sousa, had a good time and fought all the wars over from the battle of the Boyne Waters to the Argonne.

ION-LEDGER, JACKSON

SOUSA'S BAND HAS TWO BIG AUDIENCES

World-Famous Composer-Director Gives Boys Band Loving Cup

Lieut.-Commander John Philip Sousa and his band yesterday entertained two big audiences at the City auditorium. From long distances in the surrounding territory came scores and scores of men and women, to hear the concerts, and the director and his fine company of talented artists were given an ovation.

During the matinee, the Jackson Boys' Band was shown high honor by Commander Sousa, who personally directed them in the playing of one of his famous marches. The little fellows, spick and span in their uniforms, were given seats on the stage, and they handled themselves like veterans, their rendition of the march selected for them being complimented by Commander Sousa.

At the conclusion of their number, Commander Sousa presented to Director Pullos of the Boys band a handsome silver loving cup for the band, and which will be one of its most highly prized possessions.

The Boys band earlier in the day had paraded up Capitol street to the Union passenger station, where they met the special train from Memphis and cordially greeted and welcomed Commander Sousa and his galaxy of musicians.

LIEUT. COMDR. JOHN PHILIP SOUSA, who with his famous band, appears in concert here today.



John Philip Sousa and his band are in the city to give four concerts, one this afternoon, one tonight and two tomorrow, at The Metropolitan. Tomorrow's concerts will present complete change of program.

SOUSA SAYS FILMS POPULARIZE MUSIC

Famous Bandmaster Learns Use of Stirring Melodies in Making Picture, on Studio Visit.

AMERICAN pictures have been the most important factor in bringing music to its present amazing popularity with the American people, according to John Philip Sousa, noted bandmaster and composer, who got his first view of the making of a motion picture recently during a visit through the Paramount studio in Hollywood, Cal.

"The motion picture theatre has been of incalculable benefit in spreading the love for music," Sousa said. "Nowadays no picture is complete without a good musical score, composed both of popular and classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theatre-goers that see motion pictures. Before motion picture theatres, especially the big ones with their large and splendidly conducted orchestras came into vogue, I doubt if 100,000 people a week heard orchestral music in this country."

Sousa was especially interested in the manner in which music is played on the set during the making of each scene of a motion picture, in order that the actors and actresses may be put in the proper mood. He watched the effect of music on the acting of Bebe Daniels in "Miss Brewster's Millions," and Ernest Torrence in "The Blind Goddess," and stated that the effect was remarkable. Director Clarence Badger, without stating his intention to Miss Daniels, took one scene without music and then one with it, in order to show Sousa how the theme and tempo of the music affected the acting of the scene.

SOUSA AND HIS BAND GIVE CONCERT HERE

Two Small Audiences Extend
Rousing Reception to March
King and Organization

The immortal John Phillip Sousa, the great March king and his famous band of 100 pieces was given a rousing reception by two small but enthusiastic audiences at the city auditorium on Sunday. What these audiences lacked in size they fully made up in their expression of appreciation of the great musician and his organization. So great was the reception that the conductor was compelled to answer innumerable encores and each number on the program called for an after-piece to respond to the appreciation of the two audiences.

Sentiment mingled with genuine appreciation of real band music in the response to the encores because in nearly every case the listeners were reated to Mr. Sousa's own compositions. "The Stars and Stripes" "Liberty Bell," "Black Horse Troop" and others of Mr. Sousa's own marches brought great applause from the hearers and several times the wonderful organization was required to respond to a double encore.

Nor was the entertainment confined entirely to a program of dance music. Intermingled with the regular program were several special numbers which brought well deserved applause. Miss Marjorie Moody possessed of a clear, sweet soprano voice with soul inspiring effect, delighted the audience at each entertainment with several vocal numbers, responding graciously to three encores at each recital.

Will Tong in cornet solos was another of the specialties which pleased and delighted. Mr. Sousa's saxophone octette furnished a novelty number and a xylophone solo completed the program of special numbers.

Mr. Sousa and his organization have appeared in Montgomery before. But never before have they reached the pinnacle of success as entertainers as was provided at the two recitals Sunday.

THE LAGRANGE REPORTER

ATTENDANCE FIGURE AT CONCERT LAST NIGHT IS GLOWING TRIBUTE TO WORLD'S LEADING BANDMASTER

John Brown Tabernacle, With Seating Capacity of 3,500, Is Jammed to Walls With Residents of LaGrange and Entire Countryside at Initial Performance of John Philip Sousa at Popular Price.

A wonderful opportunity was afforded music lovers of LaGrange and nearby communities to hear the world's greatest band Monday night and the largest audience that ever attended a musical concert in this city took advantage of the opportunity and filled the John Brown tabernacle to overflowing while Lieut. Commander John Phillip Sousa's band rendered a beautiful program.

Many persons thronged here to hear the noted musicians play and to be educated further along the lines of high class music. The seating capacity of the tabernacle is estimated at 3,500 and every seat was filled with many standing in the aisles, on the sides and the space back of the seats to the doors jammed. The local Rotarians who sponsored the concert were well pleased with the attendance.

The program furnished the music lovers with all varieties of music and no one class of music was played by the band. This was the first appearance of Sousa in LaGrange and the audience was convinced that he has a great band. Classical, jazz and patriotic, all three classes of music were rendered by the band and each was received by an appreciative audience, which encored every number.

The numbers by Miss Marjorie

Moody, soprano, were especially enjoyed by the audience, which was not satisfied until the solosit had rendered several encores.

A cornet solo, rendered by Mr. William Tong, was one of the most beautiful numbers on the program, the audience being held by the art of this musician.

A saxophone octette and a xylophone solo were the two other special numbers on the program which were especially appealing.

Not only were the music lovers of the community benefitted by the concert given by Sousa's band. This being the first time that Sousa has given a concert in this community, many visitors were in the city from nearby towns, a number of whom spent the night.

Practically every room in the city was taken last night by visitors and the members of Sousa's great band. Restaurants and lunch stands also were heavily patronized and practically all local eating establishments sold out their stock at an early hour last night, and after securing new supplies, were again practically sold out before a late hour.

The appearance of Sousa and his band here was made possible through sponsorship by the LaGrange Rotary Club.

UNION, JACKSONVILLE.

Sousa Honor Guest of Jax Exchangites

March King Welcomed at
Depot By Mayor and
Police Band.

John Philip Sousa, one of America's most widely known musicians, was the guest of honor at a luncheon meeting of the Exchange club at the Hotel Mason yesterday.

Sharing guest honors with the noted "March King" were members of the police band, who recently won a band concert broadcasting competition from Station WJAX. Lieutenant Commander Sousa, who holds this rank in the Naval Reserve Corps presented the leader of the police band with a silken flag.

In a short address before the club, Commander Sousa, by his statements automatically made himself eligible for membership in the Believers in Jacksonville. He reiterated his belief in a great future for Jacksonville and the entire state of Florida and said that on each occasion he visited this city he has always found something different that is worth while remembering.

Sousa and his band, numbering 100 pieces arrived in the city early yesterday morning. He was met at the terminal station by Mayor Alsop and S. E. Philpitt, of Miami, under whose direction his concert tour is being conducted, and the police band in formation. While the band played an appropriate air, Mayor Alsop extended Sousa and his band of 100 men an official welcome to the city of Jacksonville.

THE FLORIDA TIMES-UNION, JACKSONVILLE, FLORIDA, THURSDAY, FEBRUARY 18, 1926.

PAGE FIVE

Sousa, Great Bandmaster, Arrives In Jax--Local Composer Congratulated--Police Band Gives Warm Welcome



TRIUMPHANT ENTRY—Lieut. Commander John Philip Sousa, the country's greatest bandmaster, arrived in the city yesterday morning. Left to right, H. S. Crawford, Miss Winifred Bambrick, harpist; Lieut. Commander Sousa, Mayor John T. Alsop, Jr.; Miss Marjorie Moody, Sousa's soloist, and S. E. Philpitt.



ENCOURAGING LESS FAMOUS COMPOSER—John Philip Sousa congratulating Mayor Alsop on having a music composer in the city of Jacksonville. "Florida's own" music composer and publisher, Avery Powell, who wrote the recent song hit, "Dad," is standing between the great band leader and Mayor Alsop.

Sousa Stuffs Programs to Satisfy Jax

March King Gives Mayor the Trophy Won By Jax Police Band.

By GEORGE HOYT SMITH.
Thousands of Jacksonville people and their visitors sat under the spell of music as offered by John Philip Sousa and his magnificent concert band yesterday. The March King and his musicians came to town early in the day and during the afternoon and again at night programs were given and each was doubled or more with encore numbers, graciously added in response to insistent demand. The afternoon audience at the Duval county armory included about nine hundred children and droves of grown-ups, some of whom have been ardent admirers of Sousa and his men for a score of years and more.

The night crowd very nearly filled the great drill hall of the armory, and for nearly three hours applauded and listened alternately, the biggest hits perhaps being the work of Sousa himself, for the members of the band seem to enjoy playing these fine compositions and they go with a swing that leads up to an enthusiastic burst of applause, certain to come as the director's baton shuts off the flow of melody.

Lieutenant-Commander Sousa is probably the best known bandmaster in the world today and his record is of consistent musicianship and steady progress in the art. His band is famous wherever good music is appreciated. Ample large and with instrumentation to present the most elaborate of musical works the bandmaster varies his programs with great skill and now appeals to the artist-listener and again to the popular mind, which enjoys big, rhythmic numbers, perhaps introducing popular themes and the old-fashioned marching and singing melodies. The organization has talent in every section and practically all members are soloists on one or more instruments.

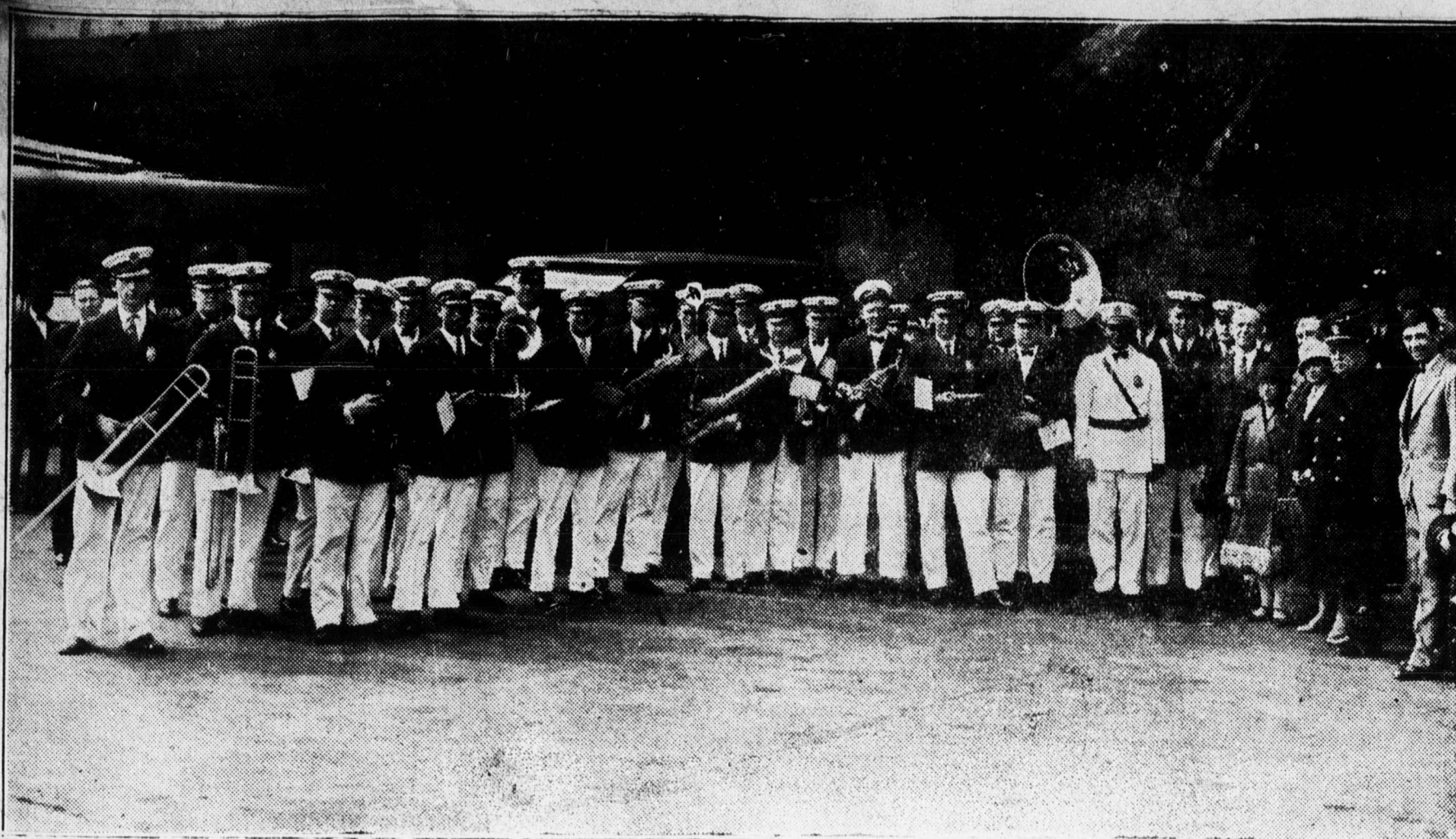
Last night the concert opened with a presentation of that massive overture called Robespierre, or 'The Last Day of the Reign of Terror' (Litolff), played in masterful style. It is a descriptive of great force and beauty and could scarcely have been more dramatically offered by a symphony orchestra. Sousa's own marches were given in response to the wave of applause that followed.

From this the concert went to various musical events. The suite Cuba Under Three Flags, one of the bandmaster's latest works, was another number much enjoyed, and the Love Scene from Richard Strauss's Feuersnagel, proved delightful. The bandmaster did not ask for all attention to his band, however, for there were solos, and highly enjoyable were the selections sung by Miss Marjorie Moody, whose sweet, clear and beautifully modulated voice was applauded to the echo. Miss Moody was thrice recalled. The solo cornetist William Tong, played splendidly and the two solos of George Carey, on the xylophone were much appreciated, the performer demonstrating his ability on this instrument in tone and temperamental pictures.

Once during the evening Sousa did not try to conduct—it was when a flock of saxophones came forward and introduced a bit of humor into the scene. The eight bandmen with the big "Dutch pipes" made merry for fifteen or twenty minutes, and the laughing crowd would have kept them on an hour if they could have been coaxed to stay. As suggested, the regular program of nine numbers was raised to eighteen or twenty, and yet the audience was asking for more when the concert was finally concluded.

An incident of the evening was the appearance on the stage of Mayor Alsop and Fred Thellman, the leader of the Jacksonville Police Band. Lieutenant-Commander Sousa brought with him, when coming out after the intermission, a large and beautiful loving cup and this was presented to Mayor Alsop for the Police Band, awarded as won in the band contest over the radio from station WJAX. Mayor Alsop received the cup and gracefully thanked the bandmaster, adding a few words of appreciation and gracefully complimenting them upon his splendid work for music and for America. This occasion was greatly enjoyed by all present, the crowd showing its pleasure and endorsing the verdict of the judge in the band contest by thunders of applause.

John Philip Sousa and his band were in Jacksonville yesterday under the auspices of S. Ernest Philpitt, of this city and Miami. The great band leader and his fine organ-



SOSA ADMIRERS—The Jacksonville Police Band was right on hand yesterday noon when the famous composer and bandmaster arrived in the city. The police band will receive a cup from Sousa as the result of winning a popularity band contest over the local radio station.

JAMES C. CLARK, FEATURE EDITOR.

THE TAMPA, FLORIDA.

TAMPA MORNING TRIBUNE.

Splendid Opportunity in Band World for Young Men With Talent, Sousa Says

BY ROGER DAKIN
(The Telegraph Staff)

"Mr. Sousa? Dressing room one, straight ahead."

John Phillip Sousa, as familiar an American figure as the Statue of Liberty, was calmly chewing a cigar and reading mail as his visitor entered his dressing room at the theater where his band is playing. The strain of conduction two concerts a day between overnight railroad jumps was not visible. He waved his visitor to a seat in a trunk filled room with a genial smile.

"We have a band, Mr. Sousa, sponsored by the Board of Trade. Have you heard it?"

"I'm sorry that I haven't," the march king answered, "I get little time for pleasure. But I have heard good reports of Mr. Bachman. I understand he has a very smart band. I'd like to hear him."

A young member of the band entered. There was a short talk. Presently Mr. Sousa turned to his visitor and said, "What do you want to talk about?"

"Would you advise a young man to study for a band position?"

"Certainly," said Mr. Sousa, "the work of a musician is the best work in the world. It is the most pleasant, too. The musician never gives pain or discomfort to the people he works for. That is," Mr. Sousa smiled, "if he is a good musician."

"Would you recommend that young men study to become members of a band? What opportunity is there for success?"

"I most certainly would," the eminent band leader said, "if a man is adaptable he can make more than the ordinary man's salary. The lowest paid member of my band receives \$75

a week and, of course, all expenses. If a man has talent, he can make more, proportionally and if he is a genius there is no limit to his success. The men with talent are generally those who come to lead their own bands. The adaptable men are the mainstay of the usual band organization. The genius we all know."

"Besides the financial reward," continued Mr. Sousa, "There is the pleasure of playing in a band. I cannot emphasize too much what pleasure the affiliation with such work has meant to me. And I am sure it would be so to every man."

"Are you going to play your favorite march tonight?"

"A favorite,"—laughed the band leader. "I have none. I have composed 104 marches and each has been an inspirational piece. I like them all equally. A parent you know, cannot play favorites with children."

"I get many letters in every city I visit," said Mr. Sousa, "and most wish me to play a certain march, 'your best work' they invite I am always ready to do so but I am sure if 50 men were asked to pick my best march there would be 45 different answers. I'll admit that the march I just finished seems to be the best one. And I am sure that the moment the 105th is scored I'll be sure that it is my best. But I soon come to like them all again."

By this time the band was making ready for the performance with cacophony drowning out mere voices. It was nearly curtain time. Mr. Sousa was losing his calm relaxation almost unconsciously and growing momentarily more tense.

"I am grateful and enjoyed this talk very much."

"Thank you," Mr. Sousa.

Jazz Has Place On Music Program But It Must Be Artistic, Sousa Declares

By ROSE LACK

"Jazz is like the little girl with the curl, who, when she was good was very, very good, and when she was bad she was horrid."

Thus comments John Philip Sousa, for 33 years director of the band which bears his name and which has become recognized as one of the outstanding musical organizations in the world.

"Jazz has the same place in a musical program as a symphony," the great composer and conductor continued. "When it is artistically rendered and jazz can be artistic it is a beautiful addition to any program. If it is bad, then it is as detrimental as a dull, stupid symphony."

Jazz Has Place

It is in this manner that the white haired, slightly bald and rotund musical leader places his approval on the most widely discussed phase of music. It has a place on his programs and a place in his heart.

He is 71 years old now, this great musician, and has played continuously for 60 years. "And I'll play until I die," he avowed.

"If they'll have me, I'll even continue playing in the celestial choir, and if I can't get in that, I'll try to organize my own company. Never in competition, though," he hastily amended. "It's only that music is in me and I must have a way of expressing it."

Heaven must abhor an unmusical musician as badly as an ungrammatical au-

thor, Sousa believes. "What makes a musician?" he repeated the query put to him. "God," he answered simply. "If God has not placed the talent in you, then you can never be among the musical geniuses. Never!"

Three Generations

Hopeful mothers are constantly bringing their children before him to ask his opinion as to whether they have talent. He endeavors to answer them as truthfully as possible, but it is very, very rarely that he discovers the hoped for ability.

"A very beautiful thing happened just the other day," Sousa related. "A woman came up to me with her small daughter and said: 'I brought my little girl to hear you because she is 10 years old today. My mother brought me to hear you when I was 10, and she had often heard you, too.' In that one family there were three generations that had heard me. But I'll continue playing until the public gets tired of me. When they tire, I shall retire."

Sunshine Programs

Sousa's program is a program of sunshine and joy, for that is what the public wants, he has discovered. "Music can be educational and uplifting and yet full of sunshine," he avers. "My programs are ever varied, but ever joyful."

He delights in giving children's concerts, and gives several each year during his tour.

His musicians are all specially picked, according to the highest standard, while each personally appears before Sousa himself for approval. "To have the public appreciate my music, I must first appreciate my own responsibility by giving the highest and best in myself and my company," is his explanation.

Sousa appeared before an audience yesterday afternoon at the Victory theater, and last night.

STATE UNIVERSITY HEARS SOSA PLAY

GAINESVILLE, Feb. 19.—(Tribune News Service.)—John Philip Sousa and his band gave Gainesville and the students of University of Florida a treat.

Gainesville is the smallest city in Florida to hear the band and the community was thus favored through the patriotic interest of Mr. Sousa, in the students of the University, and Dr. A. A. Murphy, K. H. Graham and J. E. Johnson, respectively president, auditor and president of the Y. M. C. A. of the university.

American Music Destined To Lead World—Sousa

BY LAWRENCE MORE

There is in slow but determined development in America today a music which is destined same day to lead all the world. A new, great music. America in twenty years will have the leading musicians of the world.

Lieut.-Comm. John Phillip Sousa, conductor and master of the famous band which bears his name, and which delighted St. Petersburg with programs yesterday afternoon and evening in the Congregational church spoke that message to this critic last night with a finality that could not be mistaken. The world's greatest band leader, who knows the music of Berlin, and Paris, and Vienna, and Rome, and London, or what have you, sat smiling and suave in a lounging chair at the Princess Martha hotel when the day's work was done. There was no traces on his face of the exhaustion which might be expected to scar a man who had just finished a day of highly emotional work, during a long and tedious journey of concerts. And that same confident grace and majestic pleasure were evident in the rhythmic rise and fall, sweep and bend of his baton, afternoon and evening. His carriage and whole being radiated the mastery he has won over gigantic, elusive music; it spoke of confidence he has in the future of American music.

Sousa's concerts were, both, the customary Sousa-salad of variegated mixtures. Critics steeped too deeply in the classics have always liked to tell about masters playing down to audience, which is a dignified way of insulting the home populace. It is true that Sousa's popular interpolations, delightfully synchronized by his versatile genius, literally brought down the house, afternoon and evening; but there was some-

Daily News, St. Petersburg,

FAMOUS SOUSA BAND RENDERS CONCERT HERE

Lt. Commander John Philip Sousa and his famous concert band, internationally recognized as the leading band of the world, delighted hundreds of citizens and visitors Saturday night with a concert given at the Congregational church, Third avenue north and Fourth street. Sousa conducted his band in light and heavy airs that drew forth rounds of applause from the audience.

Sousa, who will always be remembered in the musical history of the nation as the composer of the march "Stars and Stripes Forever" among his other work, introduced a novel manner in rendering the "Liberty Bell" also one of his compositions, on a set of bells, said to be one of the few of its make in existence. The number gave occasion for a hearty response, it being repeated several times. During the war, Sousa commanded the largest band assembled in the world, his band of 1200 naval pieces breaking all records.

thing besides a professional desire for applause in his selection of menu... something far more subtle.

The great master brought us into our own house, pulled up the blinds, opened the doors and windows, swept down some of the cob-webs, sat on the front porch, and took us on a tour through our figurative back yard, wood shed, and barn yard. It was a thrilling experience, exploring the place we had lived in so long, but had so slightly appreciated.

During the concert last night a group of saxophonists stood out in front, blubbing, ta-ta-ing, blooming, gyrating, and gesticulating. Typically American. The American scene one hundred per cent. The master of music, white-haired and silent, sat behind them, his arms quiet. The sax players were ripping out some grand old jazz, and every person in the house, young and old, was with them. The master of music, still silent, listened to his operation "taking." Old, grey, born in an age when this sort of stuff was unimaginable, he allowed a shadow of smile to cross his stoic face like a breath of wind across a field of grain. The saxes were snorting jazz a la Sousa. The master listened to his inimitable creations leaking out of the polished horns. He knew which way the wind was blowing.

"Jazz music is not understood," he said to me after the concert. "It cannot be entirely defended or rejected as it is. But there is more latent musical talent in America today than in any country in the world. Out of jazz, out of the tremendous feeling and expression which the war opened up, out of all our cosmopolitan characteristics and moods will some day come a music that will lead all the world."

Thirty-three years ago, when I started my band, I had two American players in it. Now I have only two foreigners," he added dryly. He smiled sweetly as a boy.

Sousa admitted that America would probably have to produce a Strawinsky, or a Schonberg, or a Debussy to take hold of the latent expression in America, mould it, give it strength and permanency, and turn it out to the world.

It is almost futile to talk about a Sousa concert. Afternoon and evenings the band scored tremendous ovations, and the supply of ingenious Sousa encores was drawn on generously. Sousa played a great many of his own things. Wagner's "Tannhauser" and Litolff's almost unknown but powerful and dramatic piece, "Maximilien Robespierre, or the Last Day of the Reign of Terror," lead off the two concerts, respectively. In the latter was all the romance and excitement of the French revolution.

The jazz and popular things scored greatly, but the audience was not lacking in appreciation for the heavier things. The great defect was the hall. It was entirely too small so tremendous a thing as a Sousa band. St. Petersburg needs a big concert hall. No doubt of it. Marjorie Moody, soprano; William Tong, cornetist; and George Carey and Howard Goulden, xylophonists, gave well-received solo offerings. Though all the concert it was Sousa who was looking into the soul of music and reporting what he saw there. "He was looking back; looking ahead."

SENTINEL, ORLANDO.

SOUSA THRILLS ORLANDOANS IN TWO CONCERTS

Splendid Programs Presented Yesterday at the Beacham by Famous "March King" and His Band

John Phillip Sousa, "The March King," and his world-famous band of one hundred artists thrilled hundreds at the Beacham theatre yesterday afternoon and evening, with splendid programs which embodied the best there is in music.

Sousa's apparent relaxation even in the height of a masterly selection is a pleasure to note and his characteristic conducting puts him in a class all his own.

The afternoon concert, from the beautiful opening overture, "Tannhauser" by Wagner, was one of the best in musical selection, and was a program of delightful variety, joyous melody and splendid interpretation, and encores were generously given.

Sousa's "High School Cadets" was the first encore and followed the opening number.

William Tong, cornet soloist, exhibited wonderful execution in his solo "Centennial" by Bellstedt, and encore "Killarney."

The third number was a suite, "El Capitan and His Friends," (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect," by Sousa, and was encored by "Tooty Flooty" by Hammond, played as sextette by the piccolos.

Miss Marjorie Moody, soloist, sang "Shadow Dance" from "Dinorah" as the fourth number. Miss Moody renders these difficult numbers with apparent ease and superb artistry. She was also delightful in her encores "Dixie" and "Comin' Thru the Rye."

Largo, "The New World," by Dvorak, was the fifth number and three encores were given to satisfy the audience, "U. S. Field Artillery," by Sousa, "Look for the Silver Lining," by Kern-Sousa, and "The Whistling Farmer," by Fillmore. The latter was particularly humorous in its interpretation of each member of the barnyard and the merry whistle of the farmer.

Village Scene, "Sunday Evening in Alsace," by Massenet, a smooth running selection, was the sixth number on the program and was followed by a saxophone octette, "On the Mississippi," by Klein.

The octette encored with "Ruben Sax," a short joyful melody, "The Old Swimm'n' Hole," for which the bass player sang the words, and "Combination Salad," a humorous combination of melody arranged by Sousa, which delighted all.

"The National Game," by Sousa, was encored by "Stars and Stripes Forever," for which the great band master is specially famed. For the last string of this number the piccolos, cornets and trombones took their places in a line before the audience, giving a wonderful effect for its conclusion.

"Pomp and Circumstance," by Elgar, ended the splendid program.

The noted commander and his accompanying artists enthralled a capacity house during the evening program with the presentation of varied popular and classical selections. Several hundred persons were turned away from the theatre as the entertainment started.

Starting with Maximilien Robespierre, the opening overture, and continuing throughout the extended program, Commander Sousa interspersed popular tunes, favorite ballads and specialties with the scheduled numbers. The opening overture had as its setting the French revolution throughout, which was stressed the turmoil of the era.

A new selection, written by Sousa and entitled Cuba Under Three Flags, embodied the enticing melodies of Spanish extraction, the fire of American spirit and the graceful swing of the Cuban theme. Included in the American period were the old favorites of Suwanee River, Dixie, The Old Gray Mare, and There'll Be a Hot Time in the Old Town Tonight.

Reverting to the popular music following the interval, the band offered Jazz America, a new production by Sousa, including the airs of My Song of Love, Alabama Bound, and Collegiate. An encore, Follow the Swallow, included specialties by every instrument from the giant tuba to the flute.

Miss Marjorie Moody, soprano, favored the audience with Carry Me Back to Ole Virginia, Coming Through the Rye, and Annie Laurie, following her scheduled rendition of "I Am Titania," from Mignon.

George Carey and William Tong were featured on the xylophones and cornet.

THE SAVANNAH PRESS,

DANCE STANDARDS BALLROOM LOW AND STAGE HIGH--SOUSA

"CHARLESTON" DOOMED
UNLESS BUILDINGS ARE
STRENGTHENED

MUSIC NOT INSPIRED
DOESN'T LIVE LONG

John Phillip Sousa and his band of eighty musicians arrived at 1:00 o'clock this afternoon over the Atlantic Coast Line from Florida. They are staying at the Hotel Savannah.

Need Stronger Building.

The great band leader said to a Press man today: "The Charleston is a very robust dance and calls for a great deal of exercise. It is very athletic and I suppose is much favored among college students. Of course you know I don't know whether it would appeal to an old fellow about 70 years old. It might not go well with his arches and it might cause him to lose his breath. I am 71 years of age. No, I don't think the Charleston is going to last very long—that is not unless the foundations of the buildings in which it is danced, are considerably strengthened."

Ballroom Standard Low.

"I never knew a time when the standard of ball room dancing was so low and that of stage dancing so high. Those on the ball room floors nowadays seem not to care a great deal if at all about the artistic side of dancing."

"As to jazz, really we have always had that with us. A long time ago they called that plantation melodies, then it was ragtime, and now it is jazz. There will always be some jazz. Of course, the old-time airs are with us still and will continue to be. It is easy to say pieces like 'Anne Laurie,' 'The Spring Song' of Mendelssohn and 'Traumerel' will live for a hundred or a hundred and fifty years, for they are beautiful, and the world loves anything that is beautiful."

Observes Sabbath.

"Any music that is not inspired will not live, and I do believe many of my compositions have been inspired. My mother was a very religious woman, as my whole family has always been. They gave me every opportunity to develop my talent. My mother asked me never to write a piece of music on the Sabbath. Whenever I have an inspiration on Sunday I wait until the following day before I put it on paper. I have never touched a pen to write music on a Sunday during my entire musical career."

"I love and respect my wife and children. My life has been a happy and a contented one. Naturally if there were turmoil and trouble in my home it would not be conducive to writing good music."

"Mr. Coolidge has proven to be a good President. I think any man that is made President of the United States feels a dignity which has no equal in this world. It makes a great man of him."

Recalls Visit.

Referring again to jazz, Mr. Sousa stated that any strong, rhythmic melody such as produced by a dance orchestra with a tenor banjo would always be in favor for dancing. He recalled a visit to Savannah some years ago when he was presented by the then mayor of the city with a beautiful bouquet of flowers on behalf of women's music club of the city. He said the presentation speech of the city's chief executive was an eloquent one. "Your audience Mr. Sousa has not yet come—they are being rocked to sleep by your tender lullabies, but will come to hear your musicians 25 or 30 years from now," the band leader said the mayor had stated.

Mr. Sousa stated that the improvements made in phonographs recently had made for much clearer and sweeter music, but before these improvements the tones of the machines were not so good.

The visitor appeared much interested in the city's growth. He inquired of the newspapermen of the real estate activity, the shipping industry, whether there were to be any new hotels put up soon and if there had been any snow here recently.

Smokes.

Mr. Sousa refused a cigarette offered by the reporter, stating that while he was fond of tobacco, he smoked only cigars and only those after lunch. With him are Miss Marjorie Moody, prima donna and the best coloratura soprano in America today, in the opinion of Mr. Sousa, and Miss Margaret Bambrick, harpist. The visitors arrived in two coaches with a private baggage car attached to the rear of the train.

Taking cabs at the Union Station, they went to the Hotel Savannah which will be their headquarters while in the city. Mr. Sousa had lunch at the hotel shortly after arriving there. He and his party will leave tomorrow morning for Augusta.

SAVANNAH MORNING NEWS:

SOUSA'S GREAT BAND DELIGHTS AUDIENCES

Famous Band Master Has
Strong Public Appeal

Sousa and his band, considered by many as the greatest of all, pleased the hearts of several thousand Savannahians yesterday afternoon and last night at the auditorium. The concerts were thoroughly enjoyed as would be deduced from the enthusiastic applause, and the renowned American march king was quite generous in his encore numbers. These were practically all marches of the famous conductor's own composition.

The afternoon audience was composed largely of children and young people who occupied the greater portion of the three sections of the auditorium, and for whom a special program had been arranged.

Known as an organization of soloists of the very highest accomplishments, Sousa's musicians gave everything yesterday that the public expected. Yet the programs were not overburdened with the classics, but very effectively contained some of the more popular rhythmic selections which bore the characteristic touches of Sousa through and through. His "Stars and Stripes Forever" given as an encore in only the fashion that is played under Sousa's baton, immediately aroused the audience to spontaneous response. Of all his marches, this seemed to strike a more vibrant chord with old and young alike, who sat more or less enthused at the skill of control with which Sousa handles his organization of 100 pieces in the most gracious manner.

Many who heard Sousa's Band yesterday have listened to his outfit at the auditorium on several occasions, but not to any better advantage. His ability as conductor of a great musical body, and as composer of marches seemed just as good or better than ever before. His newest march, "The National Game" fully shows this. It was played in the afternoon with all the animation and martial spirit that his other works exemplify.

While his band has been spoken of by some as being rather heavy with "brass," Sousa again demonstrated, as he has done time over again the genuine artistry of his

organization as a perfectly balanced concert body with the true conception and ability for playing compositions featuring woodwind and the other softer instruments. Wagner's overture, "Tannhauser," opened one of the programs with such complete satisfaction and to thoroughly scout the misconstrued idea of "brass."

As leading soloists, Sousa featured at the afternoon performance William Tong, Cornetist, who demonstrated his skill in triple-tongue movement with "Centennial" by Bellstedt. Miss Marjorie Moody, whose fine soprano charmed the audiences, was compelled to respond with several encores. Her realistic interpretation of "Dixie" and "Comin' Through the Rye" were highly delightful. The flute obligato by R. E. Williams was quite effective with the vocal parts. As percussion artists, George Carey and Howard Goulden, xylophonists, were strong attractions within themselves. Their ability in producing a compelling type of music from these instruments created no little demand for other numbers, and each time they gave their best in two and four hammer renditions.

THE CONSTITUTION, ATLANTA.

SOUSA'S GREAT BAND COMING TO ATLANTA

"They never come back" is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than 40 years comes under the head of strenuous athletics—Lieutenant Commander John Phillip Sousa is the exception that proves the rule. In 1919 Sousa was engaged as the premier attraction at the Regina Industrial and Agricultural exposition at Regina, Saskatchewan. With Sousa for a magnet the exhibition that season broke all previous records. This season, feeling the need of a drawing card, Sousa again was engaged, and the week's attendance for the exhibition was about 60,000 in advance of all previous seasons, including 1919, while the record of admissions to the grand stand, before which Sousa made his appearances, was 40,000 in excess of the previous high mark. Virtually all theatrical and musical stars and attractions expect to play to fewer people upon their second visit to certain cities and towns, but the greatest crowds which welcome Sousa are those in the cities which he visits with the greatest frequency. The Sousa all-time record was established two or three years ago in Cleveland, Ohio, where he played to more than 20,000 persons in a single day, in spite of the fact that he visits Cleveland virtually every season. This present season Sousa played to more than 20,000 persons in a single day at Duluth, Minn., but as the Duluth concert was held out of doors, it is unfair, perhaps, to compare it with the records for indoor concerts where the total attendance of a necessity is limited. Sousa and his band will this year be heard at the Atlanta theater on Friday and Saturday, February 26 and 27, two performances being given each day, at 3 p. m. and 8:30 p. m.

SOUSA'S HAND PORTRAYS ENERGY

Famous Composer and Leader,
Appearing at Atlanta Theater,
Has Hand Read.

By MILDRED SEYDELL.

Lieutenant Commander John Philip Sousa, in spite of his seventy-odd years and the responsibility of being a grand father—he has just received word announcing his sixth grandchild—has managed to keep young and his hands are unusually strong and energetic.

At the Atlanta Theater this week his right hand clothed in a white glove holds a small baton before so well-trained musicians and he makes the walls of the Atlanta Theater echo with fascinating melodies and the good old Sousa marches. "The Liberty Bell," "The National Game," and such, making feet in the audiences do some keeping time of their own.

At the close of the Friday performance when Sousa took off the white glove and was told what was written in his energetic hand. He exclaimed:

"Ah, that's funny. Cheiro told me that over 30 years ago."

Cheiro, you may remember, is the renowned palmist who reads history from men's hands as easily as learned professors do from books.

One evening at the time when "The Washington Post," a Sousa march, was enjoying a somewhat similar popularity to "Yas Sar, That's My Baby," a hand was flashed on a screen at the Chicago Auditorium.

PREDICTS SUCCESS.

And a voice said, from the stage, in the dark, "I predict a long and successful, brilliant career for the owner of that hand on the screen."

"It is the hand of John Philip Sousa," the voice, which was Cheiro's, the palmist, continued, "so needless to tell you that it has the markings of a great musician, but if chance had not willed it otherwise he could have been as great a scientist. His hand shows that ability."

Then Cheiro pointed to the bulge on the lower part of the percussion of the hand which is called in palmistry the "Mount of Luna." This part of the hand well developed indicates a fertile imagination of the best type, unless the other signs in the hand are not good. It is through the imagination that we get away from the material and advance in civilization. Regard this portion of your hand. If the lower part of the outside of your hand is flat and undeveloped you are a pessimist. You take all things literally, you see no hope for the future—you can not picture things that do not exist.

When coming in contact with persons with no imagination to interest them, and to get their confidence, to influence them, you must use facts and figures.

A knowledge of the hand is very helpful to any one in business who must make a quick judgment of character. It will quickly tell you many things useful to know.

For instance, there never was a famous composer whose hand didn't show a full Mount of Luna.

LITTLE FINGER.

Notice how Sousa's little finger stands out from the rest of the hand. This signifies independence of action. One who cuts his own paths through life. Who sees clearly and acts according to his convictions, no matter how they coincide with life around him. However, this space does not denote unconventionality, flightiness, the Bohemian, for such characteristics are shown by a wide space between the second and third finger. The little finger standing away from the hand as it does in Sousa's case indicates great originality.

Recall how Sousa's music is typically his own. Hear a Sousa tune anywhere and you'll know who composed it.

The night that Cheiro read Sousa's hand he spoke of the deep red markings of the lines, the long and red life line, the strong head line, the broad and red heart line. Although years have passed since then the lines in Sousa's hands still are vigorously marked.

A strong head-line tells of a clear thinking brain. A good scientist is a man who has a clear-thinking brain

and a finely adjusted imagination.

TALKS SCIENCE.

When Sousa is not talking music he is discussing science.

"Why did I make the statement yesterday to the effect that America would dominate the world in music?" he said, interrupting the hand reading as something suggested the thought.

"Because out of the 26 important inventions made in the last 500 years, 13 of them are to the credit of Americans. And the same brains which accomplished this, now they have arranged the country and their businesses for more leisure, will do as wonderful things in music. The American child is naturally musical. There is more latent talent in America than anywhere in the world. The same American brains used commercially are now to be used for art."

When it was pointed out to Sousa that he must have an aggressive nature by the indication in his hand, the puff of flesh just above the thumb, right under the life line, the line which sweeps down the middle of the hand around the thumb, he confessed that it was true.

"I am a fighter. I glory that America has never been whipped. I like trees better than flowers. Trees that last and do not fade with the end of day; trees that remain and weather the storm; trees that stand, no matter what the fate."

And as the great American band leader, years heavy upon him, threw back his shoulders and stood straight, it seemed that into his soul had crept the strength of those strong and mighty trees.

SOUSA PLEASES LARGE CROWD

By FUZZY WOODRUFF.

After listening to a strident walling of jazz, the incomprehensible nothingness of high-browed jazz and the weighty works of symphonic organizations all season, it was with no small pleasure and delight that a big audience down at the Atlanta Theater saw fine old John Philip Sousa stride onto the stage with his measured military tread and cause the greatest of all American brass bands to play tunes, airs, harmonies, marches that cause chills to surge up and down spines, things that long ago fastened themselves on musical memories for a lifetime.

There are no pretensions about a Sousa concert. He has a marvelous band. He is a marvelous musician, a greater composer and a still greater conductor.

And he knows the public pulse. He played a fine set program Friday night and he played plenty of encores, things that everybody knew and, most glorious of all, the great old Sousa marches of a generation ago.

There were soloists aplenty. Miss Marjorie Moody, a splendid soprano, and instrumentalists galore.

The audience enjoyed every second of the concert, and will doubtless enjoy those to be given Saturday, matinee and night.

A Royal Hand



John Philip Sousa, the American march king, and the hand that holds the baton which has conducted his band to fame. A half century ago, Cheiro, the palmist, predicted this brilliant career. Eighty trained musicians and some splendid soloists are now playing Sousa marches and melodies at the Atlanta Theater.—Georgian Staff Photo.

SOUSA AND HIS BAND WILL ARRIVE AT NOON

Lieutenant Commander John Philip Sousa, America's "march king," and his world-famous band will be in Atlanta today.

The popular leader, who has done so much to make American music achieve international fame, is scheduled to arrive from Savannah shortly before noon and with band members will go directly to the Ansley hotel. A large number of Mr. Sousa's friends are expected to welcome him upon his arrival.

Mr. Sousa, who is said to have played to more audiences than any other living musician, is now on his thirty-second annual tour. He will give four concerts this week at the Atlanta theater, starting with a matinee at 3 o'clock this afternoon. The second performance will be at 8:30 o'clock tonight, followed by a matinee at 3 o'clock Saturday afternoon and the final concert at 8:30 o'clock Saturday night.

Acting Mayor Claude E. Buchanan has issued a proclamation designating Friday as "Sousa day" in Atlanta, in tribute to the great bandmaster.

THE CONSTITUTION, ATLANTA, GA.

HEARST'S SUNDAY AMERICAN.

Sousa and Band Mighty Music Makers as of Yore

John Philip Sousa is the most American of all American institutions. There never has been a man to put the spirit of this new world of the North American hemisphere into music as he has done.

Sousa's music is a combination of rhythmic thrill and crashing splendor. There is very little of fineness about it—it goes straight to the object it seeks and finds that object without undue circumlocution, without any backing and filling and preparatory cavorting.

When Sousa plays a march—you are never in doubt as to marchability of his music. Likewise, when he plays descriptive music, you know beyond question just what it is he is describing. And most of his music is of that type.

The program was nicely balanced between classic and popular, with the popular having the edge. Opening with the Robespierre overture by Litolf and including such numbers as the Strauss open "Feuersnort" it swung from these to barnyard numbers with reproductions of cackles and clucks galore.

Sometimes the great band sounded like a symphony orchestra, with woodwinds taking the place of the strings and a greatly strengthened brass section. At others it sounded like an enlarged jazz band, turning the music of a modern dance hall into something majestic, but never losing the beat of the pulsing dance.

Great Background.

To this band of the lieutenant commander's there is a wonderful background. Woodwinds and cornets occupy the forefront of the stage, but behind them are bass horns and cornets and flutes and drums and tympany that at all times throb out a solid foundation for the melody in front.

Six great bass horns, turning their elephantine mouths to the flies—glory, how they thrill you as they throb out the bass notes!

There are plenty of soloists with the aggregation.

William Tong, the cornetist, is the supreme master of his instrument. Triple tonguing is nothing to this young man. It seemed, at times, last night that he quadruple-tongued and multiple-tongued ad infinitum.

Then there was Marjorie Moody, soprano. She sang the "I Am Titania" aria from "Mignon," with grand opera ease and won the hearts of the entire audience with her encores, "Carry Me Back to Old Virginia" and "Comin' Through the Rye."

Saxophone Octette.

Then there is that saxophone octette. Just how many encores it took is hard to remember.

George Carey on the xylophone played that glorious Suppe "Morning, Noon and Night," and gave "Humoresque" for an encore.

The concert is at least half encores. After practically every number the extra card would come out announcing another one of the grand old Sousa march favorites. "El Capitan," "American Light Artillery," "Liberty Bell," and the others. And, supreme thrill of 'em all, "Stars and Stripes Forever."

Straight to Effects.

Sousa, as stated, goes straight to his effects. If a pistol shot is what he wants, some member of the band fires a pistol. And if it is a whistle, the bandmen drop their instruments, pucker up their lips and whistle.

But you know Sousa. You know him and love him and his work.

Incidentally, he looks hale and hearty as ever. However, he is 70 years and over and no man can last forever in active harness. So, though may the day be long delayed, the time is coming when Sousa will be but an American memory. Don't miss your chance, today, afternoon or night, to hear him while you may.

RALPH T. JONES.

John Philip Sousa Is Honor Guest At Dinner

Mr. and Mrs. J. R. Davies, of Philadelphia, Pa., entertained at an informal dinner Friday evening at the Biltmore Hotel in honor of John Philip Sousa.

Pink and white hyacinths arranged in a silver basket formed the center decoration.

Covers were placed for Mr. and Mrs. Albert Selzbrenner, Misses Marjorie Moody, Winifred Bambrle, Mr. Sousa and Mr. and Mrs. Davies.

Recent arrivals at the Atlanta Biltmore Hotel are: R. E. Craig and T. J. Parks, of New Orleans; M. C. Morrow and J. W. Johnston, of Mansfield, Ohio; Harry S. Sher, of Los Angeles, Cal.; Wheaton C. Ferris, of St. Louis, Mo.; C. E. Powell, of Baltimore, Md.; Moorhead Vaughn, of Sumter, S. C.; E. N. Rich, Jr., of Baltimore, Md.; Merrill McMichael, of Macon, and others.

An interesting group of young women, who attended a conference of the Southern Intercollegiate Association of Student Government held at the Atlanta Biltmore Hotel Saturday, were: Miss Margaret Rogers, of Asheville, N. C., graduate adviser from Randolph-Macon College; Miss Elizabeth Roundtree, of Winston-Salem, representing Sweet Briar College; Miss Harriett Fitzgerald, of Danville, Va., from Randolph-Macon, and Miss Merrill McMichael, of Buena Vista, Ga., representing Wesleyan College.

HIS BAND WILL CONVERSE MONDAY

World Known Band Leader Is
Coming Here Again.

APPEARS IN TWO CONCERTS

The first and the latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieut. Com. John Philip Sousa and his band. When Sousa who had founded his fame as "The March King" during his leadership of the United States Marine band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly

awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game" written 33 years afterwards and the latest Sousa march, are presented together by Mr. Stahr. "The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever" it was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kennesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies and its composition at this time is particularly fitting, as the National league is celebrating its 50th anniversary. Sousa will be at Converse College Monday, matinee and night. The profits will go to charity.

SOUSA AND HIS BAND PLAY TO 2,200 PERSONS IN CITY

World Famous Conductor Delights Audiences as Usual.

TWO CONCERTS ARE GIVEN

Introduces Several Innovations to Performance.

Lieut.-Commander John Philip Sousa and his band held approximately 1,200 persons at attention for two hours last night in the Converse College auditorium. An attempted criticism of Sousa's program last night would be futile. So far as the band world goes Sousa is perfect. There is none other to compare him with, and he is the master bandsman.

Sousa ran the scale from opera to jazz. His most popular selections, however, were the marches, written by himself, which carried him to the pinnacle in the music world.

The overture, "Maximilien Robespierre," called for a storm of spontaneous applause that was continued at the end of every selection. William Tong, leading cornetist with Sousa, rendered a cornet solo, "The Carnival" that was pleasing.

Miss Marjorie Moody presented a soprano solo, "I Am Titania," that proved such a hit three encores were demanded. She changed from the French and in English sang, "Carry Me Back to Old Virginia," "Comin' Through the Rye," and "Annie Laurie."

Miss Moody Pleases

Commander Sousa introduced several new numbers written since his last tour and appearance in Spartanburg. "Cuba Under Three Flags," was keenly appreciated by the audience. The number consists of a medley of war-time songs of '98 with original Sousa compositions mixed in. "Jazz America," written in the same style as "Cuba Under Three Flags" portrayed the spirit of the times and also proved very popular.

A saxophone octette and George Carey on the xylophone were two of the more popular numbers.

The commander introduced "Follow the Swallow," a humoresque of his own composition as an encore. Two other encores that met with favor and are among his best known numbers were: "Stars and Stripes Forever," and "United States Field Artillery," marches that have been popular throughout the world for many years.

C. M. J.

Matinee Concert

The matinee concert was presented to approximately 1,000 persons and was featured by the winsome vocal work of Miss Marjorie Moody, soprano, and the second part of the program, in which the organization departed from the printed program to render a novelty entitled "Showing Off Before Company." This consisted in introducing the various instruments to the audience, one by one until the entire band members had resumed their seats. This was done, it was explained by Clarence Russell, librarian, in order to acquaint members of the audience with each instrument, its quality and range and relative importance to the organization. This proved interesting.

Overture

The concert opened with the rendition of the Tannhauser overture, which was thoroughly enjoyed, an encore being played at its conclusion. Then followed a cornet solo by William Tong, who played Hallie's famous melody, "Killarney," as an encore.

Miss Marjorie Moody, offering a flexible soprano voice with a touch of the coloratura, was charming. She was gracious with her audience returning three times after her main number. "Dixie" and "Comin' Through the Rye" were among her encores.

After the audience had been treated to the individual music of the different instruments in the second part of the program, which included an improvised jazz band that in the fashion characteristic of the present day dance jazz artists, played two selections. Sousa appeared for the final number which was his famous "Stars and Stripes Forever." D. H. T.

SPARTANBURG AND WORCESTER ARE KNOWN ALL OVER NATION AS FESTIVAL CITIES, SOUSA

Famous Band Conductor Tells of
Standing.

HELD BY INSTITUTION HERE

It and One in Massachusetts
Stand Out.

OFFER GREATER VARIETIES

Royalties on One March Now
Total \$300,000.

Spartanburg and Worcester, Mass., are known all over the country as the music festival cities, Lieut. Com. John Philip Sousa told a representative of The Herald yesterday.

Commander Sousa, who, with his band, gave two concerts in the Converse college auditorium, explained that while many cities have developed music festivals, those in Spartanburg and Worcester stand above them all. It is his impression, he added, that they are among the oldest ones in the country, that they offer a greater variety of music and have demonstrated their ability to survive more convincingly than the others.

While in the city the world-famous band conductor and composer was a guest of Mr. and Mrs. Isaac Andrews at their residence, 519 East Main street. Commander Sousa's friendship with Mr. Andrews began many years ago when they met at a trap-shooting match, and has continued since with frequent meetings in various parts of the East.

Likes Gabrilowitsch.

In continuing his discussion of Spartanburg's music festival, Commander Sousa declared that it is fortunate to obtain Ossip Gabrilowitsch and his orchestra. Gabrilowitsch is a great conductor, and is interesting because of his marriage to the daughter of one of the greatest Americans, Mark Twain, the commander said.

Royalties from the sale of the march, "The Stars and Stripes Forever," now aggregate \$300,000, the commander remarked when questioned about his own compositions. This statement came after he had been asked which of his works he likes best. His answer was that he has no favorites but loves them all

alike. People of the country, however, he said, seem to prefer "The Stars and Stripes Forever," because they have bought more than 4,000,000 copies of it on which he receives a royalty of 7 cents each. The march was written in 1897.

His compositions of all classes now number 272. Among them are 104 marches, 10 operas, one cantata, one teu deum, 15 orchestral suites and many arrangements, Commander Sousa said. The latest march compositions are "National Game," which was dedicated to Judge Kennesaw M. Landis and "The Black Horse Troop." Both of them were written recently.

End of Tours

He expects to resume his work of composition in a short time. He has engagements at Gastonia, Salisbury, Greensboro and Winston-Salem, where a tour began last June and extended into every state in the union except Nevada and into parts of Canada will come to an end.

From Winston-Salem Commander Sousa and his band will go directly to New York. There some concerts will be given, the composer will write more music, and preparations will be made for a short tour to begin sometime in July. That tour, however, in conformity with the usual practice, will be abbreviated and only every other year does he go as far as the west coast.

The Sousa band, its conductor said, has been once around the world, five times to Europe, and has made 16 complete tours of America in addition to the short one which it make every other year.

In resuming his compositions, Commander Sousa will be continuing work that he first began at the age of 12 years, although he had nothing published until he was 17. He began playing musical instruments as a very small boy, and was placed with a Marine band at Washington by his father to keep him from running away with a circus whose chief musician had made him an offer of \$12 to join the organization.

Becomes Conductor

After playing with the Marine band for several years he became an orchestra conductor. A high Navy official on hearing his orchestra in Philadelphia decided that he ought to become the director of the Marine band, and arranged for that to the ordered. Thirty-two years ago he left the Marine band and formed his present famous organization that is regarded by authorities as unequalled in the world.

3 STEAMERS IN DISTRESS 6000 LIVES ENDANGERED

STORM RAGES ON ATLANTIC; 2 MEN DROWN

Antioe Left Helpless When
Rescue Attempt Fails; Le-
viathan and Aquitania
Battling Rough Seas.

(Associated Press)

NEW YORK, Jan. 26.—Three steamships are in distress today as the result of a storm in the Atlantic ocean. At least 12 liners, including the Leviathan and Aquitania, are battling toward port with nearly 6,000 passengers. The ships in distress are the British freighters Antioe and Laristan, and an unidentified vessel near the Panama canal.

When the President Roosevelt launched a lifeboat yesterday to take off the crew from the Antioe, two sailors of the rescue crew lost their lives when the lifeboat crashed against the Antioe. After a failure of the rescue effort, the Antioe drifted helplessly, with its lifeboats and wireless gone and the waves flooding the holds.

The Laristan sent out an S. O. S. last night. The German steamer Bremen is racing to its aid. The Antioe has a crew of 40 men and the Laristan 20.

SCHAUB DENIES ALLEGATIONS IN TWO SUITS FILED

Actions of John F. Parrott
Against Longview Concern
and Its President Ground-
less, Is Claim.

Every material allegation contained in two suits filed in Cowlitz county superior court today by John F. Parrott, against the Pacific Straw Paper and Board company, and against the president of the concern, Charles F. Schaub, was denied this afternoon by Mr. Schaub, in a statement to the Longview Daily News.

In one of the suits, a judgment

ONE HOSS SHAY HAD NOTHING ON THIS AUTO YARN

The story of the one hoss shay was re-enacted yesterday afternoon on the Pacific highway about two miles south of Kelso with a Maxwell auto assuming the leading role. Fred Close of Kalama reports that the car went all to pieces in front of his car and piled up in a heap of junk. Close says the car went around his car and shattered into its various parts when it jarred as it came onto the pavement. Close succeeded in dodging the wreck. Four men were in the wrecked car and were thrown out of the machine. One of them, thrown out of the back of the car, struck on his head on the pavement and was unconscious for several minutes. None of the men was injured and no report of the accident was made at the sheriff's office.

APPROVE OF RESERVATIONS IN TWO VOTES

First Vote on Swanson Prop-
osition Carries, 89 to 1;
Second Wins, 83 to 8; Final
Vote Expected Tomorrow.

(Associated Press)

WASHINGTON, D. C., Jan. 26.—In the first vote on World court reservations, the Senate approved, by a vote of 89 to 1, the first of the Swanson reservations, saying the United States accepts no legal connection with the League of Nations. So many senators wanted to talk on the court and other subjects that the pro-court leaders gave up hope reaching a final vote before tomorrow. The second reservation, providing that the United States has a voice in the selection of judges, passed, 83 to 8.

300 RAIL WORKERS WILL BE EMPLOYED

Northern Pacific, to Make Improve-
ments; Castle Rock to Be Head-

CONCRETE MEN WILL CONVENE HERE FRIDAY

Seventy-five Delegates Ex-
pected to Attend Convention
Friday and Saturday; Lead-
ers in Industry to Attend.

Final arrangements have been made for the first annual convention of the Northwest Concrete Products association convention, which takes place here on Friday and Saturday. This organization was launched only recently in Portland with W. F. Paddock of Seattle, manager of the Peerless Concrete Products company as president and W. H. Sharp of Longview, manager of the Longview Concrete Industries, as secretary and treasurer. Three vice presidents were also elected.

Mr. Sharp is also chairman of the program committee for the convention. On his committee are D. E. White, Bill McKenzie and Hans Mumm, all prominent in the concrete industry in the North-

west.

Convenes 9 A. M. Monday.
About 75 delegates are expected to attend. Hotel Monticello will be headquarters. The convention will convene at 9 a. m. on Friday. Address of welcome will be made by Mayor A. L. Gibbs and the response by President F. W. Paddock.

During the convention there will be a discussion of the standardization of concrete pipe, also a discussion of the state highway policy of highway culverts and drainage. Chemistry of cements and concrete will be discussed by men of science. Concrete testing, cast stone, roofing tile, concrete pipe tests, concrete irrigation pipe, stucco and its application to building units and many other features of the industry will be discussed.

Concrete Experts to Speak.
Some of the men who will lead the discussions are outstanding in the west in their special lines. They include: Eugene Hoffman, Washington state highway construction engineer; James Priest-

(Continued on page two)

HEART STOPS

DURKIN'S WIFE MEETS BETTY, THE "OTHER WOMAN"



Here is the first photograph of Irma Sullivan Durkin, 18-year-old bride of Martin Durkin, Chicago gunman. She is on the right, and the picture was taken after she reached Chicago and learned, not only that Durkin was a murderer, but that he had another sweetheart. The "other sweetheart," Betty Werner, who once helped Durkin escape imprisonment in California but who now threatens to tell police all she knows about him in reprisal for his marriage to Irma, is at the left. When she and Durkin met, after his arrest, Durkin asked her: "So they've made you bitter against me, have they?" She answered, "You did it yourself," and turned away. Inset is a picture of Durkin taken at the Chicago district attorney's office.

OVER 2500 HEAR SOUSA BAND IN TWO CONCERTS HERE MONDAY

"March King" Thrills Enthu-
siastic Audiences With Mas-
terful Renditions Carrying
Hearers Into Musical
Realms Seldom Attained.

Lieutenant-Commander John Philip Sousa and his wondrous band have come and gone, leaving behind melodious musical remembrances that shall long be cherished by the 2500 odd persons who crowded into the Columbia theater yesterday afternoon and evening to be regaled by such a concert as only the larger centers of population are privileged to

ideals and American traditions could fail to be attracted by the remarkable concerts of Sousa's organization.

The evening performance commenced with a magnificent rendition of the overture "Maximilien Robespierre" (Litolff). Sousa's players are artists, from the solo cornetist, who sits on his right, back to the elderly gentleman who plays the bass drum and the cymbals, who has been with the organization 30 years. The more serious numbers like the suite, "Cuba Under Three Flags," and the largo movement from the love scene from "Feueroth" (R. Strauss), were played with such

DEFENSE FOR BOLEN DEALS OUT SURPRISE

Attorneys Plan to Reverse
Tables, They Claim; Say
Body Found Not Identified
as That of W. W. Fleming.

(Associated Press)

VANCOUVER, Jan. 26.—Maintaining that the body found in the Columbia river last August has not been identified as that of Walter W. Fleming of whose murder L. R. Bolen is accused, and that satisfactory motive for murder has not been established, the de-

LONGVIEW BRIDGE DESIGN REJECTED

BRAVES FLAMES TO SAVE SISTER AND 3 CHILDREN

(Associated Press)

PORTLAND, Jan. 26.—Fred Allen, awakened in a rooming house today by flames licking past his window, rescued his sister and her three children before the building was destroyed. Almost overcome by smoke in bringing his sister out, Allen rushed in and rescued the children, all under six years of age. Then he collapsed. Firemen revived him.

MAN HUNT FOR BAILEY GUNMEN IS CALLED OFF

Blood Hounds Returned to
Their Kennels While Sher-
iff Investigates Clew Given
by Wounded Men.

With no further searching to be done in the hunt for the gunmen who shot Dwight L. Bailey, Kelso policeman, Saturday morning, the bloodhounds from Milton, Ore., were taken back to their home kennels this morning by the Oregon deputy sheriffs who brought them here, and Deputy Sheriff Mickey Davis of King county will return the King county dogs to Seattle this afternoon.

Following the investigations at Rainier and along the Cowlitz river there were no definite leads to follow, and the hunt for the men was abandoned, as it is believed they are gone from this vicinity or are securely in hiding.

The sheriff's office is devoting its attention at present to investigating the men whom Officer Bailey named to Sheriff Studebaker yesterday afternoon as the men who did the shooting. Whether any arrests will be made soon has not been disclosed by Sheriff Studebaker.

Bailey continued to improve at the Kelso General hospital last night and his chance of recovery is getting better every day though it will be several days yet before

SPAN HEIGHT OF 175 FEET IS REQUIRED

Quebec Structure Taken as
Criterion by Port of Port-
land Commission; Ruling
Follows Hearing.

Decreeing that channel clearances of the proposed Longview-Rainier bridge over the Columbia river should be 175 feet above low water, instead of 155 feet as proposed in the plans and specifications submitted by proponents of the bridge, the Port of Portland commission yesterday refused to approve the plans for the structure.

The Quebec bridge was taken by the commission as a criterion to which plans for the proposed Columbia river span must conform if they are to be passed by the port body, according to word from Portland.

Channel clearances of the bridge based on those of the Quebec structure must be 175 feet above low water, not less than 600 feet in width at the top of the channel span and not less than 750 feet between faces of the piers.

The ruling of the Port of Portland commission follows a public hearing held Thursday afternoon, conducted jointly by the Port of Portland and the state highway commission. Views of various interested parties were heard at this hearing, including a delegation from Longview. The stand of the commission, announced yesterday, was in the form of a statement by Frank M. Warren, president of the commission, which was adopted as a resolution, and will be forwarded to the Oregon state highway commission and to Major R. T. Coiner, corps of engineers, U. S. A., district officer. The resolution sets forth the requirements of the commission, and also states that assurance of channel stabilization is necessary.

Vandercook States Position.

In a statement here today, Wesley Vandercook, one of the men financially interested in the bridge, said:

ALLEGATIONS IN TWO SUITS FILED

Actions of John F. Parrott Against Longview Concern and Its President Groundless, Is Claim.

Every material allegation contained in two suits filed in Cowlitz county superior court today by John F. Parrott, against the Pacific Straw Paper and Board company, and against the president of the concern, Charles F. Schaub, was denied this afternoon by Mr. Schaub, in a statement to the Longview Daily News.

In one of the suits, a judgment for \$250,000 is asked against Schaub. In the other, a judgment for \$250,000 is asked against company.

In the action against the corporation it is alleged that Parrott was employed at a salary of \$300 with an oral understanding that he was to have the position of sales manager, and that he was later discharged "without cause." In his action against President Schaub, it is alleged there was an agreement between Parrott and Schaub which has not been carried out.

Mr. Schaub, when interviewed today, stated that there had never been any kind of a contract entered with Mr. Parrott. "Mr. Parrott was never in our employ on a salary basis and did nothing for us to obtain commissions, for he sold no stock of any amount."

Mr. Schaub had no knowledge of the filing of the suits until notified by The News today, he said. "I did receive a high pressure letter from Parrott's attorney some time ago asking for a settlement, but did not believe he would have nerve enough to file suit. I have not been notified by any authority as yet that such suit has been brought, but if so, I will of course contend it."

Fill Themselves—Jobs May

But not so efficiently as when employees are carefully chosen. Every employer knows that the more applicants he has to choose from the better men he can select.

In spite of that, some firms will take the first man who calls for a job, without special regard to his qualifications.

Many local firms know it DOES pay to advertise for their help. Several days ago one of them advertised in The Daily News Classified Section for an experienced truck driver and was able to choose its man from a large number of applicants.

Let OUR Classified Ads serve YOU.

An Ad-Taker is waiting to take your ad at 473.

In the first vote on World Court reservations, the Senate approved, by a vote of 89 to 1, the first of the Swanson reservations, saying the United States accepts no legal connection with the League of Nations. So many senators wanted to talk on the court and other subjects that the pro-court leaders gave up hope reaching a final vote before tomorrow. The second reservation, providing that the United States has a voice in the selection of judges, passed, 83 to 8.

300 RAIL WORKERS WILL BE EMPLOYED

Northern Pacific to Make Improvements; Castle Rock to Be Headquarters for Men.

(By Staff Correspondent)

CASTLE ROCK, Jan. 26.—News was received here this week that the Northern Pacific Railway company will soon begin to resurface and replace with new ties 15 miles of its line from Vader south.

An extra gang is now employed building a mile of sidetrack on the northern city limits to care for the boarding cars. It is said 300 men will be required for the work and their headquarters will be at Castle Rock.

TODAY'S COUNT

—LONGVIEW—

541

Both Longview and Kelso fell down in registrations for the 24 hours ending at noon today, with Longview books showing 37 new registrations, just one more than Kelso, although the county seat's total is still 73 ahead of that in Longview. This city's total is 541. Mayor A. L. Gibbs vows he will take drastic measures to stimulate pep among voters of this city unless they perk up this week. Books are open every week day in the city council chamber on the second floor of the Peasley building.

—KELSO—

614

For two days in succession Kelso registrations fell behind those of Longview, with Kelso 33 behind yesterday and one behind today, although Kelso is still ahead substantially in the total, which is 614. "We'll stay ahead, too," predicts City Clerk Lucien Crawford. Kelso voters may register at the clerk's office in the city auditorium during business hours every week day.

ardization of concrete pipe, also a discussion of the state highway policy of highway culverts and drainage. Chemistry of cements and concrete will be discussed by men of science. Concrete testing, cast stone, roofing tile, concrete pipe tests, concrete irrigation pipe, stucco and its application to building units and many other features of the industry will be discussed.

Concrete Experts to Speak.
Some of the men who will lead the discussions are outstanding in the west in their special lines. They include: Eugene Hoffman, Washington state highway construction engineer; James Priest-

(Continued on page two)

HEART STOPS BUT SURGEON SAVES PATIENT

Cleveland Manufacturer Alive Due to Bold Decision and Skill of Doctor, Who Took Chance and Won.

(Associated Press)

CLEVELAND, Jan. 26.—Although apparently dead for several minutes, Earl F. Hauserman, manufacturer, is now on his way to health because a surgeon took a chance and had the skill to carry out a bold decision. Hauserman's heart failed during an operation for appendicitis. His physician made an incision beneath the patient's heart, reached in and massaged that organ, and slowly heart action was resumed. The surgeon then completed the operation.

ARMY COURT LAWS CHANGE PROPOSED

WASHINGTON, D. C., Jan. 26.—Investigation of the Mitchell court martial case with a view to revising laws concerning military courts was proposed today in a resolution by Representative Connally, Democrat of Texas.

Triplets Born At Longview Hospital

Triplets, two girls and a boy, were born to Mrs. Viola Jacobson, age 29, of Eighth and Main streets, Kelso, at the Longview Memorial hospital last night. The boy died shortly after birth but the girls have excellent chances to live, report hospital authorities. The infants weighed two and one-half pounds each. The mother is reported to be getting along nicely. The triplets are the first born in Longview.

"March King" Thrills Enthusiastic Audiences With Masterful Renditions Carrying Hearers Into Musical Realms Seldom Attained.

Lieutenant - Commander John Philip Sousa and his wondrous band have come and gone, leaving behind melodious musical remembrances that shall long be cherished by the 2500 odd persons who crowded into the Columbia theater yesterday afternoon and evening to be regaled by such a concert as only the larger centers of population are privileged to hear.

Both audiences were abnormally large and enthusiastic. The march king lived up to every expectation—and more. As the curtain rose last night and there was revealed a congregation of musical stars such as was never expected to be gathered here a thunderous applause went up. The applause had scarcely attained full volume ere the noted bandmaster stepped before the footlights. His reception was thunderous but cut short when he wafted aloft his baton—and the program was on.

Frills and Flourishes Absent.

Sousa gets right down to business; he knows what the public wants and straightway proceeds to give it to them—minus numerous bows and flourishes—minus the frills and flurries that generally characterize the stage appearance of musical notables.

Lieutenant - Commander Sousa carries his audiences through his concerts in an orderly, business-like manner that smirks of military precision. His programs are wonderfully well organized. He grants his encores without the unnecessary formality of making many bows. He knows what the public wants to hear and he sees to it that their wishes are respected. Scarcely a person with American

ideals and American traditions could fail to be attracted by the remarkable concerts of Sousa's organization.

The evening performance commenced with a magnificent rendition of the overture "Maximilien Robespierre" (Litolf). Sousa's players are artists, from the solo cornetist, who sits on his right, back to the elderly gentleman who plays the bass drum and the cymbals, who has been with the organization 30 years. The more serious numbers like the suite, "Cuba Under Three Flags," and the large movement from the love scene from "Feueroth" (R. Strauss), were played with such precision and fine balance that the performance was as satisfactory in most ways as that of a great symphony orchestra. The parts usually assigned to the strings were carried by the woodwinds, that is, the clarinets, oboes, English horns, etc. Sousa's brass section is much larger than any found in symphony orchestras.

Overtures Played In Splendor.

The band brought forth the might and splendor of the overture in brilliant fashion. In the large the pathos and poignance of the opening chords and the leading theme, carried as prescribed by the English horn, were eloquently expressed.

Needless to say, it was Sousa's own marches that brought the real thunders of applause. Some of the favorites were played in the evening performance, "El Capitan," "The Liberty Bell," "U. S. Field Artillery" and "The Stars and Stripes Forever."

In the "U. S. Field Artillery" a battery of trombonists at the front of the platform gave a massed playing of the principal theme, with an accompaniment of pistol shots. In "The Stars and Stripes Forever" a troupe of piccolo players, trombonists, trumpeters and cornetists extending all the way

(Continued on page six)

SHERIFF'S OFFICE TO BUY BLOOD HOUNDS FOR COWLITZ COUNTY USE

Two Trained Dogs From Milton Kennels to Be Acquired as Well as Two Pups From King County String; Cost Not Over \$250.

Had trained bloodhounds been immediately available, one of both of the bandits, who shot Dwight Bailey, Kelso policeman, Saturday morning, would have been captured that morning is the opinion of Sheriff Clark Studebaker, who has arranged for the purchase of three or four bloodhounds for Cowlitz county. Two young dogs that are already trained will be brought here from the Milton, Ore., ken-

nels, and will be purchased by Cowlitz county if they show that they can take and follow a scent satisfactorily. Sheriff Studebaker also arranged yesterday to purchase one or two puppies from the King county kennels. The investment in dogs will not be more than \$250 for the county, and Sheriff Studebaker considers it a wise investment. There have been a number of cases in the past three years, Sheriff Studebaker points out, in which dogs would have proved of great value in the pursuit of criminals.

County Commissioner E. D. Holbrook will have charge of the dogs when they arrive, according to present arrangements.

OUT SURPRISE

Attorneys Plan to Reverse Tables, They Claim; Say Body Found Not Identified as That of W. W. Fleming.

(Associated Press)

VANCOUVER, Jan. 26.—Maintaining that the body found in the Columbia river last August has not been identified as that of Walter W. Fleming of whose murder L. R. Bolen is accused, and that satisfactory motive for murder has not been established, the defense opened its case this morning. The counsel declared that the prosecution, which closed yesterday afternoon, had not shown that Fleming, former employe on the Bolen farm, had been slain and further maintained that it would be proved that he left the Bolen farm last July after a quarrel with the ranchman. The defense will attempt to reverse the tables, said the chief counsel, in his opening statement, and prove that Fleming burned the Bolen farm buildings in a spirit of revenge.

The motion of defense counsel for nonsuit was denied, as was the motion that all testimony relating to the value of the buildings on the Bolen ranch be eliminated. Mrs. Bolen, wife of the defendant, took the stand to verify the value of the family automobile, which the prosecution said was valued at \$400. She said \$635 had been paid for the car shortly before it burned.

William Campbell, a carpenter, estimated the value of the house and barn at \$6,000. They were insured for \$4500 and prosecution witnesses had said they were worth about \$1600.

Portland Market Report.

(Associated Press)

PORTLAND, Jan. 26.—Steers, strong; she stock, lower; cows, \$6 to \$6.75; hogs, steady; sheep, weak to lower; lambs, \$13 to \$14; butter, butterfat, steady.

Aurora Borealis Is Tampering With Telegraph Wires

(Associated Press)

PORTLAND Jan. 26.—Associated Press wires in Oregon were affected to some extent today by the aurora borealis. Dispatches received here indicated that phenomena disturbed wire communication throughout most of the United States. The Western Union reported trouble in the middle west. The American Telephone and Telegraph company's wires were affected all the way between New York and San Francisco.

Rainier and along the Cowlitz river there were no definite leads to follow, and the hunt for the men was abandoned, as it is believed they are gone from this vicinity or are securely in hiding.

The sheriff's office is devoting its attention at present to investigating the men whom Officer Bailey named to Sheriff Studebaker yesterday afternoon as the men who did the shooting. Whether any arrests will be made soon has not been disclosed by Sheriff Studebaker.

Bailey continued to improve at the Kelso General hospital last night and his chance of recovery is getting better every day though it will be several days yet before he will be out of danger.

COAST GUARDS CHARGED WITH RUM RUNNING

Thirteen Men in U. S. Employ and 48 Others Indicted by Federal Grand Jury; Bill Dyer Headed Ring, Claim.

(Associated Press)

NEW YORK, Jan. 26.—Thirteen members of the coast guard and 48 other individuals were indicted today by a federal grand jury investigating an alleged bootleg syndicate headed by Bill Dyer, former race owner. Nine of the coast guardsmen are still in active service. The grand jury spent six weeks investigating the alleged rum ring, which federal officers said controlled 18 ocean steamers in the rum running business.

MARKETING BILL PASSED BY HOUSE

(Associated Press)

WASHINGTON, D. C., Jan. 26. Haugen bill to establish a co-operative marketing division in the department of agriculture was passed today by the house. The measure now goes to the Senate. It carries an appropriation of \$225,000 to accomplish the work of the new division for the first year.

OPTIMISTS TO MEET AT NOON TOMORROW

Optimist club of Longview will meet tomorrow at 12:15 o'clock at the Smallwood cafe to give further consideration to probable affiliation with another service club or incorporation as a separate unit, and to perfect plans for the second monthly paper drive. Report on the charter banquet will also be heard.

from Longview. The stand of the commission, announced yesterday, was in the form of a statement by Frank M. Warren, president of the commission, which was adopted as a resolution, and will be forwarded to the Oregon state highway commission and to Major R. T. Coiner, corps of engineers, U. S. A., district officer. The resolution sets forth the requirements of the commission, and also states that assurance of channel stabilization is necessary.

Vandercook States Position.

In a statement here today, Wesley Vandercook, one of the men financially interested in the bridge, said:

"Referring to the statement in a Portland paper today giving bridge span clearances, vertical and horizontal, that Port of Portland would approve, we suppose in the last analysis it would be up to the war department of the United States government to decide what clearance should be provided in order to adequately handle shipping in the river.

"The interests of Portland and Longview are identical as far as this bridge is concerned. Since Longview is a potential port of call for every ship that passes up the river to Portland it is very much to the interest of Longview that this commerce be uninterrupted; furthermore the docks of the Long-Bell Lumber company, the

(Continued on page six)

GRANT TWO MEN CITIZENSHIP IN COURT HEARINGS

A. C. Harris of Kelso and Edward Hanch of Castle Rock Admitted; W. C. T. U. Serves Lunch to Applicants.

A. C. Harris of Kelso and Edward Hanch of Castle Rock, the first two candidates for citizenship at naturalization court in Kelso today, were admitted to citizenship. Their hearings were the only ones before noon, when the W. C. T. U. served luncheon for the candidates, their witnesses and court attaches to the number of nearly 60. Each candidate was presented with a small American flag by the W. C. T. U. V. W. Timlinson is the naturalization examiner who is conducting the examinations.

THE WEATHER

Cloudy in the east, unsettled and rain tonight or Wednesday in the west portions of Washington and Oregon.



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

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ASSOCIATED PRESS MEMBER

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A THOUGHT FOR TODAY.

A PROSPEROUS WAY—"And he said unto me, The Lord, before whom I walk, will send His angel with thee, and prosper thy way." Gen. 24:40.

PRAYER—We rejoice, O Lord, of all who observe Thy commandment, Thou dost make the way prosperous.

"Longview—50,000 by 1930"

SHOULD PROCEED CAUTIOUSLY.

WE hear often today the phrase "government in business" coupled with its obverse "business in government." A proposal like this of Congressman Davey's in his bill now before Congress does at least one thing, it sets out in clear relief the antithesis of these two fields of life. What is business? Business covers the relations which men create in getting a living, plus. Saving money is as vital a part of business as getting money is. Waste of material, extravagant overhead, frittering away of time—in the business world these things are taboo. Business cannot live and tolerate them. From the angle of business then, Mr. Davey's plan is the simplest common sense. The existence of the condition he complains of presupposes that no one now has power to alter it. The business man's answer, and that is what Mr. Davey is, a tree surgeon, used to cutting to the core of the difficulty—his answer is, then give somebody the power and do it now. That is the meaning of the bill, house bill 4798.

When we turn to the government side, the surface of the matter bristles with difficulties. What is government? Government is all the people, by virtue of surrendered sovereignty, acting through their agents, Congress and the President, for the regulation of those relations which arise from the whole scope of human contacts, man to fellow man, and man to the organic whole, the nation. Here we have quite another dilemma. Human welfare is the prime consideration: dollars too, but only as they serve. Theoretically the President has the power. The cabinet system is the outgrowth of the "opinion in writing" of the principal officer in each department of government which the constitution directs the President to require; the departments are the outgrowth of the cabinet system and as the heads are directly responsible to the President he could exercise the necessary influence to accomplish a removal, except that the constitution gave Congress the right to regulate by law appointments of lesser officers. This has been done, especially through the civil service and in a multiple of restricting ordinances that in practice make it quite impossible for the President to act extensively without such a grant of special power as Mr. Davey advocates. The President makes only about 16,000 direct appointments out of the nearly half a million office holders that constitute the executive personnel.

It is evident that Congress and the President acting together could accomplish the needed reform. Why is Congress reluctant to use the power it has? That is a good question to think about.

tives, we would be free to keep at home those who did not do their larger duty. Such action, nationwide, in a few years would correct the evil without drastic departure to our governmental idea. To discuss the dangers of such a precedent would carry us into the intangible elements of the situation, "the imponderables" which lie so light upon the scale yet, unconsidered, may be the deciding factor. There is not enough likelihood of Mr. Davey and his bill arriving anywhere, to justify this incursion into more rarified regions at present.

Mr. Davey is a Democrat. Mr. Coolidge is a Republican. Mean men are mean enough to suggest that Mr. Davey would like to see a Republican President send all those disgruntled office holders and their friends home just about the time for another national election. A still meaner man might suggest that there would be a fine lot of vacancies thus left, that would be waiting a Democratic regime.

The thing can be done only when Americans are as anxious to save money out of sight at Washington as to secure the small privilege that is in sight and tangible at home. The Gordian knot could be untied with patience. Whether it should be slashed in two by the stroke of an Alexander is a matter for more careful determination.

MEXICO'S THREAT.

IN enacting legislation which threatens to imperil the interests of American investors within that republic it may be the purpose of the Mexican government to test the limit to which the United States government will permit it to go in such a proceeding. At least the Mexicans are of a mind to give no more assurance to foreign property owners than they can help. The United States government does not assume to dictate to Mexicans what legislation they shall enact, but it does claim the right to protest against laws that would defeat agreements made to assure American rights. Investments in Mexico made by Americans in good faith and under the then existing laws are entitled to protection and that is all that our government asks.

The protest which has been made against the recently passed land and petroleum laws may have the effect of modifying or eliminating the provisions which menace the rights of American investors. In case there is refusal to amend the objectionable features of the measures interruption of diplomatic relations would be the probable result. One nation cannot retain relations with another when contracts are openly flouted. American investments in Mexico are estimated at a half-billion. The amount involved is sufficient to warrant positive steps for its protection from threat of confiscation.

The desire of Mexicans to prevent the exploiting of the natural resources of the country at their expense will elicit sympathy but fulfillment of their purpose would not justify confiscation of investments made in entire good faith under law.

Tom Sims Says—

Nice thing about winter is the weather is mostly too bad to play golf.

Man in Washington claims his dog smokes. Better look out or he will learn to shoot pool.

Since women started getting haircuts a man has to go around to a pool room to cuss.

Well, it's a terrible world. The weather never gets hot in winter or cold in summer.

Nice thing about having a family is that

Some Pages from American History

By VICTOR MORGAN

The First Hard Inter at Plymouth

THE Pilgrims from England who landed at Plymouth 1620 were used to cold weather. The winters were cold enough in the land from which they came. But over there, their homes were snug and a fire could always be built as there were comforts even if there were no luxuries.

But in this new country, there was need to build homes quick before the intense cold should come. And clearings had to be made in the forests. Such a thing as real comfort was entirely lacking. If they did not actually suffer, they were stifled. The necessities of life were at they asked.

But there was scarce enough to eat. They were new in the country and there were no wellstocked cellars of preserved foods, no barns filled with grain. They had only what they had brought with them and what they could buy of the Indians. This was little enough.

Then that other dreadful enemy stepped in—fever. One after another they fell ill until half of their number lay buried in the life cemetery they had made in the clearing.

Just think! At one time there were

scarce six or seven well ones to care for all the sick. Little time there was then for building more homes or planning the future. Indeed, they must sometimes have wondered whether there would be any left in the spring, to live in the few cabins already built.

SPRING came. The buds came out. The grass grew green.

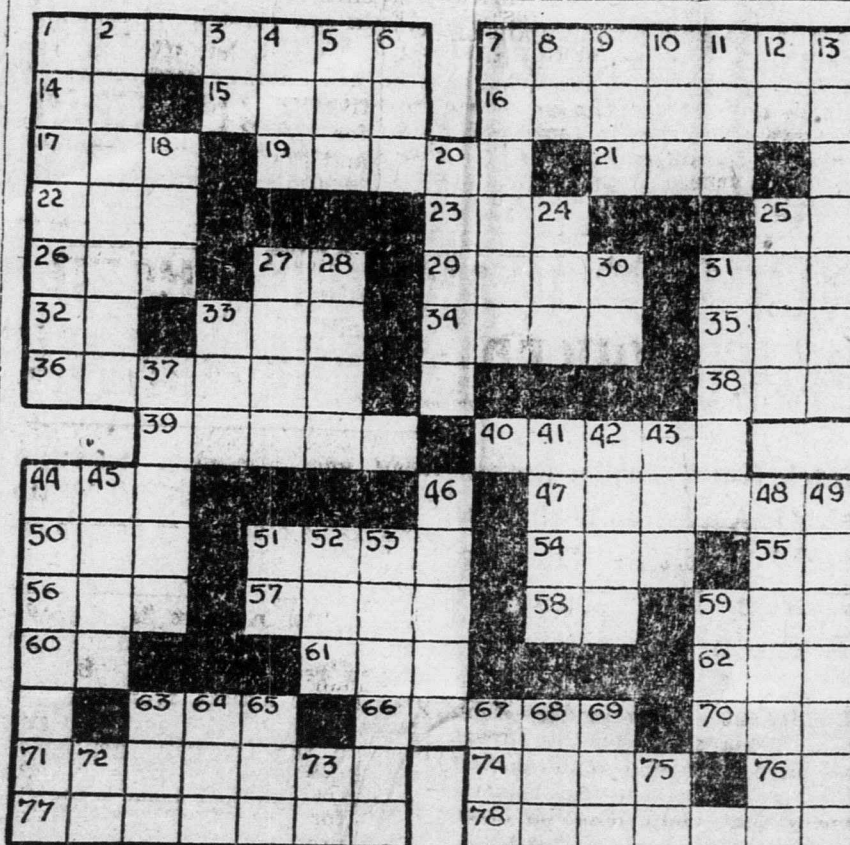
The Mayflower rode at anchor in the bay. The captain went about among the people soliciting passengers home. He was getting ready for the trip back. The very masts of the ships seemed to be beckoning them home to their English relatives and friends.

But staunchly they bade her good-bye. Not one went with her.

Immediately they set about learning what crops would grow best in the new land. But even spring and warm weather did not bring absolute peace. From time to time there was trouble with unruly neighbors. As the years went on, there were difficulties with the shiftless English neighbors and with the jealous Dutch, who had looked upon their arrival with great disfavor.

Tomorrow: The Coming of the Puritans.

CROSSWORD PUZZLE



HORIZONTAL

1. Meals.
7. Revolved.
14. Printer's measure.
41. Acidity of the stomach.
42. Fissure containing metal.
43. Years of life.
44. Refunded.

TODAY'S EVENTS

CENTENARY of the birth of Julia Dent Grant, the wife of President U. S. Grant.

This is also the one hundredth anniversary of the birth of Charles A. White, a celebrated American geologist.

Liquor legislation and its enforcement will be reviewed at the annual meeting of the Ontario Prohibition Union in Toronto today.

The trial of Mayor Lawrence F. Quigley of Chelsea, Mass., together with a score of others under federal indictment for conspiracy to violate the liquor laws, will begin in the federal court in Boston today.

The appeal in the case of Gerald Chapman, the "million-dollar bandit" under sentence of death in Connecticut, is docketed for a hearing today in the federal court in New York City.

The merger of three Lutheran bodies, the New York ministerium, the New York and New England synod, and the New York synod, representing more than 400 con-

IMMIGRANTS IN THE WEST IMMIGRATION SHIFTS IN 14 YEARS; MORE COMING FROM AMERICAS THAN FROM EUROPE

By Eliot G. Mears
Professor of Economics, Stanford University

(Written Especially for NEA Service and Longview Daily News)

During the last fourteen years American immigration has shifted. The Americas now contribute more than Europe. Among the Americas, our islands make an important contribution.

While Canada and Mexico together send into the United States, illicitly perhaps, more than all who arrive legally and otherwise from Pacific points, Filipinos are now arriving in large numbers on the Pacific Coast.

I understand that from 50 to 200 arrive at San Francisco on every ship coming from Hawaii and the Philippines. The entries into Seattle are steadily increasing.

With them come unheralded thousands from Porto Rico, the Virgin Islands, Hawaii and Alaska. Porto Ricans and Filipinos are considered citizens as far as immigration to the United States is concerned.

In some communities of California Filipinos outnumber Chinese, and occasionally replace both Chinese and Japanese. They also find employment in Washington sawmills, Alaskan canneries and other industries.

The Pacific Coast is getting from these sources laborers who compare favorably with the average Mexicans, and are less of a social charge on American communities than Mexicans.

Two classes of Filipinos arrive, those from Hawaii and those direct from Manila. The former have proved themselves superior because of their later experience on the sugar plantations.

Of more significance than their numbers is the fact that Filipinos are easily led. Politicians of easy conscience could without difficulty use them in a new case.

Nearly two thousand Filipinos have gathered in one colony in San Joaquin county, California. There, as elsewhere, they rival the two major Oriental races in manual labor, and are more used than the Chinese and possibly the Japanese.

Nearly two-thirds of the aliens coming from all the American islands land at San Francisco. These diffuse through California, few of them going north. Others arrive at Seattle and other Washington and Oregon ports, thus assuring the northwest their share of this nationality.

These newcomers will attract their friends by accounts of the Golden Land of Opportunity and as the years pass, due partly to the Oriental Exclusion Act, greater numbers may roll in through the open door of our insular possessions.

(Tomorrow: THE SOUTHWEST ABSORBING MORE IMMIGRANTS THAN ALL OTHER STATES).

more. Born at Windsor, Conn., October 13, 1769.

1851—Joseph Cretin was consecrated first Roman Catholic bishop of St. Paul.

1865—Great Britain discontinued the practice of sending convicts to Australia.

1894—Prince Bismarck visited Berlin after a long absence, and was received with great enthusiasm.

1898—Grand ball in San Francisco in celebration of the California Golden Jubilee.

1924—Marriage of the Prince Regent of Japan to Princess Nagako, eldest daughter of Prince Kuni.

One Year Ago Today.

S. GLENN YOUNG, Klan liquor raider, and Ora Thomas, deputy sheriff, killed in fracas at Herrin, Ill.

Today's Birthdays.

R. T. REV. A. F. WINNINGTON INGRAM, bishop of London, who is to visit America this year, born in Worcestershire, 68 years ago today.

Frank O. Lowden, former governor of Illinois, born at Sunrise City, Minn., 65 years ago today. Major James F. Coupal, physi-

CONCRETE MEN WILL CONVEVE HERE FRIDAY

(Continued from first page)

ly, Seattle city chemist; James L. Avis of the Northwest Testing laboratory, Seattle; H. L. Burra, J. A. Wiley and C. H. Bullen, all of Portland; W. F. Hews, Yakima; Minor Meriwether, Seattle; D. F. Shope, president of the Shope Brick company, Portland; W. T. Belcher of the California Stucco company, Seattle; Ira L. Collier, concrete expert at Washington university and H. M. Hadley, district engineer for the cement association.

Leo Baisden On Program. Leo Baisden, superintendent of Longview's public schools, will be the last scheduled speaker on the program, at 11:30 a. m. on Saturday. His topic will be: "Ethical relations between competitors producing a like product and the results of such application."

On Friday afternoon the Longview film and moving pictures of stone tile being manufactured will be shown at the Community Y auditorium.

Question of affiliation with the National Concrete Products association, selection of a delegate to the national meeting of concrete men to take place in Chicago

tution directs the President to require; the departments are the outgrowth of the cabinet system and as the heads are directly responsible to the President he could exercise the necessary influence to accomplish a removal, except that the constitution gave Congress the right to regulate by law appointments of lesser officers. This has been done, especially through the civil service and in a multiple of restricting ordinances that in practice make it quite impossible for the President to act extensively without such a grant of special power as Mr. Davey advocates. The President makes only about 16,000 direct appointments out of the nearly half a million office holders that constitute the executive personnel.

It is evident that Congress and the President acting together could accomplish the needed reform. Why is Congress reluctant to use the power it has? That is a good question to think about. Every one of those half a million employees comes from some congressman's district and represents political influence and pressure. Equally just about every one of those districts wants something and if the congressman expects to go back again, irrespective of his service to the country as a whole he must get for his district appropriations, federal buildings, reclamation projects, water way improvements, etc. It comes home to the people in the end, the shirked responsibility does. If we did not make these demands on our representa-

purpose would not justify confiscation of investments made in entire good faith under law.

Tom Sims Says---

Nice thing about winter is the weather is mostly too bad to play golf.

Man in Washington claims his dog smokes. Better look out or he will learn to shoot pool.

Since women started getting haircuts a man has to go around to a pool room to cuss.

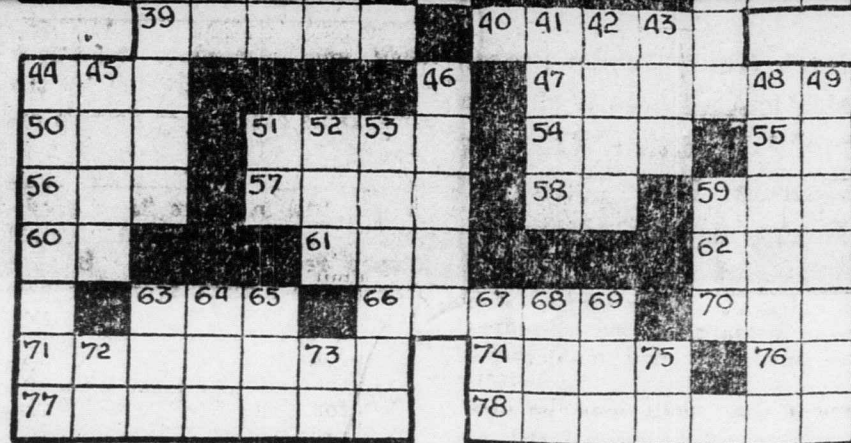
Well, it's a terrible world. The weather never gets hot in winter or cold in summer.

Nice thing about having a family is that you can wish you didn't instead of wishing you did.

You certainly can't keep your hands in your pockets when you have a wife on them.

This winter is not so hard as last winter. Very few of us are forced to work crossword puzzles this winter.

Wives of great men oft remind them that their lot is not sublime.



HORIZONTAL

1. Meals.
7. Revolved.
14. Printer's measure.
15. A doubling of string.
16. Dye base.
17. Male.
19. Gaiters.
21. Writing instrument.
22. Unit.
23. To perform.
25. 3.1416.
26. Dye vessel.
27. Exclamation of surprise.
29. Car track.
31. Affirmative.
32. Preposition of place.
33. Constellation.
34. Jar.
35. To devour.
36. Unit of the alphabet.
38. Almost a donkey.
39. Peruses.
40. Pertaining to the cheek.
44. Eggs of fishes.
47. Brandy.
50. Age.
51. Back of the neck.
54. Lyric poem.
55. Father.
56. Cot.
57. To wither.
58. Second note in scale.
59. Quantity.
60. Like.
61. To damage.
62. Anger.
63. Label.
66. Approaches.
70. By.
71. Component.
74. Brings legal proceedings.
76. Myself.
77. Presented.
78. More abrupt.

VERTICAL

1. State of taking away.
2. To issue.
3. Morindin dye.
4. Call for help at sea.
5. Peak.
6. Mineral spring.
7. Rogue.
8. Upon.
9. Point.
10. Beer.
11. Metal.
12. Half an em.
13. Stops.
18. Fishing bag.
20. Playing card.
24. Sesame (plant).
25. Tiny green vegetables.
27. Region.
28. Firm.
30. Sixth note in scale.
31. To long for.
33. Devoured.
37. Gait.

41. Acidity of the stomach.

42. Fissure containing metal.
43. Years of life.
44. Refunded.
45. Native metals.
46. Rhythm.
48. Puzzle.
49. One who provides food.
51. Point of compass.
52. Intention.
53. Growing things.
59. Portion of the mouth.
63. Two fives.
64. Eucharist vessel.
65. To secure.
67. Half a horse.
68. Old wagon track.
69. To observe.
72. To behold.
73. Point of compass.
75. Point of compass.

DAILY LESSONS IN ENGLISH

By W. L. GORDON

WORDS OFTEN MISUSED: Don't say "she is a new beginner in the work." "New" is superfluous.

OFTEN MISPRONOUNCED: pro rata. Pronounce the first a as in "ray," last a as in "arm," accent on first a.

OFTEN MISPELLED: occurred. Two c's, two r's.

SYNONYMS: attack, assault, assail, combat, encounter.

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: **IMPERTINENT**; impudent; irrelevant. "What's the matter?" inquired the loafer, impertinently."

Campaign started for \$500,000 St. John's Episcopal church at Spokane.

Monday's Answer.

DEMIGOD PERIODS
OVEN PETAL TREE
SET HIS RIME EEL
EN RENEGADES RA
D TI ERODE HA H
LAMP TOE EASE
A REAL DISMS D
MA DRAT DOPE PI
USE ERA IOE DOS
SHREDS VICTUAL
E RATES UNION O
MA RARE LEAN OD
ELL L LAG L EGG
NAIL BESET FARE
TREATED DONATED

annual meeting of the Ontario Prohibition Union in Toronto today.

The trial of Mayor Lawrence F. Quigley of Chelsea, Mass., together with a score of others under federal indictment for conspiracy to violate the liquor laws, will begin in the federal court in Boston today.

The appeal in the case of Gerald Chapman, the "million-dollar bandit" under sentence of death in Connecticut, is docketed for a hearing today in the federal court in New York City.

The merger of three Lutheran bodies, the New York ministerium, the New York and New England synod, and the New York synod, representing more than 400 congregations, is to be considered at a special session of the Evangelical Lutheran Synod of New York to be held in Albany today.

Conventions Today.

St. Louis, Mo.—Merchant Tailors' Association of America.

Minneapolis — Northern Pine Manufacturers' association.

Cleveland, O.—American Wood Preservers' association.

New York—Northeastern Retail Lumbermen's association.

Chicago—Western Association of Electrical Inspectors.

Springfield, O.—Southern Ohio Episcopal Diocesan convention.

Columbus, O.—Ohio Dairy Products association.

In the Day's News.

EDWARD DEAN ADAMS, the latest recipient of John Fritz gold medal for engineering achievement, is a New Yorker who is known chiefly for his great constructive and organizing work in finance and railroading. His reputation as a scientist is somewhat overshadowed by his fame as a financier and banker, but it is brilliant enough independently to make him a man of note. Some of his scientific achievements are considered quite as remarkable in their way as are many of his accomplishments in the way of railroad organization and financing. Among other things, he contributed in large measure to the solution of the great engineering problems involved in the development of the waterpower of Niagara Falls. He created the American Cotton Oil company, led in establishing the All-American Cables and has had an important share in many other industrial undertakings.

Today's Anniversaries.

1782—Cornelius P. Van Ness, governor of Vermont and U. S. minister to Spain, born at Kinderhook, N. Y. Died in Philadelphia, December 15, 1852.

1826—Julia Dent Grant, wife of President U. S. Grant, born in St. Louis. Died in Washington, D. C., December 14, 1902.

1844—Dr. Horace H. Hayden, founder of the American Society of Dental Surgery, died in Balti-

Regent of Japan to Princess Nagako, eldest daughter of Prince Kuni.

One Year Ago Today.
S. GLENN YOUNG, Klan liquor raider, and Ora Thomas, deputy sheriff, killed in fracas at Herrin, Ill.

Today's Birthdays.

RT. REV. A. F. WINNINGTON INGRAM, bishop of London, who is to visit America this year, born in Worcestershire, 68 years ago today.

Frank O. Lowden, former governor of Illinois, born at Sunrise City, Minn., 65 years ago today.

Major James F. Coupal, physician to the President, born at Springfield, Mass., 42 years ago today.

Roy Chapman Andrews, celebrated traveler and explorer, born at Beloit, Wis., 42 years ago today.

MENU for the FAMILY

By AUNT KATE

Breakfast—Baked apples, cereal, thin cream, creamed finnan haddie, cornmeal muffins, milk, coffee. Luncheon—Casserole of vegetables, raisin bread, caramel custard, milk, tea.

Dinner—Baked halibut steak, creamed potatoes, buttered string beans, stuffed prune salad, rice souffle, graham bread, milk, coffee.

The beans suggested for the dinner menu are canned rather than fresh. If canned vegetables are thoroughly aerated before heating and seasoning the vegetable is much improved. Let stand at least an hour in an uncovered china or glass dish and shake two or three times to be sure the pieces underneath "come up for air." A teaspoonful of sugar improves nearly all canned vegetables.

Casserole of Vegetables.

One cup cooked peas, 1 cup diced cooked beets, 1 cup diced cooked carrots, 1 small head cauliflower, 4 tablespoons butter, 1 tablespoon flour, salt and pepper, 2 tablespoons grated cheese, boiling water.

Melt butter, add peas, beets and carrots and shake over a low fire until vegetables are well coated with butter. Sift flour and salt over vegetables and stir carefully with a fork. Put the cauliflower which has stood for an hour head down in cold salted water, in the center of a buttered casserole. Surround with vegetables and add about 1 cup of boiling water. Season with salt and pepper and cook in a hot oven for 30 minutes. Remove cover, sprinkle with grated cheese and return to oven long enough to melt cheese.

Other combinations of vegetables can be used in practically the same way. Beans, corn, tomatoes and a large spanish onion make a delicious casserole.

riect engineer for the cement association.

Leo Baisden On Program.

Leo Baisden, superintendent of Longview's public schools, will be the last scheduled speaker on the program, at 11:30 a. m. on Saturday. His topic will be: "Ethical relations between competitors producing a like product and the results of such application."

On Friday afternoon the Longview film and moving pictures of stone tile being manufactured will be shown at the Community Y auditorium.

Question of affiliation with the National Concrete Products association, selection of a delegate to the national meeting of concrete men to take place in Chicago on February 25 and determination of a traveling inspector of products plants and determination of amount and method of assession dues are matters that will also come before the convention.

While the convention will be an exceedingly busy one, there will also be time for recreation, advises Mr. Sharp. On Friday night there will be a ball in the Crystal room of Hotel Monticello. On Saturday afternoon the delegates will be taken for an automobile tour of the city and a trip through the Long-Bell Lumber company's manufacturing plants.

CITY'S GUESTS

AT HOTEL MONTICELLO, LONGVIEW. SEATTLE—Mr. and Mrs. E. M. Shelton, Jr., V. J. Hiltbrand, Mrs. A. Milton, Mr. and Mrs. R. R. Croninger, Mr. and Mrs. H. F. Hull, W. E. Ahrens, H. A. Strimmel, F. C. Young, H. L. Bruggeman, Mr. and Mrs. A. J. Mahan, W. H. Forsyth.

TACOMA—Mr. and Mrs. Thomas Whitmore.

ABERDEEN—Mr. and Mrs. C. G. Humbarger.

PORTLAND—W. E. Hamilton, E. V. Dempster, H. D. Mercer, F. C. Graham, F. G. Cate, Harry A. Weir, Milton Gevirtz, C. S. White, R. E. Doty, E. G. Gray, Mr. and Mrs. J. Alder, Mr. and Mrs. E. L. Webster, C. E. Dant, H. E. Groves, George P. Downey, John Bonadures.

SALEM, Ore.—S. W. Starr.

SAN FRANCISCO—E. E. Neccolls.

RIVERSIDE, Cal.—W. M. Selleck.

TYLER, Minn.—Willaby Holm, D. D. Hatch.

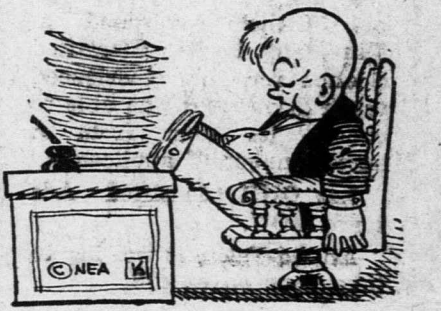
WADENA, Minn.—H. A. Berg.

SOUSA'S BAND—John Philip Sousa, William Tong, Robert A. Ross, William Schneider.

NEW YORK CITY—Mr. Frigga, Mr. Weaver, Mr. Zubar.

Says Little Joe

THERE'S NO USE WORKING YOUR WAY UP, IF YOU'RE GOING TO FALL DOWN-- ON THE JOB.



OUT OUR WAY

By Williams



BACKEBERG'S 2nd Anniversary Shoe Sale

—will save you money on your Shoe Wants

Men's Pac style Shoe.....	\$1.98
Children's Patent Strap or Calf Oxfords.....	93c
Ladies' high-grade, broken sizes— Groups 1 and 2	\$1.98 and \$1.00
Boys' Pac 12-inch Boots, up to 2.....	\$2.98

PICNIC HAM FREE

Buy Your Shoes Now and Get in on the Ham
Wednesday Evening

EXCLUSIVE BUT NOT EXPENSIVE
Backeberg's
BOOT SHOP

1261 Commerce Avenue, Longview

WEDNESDAY SPECIALS in Longview

Wednesday Specials

Fitright Rayon Vests, colors, flesh, peach and orchid.....	\$1.10
Bloomers to match— Pair	\$1.98
Boys' Bearskin Hose, black— Pair	29c
Boys' Heavy Wool Sport Hose— Pair	59c
Girls' School Hose, black, cordovan— Pair	22c

Herron-Sitton Company

1252 Commerce Avenue

Phone 677

Wednesday Specials

Women's Comfy Slippers

59c

32-piece Dinnerware Set
Rose Basket Pattern

\$5.89

UNITED STORES CO.

1167 Commerce Avenue

PATTON'S
Velumina
The Oil Flat Wall Paint
PORE-PROOF

Velumina-painted walls can be absolutely clean and sanitary. They retain that first beautiful finish long after you would ordinarily have had to repaint or paper. Architects and decorators recognize the wonderful beauty and economy of Velumina. They know that it aids in the proper diffusion of light. May we show you?

VANDERHAM'S

PAINT and WALLPAPER

Brown & Co.

1326 Commerce Ave., Longview

DRESSES

Regular \$49.75, Special.....	\$27.00
Regular \$35.75, Special.....	\$21.95
Regular \$29.75, Special.....	\$17.50
Regular \$19.75, Special.....	\$12.75
A group assortment at.....	\$ 8.75

All Coats Below Cost

HATS

Clearing at \$5.00, \$3.95 and \$1.00

Don't forget our Rawlins Run-Stop Hosiery
Silk, \$1.00; Chiffon, \$1.85

Values for Wednesday's
Bargain Day Shoppers.

Aluminum
Dish Pans

79c

BENEDICTS

Wednesday Specials

Weller's Earthenware
Teapots

Small Size Special

Flower Vases
at Bargain Prices

We are placing 17 varieties of Vases on sale at 59c each. These Vases range in price from \$1 to \$1.50.

See our south window for these bargains

Only 59c

C. R. Hammond Jewelry Co.

"Famous for Diamonds"

Final January Clearance

We have only a very few Winter Hats left. They are velvet, velour and felt; values to \$16.50.

Group 1

\$1.00

Group 2

\$1.95

Final clearance of Silk and Wool Dresses
Values to \$22.50

\$10.75

LONGVIEW HAT SHOP

Columbia River Mercantile Co.
Longview

A Clean, Sweet

SPECIAL!

COLGATE'S

Wednesday Specials

Weller's Earthenware Teapots

Small Size, Special
49c

Large Size, Special
59c

Thin Water Glass
Special, Each
8c

Small Bottle Golden Star Furniture Polish

Special, Per Bottle
19c

We Highly Recommend this
Furniture Polish

LONGVIEW FURNITURE CO.

Home Furnishings of
RAY S. LING *Sterling Worth* LYMAN W. LING
1320-22 COMMERCE AVENUE

Flower Vases at Bargain Prices

We are placing 17 varieties of Vases on sale at 59c each. These Vases range in price from \$1 to \$1.50.
See our south window for these bargains

Only 59c

C. R. Hammond Jewelry Co.
"Famous for Diamonds"
LONGVIEW

Ritter's Shoe Bargains

Growing Girls'
Oxfords
2½ to 7
\$1.90

**Great News
For Women**

Women's
Rayon Hose
40c

We are placing on sale 160 pairs Women's Pumps, Oxfords, Ties and Straps. Remember they are up-to-the-minute styles and every pair is guaranteed.

WEDNESDAY ONLY

\$2.50
A PAIR
ALL SIZES



Next Door to 20th Century Grocery on Broadway

We have only a very few Winter Hats left. They are velvet, velour and felt; values to \$16.50.

Group 1

\$1.00

Group 2

\$1.95

Final clearance of Silk and Wool Dresses
Values to \$22.50

\$10.75

LONGVIEW HAT SHOP

Popular Place for Popular Priced Hats
and Dresses

Here's Something Different

Vantique's Japanese Laquer Box Perfumes—Novel packages containing perfumes, compacts, lipsticks, etc. This assortment is a delayed holiday shipment that did not arrive until January 1. For that reason we are anxious to dispose of every item and will make a special discount of one-third on the lot.

The following beautiful, unusual packages—

\$5.00 Value— ONE-THIRD OFF	\$3.35
\$4.50 Value— ONE-THIRD OFF	\$3.00
\$4.00 Value— ONE-THIRD OFF	\$2.70
\$3.50 Value— ONE-THIRD OFF	\$2.35
\$3.25 Value— ONE-THIRD OFF	\$2.15
\$2.00 Value— ONE-THIRD OFF	\$1.35
\$1.50 Value— ONE-THIRD OFF	\$1.00

We will also have several other specials for Wednesday waiting for you when you come into our store. Be sure and look for them.

CENTRAL PHARMACY

"SERVICE SELLERS"

Columbia River Mercantile Co.
Longview

A Clean, Sweet SPECIAL!

COLGATE'S Cashmere Bouquet Toilet Soap

Regular 25c Cakes

Box of 3, for

59c

This is the genuine, full-size, regular 25c cake of Colgate's celebrated Perfumed Cashmere Bouquet Toilet Soap—on sale for Longview Community Bargain Day, at box of 3 cakes for—

Only 59c

Columbia River Mercantile Co.

LOCALS

Ferguson Files Suit.

Roy Ferguson is the plaintiff in a suit filed today against the Olympic Construction company asking \$450 for alleged damage to his automobile and \$4 a day since October 11, 1925. It is alleged that the defendant company excavated a Longview street intersection to a depth of 22 inches and that warning lights were not properly placed and that the plaintiff's automobile was wrecked and damaged to the extent of \$450.

Kelso Examinations On.

The Kelso high school examinations were begun this afternoon and the grade schools of Kelso are also taking their final term examinations this week. The second semester starts Monday, February 1, when there will be classes for beginners. All children who are six years old or who will be six by March 15 are eligible for entrance in the beginners' class.

Gambling Trials On.

The trials of Scotty Conley and Matt Matich, charged with conducting gambling games, and arrested in Kelso in last week's raids, commenced before Justice G. A. Poland at 2 o'clock this afternoon. Both defendants have asked for a jury trial.

Watkins Advanced.

O. A. Watkins, first trick operator at the Kelso depot, has been named as agent at the Northern Pacific station at Lebam in Pacific county, near Raymond, and will leave for his new post Thursday. His successor at Kelso has not been selected.

Lodge Given Judgment.

The Kelso Masonic lodge secured a judgment yesterday in their suit against Cowlitz county, reducing the assessed valuation of their building on Second street, from \$39,000 to \$26,000 and the 1925 taxes on the structure from \$1482 to \$990.73.

Minor Clash.

Cars belonging to Hexter and Company of Portland, and driven by John D. Pullen of Portland, and Robert Tracy of Longview collided at Second and Ash streets yesterday with little damage, according to a report to the Kelso police.

Fire Does Little Damage.

The Kelso fire department responded to an alarm from a small residence on North Second street near Burcham yesterday afternoon. The fire was extinguished with a garden hose and a small chemical outfit with little damage.

General Aid to Meet.

The General Aid of the Longview Community church will hold their business meeting tomorrow afternoon at 2 o'clock at the Community Y. Tea will be served by the Jean Martin circle of the Aid.

AT THE THEATERS

Longview.

Columbia — "The Merry Widow," starring Mae Murray. Special Prelude.

Peekin—Mabel Normand in "Suzanna." Comedy and News.

Kelso.

Liberty — "The Circle." Comedy and News.

Vogue—James M. Barrie's "A Kiss for Cinderella."

Auditorium — Country Store Night. New Picture Program.

PERSONAL MENTION

LONGVIEW

William Burnham, a musician with Sousa's band, renewed many acquaintances here yesterday with people who formerly lived at De Ridder, La., where Mr. Burnham at one time was director of a band. Mr. Burnham expressed his desire of coming to Longview in the future to make this city his home.

KELSO.

Hubert Beckwith Groves of Portland was in Kelso today, some of his students in Americanization and citizenship being candidates for final papers at the naturalization hearing.

Mrs. J. H. Quick of Castle Rock was a Kelso visitor yesterday afternoon.

Hallert Jenkins of Pigeon Springs brought the returns of the school district consolidation election in Pigeon Springs district to the county superintendent's office yesterday.

LONGVIEW BRIDGE DESIGN REJECTED

(Continued from first page)

present largest individual shipper at Longview, are located above the proposed bridge site, as are also the new port docks. It is important that Longview have uninterrupted commerce with markets of the world and in locating on the main channel between Portland and the sea we have the assurance from the city of Portland, backed by every dollar in Multnomah county, that this channel will be at all times kept open.

Difference Expected.

"It is only natural there should be some difference of opinion as to clearance on a bridge spanning as important a waterway as this Columbia river channel. While the duty of the engineers representing the war department in this district is first to protect the shipping interests we have found them to be fair and should the final decision be left to them, as we suppose it will be, we feel sure that the decision will be fair and impartial to all concerned, and will be given without fear or favor.

"It is quite necessary to the growth and development of the Columbia river district that this bridge be constructed connecting

At Columbia



Mae Murray, star of the "Merry Widow," booked to show at the Columbia tonight and following three days.

6-YEAR-OLD GIRL STRUCK BY AUTO

Ora Aldrich of Carrolls Sustains Fractured Leg and Severe Bruises.

Desire to satisfy her hunger for sweets during a recess period nearly resulted disastrously yesterday afternoon for Ora, six-year-old daughter of Mr. and Mrs. M. M. Aldrich of Carrolls. Ora, in attempting to cross the Pacific highway in front of the Carrolls school to go to the Percy Smith store across the street, ran in front of an automobile driven by Mrs. Harry Kraft of Ryderwood, according to witnesses.

The girl sustained a fractured right leg and severe bruises on the head and body. She was rushed to Kelso for treatment by Mrs. Kraft. Her condition is not serious, it is reported.

Mrs. Kraft was en route to Portland with her husband, master mechanic at Ryderwood, when the accident happened. In the car also was Mrs. M. Blasich of West Kelso. Their car was behind another, also southbound. The little girl waited for the first car to pass, then, not seeing the second car, ran in front of it. Occupants of the Kraft car state that they were traveling at a slow rate of speed.

MANY ATTEND 2 SOUSA CONCERTS

PICTURIZATION OF FAMOUS STAGE PLAY COMES OR FOUR-DAY RUN

"Merry Widow" One of Greatest Films Produced Cns at Columbia Tonight; Iae Murray Stars.

The widely heralded picture, "The Merry Widow," opens at the Columbia tonight for a four-day run, presenting one of the most significant combinations effective for the screen. It unfolds a picturesque romance of a gallant prince and a popular American dancer and a small continental kingdom, and in the hands of Erich von Stroheim, the production is said to fulfill all that which was expected of it. The title role, entrusted to Mae Murray, furnishes this picture with the charm, vivacity and talent for which she is so famous. John Gilbert co-stars in this picture with Miss Murray. The cast includes such favorites as Roy D'Arcy, Tully Marshall, George Fawcett, Dale Fuller, Josephine Crowell, Estelle Clark, Donnan, Hughie Mack, Edward Connelly, George Nichols and Lon Poff.

"The Merry Widow" is a screen version of the famous stage play by Victor Leon, Leo Stein and Franz Lehár as produced by Henry W. Savage. Erich von Stroheim handled the adaptation and continuity for the picture in collaboration with Benjamin Glazer.

OVER 2500 HEAR SOUSA BAND HERE

(Continued from first page)

across the stage brought the grand old march to a thrilling climax. The applause was tremendous.

Of the more serious compositions, the love scene from Richard Strauss' "Feuersnot" was easily the outstanding one. This was serious music, very profound and inspired. The Sousa organization performed it beautifully. The Sousa suite, "Cuba Under Three Flags," was charming. The composer adapted the varied moods of the three regimes into the music in admirable fashion. Miss Moody sang the lovely airs from Thomas' "Mignon," "Je Suis Titiana," and responded to encores with "Carry Me Back to Old Virginia" and "Coming Through the Rye" that brought out the clarity and volume of her sweet voice in its fullest and best.

Artists Delightful.

Sousa's solo players are rare artists indeed. Mr. George Carey, with his delightful rendition of "Morning, Noon and Night" (Suppe) on the xylophone was par excellence. He realizes the true possibilities of this amazing instrument. Mr. William Tong, "first chair" cornetist, proved himself an artist with that instrument such as is seldom, if ever, heard. His solo "The Carnival" and his

the ferry, making a trip of about four hours that will be made in 40 minutes within a few years.

Dr. and Mrs. Ditto of Rainier were hosts to a party.

N. G. Peasley of Winlock, owner of the Peasley building in Longview was accompanied by Mrs. Peasley. Band leaders of nearby towns were in the audience. Jack Loring of Castle Rock, and Charles Long of Vader were among those present. Aberdeen was represented with a number, among them Mr. Hambarger. Kalama, Woodland and other cities were represented by substantial delegations. C. C. Wall, mayor of Winlock and Mrs. Wall were in attendance at the afternoon performance.

The 150 or more that attended the chamber of commerce dinner given in honor of Lieut. Com. John Philip Sousa were given an altogether different slant on the dignified composer and band leader. Chairman Hammond called on Mayor Gibbs to introduce visitors and after introducing W. G. Ripley, manager of the Columbia theater, Ed Ross, one of the stockholders, and Steve Oversby, leader of Longview's city band, he caused some confusion and a little merriment by asking Wesley Vandercook and J. D. Tennant to introduce the ladies in Mr. Sousa's company. The mayor introduced Sousa as the greatest composer in the United States, and in responding Mr. Sousa proceeded to tell the audience just who he was. He soon convinced them that he modestly claimed the honor of being the greatest composer of the universe. He then took his hearers in a happy and jovial mood on a tour around the world enlivening the trip with entertaining stories about Russia, South Africa, New Zealand and elsewhere. Following the luncheon Mr. Vandercook and Mr. Secrest took him for a trip around the city and a glimpse of the sawmill.

"You say it takes anywhere from 300 to 700 years to grow one of these big fir trees. Well take me down to that mill and show me how long it takes to cut up a tree that took centuries to grow," said Mr. Sousa. It was Mr. Vandercook's good fortune that when they got to the head mill a six-foot log was on its way up the chains and Mr. Sousa and his party were interested observers. A group of his bandmen of about 25 were also there under Secretary Hafenbrack's guidance and emotional musicians exclaimed in delight over the spectacle. "The greatest thing that we have seen on our whole trip," said Mr. Sousa. Upon emerging from the sawmill they saw for the first time Mt. St. Helens in all its beauty. They had all been eager about

WOODLAND

Mrs. George Plamondon, Correspondent

PRESENTS 2 PUPILS IN PIANO RECITAL

(By Staff Correspondent)

WOODLAND, Jan. 26.—Saturday evening at her Woodland studio Mrs. Imogene Coryell Owen presented in piano recital two of her advanced music pupils, Miss Leona Heald and Francis Peck. Both of the young people played exceptionally well and were heartily congratulated by the group of friends present. Mrs. Owens' pupils were assisted in the recital by Mr. Owen of Portland, who sang a group of songs.

Local Mention.

Mr. and Mrs. F. W. Burlingham spent Sunday in Forest Grove.

Reservations for more than 80 were made by the Woodland school pupils and their parents for the Sousa concert in Longview yesterday afternoon.

Supt. N. R. Knight was in Kelso Saturday attending the county school board meeting at the court house.

Miss Doris Adams left Saturday for a visit of several weeks with her grandmother, Mrs. J. E. Duncanson, at Bellingham.

Mrs. Bess Fletcher of Spokane is visiting her sister, Mrs. Ira Fields.

During the sickness and absence of Miss Romona Eckren, S. Gron-dahl has been instructor for the women's gymnastics class.

Mr. and Mrs. Frank Plamondon and son of Olympia and Mrs. George Sweet and children, Norbert and Catherine, of Tacoma, were guests on Sunday and Monday at the L. N. Plamondon home.

An interesting and instructive meeting of the Women's Study club was held at the home of Mrs. F. W. Burlingham on Saturday afternoon. Mrs. Burlingham discussed the delinquent child and Mrs. Lena Bozaithe the management of the delinquent child.

Mrs. A. L. Bozarth left Saturday for San Francisco to visit her daughter, Mrs. W. M. Scaife, who

Mr. and Mrs. Albert McCorkle of Kalama, Mrs. George McCorkle and Mrs. E. F. Bryant spent Sunday in Portland.

is en route from Washington, D. C., to the Philippine Islands. Mr. Scaife is a hydrographic and geo-

Cut This Out—It Is Worth Money

Send this ad and ten cents to Foley & Co., 2835 Sheffield Ave., Chicago, Ill., writing your name and address clearly. You will receive a ten cent bottle of FOLEY'S HONEY AND TAR COMPOUND for coughs, colds and hoarseness, also free sample packages of FOLEY PILLS, a diuretic stimulant for the kidneys, and FOLEY CATHARTIC TABLETS for Constipation and Biliousness. The wonderful remedies have helped millions of people. Try them!

detic engineer with the coast geodetic survey and will be stationed for some time in the Philippines.

Mr. and Mrs. A. B. Martin and children attended the Sousa concert in Portland on Sunday.

Miss Mildred Ernst of Portland is visiting her brother, George Ernst. She is a guest at the J. D. Oliver home.

Mr. and Mrs. N. M. Watnee and son Lloyd and Mr. and Mrs. Hammond Beck of Portland spent Sunday with Mr. and Mrs. S. Gron-dahl.

Mr. and Mrs. A. C. Georg of Seattle were week-end guests of Mr. and Mrs. George Georg. Mr. and Mrs. Georg were on their way home from the contractors' convention held recently at Portland. Mr. and Mrs. William Randolph of Portland were also guests at the Georg home on Sunday.

Mr. and Mrs. Miles Adamson

and Mr. and Mrs. Frank Burlingham drove to Longview on Monday evening to attend the Sousa concert.

The News, 45c per month.

Blizzard Strikes Home

Coughs and colds are a natural sequence to an unexpected blizzard, and should be treated promptly to offset complications. Foley's Honey and Tar Compound is a pleasant and effective remedy for any emergency. "The children and I had colds and the first dose of Foley's Honey and Tar helped us right away," writes Mrs. Mather, Richmond, Ohio. Foley's Honey and Tar is a good cough remedy for the whole family. It contains no opiates.



F. & A. M.

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There will be work in the Second Degree at Colonial Hall, 7:30 p. m., Tuesday, January 26. Visiting Masons invited. No meeting Monday night.

ARCH N. TORBITT, Secretary.

Ladies' Reducing Classes

—to be conducted continuously without interruption. Those interested are invited to interview members of present class, and discover that there is no need to endure excessive waist or hip lines. Members of first class have parted with from 6% to 12 1/2 pounds the first two weeks, improving in health and comfort. Will start a morning class soon.

DE LUXE STEAM BATHS

205 South First Street, West Kelso, Phone 897
Turkish, Finnish, Plain, Shower and Tub Baths, for men, women and children. Afternoons and evenings—daily except Sunday.

THE
Lotus
CAFES
Longview-Kelso

Two Restaurants

—where you are always sure of a first-class meal at a reasonable price.

Well-trained, courteous waitresses and everything cooked just as you like it.

Dancing in Longview Cafe Every Evening

terday with little damage, according to a report to the Kelso police.

Fire Does Little Damage.

The Kelso fire department responded to an alarm from a small residence on North Second street near Burcham yesterday afternoon. The fire was extinguished with a garden hose and a small chemical outfit with little damage.

General Aid to Meet.

The General Aid of the Longview Community church will hold their business meeting tomorrow afternoon at 2 o'clock at the Community Y. Tea will be served by the Jean Martin circle of the Aid.

Hearing Is On.

Naturalization hearing was in progress in superior court this morning with 18 candidates having their final hearings. The W. C. T. U. served a noon luncheon for the candidates and their witnesses.

Butler Administrator.

The appointment of W. B. Butler as administrator of the estate of John Hulik, Coweeman valley farmer, who recently committed suicide, was approved yesterday in superior court.

Class Attends Court.

The Kelso high school civics class attended the naturalization court at the courthouse today. Miss Lorna Buchanan is instructor.

Port Commission Meets.

The Kelso port commission at its meeting this morning attended to routine matters and paid a few small bills.

BIRTHS.

Lesch—Born to Mr. and Mrs. E. D. Lesch, 647 Twentieth avenue, son, at Longview Memorial hospital today.

The advertising columns are the bargain counters.

TOO LATE TO CLASSIFY

FOR SALE—3-piece cut velour davenport set. Just like new. A real good buy. Phone 708.

FOR RENT—2 large front rooms, furnished. 511 So. 2nd, Kelso.

LIVING ROOM SUITE—\$135.00. Special 2-piece suite, spring arm constructed, upholstered high grade jacquard velour. Regular price \$200. Twin City Upholstery. Rivergarden Bldg., Kelso. Phone 987.

UP-TO-DATE apartments available in Columbia Theater building.

INSURANCE

ANY KIND
ANY TIME
ANY AMOUNT
Lumbermans Bank & Trust Co.
PHONE US 488

at all times kept open.

Difference Expected.

"It is only natural there should be some difference of opinion as to clearance on a bridge spanning as important a waterway as this Columbia river channel. While the duty of the engineers representing the war department in this district is first to protect the shipping interests we have found them to be fair and should the final decision be left to them, as we suppose it will be, we feel sure that the decision will be fair and impartial to all concerned, and will be given without fear or favor.

"It is quite necessary to the growth and development of the Columbia river district that this bridge be constructed connecting the Pacific and Columbia highways at Longview and Rainier; also necessary to the growth and development of Portland, the metropolis of the district, that the traffic from points north of the lower Columbia river be given direct access into Portland from the west and also necessary to growth of Longview that the gate to the south be opened by the construction of this bridge and since the interests of Portland and Longview are identical there should be no antagonistic feeling and difference of opinion will, we are sure, be settled to the satisfaction of all concerned."

Honor Millionaire.

LONDON. — Barnhard Baron, millionaire cigaret manufacturer who has given away 750,000 pounds, was given a loving cup by his staff recently.

BUSINESS LOCALS

LONGVIEW TAXI SERVICE.
Phone 1199 day or night.—Adv.

Free shampoo with each marcel all this week. "The Elite Beauty Shoppe." Phone 411-W.—Adv.

The Longview City Laundry will give a discount of 15 per cent on all bundles brought to the laundry and called for. All silks and wools hand washed and ironed. Ninth and Maple.—Adv.

Piano tuning. Walter Norby. Call 14-M.—Adv.

Edith Enoye readings daily except Thursday. Room 43 Yale hotel.—Adv.

Your clothes last longer when sent to the Reliable Hand Laundry. We call and deliver. Phone 40.—Adv.

Is there anything you want to know about jewelry? Ask C. R. Hammond Jewelry Company.—Adv.

Money to loan on first mortgage real estate. A home concern.—Cowlitz Savings & Loan Assn., Longview National Bank Bldg.—Adv.

ous, it is reported.

Mrs. Kraft was en route to Portland with her husband, master mechanic at Ryderwood, when the accident happened. In the car also was Mrs. M. Blasich of West Kelso. Their car was behind another, also southbound. The little girl waited for the first car to pass, then, not seeing the second car, ran in front of it. Occupants of the Kraft car state that they were traveling at a slow rate of speed.

MANY ATTEND 2 SOUSA CONCERTS

RYDERWOOD, Jan. 26.—Sousa band concerts in Longview yesterday attracted many people from Ryderwood. Some motored to Longview for the matinee concert, a number also motored to the night show, but a greater number made the trip on the special car operated by the Longview, Portland and Northern railway for the occasion.

Those who attended the afternoon concert included Mr. and Mrs. C. G. Hanson, Miss Melva Lucas, Mrs. J. F. Scaife and Miss Gladys Scaife. Those who attended the night concert included: Mrs. E. J. Smith, J. E. Clarke, DuWayne Garrison, Frank McFadden, J. W. Hanley, Miss Doris Hanley, Miss Mabel Newman, Miss Lola Schultz, Mrs. B. F. Nelson, Mrs. W. E. Pontius, Kermit Nelson, Howard Pontius, Ted Gustaffe, Miss Verma Cawrse, Mrs. F. A. Cawrse, H. C. Isbell, Miss Josie Smith, Sam Williams, Miss Noma Gray, Tom Newcomb, Clemet Carlson, Andy Shold, Ralph Snider, Miss Fay McLaughlin, Miss Elsa Puspanen, Miss Ruth Curtis, Mrs. Gertrude Gibson, Miss Hilda Anderson, Miss Dovey Steed, Mr. and Mrs. J. P. Kerr, Miss Lyska Marie Kerr, G. D. Munro, Mr. and Mrs. H. E. Leavitt, C. J. Johns, Jr., Mrs. C. J. Johns, Sr., B. H. Jacobson, H. Heitzman, W. H. Jones, Neil O'Brien, A. M. Statham, R. P. Gates, Mrs. E. L. Blaine and Miss Ruth Blaine.

Old Fiddler Tune Closes Bill.

Ninth and final number of the evening program sees Sousa's organization at its best in an old fiddler's tune, "Sheep and Goats Walking to Pasture," and which seemed to round out a perfect evening. Another number that was soundly appreciated and applauded was Sousa's new "Jazz America," a tunny, mirthful galaviting and rollicking melody that runs the entire gauntlet of "jazz as she is played" and brings into prominence the saxophone and drum much to the latter's apparent delight. A humoresque arranged by Sousa, "Follow the Swallow," "Laughing Gas" and "Whistling Farmer" received no end of applause.

The evening concert saw many visitors from neighboring communities in the audience. Among those who came from Chehalis were John Alexander and W. S. Cory, bankers of that city, and Floyd Green and Jack Nevill. Cathlamet was represented by E. M. Orth, the banker and F. H. Oxen, a brother of the mayor. They were accompanied by their wives. It is still necessary for them to cross on the ferry to West Port, then proceed to Rainier by the highway and come across on

Gift Dance Tonight.

The management of the Glide hall announces a surprise for the dancers starting tonight when a valuable prize is to be given away. Vaughn's eight-piece orchestra will furnish the music each Tuesday and Saturday night for this series of gift dances. The gift numbers are to be distributed each Tuesday evening.—Adv.

me how long it takes to cut up a tree that took centuries to grow," said Mr. Sousa. It was Mr. Vandercook's good fortune that when they got to the head mill a six-foot log was on its way up the chains and Mr. Sousa and his party were interested observers. A group of his handmen of about 25 were also there under Secretary Hafenbrack's guidance and emotional musicians exclaimed in delight over the spectacle. "The greatest thing that we have seen on our whole trip," said Mr. Sousa. Upon emerging from the sawmill they saw for the first time Mt. St. Helens in all its beauty. They had all been eager about seeing the mountains and they were delighted with their beauty.

Artists Delightful.

Sousa's solo players are rare artists indeed. Mr. George Carey, with his delightful rendition of "Morning, Noon and Night" (Suppe) on the Xylophone was par excellence. He realizes the true possibilities of this amazing instrument. Mr. William Tong, "first chair" cornetist, proved himself an artist with that instrument such as is seldom, if ever, heard. His solo "The Carnival" and his encore "Kiss Me Again" brought rounds and rounds of applause. He plays the cornet like Heifetz plays the violin. His lip work is so remarkable that he produces rapid staccatos and cadenzas with the utmost directness.

The saxophone septet went through its tricks to rounds of laughter last night. This group provides the dramatic relief at the Sousa concerts, just as the gravediggers' scene does in "Hamlet." They are an entertaining crew. They played a potpourri of tunes of every description, entitled "Combination Salad." All sorts of things are done. The players nudge one another. They converse through the mouthpieces of their various instruments. Then they join in a sour performance of Chopin's funeral march, in which they all keep time—that is, all except one player—with the music by swaying the bodies. They brought many laughs. This group numbers a soloist of its own who "knows his stuff." His "Ole Swimmin' Hole" vocal effort was well worth a goodly portion of the price of admission.

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BREWER, MODROW ON HUNTING TRIP

Veteran Huntsmen to Stay at Headwaters of Kalama River 30 Days.

(By Staff Correspondent)

KALAMA, Jan. 26.—William Brewer and Charles Modrow left on Saturday morning for a trip to the headwaters of the Kalama river into the wilds of nature and the realm of the "Vine Maple Savages," which is the local term for residents of that section of the country where roads are not roads but mountain trails and the Kalama river is only a stream. Mr. Brewer and Mr. Modrow took with them several hunting dogs and intend to make a stay of 30 days, hunting cougars and other predatory animals. Mr. Brewer has hunted and trapped in this region for several years and is familiar with the country, having to his credit several cougars and mountain lions. Mr. Modrow is one of the proprietors of the Spencer & Modrow pool hall at Kalama.

WOMEN'S BASKETBALL LEAGUE WEAKENING

The Kelso Business and Professional Women's basketball team is uncertain as to its playing dates through the seeming demise of the league of southwest Washington clubs of that organization. Elma and Willapa Harbor teams cancelled their scheduled games with Kelso which took the championship last year, and now Mrs. P. H. Oatman, manager of the Kelso team, has been advised that all the teams have dropped out of the league except Kelso, Aberdeen and Olympia, and Olympia's status is not certain. Whether the remaining teams will play a series has not been decided.

Wheat Market Report.

(Associated Press)

PORTLAND, Jan. 26. — Hard white, \$1.62; western red, \$1.56.

Cut This Out—It Is Worth Money

Send this ad and ten cents to Foley & Co., 2835 Sheffield Ave., Chicago, Ill., writing your name and address clearly. You will receive a ten cent bottle of FOLEY'S HONEY AND TAR COMPOUND for coughs, colds and hoarseness, also free sample packages of FOLEY PILLS, a diuretic stimulant for the kidneys, and FOLEY CATHARTIC TABLETS for Constipation and Biliousness. These wonderful remedies have helped millions of people. Try them!

Dancing in Longview Cafe Every Evening



GET Yours Today

Save on shoes. Buy regular \$10 quality Florsheims now at this sale price. Take your pick of the season's best styles—get your style, your size. Men! This is an opportunity you should not miss.

The FLORSHEIM SHOE
\$8.85

Columbia River Mercantile Co.
—LONGVIEW—

Blanche Dressed for It

Whatever This New Commandment Is, She's Ready to Break It at Coliseum



BLANCHE SWEET is all dolled up for breaking "The New Commandment," at the Coliseum.

"Sea Beast" Here Thursday at Met

What has been heralded as one of the truly big screen productions of the year, "The Sea Beast," will have its first Pacific Coast showing at the Metropolitan tomorrow night at 8:30.

New York critics and public are unanimous in the praises of this wonder offering, where it is now playing on its second week of a year's engagement at the Warner theater in that city. Critics claim that never before has Barrymore given to the stage or screen such marvelous action as he does in this rugged story of life and danger on the high seas. "The Sea Beast" is the screen adaptation of the Herman Melville classic, "Moby Dick." The road organization that brings attraction to the Metropolitan promises one of the most perfect and elaborate screen presentations that ever been seen at the Metropolitan. They carry the picture, special lighting and projecting machines with selected orchestras and musical accompaniment that is a treat for the week audiences.

Will Give Musicians a Chance

Do you want to help discover a new Paul Whitman or Sophie Tucker? You may see the first professional stage appearance of one at the

Sousa's Band Thrills Crowd at Met Tuesday

BY PEGGY McLELLAN

Lieut. Commander John Philip Sousa's popularity in Seattle was well proven by the number of persons turned away from the Metropolitan Tuesday night because there weren't any seats left at all. And he certainly made good.

There was never a moment that dragged. His most familiar marches, "The U. S. Field Artillery," "El Capitan" and "The Liberty Bell," drew forth bursts of spontaneous applause all thru.

"The Black Horse Troop," his latest, promises to be extremely popular, and it was very well received last night.

Miss Marjory Moody is a lovely singer, with a sweet soprano voice, who offered several numbers.

"I Want to Be Happy," played by eight saxophones, was fascinating. George Carey's xylophone solo, "Morning, Night and Noon," was refreshing.

By all means, do not miss hearing Sousa Wednesday afternoon or evening.

Monte Is Pugilist

Here of the Alley

Jones Is In Dutch Now

Dressed as the Bishop, He's Making Breaks at Columbia



REGINALD DENNY gets into all sorts of mixups in his comedy, "What Happened to Jones," at the Columbia this week.

Requests March as His Memorial

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

"The march will live after I am dead," wrote Mr. Smith, "and as long as the 'John Smith March' lives I will be remembered. If I leave money for a tombstone I am not so sure that my heirs will decide they need a new automobile much more than I need a tombstone."

Sousa and his band present two concerts at the Metropolitan, Wednesday, matinee and evening.

Peggy Joyce Film Shown on Shipboard

Where on earth do you suppose the world's premier of "The Sky-rocket," Peggy Hopkins Joyce's first big starring vehicle, took place?

Boob Wants to Be Hero and Not Clown

"You're not a substitute—you're only the water boy. We've just been kidding you!" It was the coach, breaking sad news to Harold Lamb, the college boob who had been waiting his chance to show the whole school that he's a hero, not a clown. The score was 3-0 against Tate and all its subs had been thrown into the game. Only Harold, the water boy, with heart beating hopefully, remained on the bench—and then this terrible blow!

"You listen, now!" Harold told the coach, so tough 'twas said he shaved with a blow torch. "I wasn't kidding. I've been working and fighting—just for this chance—and you have got to let me in!" And so, because he had only one minute in which to send in a substitute or else forfeit the game, the coach put in Harold—who was even less than a last hope. That's the start of the exciting climax of "The Freshman," Harold Lloyd's picture, at the Capitol.

Elements of Fine Show at Coliseum

Has Breezy Nonsense

She's a Lovely Comedienne With Fine Humor at Orpheum



ANNE SEYMOUR appears at the Orpheum with her brother Harry. But this is her pet Pekinese pup with her here.

Harry and Anna Seymour, two finer sense of humor, are at the Orpheum this week with their breezy a fine sense of showmanship and a nonsense and happy songs.

Meighan Is Honored by Special Edition

The first complete special edition of a newspaper ever published in mid-ocean was printed on the Leviathan in honor of Thomas Meighan, its most distinguished passenger, when he was en route to Ireland to make "Irish Luck," now at the Liberty.

The paper, a special edition of the Ocean Times, contained a full account of the Meighan expedition to Ireland, a log of the sea journey, and a page of short items relative to the trip and the picture.

The story is a fine romantic-drama. The locale is Ireland, chiefly, with interesting shots of modern Dublin, the beautiful Lakes of Killarney, historic Ross and Slane castles, Muckross Abbey; also several

Anna is a slender, graceful nymph and is ever ready with a quick humor. Her excellent comedy is attained thru the deft and skillful expression of absurdities, exaggerations and droll contrasts.

Harry Seymour, who appears with his sister, heightens her comedy by rare facial expression, giving just the right emphasis to some charming bit of nonsense she is presenting. He dances well and makes a very pleasing appearance.

Both Harry and Anna give the impression of never having had a serious moment, but they did, tho—at least Anna—when, after the proverbial whirlwind courtship, she eloped with Henry Santrey, the eminent baritone and conductor, who is leading his musical ensemble on the same bill at the Orpheum this week.

At Leading Theatres

LIBERTY Till Friday Night

THOMAS MEIGHAN

"IRISH LUCK"

STRAND Till Friday Night

JAMES OLIVER CURWOOD'S

"WHEN THE DOOR OPENED"

COLISEUM Till Friday Night

"The New Commandment"

with BLANCHE SWEET and BEN LYN

sequences shot on the Leviathan in mid-ocean and scenes in modern New York.

Lois Wilson is featured in support of the star.

CAPITOL

LAST TIMES TODAY

HAROLD LLOYD

in

his latest and greatest—

"THE FRESHMAN"

STATE THEATRE First Avenue at Madison

NOW PLAYING NEW YORK ROAD SHOWS

VAUDEVILLE

Featuring Jean Evol and FIVE FROLICKERS NEW SHOW TODAY

"Bits of Jazzland"

ON THE SCREEN MILDRED HARRIS

"Unmarried Wives"

10c - 15c - 25c

CONTINUOUS 11 A. M. Till Midnight

COLONIAL 14th Ave at Pike

OPEN ALL NIGHT Matron in Attendance

10c Till 6:30 15c 1:30

"THE WHITE MOTH"

BARBARA LA MARR Amateur Vaudeville Tonight

Tomorrow RICHARD BARTHELMSS

PRESIDENT THEATRE BEAUTIFUL 1470

NOW PLAYING

2ND and Big Week

SPECIAL ENGAGEMENT

Norman Hackett

With the Harry Duff Blower

and I needed a smoke badly."

Will Rogers Leads DeMille's Picture

Will Rogers, in speaking of his nomination as president, in case the people of the United States had sent him instead of Calvin Coolidge, said:

"I had Cecil DeMille for 'Ten Commandments' fame) part the watershed of the river and let the people of the river come over. If I divided the Red Sea, it ought to pinch to handle the Potomac. I know a name than a river, any."

Rogers, like so many others, were impressed by the marvel of photography in this picture, parting of the waters to allow the galleys to pass thru.

\$1.50 FOR CUP OF COFFEE

And \$2 for Cover Charge at
New York Night Club

CHARLESTON ENDURANCE

These Contests Are All the
Rage in Gotham Now

NEW YORK, Jan. 28.—Let this be a gentle warning to all good folk who, in planning a visit to New York, have more than an idle curiosity regarding the night clubs.

Dropping into one of the little cellars near Carnegie Hall with a friend I ordered two cups of coffee.

The bill was \$1.50 per cup for the Java and \$2 per head for "cover." Coffee and table were \$7.

And that is really quite modest. Billy Rose's new Fifth ave. club, located in the brownstone belt, opened the other night at \$10 cover charge per each for the opening event. And they turned them away at that.

Moral: Bring your bank roll!

CHARLESTON endurance contests are all the rage in the night clubs now.

The record, thus far, belongs to Harriette, one of Gertrude Hoffman's products who danced for 53 consecutive minutes and broke the 45-minute record of a Boston girl. During these dances a "trainer" supplies them with water while they step and sometimes provides other nourishment.

And right here I will give two first editions of the Roberts Rules of Order to anyone who can remember the winner of the tango prize in 1914 or the dance marathon of a few years back.

MAXFIELD PARRISH, now enjoying a ripe old age, sent a few of his pictures to a New York gallery recently and a single painting sold for \$80,000—one of the highest prices to date for a contemporary artist. Some such light sum as half a million dollars worth of pictures were sold, I am informed.

Please, don't mention "starving artists" again!

And at the Quinn collection of "modernists" a Cezanne brought something like \$20,000 and a total of \$1,000,000 worth have thus far been sold.

Speaking of art—whatever has become of "September Morn"?

—GILBERT SWAN.
(Copyright, 1926, N. E. A. Service, Inc.)

To Make Museum of Peary's Home

CRESSON, Pa., Jan. 28.—Almost unknown and unmarked for many years, the birthplace of Admiral Robert H. Peary, discoverer of the north pole, now bids fair to be made into a shrine in memory of the first man to set foot on the roof of the world.

The house is a frame dwelling situated on the William Penn highway near the western end of this village, in Cambria county, and is in a fair state of preservation.

About a year ago a movement was started to preserve the dwelling by immediate neighbors in the county. After a few months of rather hap-

The Radio Star

Tune Up Your Set for American DX Programs in Friday Evening Tests

Sectional Trials to Bring in Stations Unheard Before

PACIFIC NORTHWEST fans tuned up their sets tonight for the American DX tests, Friday and Saturday evenings.

Here's the dope:

Any station you tune in between 8 and 8:15 Friday evening will be a station on Eastern Standard Time. All the rest of the country will be silent.

Any station you get from 8:15 to 8:30 Friday evening, will be a station on Central Standard Time. East, Mountain and Pacific time stations will be off.

Any station you get from 8:30 to 8:45 Friday evening will be a Mountain Time station. Eastern, Central and Pacific Time stations will be off.

Any station you get between 8:45 and 9 p. m. Friday will be a Pacific Coast station. The rest of the country will be silent.

HOW TO LOG IN DISTANT STATIONS

You will not have much time to work. The best way to try for the East or Central states, is to pick out a strong station in those sections and compare its wave length with your own log to discover a Western station on the same wave.

Say you wish to hear WJZ, the big boy in New York. WJZ's wave is exactly the same as that of KFOA, at Seattle. Set your dials for KFOA. The setting should not vary more than one degree. If you want WIP, at Philadelphia, set your dials where KLX, Oakland, comes in.

The accompanying box gives you a few of the duplicated waves.

Ballard Hears Argentine

McKay Wright, operating a five-tube Baldwin set at 2431 W. 58th st., in the Ballard district, reports reception of part of a cornet solo, either from OAX at Lima, Peru, or LOX at Buenos Aires, Argentina. Static interfered with his reception. OAX is on the 380-meter wave; LOX is on 375 meters. Both stations were broadcasting orchestra music at 8:35, at the time of the Seattle reception, making certain identification impossible.

Berlin Again Hears KDKA

BERLIN, Germany, Jan. 28.—The government radio station again heard KDKA, Pittsburgh, during the international tests. Reports of amateur reception are lacking.

Vienna Picks Up America

VIENNA, Jan. 28.—Radio WIEN picked up an American program, when Joseph Sliskovich, amateur, reported hearing an American station whose call he was unable to identify.

KDKA Crosses the Atlantic

LONDON, Jan. 28.—Static again

Clip This Box: It Will Help You Log In Eastern Stations During Friday's Tests

THIS list of East and West stations using the same wave lengths will help you Friday evening this week to log in some Eastern stations you may not have heard before.

These Eastern stations will be on from 8:00 to 8:15 p. m. Friday. The rest of the country will be silent. You know your dial setting for the Western stations; set your dials, for instance, for KGW. If you get signals between 8:00 and 8:15 you will be hearing WFAF, New York.

Wave	West	East
300	KSL, Salt Lake	WPG, Atlantic City
305	KTCL, Seattle	WJAR, Providence
315	KPSN, Pasadena	WGBS, New York
348	KWSC, Pullman	WTIC, Hartford
384	KJR, Seattle	WMBF, Miami Beach
405	KHJ, Los Angeles	WOR, Newark, N. Y.
428	KFOA, San Francisco	WSB, Atlanta
454	KFOA, Seattle	WJZ, New York
467	KFI, Los Angeles	WRC, Washington
361	KGW, Portland	WHN, New York
491	KGW, Portland	WEAF, New York
509	KLX, Oakland	WOO, WIP, Philadelphia

interfered with reception of American test programs. Several amateurs reported to the United Press they picked up American stations, notably KDKA, Pittsburgh.

City Fan Logs Porto Rico

WKAQ at San Juan, Porto Rico, was logged by William Brockway, 2308 Jackson st., at 5:30 p. m., when locals were off. "The announcer made his announcement in Spanish and then said: 'We will repeat in English for the benefit of American listeners.'" Mr. Brockway reported. "An American station came on then and drowned out the DX station."

For Friday Evening

FRIDAY evening's West Coast broadcasting contains the following high spots:

6:00 p. m.—Atwater-Kent boys from KFOA, Seattle; Kirschner's orchestra from KTCL, Seattle; dinner concert, KGO, Oakland.

6:45 p. m.—Sherman, Clay program from KFOA, Seattle.

7:00 p. m.—Lundquist-Lilly male quartet, KJR, Seattle.

8:00 p. m.—Pacific time stations silent; national tests; West Coast stations on at

8:45 p. m.—Special DX programs from West Coast stations; rest of nation silent. Warren Anderson's orchestra, test program, KTCL; Bridge lesson, KFOA.

9:00 p. m.—Old-fashioned dance program by old-timers' orchestra, including Alf Arnold, winner of recent fiddling contest, and Billy Huson, veteran pianist; Damski orchestra, KJR; Athena community program, KOWW, Walla Walla; Gene James' orchestra, KPO, San Francisco.

10:00 p. m.—Club Lido orchestra, KFOA.

Lincoln High Girls and Boys Entertain

Lincoln high school orchestra and a girls' double quartet will be on the air from KJR at 10:30 a. m. Friday, sponsored by the Puget Sound Savings and Loan association.

Mrs. Asher Van Kirk, who is chairman of the University unit of the Music and Art Foundation, is arrange-

Hour by Hour in the Air Today

THURSDAY

KFOA 454 10, Mary Gordon program; 12:30, Y. M. B. C. lunch; 3, Women's club program; 4:30, news; 5:15, around the town; silent night.

KJR 284 10:30, Frederick & Nelson's studio program; 1, organ, home help, produce report; 5:40, markets; 6, The Box Office; 7, Eureka vocal quartet; 9, Damski's orchestra; 10:30, The Bats.

KTCL 305 8:30, markets; 8:45, Fraser-Paterson program; 10, radio market basket, John Davis program; silent night.

KPO 428 SAN FRANCISCO 6:40, orchestra; 9, Symphony orchestra; 10, dance music.

KGO 361 OAKLAND 6:55, news; 9, KGO Players in "The Federal Eagle"; 11, St. Francis orchestra.

KLX 509 OAKLAND 7, news; 8:45, KNN 337 HOLLYWOOD 7, 9 and 10, programs.

KHJ 405 LOS ANGELES 7:45, health talk; 9, program.

KGW 491 PORTLAND 6, concert; 7:30, news; 7:45, lecture; silent at 8.

KMTR 238 HOLLYWOOD 6, concert; 7:30, bridge lesson; 9, orchestra.

CNRC 435 CALGARY 9, instrumental trio.

KPSN 315 PASADENA 9, Pasadena C. of C. program.

KOWW 256 WALLA WALLA 7, weather; 9, program; 10, dance music; 11, organ.

KOA 323 DENVER 5:30, concert; silent night.

KFKX 288 HASTINGS 3:30, concert relay from KDKA; silent after.

WOC 484 DAVENPORT 5 to 8, WEAF relays; 9, orchestra.

WLCO 417 TWIN CITIES 5 to 8, WEAF relays; 9, dance music.

WOK 217 CHICAGO 9 to 11:30, programs, features.

WLS 345 CHICAGO 4 to 6, supper and feature program.

WHT 400 CHICAGO 9, program; 9:30, news; 10, feature program.

FRIDAY

KFOA 454 10, home-makers' half hour; 12:30, Chamber of Commerce lunch; 3, Hebrew Ladies' club program; 4:30, news; 5:15, around the town; 6, Atwater-Kent program; 6:45, Sherman, Clay program; 9, studio program; 10, Club Lido orchestra.

KTCL 305 8:30, program; 8:45, Fraser-Paterson program; 10, Cook's exercises; 10:15, radio market basket; 6, Kirschner's orchestra; 8:45, Anderson's orchestra, test program.

KJR 384 10:30, Lincoln high school program; 1, organ, home help, produce report; 5:45, stocks; 6, time signal, The Box Office; 7, male quartet; 8:45, Damski's orchestra.

KPO 428 SAN FRANCISCO 6:40 and 7, orchestras; 9 and 10, orchestras.

KGO 361 OAKLAND 6, concert; 6:55, news; 8:45, test program.

KLX 509 OAKLAND 7, news; 8:45, Athens club orchestra.

KNN 337 HOLLYWOOD 7, 9 and 10, programs.

KMTR 238 HOLLYWOOD 7:30, nature talk; 9, concert; 11, program.

KHJ 405 LOS ANGELES 7:30, talk; 9, program.

KHJ 467 LOS ANGELES 7, program; 9, organ; 10, male quartet.

KOWW 256 WALLA WALLA 7, news; 9, program; 10, The Blue Jay.

KPSN 315 PASADENA Silent.

KFW 491 PORTLAND 6, concert; 7:30, news; 9, concert; 10:30, Host Owl.

CNRE 516 EDMONTON 6:30, international test broadcast.

CNRV 291 VANCOUVER 8:30, vocal studio program; 10:30, orchestra.

KOA 323 DENVER 7, W. C. T. U. program; 8:30, test program, KOA orchestra.

KFKX 288 HASTINGS 8:15, test program.

WOC 484 DAVENPORT 7 and 8:15, test programs, 15-language talks.

Seattle Programs for Tonight

THURSDAY EVENING

4:30 p. m.—KFOA—News, recipes, weather, theaters, 45 minutes.

5:15 p. m.—KFOA—Around the Town, 15 minutes.

5:40 p. m.—KJR—Stock markets; time signal at 6.

6:00 p. m.—KJR—The Box Office, 15 minutes.

(Silent Night, KTCL, KFOA)

7:00 p. m.—KJR—Poole Electric company presenting the Eureka mixed voice quartet, in concert. Quartet members are: Mrs. Romeyn Jensen, contralto; Mrs. Madeline Whitehead Shefelman, soprano; Marshall Sohl, tenor; Owen J. Williams, bass; Miss Katherine Robinson, accompanist. The program: Quartet: "The Last Chord" (Sullivan), Hall, Smiling Morn' (Spofforth); duet, The Meadow (Thomas), Mrs. Shefelman, Mrs. Jensen; baritone, Shipmates o' Mine (Sanderson), Owen Williams; piano, Fantasia Impromptu (Copin), Miss Robinson; quartet, Where the River Shannon Flows; baritone, A Little Bit of Heaven (Hall), Mr. Williams; quartet, Far Away, Londonderry Air (Mansfield), contralto, Little Irish Girl (Lohr), Mrs. Jensen; quartet, Kathleen Mavourneen; tenor, Mother Machree, Marshall Sohl; quartet, Goin' Home (Dvorak); My Lady Chloë (Leiter); piano, Waltz in F Minor (Chopin), Miss Robinson; quartet, The Rosary (Nevin); Still as the Night (Hohn); soprano, Sunrise and You (Penn), Mrs. Shefelman; quartet, Can't Yo' Hear Me Callin', Caroline (Roma); End of a Perfect Day (Bond), One hour.

8:00 p. m.—All stations silent, international tests.

9:00 p. m.—

KJR—Puget Sound Savings and Loan association orchestra, conducted by Henri Damski. The program: Orchestra: The Gingham Girl, selection (von Tilzer); In a Pagoda, characteristic (Bratton); Rose-Mousse valse (Bosc); Amer. orchestra, selection of Irish Airs (Arr. by Damski); Humoresque (Dvorak); violin, Hejre Kati (Hubay), Herbert Preeg; baritone solos, Remember (Berlin); My Old Shako (Trotter), G. Donald Gray; orchestra, Garland of Old Fashioned Roses (Keithley); saxophone, Alice Blue Gown (Cignarella), Henri Damski; orchestra, Cigariettes (Cervasio); Herd Girl's Dream (Lalibeky); Sounds from England (Arr. by Langey), 20 minutes.

10:30 p. m.—KJR—Order of Bats frolic, 20 minutes.

FRIDAY MORNING

9:30 a. m.—KTCL—Studio program, 15 minutes.

9:45 a. m.—KTCL—Fraser-Paterson program, 15 minutes.

10:00 a. m.—KTCL—Van Cook's exercises, 15 minutes.

KFOA—Mary Gordon's half hour for home-makers, 30 minutes.

10:15 a. m.—KTCL—Radio market basket, 15 minutes.

10:30 a. m.—KJR—Program by Music and Art

Genuine Official

BROWNING-DRAKE

Laboratory-Built Set R-5. Genuine REGENAFORMER Ltd. OFFICIAL PARTS. Beautiful cabinets. De Forest Tubes. All Accessories.

TERMS ON SETS AND PARTS

National Radio Company

The Official Browning-Drake Store
112 Stewart St. ELiot-0579.

Foundation, arranged by Mrs. Asher Van Kirk, Lincoln high school. Orchestra. Selected pieces, Boys' Specialty orchestra; mezzo-soprano, selected, Mrs. C. N. McCallum, accompanied by Miss Mary Roberts; violin, Adagio (Reis); Waters of Minnetonka (Laurance), Evald Halvor; talk, Work of the American Legion Auxiliary, Mrs. Garrison Babcock; Girls' double quartet, At Dawning (Cadman); Morning Wind (Branscombe); Mighty Lak a Rose (Nevin), Lincoln high school double quartet; talk, Recent Books for Mothers' Story Hours, Augusta Anderson; bass, Davy Jones' Locker (Patrie); When the Night Falls (Shannon), M. R. Boyle, accompanied by Mrs. M. J. O'Farrell; piano, Northern Lights (Torjussen), Scherzo—Gracia sonata (MacDowell), Miss Ruth Basilides; mezzo-soprano, selected, Mrs. C. N. McCallum. One hour.

GET YOUR RADIO FROM A MUSIC STORE



Radio Sets \$15 to \$600

In the babble and confusion of conflicting radio claims, these facts stand out like a sure beacon to a puzzled mariner:

Sherman, Clay & Co. do carry radio sets in a wide range of price. We do give you the full benefit of friendly counsel and reliable information. We do make specialty of demonstrating sets in the home. We do extend convenient terms. And we do render an unexpected measure of conscientious service.

It pays to get your Radio from a store you know. If you don't know Sherman, Clay & Co., let's get acquainted. Open evenings in the Radio department. Open tonight.

Sherman, Clay & Co.
Third Ave. at Pine
Seattle

To Make Museum of Peary's Home

CRESSON, Pa., Jan. 28.—Almost unknown and unmarked for many years, the birthplace of Admiral Robert H. Peary, discoverer of the north pole, now bids fair to be made into a shrine in memory of the first man to set foot on the roof of the world.

The house is a frame dwelling situated on the William Penn highway near the western end of this village, in Cambria county, and is in a fair state of preservation.

About a year ago a movement was started to preserve the dwelling by immediate neighbors in the county. After a few months of rather haphazard work, the Daughters of the American Revolution took steps to interest the Pennsylvania legislature and members of congress in the work. Permission has now been obtained to purchase the house and convert it into a memorial.

Smallpox Epidemic in Oregon Spreads

ALBANY, Ore., Jan. 28.—(By U. P.)—There are approximately 150 cases of contagious diseases in Linn county, according to Dr. J. H. Robnett, county health officer, who declared today the situation seemed to be getting worse. Within the city limits of Albany there are approximately 120 cases of smallpox.

A woman always admires pipe smoking until she marries a man who smokes one.

(Advertisement)

Pulls the Teeth of Neuritis

People who have suffered the cruel, stabbing pains of neuritis know that this fiendish malady has "teeth"—sharp fangs that seem to penetrate the flesh and rack the nerves with unspeakable fury.

Neuritis, sometimes called "nerve inflammation," usually centers about the shoulder-blade, in the forearm, neck, thigh, leg or small of the back. The knife-like thrusts of pain may come and go or hurt constantly. In many cases they travel from place to place, causing much distress.

No matter where your neuritis is located, you can depend upon Tysmol to "pull its teeth" in the shortest possible time. Just apply a little over the part that hurts and see how quickly the pain and soreness will vanish. Tysmol contains no dope, no injurious drugs. It reaches the inflamed nerves through the pores. Pleasant, soothing and healing. Price \$1. at the Owl Drug Company or any other good drug store. Tysmol Company, Mfg. Chemists, 400 Sutter St., San Francisco.



DR. J. RALPH MAGEE
Pastor

First Methodist Episcopal Church will deliver the annual address to the graduating class of Wilson's Modern Business College at the Masonic Temple, Friday evening, January 29.
Dr. Magee is always an interesting and eloquent speaker. His message to the graduating class

possible.

Berlin Again Hears KDKA

BERLIN, Germany, Jan. 28.—The government radio station again heard KDKA, Pittsburgh, during the international tests. Reports of amateur reception are lacking.

Vienna Picks Up America

VIENNA, Jan. 28.—Radio WIEN picked up an American program, when Joseph Sliskovich, amateur, reported hearing an American station whose call he was unable to identify.

KDKA Crosses the Atlantic

LONDON, Jan. 28.—Static again

Clip This Official Schedule of Test Hours for International Broadcasting

FRIDAY

8:00 to 8:15—Eastern time stations on; others silent.
8:15 to 8:30—Central time stations on; others silent.
8:30 to 8:45—Mountain time stations; others silent.
8:45 to 9:00—Pacific time stations on; others silent. (Seattle on).

SATURDAY

8:00 to 8:15—Canadian stations on; Americans silent.
8:15 to 8:30—North half United States on; Canadians, south half of United States, Mexico and South America silent. (Seattle on).
8:30 to 8:45—South half, United States, on; Canadians, north half of United States, Mexico and South America, silent.
8:45 to 9:00—Mexico, Cuba and South America on; Canadians, all United States silent.

9:00—Tests officially end; air restrictions off; normal broadcasting resumed.

tion silent; national tests; West Coast stations on at

8:45 p. m.—Special DX programs from West Coast stations; rest of nation silent. Warren Anderson's orchestra, test program, KTCL; Bridge lesson, KFOA.

9:00 p. m.—Old-fashioned dance program by old-timers' orchestra, including Alf Arnold, winner of recent fiddling contest, and Billy Huson, veteran pianist; Damski orchestra, KJR; Athena community program, KOWW, Walla Walla; Gene James' orchestra, KPO, San Francisco.

10:00 p. m.—Club Lido orchestra, KFOA.

is a goodwill society, helping out poor Hebrew families. The program will include a talk by Mrs. H. Selesnick, on the work. Violin solos by Florence Silverstone and vocal solos by Mrs. Al Bresheim will be heard. Mrs. R. Steinfield is president of the society.

Lincoln High Girls and Boys Entertain

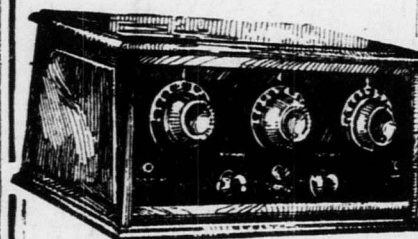
Lincoln high school orchestra and a girls' double quartet will be on the air from KJR at 10:30 a. m. Friday, sponsored by the Puget Sound Savings and Loan association.

Mrs. Asher Van Kirk, who is chairman of the University unit of the Music and Art Foundation, is arranging the program and is responsible for this most excellent broadcast.

Stationers Printers
IN A HURRY
TRICK & MURRAY
Office Supplies
1005 Second Ave.
MAin-1440

You Won't Hear Europe

—with the FRESHMAN MASTERPIECE or any other set on the market—that's almost a sure fact when you consider the elements. But we don't sell you a FRESHMAN MASTERPIECE on that basis—we sell it on the basis of satisfactory home entertainment, day in and day out.



After all, isn't that what you're after—a pleasant song, an entrancing dance strain, a good orchestra, regardless of when it is playing? You know it is!

FRESHMAN MASTERPIECE

is a set that will bring you these things with a beauty of tone and volume that will surprise you.

And it's so moderate in price, only—

\$42.50
on
Easy Terms

that it's available to every home in the city. Let us demonstrate it for you this week or next—take advantage of the fine local broadcasts that are given every day!

KoppeKally
Elliott 7575
21 Third Ave.

Pianos Phonographs

Radio department. Open tonight.

Sherman, Clay & Co.

Third Ave. at Pine
Seattle

Bournemouth, England, Is Heard in Seattle

Over An ATWATER-KENT Model 20 Compact 5-Tube Set

ATWATER KENT RADIO

Radio brings companionship . . .



It wasn't very exciting for her before radio came!

YOUNG PEOPLE have young lives to lead and they go away from home to lead them. Old people are alone mostly. They are left without the friends of their youth as they are without the children of their middle age.

To the everlasting credit of radio, put this down. It has brought the world to the old and solitary. It has provided new interests, new vision, a new viewpoint on life.

Have you a mother or a father, an aunt, an uncle, a sister, a brother, or just a friend who lives alone. Think of a radio gift for the one who is sick, of course. But think of it, too, for the lonely one. It is in your power to give more happiness than you have ever given before.

On KFOA Friday Evening! ATWATER KENT RADIO HOUR

From 6:00 to 6:30 o'clock, and every Tuesday and Friday evening thereafter, at the same hour, Sunset Electric Company will sponsor a program especially prepared for the children, but one which will interest every listener.

Hear this fine program Tuesday and Friday each week!

SEATTLE AUTHORIZED DEALERS:

LIBERTY MUSIC
1516 1st Ave.
THE GROTE-RANKIN CO.
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RICE-WATERS
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J. R. LEWIS MOTOR SERVICE
2401 W. 65th, Ballard
NORTHWEST DISTRIBUTORS
SUNSET ELECTRIC CO.
Seattle - P.O. Box 1000

UNIVERSITY RADIO CO.
4732 University Way
HOME RADIO
1326 Sunset Ave., W. Seattle
FRASER-PATERSON CO.
2nd Ave. and University

Souza Guest of Writers

Famous Bandmaster Is Elected Honorary Life Member of the Seattle Press Club



JOHN PHILIP SOUSA presenting an autographed copy of "The Stars and Stripes Forever," his celebrated march, to Herman Ross, president of the Seattle Press club, to be filed in the musical records of the club. In the picture are Lieutenant Commander Sousa, A. G. Girard, of the club; George T. Hood, of the Metropolitan theater, and President Ross.

—Photo by Nowell

It was "John Philip Sousa Night" at the Seattle Press club Tuesday evening. The famous music master was dined as guest of honor, with officials of the Pacific Telephone & Telegraph Co. as other guests, who added materially to a pleasant dinner program.

Lieut. Com. Sousa was elected honorary life member of the club, and in a witty speech expressed his delight over being in Seattle again, and referred humorously to his autobiography and travels in distant lands.

Composed by Wil. Coburn, Seattle musician, in honor of Sousa, was played by a quintet. The bandmaster was introduced with the original score of Sousa, and Sousa thanked the guests for their introduction.

Guests of the Port of Seattle telephone company's "pipers" trio and Thomas

Abraham Lincoln Said:

"Property is desirable; is a positive good in the world."

The Star want ad columns can help you find the particular home you are looking for.

RED HERRING ON CLUB'S TRAIL

"Kind-Worders" Perturbed Over Ticket-Scalping

Drawing a red herring across its own trail, the Kind Words club issued a statement Wednesday warning prospective banqueters at the club's annual high jinx against "ticket scalpers and fakers." The herring will be on show at the banquet.

The warning was issued by Cecil B. Fitzgerald, chairman of the ticket committee for the frolic, scheduled for Saturday evening at the clubhouse, sometimes known among the lower orders as The Olympic Hotel. J. W. Maxwell, said to be a prominent banker, told a funny story about being victimized by a ticket scalper. He said the scalper promised him three tickets for \$9.

Yeah, any time they "victimize" a banker. Ha! Ha!

WOMEN'S REVOLT IS ANOTHER YARN

The publicity, so-called, committee, in a frantic attempt to get into the newspapers, sent out a story Wednesday saying that women were

Slippery Condition of Road Delays Funeral

LONDON, Jan. 27.—Owing to the slippery condition of a road here recently a funeral procession was delayed for some time because the mourners were obliged to descend from the carriages while these were pushed up the hill by passers-by. The coffin was then removed from the hearse and carried up the hill by the mourners.

organizing to rush the banquet.

Sweethearts and wives of banqueters have been barred out by the committee, owing to the Tacna-Arica dispute and uncertainty whether the United States will join the world court.

Another tall yarn was circulated to the effect that "indignant business and professional men have been refused admission to the 'Brown and Bailey' circus," as the show is called. Mr. Fitzgerald is responsible for this story. Ha! Ha!

The ticket committee said Wednesday that it had no more tickets for the circus; that it had no more tickets for the circus; and finally, that it had no more tickets for the circus.

Almost seems true, doesn't it?

France produces 700,000 metric tons of paper annually.

How Fat Spoils Your Appearance

Why not safely take off from 5 to 6 Pounds a week without Dangerous Drugs, Exercises, Reducing Girdles or Diets

No matter how pretty you are or expensively dressed you may be, if you have allowed ugly rolls of fat to take hold of your body, you are not a winner. "Nobody likes a fat man or a fat woman." Worse yet, you cannot be well and healthy when you are overtaxing your frame with an unnatural load of fat. But why remain so, now that "SAN-GRINA," a French discovery, makes it possible and easy to safely reduce from 5 to 6 pounds a week in the quiet of your own home, without the knowledge of anyone.

While you are getting slender and you see the fat gradually melt away, you will feel yourself getting stronger and full of pep and energy. You can eat all you want while you take "SAN-GRINA." You do not have to exercise or follow long and strenuous directions, but be sure and get "SAN-GRINA," as it is so simple and easy, and cannot be compared to anything else. It is the discovery of a French scientist, has now been introduced in America, where it has created a sensation among fat people.

FAT WOMAN LOSES 53 POUNDS IN 8 WEEKS

"For years I had tried everything advertised to reduce, but without success—I weighed 180 pounds and was considered a most obstinate case of obesity. I had spent a small fortune on pills, creams, girdles, etc., but they never helped me; then I found out about 'SAN-GRINA.' I used it for eight weeks and lost 53 pounds; at the same time I so transformed my appearance and improved my health that today I look ten years younger. I consider 'SAN-GRINA' the one treatment every fat man and woman should know about. It is a most wonderful discovery, and I can truthfully recommend it to all fat people." (Signed) Mrs. H. A. N. Y. City. DO NOT ACCEPT ANY SUBSTITUTE. REMEMBER THE NAME. 'SAN-GRINA' is a guaranteed absolutely harmless, and positive to reduce you or money refunded. Send for a full description or you can send direct to the Scientific Research Lab., 1841 Broadway, N.Y.C. On sale at any OWL Drug, Bartell's, Swift's or Jameson-Doane drug stores.



BURBANK PLANS PULPIT REPLY

Scientist Will Explain His Statement of Infidelity

SANTA ROSA, Cal., Jan. 27.—(By U. P.)—From the pulpit has come the most caustic criticism of Luther Burbank's definition of himself as an "infidel," and from the pulpit the plant scientist will make his reply, speaking Sunday at the First Congregational church, San Francisco.

Burbank's public appearance at this time to amplify his views on eternity and divinity is a coincidence only, according to Mrs. Burbank. She said here today that the invitation of Dr. James L. Gordon, San Francisco pastor, had been accepted long before the controversy aroused by her husband's announcement of



Strenuous Work for Piles!

Watch the man with a sledge; doesn't his every motion make a man who has piles fairly wince? Yet laborers often get piles. They get relief just as quick—through Pyramid!

No man need lose a day because of piles, not even if they are the obstinate, protruding kind; or the painful bleeding type. A Pyramid suppository assures them all. Relief is instant. And how pleasant a means of ending this embarrassing affliction! Used in a moment—in perfect privacy—and any druggist will tell you it works.

Every druggist has Pyramid, and for only sixty cents a box. For your own sake don't doubt this wonderful means of relief. A free trial in plain wrapper if you write Pyramid Drug Co., 900 Pyramid Bldg., Marshall, Michigan.



20-Year-Old Tryst Kept by Four Men

LONDON, Jan. 27.—Carrying out the provisions of a pact made 20 years ago, four men met on the steps of St. Paul's cathedral. The four, with four others, had agreed in 1905 to meet for a celebration just 20 years later. Two were killed in the war, one has died since, and the fourth has disappeared.

rejection of church doctrinal beliefs.

"Publicity" was Mrs. Burbank's comment on the "call to prayer to open the eyes" of Burbank, issued by the local W. C. T. U. Burbank is a life member of the organization.

"It simply is an attempt by the people of Main Street to get a little publicity," declared the horticulturist's wife. "If these misguided, impertinent people would confine their activities to persons of their own caliber they would be much more logical and perhaps accomplish some good."

Washington State college is investigating the amount of wear on tires caused by various road surfaces.

(Advertisement)

Instant Relief From Bunions---Soft Corns

No sensible person will continue to suffer from those intense, agonizing, throbbing bunion pains when the new, powerful, penetrating, yet harmless, antiseptic Emerald Oil can readily be obtained at any well stocked drug store.

Apply a few drops over the inflamed, swollen joint, and see how speedily the pain disappears. A few more applications and the swollen joint is reduced to normal.

So marvelously powerful is Emerald Oil that soft corns seem to shrivel right up and drop off. All druggists guarantee it and are dispensing it to many foot sufferers.

"Fashion Flossie"

Gets Mighty Tired Posing for That Picture. But the Artist Takes Her to Fine Luncheon. Can't Resist Buying One of New Bead Bags. It's Pale Lavendar, Green and Gold Beauty.

I DID the first sitting for my picture this morning. By the end of the two hours I felt like I'd done a day's work in the mines. The artist let me get up and stretch every 20 minutes, but even so my neck was stiff and both feet were asleep when it was over.

Art—that's my artist's nickname—says I'm not a bit of a patient model. Most models won't say a word, no matter how tired they get. And if he doesn't watch the time closely, they're liable to faint before he knows it. It seems to me that's awfully stupid of them.

He took me to lunch at a lovely little cave-like place down in the Italian quarters. You'd think it was an awful hole from the outside, but inside it's beautifully clean, and the food they serve is superb. It's ridiculously expensive, tho. No wonder Johnny never took me there.

Before I came home I couldn't resist buying a new little bead bag

to carry combs and one thing and another in at night. It's the sweetest pale lavender and green and gold, just big enough to hold a comb and a compact. There were so many darling kinds it took me an hour to decide on one.

I haven't answered Johnny's letter yet, because I don't know what to say. I guess I'll write him now, tho, in a breezy manner, just as if nothing had happened.

(Advertisement)

QUICK RELIEF FROM CONSTIPATION

Get Dr. Edward's Olive Tablets

That is the joyful cry of thousands since Dr. Edwards produced Olive Tablets, the substitute for calomel.

Dr. Edwards, a practicing physician for 17 years and calomel's old-time enemy, discovered the formula for Olive Tablets while treating patients for chronic constipation and torpid livers.

Dr. Edwards' Olive Tablets do not contain calomel, but a healing, soothing vegetable laxative. No gripping is the "keynote" of these little sugar-coated, olive-colored tablets. They cause the bowels and liver to act normally. They never force them to unnatural action.

If you have a "dark brown mouth"—bad breath—a dull, tired feeling—sick headache—torpid liver—constipation, you'll find quick, sure and pleasant results from one or two of Dr. Edwards' Olive Tablets at bedtime. Thousands take them every night just to keep right. Try them. 15c and 30c.

Sears, Roebuck and Co.

Store Hours
9:00 to 5:30
Including Saturdays

Retail Department Store

First South and Lander Street

Ample Free
Parking Space
No Time Limit

TO make your dollars and those of over nine million other families bring you the greatest possible measure of value—to serve as your buyer in the markets of the world—this is the task of the "World's Largest Store." It is by giving always the greatest possible value per dollar that this business has been built. And we believe we have proven that this is what most people want—the biggest possible value for their money.

Low Prices Play an Important Part in

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From Our Fluey-Sale Groups

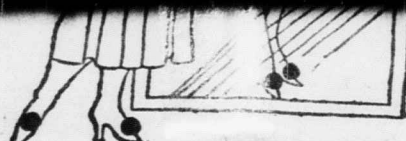


composed by Wil-
Coburn, Seattle musician, in
of Sousa, was played by a
quintet. The bandmaster was
with the original score of
and Sousa thanked
quest introduction."
and guest, of the Port
of the telephone com-
pipers' trio and Thomas

able, is a positive good
in the world."

The Star want ad col-
umns can help you find
the particular home you
are looking for.

eight weeks and lost 53 pounds; at the
same time I so transformed my appear-
ance and improved my health that to-
day I look ten years younger. I con-
sider 'SAN-GRI-NA' the one treatment
every fat man and woman should know
about. It is a most wonderful discov-
ery, and I can truthfully recommend
it to all fat people." (Signed) Mrs. H. A., N. Y. City. DO NOT ACCEPT ANY
SUBSTITUTE. REMEMBER THE NAME. SAN-GRI-NA is guaranteed absolutely
harmless, and positive to reduce you or money refunded. Sold at good drug or
dept. stores or you can send direct to the Scientific Research Lab., 151 W. 42nd St., N.Y.C.
On sale at any OWL Drug, Bartell's, Swift's or James O'Donoghue drug
stores.



MR. M. LYLE SPENCER
Dean of the College of
Journalism
University of Washington
and
Vice President
of the
Seattle Chamber of Commerce
will preside at the Thirty-first
Annual Graduation Exercises of
Wilson's Modern Business Col-
lege, to be held at the Masonic
Temple, Pine Street and Harvard
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Wilson's is the only business col-
lege in the Northwest, and one of
the few business colleges in the
United States which holds gradu-
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The exercises are free.
Public invited.

Dr. Wm. M. Simpson

Greatest Living Philosophic
Critic, Teacher and Healer
Discoverer of the basal function
of the nerves, etc., will give a

Free Demonstrated
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The New Washington
Hotel

This (Wednesday) Evening
at 8 o'clock

All Are Invited

(Advertisement)

DO YOU SUFFER
FROM PILES?

If you know the torture of bleeding, itch-
ing, blind, or protruding piles, then you
owe it to yourself TO-DAY to send for a
FREE TRIAL of our Pile Suppositories.
They have brought relief to thousands
of sufferers. They are soothing, healing,
pure, and safe. Avoid needless expense
and suffering. Treat yourself privately
at home.

Summers Medical Co., Dept. P-71,
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Please send without obligation one a FREE TRIAL
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Dr. Wo, Chinese Doc-
tor, Herb Specialist,
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matism, nervousness,
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with nature herbs. No
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Physician and sur-
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roots and herbs in
treating all diseases
of men and women.
Specializes in stomach
trouble and other ail-
ments.



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that this business has been built. And we believe we have proven that this
is what most people want—the biggest possible value for their money.

Low Prices Play an Important Part in Women's Coats

From Our Flyer-Sale Groups



Among the many different coats priced ex-
ceptionally low, is this model, shown at the
left of the sketch. Of all wool velour, in
brown or navy, luxuriously trimmed with
black imported French
coney fur. **\$12.98**

Sizes 34 to 46.....

The coat at the right, is tailored in flared
style, of finely woven all wool Vel-Suede. It
is youthfully smart with its warm mush-
room collar of Mandel fur. **\$19.98**

Sizes 34 to 46.....

Sears, Roebuck and Co.—Second Floor

"Silverline," Our New Women's Hosiery

Full-
Fashioned **\$1.39** Pure
Silk

Hosiery is such an important item now, and for the woman
who seeks economy and appearance combined, we offer our
new "Silverline" Silk Stockings. They are full-fashioned, and
of genuine silk, with mercerized cotton garter tops, and rein-
forced heels, toes and soles. Colors: Black, French Tan,
French Nude, Oriental Pearl or Windsor Tan. Sizes 8½ to 10.



Women's
Porto Rican
Hand-Embroidered

Gowns

\$1.39

Dainty gowns, typifying the
eternal feminine. Of fine
lingerie batiste, in white or
flesh, entirely made by hand,
and embellished with exqui-
site Porto Rican hand-em-
broideries. Style as pictured
above. Sizes 34 to 44.

Sears, Roebuck and Co.—
First Floor

Women's Cotton Vests With Fancy Rayon Stripes

Vests, in tailored band top style, knit of fine
white cotton, with rayon stripes in novel check
effect. Sizes 34 to 38. Sale priced, each..... **19c**

Extra sizes, 40 to 44, in
the same Vest. Each.... **24c**

Bordered Cotton Suiting

A new suiting weave of fine cotton, features a woven border
design in good-looking contrasting color effects. It is the
economical 54-inch width—1½ yards is enough for
a frock for house or morning wear. In Beige,
Almond Green, Copen, Rose or Orange. At yard.. **44c**

Sears, Roebuck and Co.—First Floor

Another Splendid Value in Women's Frocks Of All-Wool Check Flannel

\$9.48

Such frocks as the jaunty sports model in this sketch, are
a wise choice for street, business or school wear. A clever
style, this, tailored with a smartly flared skirt, long sleeves
and V-neck. Of all wool flannel in tan checked pattern.
Sizes 32 to 44.

Many other Frocks, for sports or informal
wear, of silks and smart woollens, are being
shown at sales prices which offer sought-for
values.

Sears, Roebuck and Co.—Second Floor



THE STAR

Shows Continuous and Substantial

GROWTH

CIRCULATION

The Star's Daily Paid Circulation
Average for the Year 1925 Was **81,898**

The Star's Daily Paid Circulation
Average for the Year 1923 Was **72,907**

Average Daily Gain in 1925 Over
1923 **8,991**

ADVERTISING

In 1925 The Star's Gain
Over 1924 in Local Dis-
play Advertising Was -- **4,207** Inches

In 1925 The Star's Gain
Over 1924 in Classified
Advertising Was - - - **13,895** Inches

POLICE EXPECT "REVAMPING"

But They Hope Election Won't Wreck the Patient

WHO WILL BE MAYOR?

That's What the Coppers Are Trying to Figure Out

Like the spinster who had her face made over by a facial surgeon, the police department expects to be revamped slightly by the coming elections.

The police aren't worrying—much about who's going to be the mayor or the next chief. The dopesters have figured out that a great deal of revamping won't happen unless Mrs. Bertha K. Landes wins the mayor's chair.

In that event the facial surgeon would change not only the surface aspects, the coppers agree, but from their standpoint, would wreck the patient.

POLICE DOPESTERS ARE BUSY THINKING

The police dopesters have it all figured out that Mayor Brown will be elected, and Severyns will remain as chief, altho Severyns wants more authority and announces many striking innovations if he serves another term as chief.

Should John E. Carroll win he is expected to retain Severyns as chief, with the same program outlined.

A large faction in the police, fire department and city civil service is supporting T. J. L. Kennedy for mayor, as Kennedy has announced himself as a friend of the civil service. In case Kennedy is elected the police expect him to name as his chief of police Joe T. Mason, at present police inspector.

And this, the dopesters believe, wouldn't change the complexion of things a great deal.

Shorett and Clark aren't figured by the bluecoats. But Mrs. Landes—and the cops concede her strength—would undoubtedly name Capt. Claude G. Bannick chief of police once elected, they believe.

Bannick, long since relegated to the command of West Seattle precinct by the administration, is a closed-town advocate. He bears the reputation of being a stern, strict, but impartial officer.

TENNANT TO ENTER RACE FOR SHERIFF

In the detective division politics is simmering. Charles Tennant, the chief, has announced his intention to run for sheriff. He will resign in the fall, and three detective captains—William E. Justus, William G. Witzke and William B. Kent—are seeking to succeed him. Tennant will leave office with the record of a remarkably able official, with a long series of triumphs to his credit during the past 28 years. His successor will probably be appointed by civil service examination.

COAST GOODS GAIN FAVOR

Sears, Roebuck Planning on

GOLDEN BEAUTY OF PARIS



GOLDEN CURLS and pearly teeth have won for Andree Rabant the title of "the sun girl of Paris." She's an actress.

First Rehearsal Moody Experience for Author

WHAT are an author's impressions upon seeing the first rehearsal of a play which he has written?

"My first impression is that the play is rotten!" Arthur Goodrich, author of "So This Is London," and other Broadway successes, exclaimed Wednesday morning, as he watched the Henry Duffy players read over the lines of his latest attempt, "You Don't Understand."

"You see," he explained, "I've gone over the darn thing so many times that I can't judge it any more. All I can do is guess whether the lines will get over or fall flat."

DIRECTOR SHOUTS HIS INSTRUCTIONS

Goodrich looked on with apparent indifference, as Director Hugh Knox shouted his instructions to Marie Dunkle and Thomas Brower in the prologue scene.

"Sit down on that! No, turn away from him. He tries to 'baby' you, but you won't listen. And you, Tom, circle about. Throw your hands in the air. Now, sit down at the other side of the table. No, take another turn first. There, that's it!" Only occasionally did the author offer a suggestion as to how these puppets should put his ideas into action.

"I want Grace to be standing by the window when..."

sent his latest attempt before any audience.

"I've spent months on the play," Goodrich said, "but it isn't finished yet." He jotted down a change in the speech Thelma White had just concluded. "I'll go on making changes until the dress rehearsal, probably."

"No!" the director shouted. "You want to make that last line top the first one. Say it like this: 'A round-the-world! Slow and distinct! You're impressing it on him!'"

And the author chewed a wad of gum reflectively, marking down another notation on his already bescribbled manuscript.

Gold Star Mothers to Place Officers

Seattle Staff No. 3, Gold Star Mothers of America, will hold installation of 1926 officers Wednesday evening, February 3, at 8 o'clock. The ceremonies will be staged in the Eagles' temple, Seventh ave. and Union st.

KONIDON'S

EAGLES HONOR OLD MEMBERS

Veterans' Buttons Will Be Given to Class of 1904

OLD OFFICERS PRESIDE

Members Honored for 21 Years of Faithful Service

VETERANS' buttons, emblematic of 21 years of faithful service in the Fraternal Order of Eagles, will be presented to the members of the 1904 class of the order at a meeting Friday, February 5. Those who joined the lodge between February 6, 1904, and February 5, 1905, and have continuously held their membership since will receive the buttons.

The officers who occupied the various posts in the Eagles 21 years ago will preside at the meeting and will initiate a class of candidates. They will use the old ritual in effect at that time.

The officers who will have charge of the ceremony are:

MOST OF OLD OFFICERS HERE

Past worthy president, Captain Irving Ward; worthy president, H. J. Lea; worthy chaplain, W. E. Langdon; secretary, Frank Dowd; treasurer, H. A. Beck; worthy conductor, John O. Smith; outside guard, Pete Wilhelm; trustees, P. Mullen and S. B. McCormick; aerial physician, Dr. John W. Crooks. J. L. Waller, worthy vice president during the year 1904, is now a resident of Anchorage, Alaska, and will be unable to be present.

The members to receive buttons, were were initiated in the year 1904, are as follows: D. W. Sullivan, Joseph Slaughter, Fred R. Mitchell, Emil C. Rink, Albert Ochsenhert, Herman G. Leschander, Ben J. Wiggings, A. L. Gates, Charles Wallace, F. W. Dost, J. T. Klette, Thomas Wright, A. D. Richmond, E. H. Horne.

Louis Sannwald, James A. Boucher, Thomas J. Griffiths, H. P. Rude, D. T. Pargetter, Louis Mohr, A. A. Springer, Carl Juhlin, A. H. Shogren, John Nelson, S. C. Salling, August Lindholm, Thomas Gibson, Jacob F. Meyers, F. G. Klamm, C. J. Baumgartner, Frank Hottel, Harry L. Quirk, J. H. Neumann, Henry Brandt, Albert Lindvog, Charles Campbell, Jacob Stroble, Fred A. Tietjens, Peter A. Peterson, J. A. Smith, Hugh Mulligan.

G. C. Spaulding, C. B. Coffin, Daniel Mulligan, Ben Ferri, C. E. Poole, H. W. Reese, John C. King, James Caspers, William C. Low, William J. Tobin, A. L. Erickson, Barney Murray, M. C. Soderlund, Albert Bfelle, Chris J. Astrup, Erik Blomberg, Andrew Otto, Silas Sullivan, Olaf

Fortune in Stamps Is Found in Attic

LONDON, Jan. 27.—Nearly \$30,000 was obtained here by auction of a number of postage stamps recently found in a Mayfair attic. One sheet of stamps issued by British Columbia in 1861, brought about \$3,500, and several other blocks brought prices almost equal.

Blist; Thomas J. Ryan, J. T. Hibbard, L. W. Woeldrick, Ernest Frank, Charles Grimes, J. A. McInnis, Dennis Driscoll, James Daugherty, Edwin P. Jones.

William A. Gilmore, John R. Forkenham, E. A. Bassett, Max Kreilshelmer, Erick Erickson, Hans Anderson, Jesse D. Quint, W. J. Morrow, August Johnson, Nels V. Anderson, F. A. Bacey, George E. Jones, O. J. Bishop, James Closs, Michael Brennan, Burt Burnside, Neil McCallum, Dr. M. O. Sipes, P. J. C. Christensen, J. W. Nordstrom, Alfred Berlin, Charles Koppus, George Madden, James Harriott.

Emil Swanson, W. A. Bowen, Marius Johnson, H. H. Brown, John A. Kent, Robert Nicholson, John R. Gilbert, M. E. Cain, G. L. Klopff, E. J. Baker, C. M. Eckman, Joseph T. Lee, Roy Whitmore, David A. Davis, Harry Holland, H. Richmond, John A. Anderson, Henry Bell, Harold Cruise, E. C. Farley, J. J. Senac, Alphonse Maes, H. Teichlenberg, John Ziegler, J. C. Snyder, Crawford E. White, Joseph Claffey, F. J. Griffiths, Steve Johnson, J. E. Kinney, Paul H. Karbbe, James O'Neill, John L. Dittgen, J. H. Gosney, J. De Martini, Charles Hammerlin, Rudolph Longstaff, Frank Cohn, J. J. Raab, Charles F. Burns, Amos W. Markey, Wilhelm Cohn and Bert Cupp.

(Advertisement)

Mrs. E. Cole Says She Was Afraid to Sleep

Mrs. E. Cole writes the following: "For over a year I was troubled with dizziness and gas on the stomach. I was afraid to sleep because the gas collected around my heart. Now I take the mixture of buckthorn bark, glycerine, etc. (known as Adlerika) once a week and have not been bothered since."

Many people keep the OUTSIDE body clean but let their INSIDE body stay full of gas and poisons. Give the inside a REAL cleansing with the mixture of buckthorn bark, glycerine, etc., as sold under the name of Adlerika. This acts on BOTH upper and lower bowel, eliminates metabolic poisons and removes old matter which you never thought was in your system, and which caused sour stomach, nervousness, sleeplessness, headache, etc.

Whenever you eat too much heavy food, let Adlerika REMOVE the undigested surplus and leave you feeling fine. ONE spoonful relieves GAS and takes away that full, bloated feeling. Even if your bowels move every day, Adlerika

brings out much additional matter which might cause trouble. Don't waste time with pills or tablets but let Adlerika give your stomach and bowels QUICK relief.

What Doctors Say
Dr. G. Eggers reports Adlerika is the best medicine he has used in 37 years.

Dr. W. H. Bernhart writes he could not get along in his practice without Adlerika.

Dr. J. J. Weaver, a doctor for 50 years, says he knows no medicine better than Adlerika.

Dr. J. Langlois prescribes Adlerika regularly with GOOD effect.

J. E. Puckett writes: "After using Adlerika I feel better than for 20 years. AWFUL impurities were eliminated from my system."

Adlerika is a big surprise to people who have used only ordinary bowel and stomach medicines because of its REAL and quick action. Sold by leading druggists everywhere. In Seattle by Bartell Drug Stores and other leading druggists.

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TEST SLEDS FOR ARCTIC TRIP

Polar Flight Party Starts for Point Barrow Soon

NENANA, Alaska, Jan. 27.—(By U. P.)—The vanguard of the Wilkins polar flight party was here today, testing motor sleds, preparatory to the 700-mile overland journey to Point Barrow, the base of the latest attempt to cross the earth's roof by air.

The party expects to start for Point Barrow within a few days with the motor sleds, hauling a carload of gasoline and supplies across the drifts to Point Barrow.

Alex Smith, Arctic guide, said the weather appears to be ideal, and no difficulty is expected in dragging the provisions over the long trail from the rail head.

Chiropractor-Killer Held Without Bail

PHILADELPHIA, Jan. 27.—David L. Marshall, 42, debonaire chiropractor, today was arraigned before Magistrate Carney and held without bail, pending the outcome of the coroner's investigation into the brutal murder of Miss Anna May Dietrich, milliner and choir singer.

THE GROTE-RANKIN CO

OTTO F. REGER, President

FIFTH AVENUE AND PIKE STREET

In the Exchange Department Odd Pieces and Suites of Used Furniture at Bargain Prices

That odd piece you have hunted for so long to match furnishings you already have, inexpensive pieces for the attic or basement room, good furniture only slightly used, at bargain prices—this list of suggestions from the Exchange Department, may include just the things you need.

Commode with glass.....	\$ 5.00
Folding Bed	5.00
2 Velour and Leather-covered Couches, ea..	5.00
Oak and Leather Rocker.....	7.50
Two-piece Velour Davenport Suite.....	150.00
Oak Tea Wagon	14.00
Imitation Leather Rocker	5.00
Morris Chair	4.00
4 Mahogany-finish End Tables, each.....	4.00
Six-piece Walnut Dining Room Suite.....	74.50
Combination Book Case and Desk.....	15.00
10 Full size Walnut-finish Steel Beds, ea...	14.75
2 Large Oak Dressers, each.....	20.00
20 Odd Dining Chairs, up from.....	1.00
Three-piece Combination Mohair Davenport Suite	200.00
4 Sectional Bookcases of 5 sections each; ea.	35.00
5 Velour and Imitation Leather Bed Davenport, up from	22.50
6 Oak Buffets, up from	25.00
Mahogany-finish Davenport Table.....	15.00
Square Dining Table of Oak.....	6.50
10 Round Dining Tables of Oak, up from..	9.75
15 Bed Springs—all sizes; up from.....	.50
Oak China Cabinet, with oval glass.....	25.00
Hoover Vacuum Cleaner	50.00
2 Full size Ivory-finish Beds, each.....	15.00
Walnut-finish Dressing Table	20.00
Floor Lamp, complete with Shade	20.00
15 Oak Library Tables, up from.....	10.00
Large Oak Bookcase	64.50
Oak Bookcase, with glass doors.....	25.00
5 Windsor Chairs, each.....	5.50
10 Odd Beds, full size; up from.....	5.00
Tapestry Davenport	70.00
Denim-covered Davenport	67.50
Overstuffed Velour Chair	44.00
Five-piece Reed Dining Suite.....	42.50
2 only 9x12 Wool Rugs, each.....	35.00

This is only a partial list. In the Exchange Department are many other odd pieces, bargains in End Tables, Center Tables, and other pieces of odd or occasional furniture.

—EXCHANGE DEPT. The Grote-Rankin Co.
Mezzanine Floor

Bartell Drug Stores

(Seattle's Own Drug Stores)

Many of our old friends and customers have found Bartell Stores so dependable that their children's children are dealing with us today.

Thursday Specials

Regular 10c
Cannon Wash Cloth

Have You Tried

Top
Bell

Tennant will leave office with the... of a remarkably able official, with a long series of triumphs to his credit during the past 23 years. His successor will probably be appointed by civil service examination.

COAST GOODS GAIN FAVOR

Sears, Roebuck Planning on Heavy Purchase Increases

Sears, Roebuck & Co. will increase purchases of Pacific Coast products, contemplating heavy increases in business this year. This was announced in Seattle Wednesday by Max Adler, vice president in charge of merchandise for the concern. He is on a coastal survey, checking up industrial development. The company's coast sales last year, he said, topped the \$16,000,000 mark.

Here are some of Mr. Adler's forecasts, based on his survey:

There will be no general increase in commodity prices in 1926; on the contrary, there may be a few drops.

Manufacturers thruout the nation are in a better position today than since the war;

This year's business will exceed that of 1925;

Industrial development on a large scale should go ahead on the Pacific Coast shortly;

Sears, Roebuck & Co. will buy an increased proportion of its goods from manufacturing plants west of the Rockies.

Mr. Adler is accompanied by his brother, Leo Adler, and their wives. They will leave Thursday for Portland, en route to California.

Trade Commission Overrules Motion

WASHINGTON, Jan. 27.—(By U. P.)—Holding that it has jurisdiction in the case, the federal trade commission today overruled a motion to dismiss the complaint brought by it against the American Association of Advertising Agencies, the American Press Association and other organizations of publishers and advertising agencies, charging unfair competition in handling advertising. Commissioner Humphrey dissented.

NR TO-NIGHT TOMORROW ALRIGHT

Be Well And Happy

—and you have Nature's greatest gift. Nature's Remedy (NR Tablets) a vegetable laxative, tones the organs and relieves Constipation, Biliousness, Sick Headaches.

renewing that vigor and good feeling so necessary to being well and happy.

Get a 25c. Box. Used for Over 30 Years

Nature's Remedy TABLETS

NR Jrs

HIS INSTRUCTIONS

Goodrich looked on with apparent indifference, as Director Hugh Knox shouted his instructions to Marie Dunkle and Thomas Brower in the prologue scene.

"Sit down on that! No, turn away from him. He tries to 'baby dump' you, but you won't listen. And you, Tom, circle about. Throw your hands in the air. Now, sit down at the other side of the table. No, take another turn first. There, that's it!"

Only occasionally did the author offer a suggestion as to how these puppets should put his ideas into action.

"I want Grace to be standing by the window when she says that"—or—"You see, this girl is at the smart age—get more impertinence in the tone."

AUTHOR IS STILL MAKING CHANGES

Goodrich has watched a number of his former plays rehearsed and produced on Broadway, but this is his first experience in the West. When Henry Duffy was in New York, last fall, he secured the author's consent to allow the Seattle stock company to be the first to produce.

Advertisement

STOPS KIDNEY, BLADDER TROUBLES OR COSTS YOU NOTHING

Here is a remedy containing a gland extract which positively banishes Kidney and Bladder troubles, relieves congestion and inflammation of the Prostate Gland or it costs you absolutely nothing—just that! Can anything be fairer?

Take Neurex Kidney Tablets. Your relief is quick, positive. You sleep the whole night through—no more getting up—your bladder functions normally, naturally. All pain, soreness, inflammation and congestion is utterly banished. You become as healthy and happy as a child. Neurex Kidney Tablets work like magic! You can prove this without risking a cent! You are the judge and jury. Our guaranty is unlimited—so try Neurex today and get sure relief. 75c per box at the Owl Drug Co. and all other leading druggists. Standard Drug Co., mfrs., 4328 Sunset Blvd., Los Angeles, Cal.

scribbled manuscript.

Gold Star Mothers to Place Officers

Seattle Staff No. 3, Gold Star Mothers of America, will hold installation of 1926 officers Wednesday evening, February 3, at 8 o'clock. The ceremonies will be staged in the Eagles' temple, Seventh ave. and Union st.

KONDON'S CATARRHAL JELLY

FOR Colds

Get a tube today. Makes your head and nose feel fine. Easy to apply. Quick to act.

TRY DRUG STORE FIRST 30c and 60c per tube

KONDON'S CATARRHAL JELLY

Colds

Can be ended in a day

You can end that cold tomorrow, if you will. You can check the fever, open the bowels, tone the entire system. You can eliminate all the results of the cold. The way is with HILL'S—so effective, so complete that millions have come to employ it. Don't use anything less efficient. Don't delay. At your drug store.

Be Sure It's **HILL'S CASCARA QUININE** Price 30c

Get Red Box BROMIDE with Portrait

A HAPPY "MANIA"

"The front office mania," is what the boys in the shop call our Used Car repair policy. They sympathize with our efforts to put the cars in good shape, but they sometimes think we are a bit too particular. Maybe, but no customer is ever going to complain about a "mania" of that sort.

W.L. Eaton

East-0313
East Pine at Summit

BROTHERS DEALERS SELL GOOD USED CARS

(Seattle's Own Drug Stores)

Many of our old friends and customers have found Bartell Stores so dependable that their children's children are dealing with us today.

Thursday Specials

Regular 10c
Cannon Wash Cloth
Special 3 for 20c

Elastic Hosiery

If you are troubled with varicose or enlarged veins, let our expert fit you with Hornbro Seamless Elastic Hosiery. Lady attendant in all Bartell Stores.

PRICES
Garter Stocking... \$4.00
Garter Legging... \$3.00
Anklet... \$2.50
Knee Cap... \$2.00

Have You Tried Mammy Lou?

Our new, fresh, crisp, luscious Peanut Brittle. Right from the kitchen into the box. Made fresh on Wednesday and sold on Thursday. Full pound packages. At all Bartell Stores.

35c

Top Bell Silver Dial Alarm Clock Regular \$1.25 Value **SPECIAL 98c**

Economy Household Rubber Gloves
Made to fit the hand and give real service.
Regular 50c Value **Special 33c**

NILO FLOATING BATH SOAP
An Ideal Soap for Toilet or Bath.

Ivory Soap, Large, 11c

6 for 29c

FORHAN'S TOOTH PASTE SPECIAL 36c

IVORY FLAKES 9c

Genuine Thermos Bottle
Pint size, Blue Enamel. Guaranteed to keep hot 24 hours, cold 48 hours.
Regular 98c **Special 79c**

Palmolive Soap 4 for 27c

P. & G. Naphtha Soap 8 for 29c

Standard Household Preparations

Reg. \$1.20 size Bromo Seltzer 79c
Reg. \$1.00 size Squibb's Liquid Petrolatum 85c
Reg. 60c size Kendall's Cod Liver Oil Tablets... 43c
Reg. \$1.00 size Horlick's Malted Milk 69c
Reg. 35c size Zemo 27c
Reg. 20c size Boric Acid Powder, 1/2-lb. 16c

Pearlem Tooth Paste
Regular 50c Tube **Special 29c**

Regular 25c
Frostilla Hand Lotion
Special 19 1/2c

Waldorf Toilet Tissue
3 roll for 20c

Whitings' Polo Cloth Stationery

This is a pound paper in large gray sheets. Real letter size.

Regular 75c Value **Special 49c**

Envelopes to match. Extra heavy quality.

Regular 25c Value **Special 15c Pkg.**

Genuine Gillette Razor Free

With Every Package of 10 Gillette Blades at

79c

Overstuffed Velour Chair 44.00
Five-piece Reed Dining Suite..... 42.50
2 only 9x12 Wool Rugs, each..... 35.00

This is only a partial list. In the Exchange Department are many other odd pieces, bargains in End Tables, Center Tables, and other pieces of occasional furniture.

—EXCHANGE DEPT.—The Grate-Turn Mezzanine Floor

If Teeth Lack Gleam Just Do This

Gives sparkling whiteness quickly

Please accept full 10-day tube free of this remarkable new method that leading dental authorities urge... note the difference in teeth and gums as dingy film coat goes



That film absorbs discolorations from food, smoking, etc. And that is why your teeth look "off color," dingy and unattractive.

It clings to teeth, gets into crevices and stays. It lays your gums open to bacterial attack. Germs by the millions breed in it. And they, with tartar, are a chief cause of pyorrhea and decay.

Old ways won't clear it off. Ordinary dentifrices and cleansings won't fight film successfully. For it now with your tongue. Now how your present cleansing method is failing in its duty.

Now new methods are used. A dentifrice called Pepsodent—different in formula, and effect from any other.

Largely on dental advice, world has turned to this method.

Clears film off Firms the Gums

It accomplishes two important things at once: Removes that film then firms the gums.

A few days' use will prove power beyond all doubt.

Send the coupon. Clip it before you forget.

FREE Mail this for 10-Day Tube
THE PEPSODENT COMPANY
Sec. B-2048, 1104 S. Wabash Ave.
Chicago, Ill., U. S. A.

Pepsodent
The New-Day Quality Dentifrice
Endorsed by World's Dental Authorities

Send to _____
Address _____
City and State _____

Only one tube to a family.

STAR WANT ADS GET RESULTS

Y. W. C. A. ELECTS SEVEN TRUSTEES

Annual Meeting Is Told Hotel Cared for 3493—Travelers' Aid Assisted 6067.

CAFETERIA DREW 69,606

4822 Attended Special Luncheons—Assets Are \$144,345—Liabilities, \$64,352.

Y. W. C. A. trustees elected last night:

Mrs. J. M. Richards, reelected.
Mrs. George H. Goble, reelected.
Mrs. T. D. Burger, reelected.
Mrs. I. M. Radabaugh.
Mrs. C. E. Marr.
Mrs. V. H. Greisser.
Mrs. S. H. Wentworth.

The foregoing trustees were elected for a three-year term at the annual membership dinner of the Y. W. C. A. at the association's cafeteria last night. About 180 attended. The newly-elected trustees, with the other 14 members of the board, will meet February 16 to elect officers for the year.

Delay Newman Lake Sale.

Because of a technicality which requires a vote of two-thirds of the membership, action on the sale of the camp site at Newman lake was postponed until this noon.

Community singing, led by Mrs. Charles W. Norquist, with Mrs. John A. Houston at the piano, and negro spirituals by the Delvackia Girl Reserve club of colored girls was the musical program. The pageant, "In Spirit and in Truth," a convocation service dedicating the work of the Y. W. C. A., was presented by more than 20 girls of the association, following the dinner. Miss Ivaloo Pearl Eddy directed service play.

Hotel Cared for 3493.

The report for the hotel showed that last year 3493 girls and women registered for rooms, with many girls from all parts of the Inland Empire staying several months while attending business colleges here.

The Travelers' Aid society assisted 6067 persons during the year. The society met 5124 trains.

Attendance at the cafeteria was 69,606, with attendance of 4822 at special luncheons. The sandwich room, provided for the girl who carries her lunch, is proving more popular each year, the report stated, showing an attendance of 5509, or 529 more than in 1924.

The Girl Reserve clubs in Spokane number 23, with a membership of 726. There are 13 extension clubs at Colville, Moscow, Pullman, Post Falls, Rathdrum and Mead, with 192 members. The emphasis in club programs during the year, the report said, was on world friendship and health. Forty-nine advisers and 46 committee women are also numbered with the club membership.

Show Financial Condition.

The financial statement of December 31, 1925, follows:

Assets.	
Cash	\$ 896
Loan fund	226
Accounts receivable	140
Bonds	1,000
Inventory supplies	567
Equipment	13,472
Building and real estate	128,043
Total assets	\$144,345
Liabilities.	
Accounts payable	2,567
Retirement fund	6
Notes payable	279
Mortgage payable	58,500
Total liabilities	\$64,352
Excess of assets over liabilities	\$79,992

MONTE CARLO

By E. Phillips Oppenheim



INSTALLMENT XLII.

FEMININE INTRIGUE.

A single pearl hung from the marchesa's throat. The fact that she had received many compliments during the evening seemed to have left her unmoved.

"You do not wish to play that silly game," she said. "Let us find a quiet place and talk."

"But where?" he asked, turning away with her face to the crowded bar.

"We go towards the lounge of the Hotel de Paris and we find two seats there," she proposed.

Hargrave hesitated. A tete-a-tete with Nina di Bieni attracted him little. On the other hand, the bar seemed crammed with all the bodes of his acquaintance.

"At your disposition, madam," he murmured.

They walked in silence down the long passage, entered the lift and traversed the second covered way. In a deserted corner of the lounge she pointed to two chairs.

"We sit there," she whispered.

"Marchesa," he began—

"Nina," she insisted. "I hate my Italian title."

"Nina, then," he went on, disposing of himself to his satisfaction, and lighting a cigarette, "I shall listen with pleasure to all you have to say because you are looking exceedingly attractive tonight, and I have a measure of liking for you, but I must warn you that if you are going to open the old subject you will waste your time. I shall not change my mind."

"It is something to the good," she mused, "that you find me attractive tonight. A good many others have told me the same thing without its affording me the same pleasure. Still, I do not like your obstinate attitude. The strongest man in the world is the stronger for knowing when to yield."

He flicked the ash from his cigarette.

"Proceed," he begged.

"For five years," she confided, "I have been—what shall I say?—the friend, the amiable friend, of Andrea Trentino. Five years for anyone of my temperament is too long. I have endured a great deal. Now I have finished. Andrea Trentino and I are to part."

"I think," he remarked, "that the star of Andrea Trentino has set."

"A year ago," she reflected, "it had never seemed so firmly established. Now one sees easily that it is finished. Andrea has lost his touch upon life. He is becoming like a trapped animal running around his cage. Can you tell me, Sir Hargrave, of all your knowledge, how it is that a woman may pity failure, but she worships success?"

"I am no judge of women or their ways," Hargrave answered.

"A pose," she replied, "which is a little unworthy of you. You have success after success with my sex. It would be impossible unless you understood us. The man who does not understand women gets but little joy out of them. The best of them responds never to the crack of the whip; only to the call of the magic pipes. A man may buy a mistress, but he must woo a sweetheart."

"Yet a moment ago," Hargrave repeated, "I was a moment ago."

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your idea appeals to me," he confessed.

She looked at him with slightly uplifted eyebrows.

"That sounds scarcely flattering," she observed.

"Believe me," he assured her, "that it costs me a great deal to say it. It simply happens that conditions

"Are you in love with your beautiful ward?" she interrupted.

"The phrase applied to a man of my years sounds a little absurd," he rejoined stiffly.

"I do not know how old you are," she admitted. "You look no more than 38 or 39, although you have that air of experience which women so admire. The last man I knew who was really absolutely in love was a little short of 60."

"A most undignified proceeding," he insisted.

"There are times," she replied, "when one does not think of dignity. If one did perhaps I should have left you a few minutes ago."

"I should have been sorry if you had," Hargrave assured her. "Believe me, my speech sounded more uncouth than the feeling which prompted it. Besides, you have given me an idea. Trentino number jealousy among his weaknesses, does he?"

"He has made life very tiresome sometimes," she admitted. "That we must part, now that he has lost his money, I know, but in our farewells he has offended me. The worst punishment which could be inflicted upon him would be the knowledge that you had become my friend. If this can not be, the punishment would be almost as real if he believed that it were so. Dine with me here tomorrow night. Andrea has invited your stock broker, Mr. Marston, and his lawyer, to indulge in a last discussion."

Hargrave considered the matter briefly. He was disengaged, but there was an element of pettiness in the suggestion which almost induced him to frame a refusal.

"You see," she went on, "Andrea in some ways has always been trying. I am one of those women who look upon infidelity as a form of vulgarity, and in his heart he knows it. Yet, for all these years, he absolutely refused to let me lunch or dine alone with any man. He has even stooped so low as to have me watched. He will realize, perhaps,

"I have been the one thing necessary in life to Andrea Trentino. I have been the one thing which he has worshiped next to his money. He is a jealous man, too. He could suffer."

"Do I understand," he asked coldly, "that you are paying me the great compliment of suggesting that I should become his successor?"

"There are many," she rejoined, "to whom the idea would appeal."

He studied her thoughtfully—a pleasant, uncritical look in his eyes which robbed his regard of any suspicion of offense. She was without a doubt a very beautiful woman with a great deal of that charm without which mere physical good looks so often lose their appeal. She satisfied even Hargrave's fastidious taste.

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that our rupture is complete if he sees that I have now released myself from my promise. He will also feel it much more keenly if it is with you that I do so." (Copyright, 1926, by E. Phillips Oppenheim).

(Continued Monday.)

CREDIT MEN TO EXPAND

Will Form New Associations—Name Committees.

Establishment of retail credit associations in the larger cities of the Inland Empire is one of the primary objects of the Associated Retail Credit Men of Spokane for the coming year, said Harley J. Boyle, president, yesterday. Mr. Boyle is credit manager of the Crescent store. He said the credit men would work together with the business service committee of the Spokane Merchants' association.

The Pacific Northwest Retail Credit Men's conference will be held here May 17 and 18.

Committees for 1926 have been named by Mr. Boyle as follows: National association work—Orin K. Moody, chairman; Charles A. Gosner, R. L. Elsom; credit cooperation and education—Ray S. Roberts, chairman; A. L. Swanson, A. K. Sheely; membership—B. E. Dixon, chairman; F. S. Alkus, Leon Boyle.

Membership acquaintance—C. E. Bartlett, chairman; Thomas E. Maloney, Mrs. Bernice Elliott; bankruptcy—H. A. Garrett, chairman; A. M. Murray, J. W. Moss; entertainment—G. E. Reed, chairman; Harry Rich, Louis Grove; legislation—Thomas McCormick, chairman; Warren W. Clark, R. M. Lambert.

Poland is reorganizing its fiscal policy under the direction of Dr. E. W. Kemmerer of Princeton university.

Inland lighthouses capable of throwing rays 200 miles have been constructed in France to guide night traffic by air.

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LEAVES FOR AGENCY MEETING

C. H. McCoy to Attend Equitable Life Managers' Convention.

C. H. McCoy, agency director for the Equitable Life Assurance society in eastern Washington and northern Idaho, will leave tomorrow with Mrs. McCoy for Chicago to attend the meeting of managers of the society.

The following assistant agency directors will also go: Morris Rosauer of Yakima; All Bauch, Lewiston; Orin W. Gross, Spokane, and Fred H. Schroeder, Wenatchee. The party will be away two or three weeks.

On their way home Mr. and Mrs. McCoy will go through the south and come up the Pacific coast.

Mr. McCoy said his agencies increased their 1925 business 23 per cent over 1924, as compared with a 17 per cent increase for life insurance companies generally all over the country.

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Assets.	
Cash	356
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Accounts receivable	140
Bonds	1,000
Inventory supplies	567
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Building and real estate	128,043
Total assets	\$144,345

Liabilities.	
Accounts payable	2,567
Retirement fund	6
Notes payable	3,279
Mortgage payable	58,500
Total liabilities	\$64,352
Excess of assets over liabilities	\$79,992

DIES ON VISIT TO FRIENDS

Mrs. A. E. Erickson Succumbs to Sudden Hemorrhage Here.

While on a visit yesterday to the home of H. H. Eickerman, W1413 Kiernan, Mrs. Henny Erickson, 46, died suddenly. Dr. J. M. Gunning was called and found death due to a hemorrhage. Mrs. Erickson resided at E1313 Bridgeport.

She is survived by her husband, August E. Erickson; one son, Elmer, Spokane; and six daughters, Gusti, Edith and Violet of Spokane, Mrs. M. Lundquist, Seattle, Mrs. H. Randle and Mrs. R. Engles of Portland, Ore. The body is at Hazen & Jaeger's.

PLAN FIFTH WARD SEWER

Project to Cost \$13,400—City Sets Hearing Date.

Plans for the Fifth ward subtrunk sewer district No. 12, to tap the Fifth ward trunk sewer No. 10 in the Audubon district, were completed yesterday by City Engineer Butler and filed with Commissioner Funk. The estimated cost of the improvement is \$13,400 and the assessed valuation of the property in the district \$44,890. February 15 has been set as the date for a public hearing before the city council.

To Address Wilson P.-T. A.

The school bond issue will be the subject of an address by Mrs. J. M. Simpson, president of the school board, before the parent-teacher association of the Wilson school at 3:30 p. m., Monday. Miss Albertine D. Filatrault will tell of recent books for children.

derstood us. The man who does not understand women gets but little joy out of them. The best of them responds never to the crack of the whip; only to the call of the magic pipes. A man may buy a mistress, but he must woo a sweetheart. "Yet a moment ago," Hargrave re-

GENERAL ADVERTISING.

Suffered for Years from Constipation

Kellogg's ALL-BRAN brought relief in three weeks

That constipation need not strike fear upon your heart is proved by this letter from Mr. Thomas Henleiger:

"I wish to write and tell you how much I prize your Kellogg's ALL-BRAN. For twenty-five years I sought relief from constipation without success. But now I have been using your ALL-BRAN for three weeks and I can truthfully say that I am entirely cured and feel like a new man."

THOMAS HENLEIGER,
West Point, Mississippi.

Cleanse your system of constipation's devastating poisons by Kellogg's ALL-BRAN, a health food that sweeps your intestines clean, stimulating normal, healthy action. Eat two tablespoonfuls daily—in chronic cases, with every meal. If eaten regularly, Kellogg's ALL-BRAN is guaranteed to bring permanent relief or your grocer will return the purchase price. Remember it is 100% bran! Try recipes given on every package. Kellogg's ALL-BRAN is made by Kellogg in Battle Creek, Michigan. Sold by all grocers. Served in leading hotels and restaurants.

Kellogg's
ALL-BRAN

SUNRISE PUBLIC MARKET
N. 117 Post Main 2449

Volume Does It

As we told you last week, we are after the volume, as the more business we do the smaller margin of profit we need. AND WE ARE CERTAINLY GETTING THE BUSINESS.

Veal Stew, lb.	10c	Prime Rib Roll, lb.	12 1/2c
Boneless Veal Roast, lb.	20c	Rollad Roast, lb.	22 1/2c
Veal Steak, lb.	17 1/2c	Pork Roast, lb.	21c
Mutton Stew, lb.	12 1/2c	Stewing Chickens, lb.	20c
Mutton Shoulders, lb.	17c	Pure Lard, 4 lbs.	90c
Mutton Steak, lb.	20c	Sugar-Cured Bacon, lb.	30c
Beef Pot Roast, lb.	12 1/2c up	Best Shortening, 4 lbs.	70c

Watch Our Windows for Live Specials All Day

Eat National Bread-----IT'S BEST

Home Cooking Hot Market Dinners 25c, 30c

LIQUID SUNSHINE FOR HOUSE CLEANING
AT ALL GOOD STORES

SPOKANE POULTRY FARMERS ASSN.

COLEMAN'S

Phone Riverside 141 Free Deliveries W104 Second Ave.

Chickens! Chickens!! Chickens!!!

And the Price Is Less—lb. 24c to 30c

Fresh Eggs, doz. 35c

POTATOES

8 Lbs. Dry Land White 25c

8 lbs. Fancy Carrots . 15c

5 lbs. Fresh Parsnips . 15c

Fancy Lettuce . 10c, 15c

Cauliflower, Squash, Celery, Spinach, Sweet Potatoes.

APPLES

6 Lbs. Fancy Winesap \$1.75

6 Lbs. Local Delicious Apples, crisp and juicy. 25c

GRAPEFRUIT

Fancy Florida Russets

Each 8 1-3c, 10c, 12 1/2c, 15c

Blue Goose Oranges

Doz. . 30c, 40c, 50c

DEL MONTE PRUNES

Genuine Santa Claras—2 lbs., large size, prunes . 28c

CANNED VEGETABLES

Fancy Whole Refugee Beans, can 23c, 5 for . 18c

Fancy Cut Beans, can . 18c

43c

55c

50c

52c

33c

25c

14c, 22c, 28c

48c

42c

18c

10c

15c

38c

\$1.28

25c

15c

25c

29c

25c

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Corn, Extra Standard, can 17c, 3 cans for . 43c

Corn, Extra Quality, can 22c, 3 for . 55c

Peas, Extra Sweet and Tender, can 20c, 3 for . 50c

BUTTER

Strictly Fresh Churned Creamery Butter, lb. 52c

Nueca Nut 33c

Margarine, lb. 33c

SHRIMP

2 Cans Fancy Large Shrimp . 25c

Tuna Fish, can . 14c, 22c, 28c

MAYONNAISE

Gold Medal, Always Good, 3 1/4-oz. 14c, 8-oz. 25c, 16-oz. 48c

11-oz. bottle Premier Salad Dressing . 42c

MISCELLANEOUS

Red Pimientos, can . 10c

25c Can Ripe Olives . 18c

15c Jar Rogers Mustard . 10c

20c Jar Heinz Mustard . 15c

49c Can Royal Baking Powder, special . 38c

2 1/2-lb. can Royal . \$1.28

3 Lbs. Fancy Red Beans . 25c

New Lima Beans, lb. . 15c

2 Lbs. Fancy White Figs . 25c

Heinz Catsup . 29c

Juno Catsup . 17c and 25c

3 Large Cans Van Camp's Beans . 25c

1,532,200 Lbs. Coffee Used Yearly in

Spokesman-Review Homes

Statistics throw light on what is the favorite breakfast beverage of Spokane people. Figures compiled by the bureau of labor statistics of the United States government show that on an average 94.6% of western households are coffee users, and the average consumption for all families is 32.6 lbs. annually in this section. The



weekday Spokesman-Review is delivered each day to 47,000 thrifty families and their consumption of coffee is 1,532,200 lbs. annually. Out of the total subscription list 29,000 households take no other Spokane daily and these use 945,400 lbs. of coffee each year.

Special Offerings for Saturday and Monday

N. B. C. Sodas, Plain or Salted, 3-lb. caddy 43c

N. B. C. Grahams, 2 1/4-lb. caddy 37c

Champion Butter Flakes, 6 pkgs. 28c

Scouting Boy Sardines, per can 10c

Hominy, Van Camp's, No. 2 1/2 can 10c

Snow Flake Sodas, Crisp and Fresh, Saturday, large pkg. 43c

Peanuts, Virginia, while they last, 2 lbs. 25c

Marbest Butter, Fresh Creamery, lb. 51c

Marbest Flour, 49-lb. sack \$2.25

FRESH FRUITS AND VEGETABLES

At Stores Nos. 3, 5, 8, 11, 13, 15, 16, 19, 21, 25 and 30:

Oranges, Redlands Navels, doz. 15c-38c

Grape Fruit, Florida Russet, large, each 10c

Onions, 12 lbs. 25c

Carrots, Turnips, Cabbage, 10 lbs. 25c

Apples at Attractive Prices

"It Pays to Pay Cash at Marr's"

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Marbest Flour, 49-lb. sack \$2.25

FRESH FRUITS AND VEGETABLES

pkgs. 10c

FLOUR—Piggly Wiggly, 49-lb. \$2.10

Silver Loaf, 49-lb. \$2.15

Myrtle, 49-lb. \$2.25

SUNSET SARDINES—2 15-ounce cans . 25c

KIPPERED HERRING—2 8-ounce cans . 25c

SARDINES—Royal Bristling, No. 1/4 can 12 1/2c

Underwood's, No. 1/4 can . 8c

ORANGES! ORANGES! 25c

Doz. 35c

Doz. 45c

Buying Carloads Makes Low Prices

BUTTER—Sunset Gold—"Finest Quality"—1 lb. 51c

WALNUTS—Soft Shell, med., lb. 25c

Soft Shell, large, lb. 28c

Manchurian, large, fancy, 2 lbs. 45c

PRUNES—Large Oregon, 3 lbs. . 32c

Large California, 2 lbs. . 29c

TALL CARNATION MILK—5 cans 49c

CORN MEAL—9-lb. bag 35c

TUNA FISH—Chesterfield, No. 1/4, 2 cans 25c

Chesterfield, No. 1/2 can 19c

Sunset, No. 1/2 can 22c

Blue Sea, "Fancy," No. 1/2 can 25c

GOLDEN WEST TEAS—1/2 lb. 35c

1 lb. 69c

ROLLED OATS—9-lb. bag 42c

Get the "Serve Yourself and Save" Habit

Get the "Serve Yourself and Save" Habit

Get the "Serve Yourself and Save" Habit

Get the "Serve Yourself and Save" Habit

eradicated. The solution is in scientific organization in your own community."

At the morning session N. P. Lewis, president of the Oregon Retail Hardware and Implement Dealers' association, spoke on "Installment Selling"; J. D. Meikle, secretary of the Spokane Merchants' association, on "Relations," and Ralph W. Watson, president of the Spokane Credit Men's association, on "A Community Credit Policy." These men all spoke rather bitterly of the present careless installment credit plan.

Favor Trade Agreement.

The resolutions committee, consisting of J. C. Lampert of Yakima, W. H. Richardson of Harrington and E. H. Kidder of St. Maries, brought in a resolution favoring national farm implement week March 15; a resolution urging the national association to endeavor to bring about with the manufacturers' association an agreement whereby they will accept at nearest point f. o. b. all repair parts and whole goods that will not sell at market price, less a 15 per cent handling charge, and that manufacturers be asked to send annually a wholesale price list and suggested retail price list to all dealers. Appreciation was expressed to all those who had made the convention possible.

Newly elected officers were introduced at the afternoon session. They were R. H. Lord, Mount Vernon, first vice president; L. M. Collins, Fairfield, second vice president; E. E. Lucas, secretary-treasurer, Spokane, reelected for 15th term.

The convention closed with a banquet last night in the Elks' temple, at which C. W. Moore acted as toastmaster. About 400 attended.

While journeying down the menu from oyster cocktail to stuffed turkey to English plum pudding, they were entertained by the Melson orchestra, Jean Starr and associates, the dancing girls and "Mad" Rowland, old-time violinist.

This program left little time for more than happy comment. The speakers were Herbert R. Beatty, vice president of the National Retail Hardware association, Clinton, Ill.; W. A. Doelle of Cashmere, president in 1925; C. G. Jennings, president in 1925; J. R. Stevenson of Pomeroy, president in 1924; O. E. McCutchan of Deer Park, president in 1923; E. P. Lewis, president of the Oregon Retail Hardware Dealers' association, Marshfield, Ore., and Bob I. Erb of Lewiston, Idaho.

The entertainment was concluded with athletic demonstrations in the gymnasium.

Reach Women's Ears.

Fines of \$15 and costs were imposed on Will Moore, Dorothy M. Kirk, Mrs. Charles Mahoney, Charles Mahoney, William Perry and William Kirk on charges of vagrancy growing out of the raid on the Inland club three weeks ago. All the defendants are negroes. W. C. Brown was found not guilty. Eugene Polndexter forfeited a \$35 bond.

ASK SCHOOL FOLK TO FILL CHEST

Public and Private School Employees to Be Asked to Aid Spokane's Needy.

PUPILS TO BE EXEMPT

Hart, Pratt and Meyer to Handle Educational Institutions—Observe "Come and See Day."

All public, high and private schools, colleges and universities in and around Spokane have been organized and will take part in the Community Chest campaign to raise \$225,452 for the 18 local charitable and welfare agencies, which starts next Wednesday and lasts one week. Eight majors have been named by R. J. Stephens, who has been named a general for the school division by W. S. Gilbert, general chairman.

Each major will have a captain in every school in the city to carry on the solicitation work. Every teacher, principal, janitor and others connected with the schools will be solicited and the campaign committee voted unanimously not to solicit funds from pupils.

Hart Is Major.

Henry M. Hart, principal of Lewis and Clark high school, has been named a major and will supervise solicitation work in the Lewis and Clark and all other public schools on the South Side. C. E. Batin and Miss Kate Bell are captains for Lewis and Clark. Other captains in the various South Side public schools are Rose Langley, J. R. Griest, Adelaide Strite, Eleanor McClincy, Pauline Drake, C. W. Macomber, Sara E. Weisman, Florence L. Meyer, W. E. Jackson, Ida D. Most, Mary A. Monroe, S. G. Witter, R. H. Knack, Lena E. Witt, Florence Bradley, Mabel Farnsworth, Lila Smith, Fanny Horrall, J. Mae Boyington, Anna E. Heller, E. E. Call and Ruth Mohney.

Pratt Wears Chevrons.

O. C. Pratt, superintendent of schools, will act as major at the administration building. His captains are Kate B. Barker, F. J. Williamson, Laura L. Smith, Elsie Maxwell, Frank H. Arnold, Grace Holman, Nellie Powers, C. E. Russum, Dr. J. E. Drake, Ella G. Smart and Grace McCaig.

F. G. Kennedy is the major for North Central high school and all schools on the north side of the river, excepting those in the Hilliard territory. Lucile Fargo and John A. Shaw Jr. are his captains at North Central. His other grade school captains are Maude M. Stinson, M. O. Roark, Carrie R. Weiden, Ida M. Pattee, Clara E. Mader, Marie Fitzgerald, Nona C. Lambert, J. A. Burke, Margaret McGrath, Estelle Purlinton, O. E. Heaton, Eleanor S. Worchester, Bess R. Turner, Mary Lou Benson, Frances Weisman and J. S. Warren.

Meyer Hilliard Head.

John D. Meyer is major at the Hilliard high school and all public schools in the Hilliard district. Captains at the Hilliard high school are W. E. Doollittle and Ethel Toevs. Captains in the other public schools in this district are Miss M. B. Tower, Lella Lavin, Margaret Richardson, Helen C. O'Neill, Susan Lacy, J. L. Palmer and Leona T. Voell.

H. P. Olsen is the major at Spokane college.

James G. Patrick will serve as major at Whitworth college.

The Rev. Father James M. Bregan is major in charge of the workers at Gonzaga university and Gonzaga high school.

Between 300 and 400 persons availed themselves of the "Come and See day" program yesterday, headquarters reported. Cars left every half hour and were kept busy the entire day.

MOTHER TURNS BANDIT.



Mrs. Stella Stefanie.

Mrs. Stella Stefanie, 20-year-old mother, has admitted to the Detroit police that she turned "gunwoman" because she needed money to meet two months' back payments on her expensive sedan.

Parking her car outside, Mrs. Stefanie entered a dry goods store and at the point of a gun held up the girl clerk and lined up five customers. All she obtained was \$13 from the cash register.

Mrs. Stefanie declares her husband is well able to furnish her with the necessities of life, but when it became apparent she was to give up the luxuries of a car she became desperate. She has a 3-year-old son.

SOUSA THRILLS AUDIENCES HERE

Noted Bandmaster Plays to Two Packed Houses—Program Arranged for All.

LEADING HAS DIGNITY

Military Smartness Marks Work of Director—Soloists Are Brilliant.

Two more Spokane audiences of "standing room only" have given Lieutenant commander John Philip Sousa and his band ovations—both in the Lewis and Clark auditorium, one yesterday afternoon and one last night. The ovations were not alone for the wonderful concert that Mr. Sousa inspired from his bandmen, but to Mr. Sousa himself, whose music has become part of American tradition with the men in two wars marching away to his famous martial tunes.

Audience Gets Spirit. Anybody who watched the response of the big audience to the Sousa concert last night can understand why Sousa has become American tradition. Time was divided between music and applause—music was all that stilled the applause. From the moment Mr. Sousa lifted his baton the audience lost itself—it marched, it jazzed, it frolicked, it did everything that the music did, in spirit.

RIOT OF COLORS FOR FURNITURE

Shades of Red and Green Demanded in Popular New Designs.

Furniture in shades of red and green, and a riot of tints to vie with milady's dress for colors, is coming into demand, F. S. Barrett, president of the Barrett Manufacturing company, who recently returned from a trip to the furniture conventions at Grand Rapids, Detroit and Chicago, says. The Spanish design, with its red leather upholstery and big brass nails, is also receiving attention, Mr. Barrett reports.

"The old green shades, popular about 16 years ago, are coming back into demand," Mr. Barrett continued, "with the jade the most popular shade in the east. Italian red, one of the brightest reds imaginable, is also in demand for upholstered furniture.

"Furniture, especially the upholstered line, is taking running to individuality. Hand-painted designs and decorations were displayed at the shows, and in several special rooms no two pieces were alike in color, although the different fabrics were in harmony. Some of the better houses built on the Spanish style call for this type of furniture with its straight lines, red colors and bright, brass nails.

"In the general designs, the French and Colonial continue to be the most popular. There is a little less mohair, and more frize being used in upholstered lines.

"Business conditions as I saw them throughout the east were about normal, with the furniture trade a little above average, if anything. The manufacturers are reporting more orders than before, with prices about the same, although the buyers are getting better quality for the same amount."

The Barrett company manufactures upholstered furniture only.

NEW SPECTACLE FRAMES HERE

Optical Firm Receives Much-Lauded Lens.

The Washington Optical institute, N3 Wall, has been notified by the American Zycalite company, New York city, that it is one of the first optical establishments in the United States to receive a shipment of genuine "zycalite" spectacle frames which are not inflammable like other imitations of tortoise shell.

"We have also been appointed selling agents for the famous Azurine lens," states Dr. Gould. "This lens eliminates all red rays and is strongly recommended by the medical faculty for people with weak eyes sensitive to light and color." Dr. Murphy, who has charge of eye examination at the institute, states that "the Azurine lens is proving a boon to drivers of cars as it is specially adaptable to auto users owing to its power of disseminating the glare of headlights."

L. R. DOLBY EMPLOYEES MEET

"Kind Words" Club Hears Home Industry Talk.

The "Kind Words" club, newly organized employees' association of the L. R. Dolby company, held their second meeting at the Brotherhood Cooperative National bank hall Thursday evening. H. C. Allgater, credit manager of the Inland Products company, cited the benefits of buying at home and of one manufacturing concern supporting another. J. O. E. (Scotty) Thompson brought some of the songs and laughter of the Highlands, and a radio demonstration by the Van Auesle-Hoffman music store was another part of the program.

Newly elected officers of the club are: H. E. Copeland, president; Frank Pleroni, vice president; Miss Lillian Eklund, secretary; and Mrs.

NEW PACKAGES FOR CHEESE

Phenix Products in Quarter-Pound Size Proving Popular.

New quarter-pound size packages of Phenix cheese products are proving extremely popular, R. T. Mahoney, assistant manager of the Commercial Creamery company, which represents the Phenix corporation here, said yesterday.

"American, Limburger, pimento, Swiss and Camembert cheeses, recently introduced by the Phenix company in the new packages," Mr. Mahoney stated, "are so popular in this family size that we doubled our usual standing order and then had to wire again for more. Camembert cheese is experiencing a great demand."

HILLYARD HIGH GRADUATES EIGHT

Girls Entirely Lacking in First Class to Leave School Since Annexation.

Eight boys, the midyear graduating class of Hilliard high school, received their diplomas last night at exercises in the school auditorium, which was filled to capacity. Seven of the graduates had a separate part in the program, and their selections ranged from the valedictorian address of Aldred Ostness to saxophone numbers by Lyle Reynolds.

Mrs. J. M. Simpson, president of the school board, in presenting the diplomas, congratulated the graduates and spoke of their future activities and the problems they would meet. J. D. Meyer, principal of the school, presented the class.

The professional march of the graduates, attired in cap and gown, was followed by an invocation by the Rev. J. W. Skerry and selections by the high school orchestra. John Wagner, salutatorian, spoke on "Benefits We Have Derived From Our High School Course." A violin solo by Earl Thomas, accompanied by Miss Helen Eddy, followed.

Merrill Haney, the only member of the class who received his entire education in Hilliard schools, told what the experience had meant to him. An oration, "The Public Duty of Educated Men," by Claire U'Ren, and an address, "Enthusiasm," by Edwin Stevenson, were given. Ward Howell spoke on "America's Debt to Her Educated Men."

Alfred Ostness was the valedictorian. An instrumental duet by Lyle Reynolds on the saxophone and Joseph Thomas on the cornet was popular.

The graduates are: Alfred Ostness, Edwin Stevenson, John Wagner, Harold Parr, Ward Howell, Lyle Reynolds, Claire U'Ren and Merrill Haney. All are planning to enter universities soon.

GENERAL ADVERTISING.



Ask Grocers for

Eatsum
Spokane Made
Peanut Butter
Made by

BABBITT EXPLODES, MAN HURT

Walter Zelkey Suffers Painful Burns About Face.

When a pot of hot babbitt exploded while he was working at the Hofius-Ferris Equipment company's plant yesterday, Walter Zelkey, 32, warehouse man, N606 1/2 Monroe, suffered painful burns about the face and forehead. He was treated at the emergency hospital.

Frank Brown, 37, laborer, Cleveland hotel, received a possibly fractured wrist when the car he was cranking yesterday backfired. He was treated at the emergency hospital and taken home.

Suicide Spotted; Boy Jailed.

After he is said to have threatened to take his life in a fit of despondency, Ernest Anderson, 21, was prevented from so doing by the arrival of Detectives Hunt and Self at the Hill hotel where he had a room. After questioning at the police station he was held as an insane suspect. The youth had a loaded revolver in his possession.

Marine Officer Has Pneumonia.

Lieutenant Commander Earl C. Carr, examining medical officer of the marine corps, who has been ill at his home, S2826 Lamont, since Monday, developed pneumonia yesterday. The marine corps headquarters here has wired the San Francisco headquarters for a relief officer.

GENERAL ADVERTISING.

When It's
High Grade News Paper
Phone or Write
Inland Empire Paper Co.
Millwood, Wash.
Phone Highland 910

These

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PRODUCTS

Insure a Delicious Nourishing Meal!

Serve Them Often

Heathized Butter, Cre-Cot Cheese, Perfectly Pasteurized Milk Ice Cream

The ultimate in purity and goodness, these four HAZELWOOD products are favorites with Spokane people! Your meals should embody these delicious foods at regular intervals!

The new Heathized Butter—manufactured by a new and exclusive process which prevents contamination and preserves its clover sweetness, is available to you at no greater cost than any good grade of butter.

Any Hazelwood Dealer Can Supply You!



It's the Work They Do That Makes Them the Most Economical Power You Can Use for Farming, Freighting, Logging, Contracting, Road Grading, Snow Removal. Write Us for Detailed Information.

Hofius-Ferris Equipment Co.
1118 Ide ave. Ph. Max. 1954
Spokane

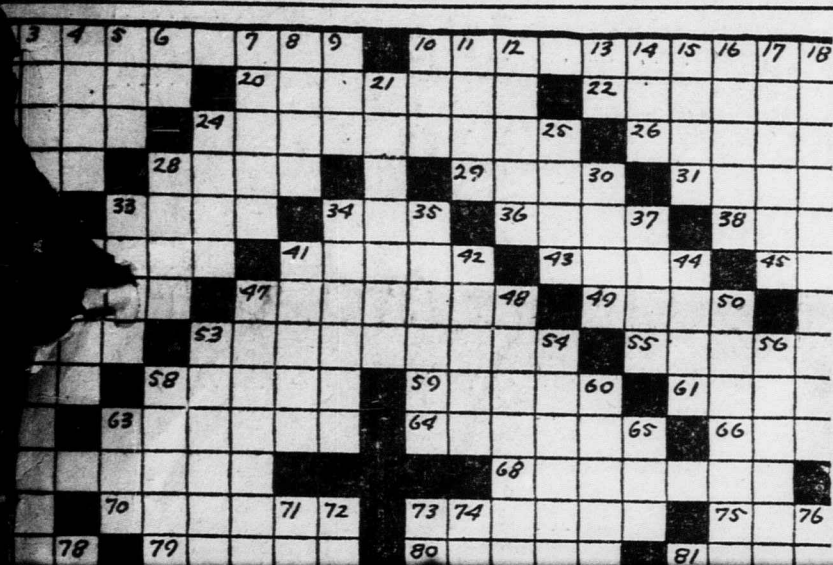


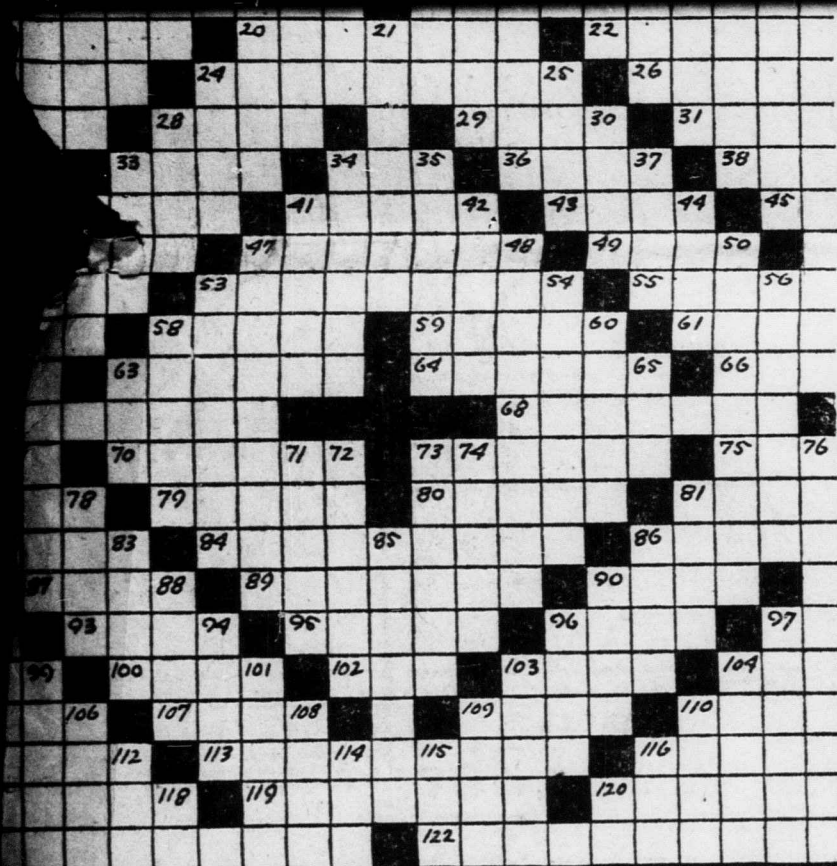
"BETTER—but Costs No More"

BURROW
Rocky Mountain
BOOT
will save you time and money and add miles to your tire service.

THE presence of one or two Rocky Mountain Boots as a part of your every day automobile equipment is absolute tire trouble insurance.

LOOPHOLES





tion to this puzzle will be published tomorrow.

- HORIZONTAL.**
- 1—An object of ruthless sacrifice.
2—Take a picture.
3—Reach, to come.
4—Earlier view.
5—Ail.
6—Reason.
7—Capable of being traced.
8—Explores or examines secretly.
9—The joint between the thigh and the leg.
10—To hide, disguise.
11—Sloomy, ghostly.
12—Hair.
13—To be somewhat ill.
14—Assonate ardor for a cause.
15—Stamped, abbreviation on, tape of stock tickers.
16—A former emperor.
17—To employ.
18—No, not (Scott).
19—To disguise.
20—Slender pole used for support.
21—An epic poem.
22—Instant ejaculation.
23—The sister of one's father or mother.
24—A river which flows from Lake Erie to Lake Ontario.
25—To prod.
26—Paralysis.
27—Risky, hazardous.
28—To imitate.
29—A shield or defensive armor.
30—An appetizing dressing for food.
31—Things that destroy woolen fabrics or furs.
32—Turkish copper coin.
33—To wet thoroughly.
34—Combined.
35—Mysterious or enigmatical person.
36—Nothing.
37—To dig or root up.
38—A tribe of North American Indians.
39—A troglodyte stock and belonging to the five nations.
40—A woolen cap.
41—To twist with violence, as in agony.
42—A game played with dominoes.
43—A sort of "though."
44—Natural metals.
45—Negative ion.
46—Impulse.
47—A service-tree.
48—A landed estate of a lord or nobleman.
49—The quality of being genteel or well-bred.
50—The stone of Tarshish (Bible).
51—The Scandinavian god of thunder (Thor).
52—A myth.
53—A deity.
54—Associated or connected with.
55—A musical composition.
56—Fabrics made of a certain lustrous fiber.
57—To call loudly.
58—The king of Bashan (Bible).
59—Uncle (S. Africa).
60—News.
61—A Roumanian coin.
62—Pertaining to aeronautics.
63—Brother; a friar's title.
64—A long-suffering kind in one of Shakespeare's plays.
65—An achievement.
66—A hand cutting tool.
67—A child; now only contemptuously.
68—In German folk lore, the name of Attila, king of the Huns.
69—Gave a wrong name to.
70—The muse of erotic and lyric poetry.
71—A very highly radioactive metallic element.
72—To transgress, disobey.
73—A quick vibratory movement.
74—A tree of the Philippines; an essence derived from its very fragrant flowers.
75—A lodge of the order of Knights Templar.
- VERTICAL.**
- 1—An impertinent fellow.
2—The muse of astronomy.
3—A light, semi-liquid food for invalids or infants.
4—Obs. var. of guise.
5—The first women.
6—Concerning.
7—The fourth month in the year.
8—A mountain range between Europe and Asia.
9—A detective (thieves' slang).
10—The pia mater.
11—The goddess of youth.
12—A small owl.
13—A hypothetical force.
14—Certain South American Indian tribes of low civilization living along the Xingu and Araguaya rivers.
15—Knocks.
16—Goodby.
17—To give or afford pleasure to.
18—Fittingly and violently emotional.
19—A visible trace of something absent.
20—A large East Indian tree.
21—The Irish language.
22—A waistcoat.
23—A style of limp binding, especially for Bibles.
24—One who conducts himself like a buffoon.
25—Put on as a show.
26—Frightens.
27—Division of a house.
28—A confusion (coll.).
29—From that time forward till now.
30—A body of soldiers.
31—To pass over without notice.
32—The act of bringing into line.
33—More mischievous.
34—The right to command and enforce obedience.
35—Relating to emanation.
36—The crab-eating raccoon (S. Am.).
37—Dashing.
38—Resembling shingles.
39—Irish trait.
40—A saw or sawlike part.
41—Large knives (Dial).
42—The crew of a bird.
43—The good genii of China (Chin. myth).
44—Nonsensical behavior.
45—Ollstones.
46—To transmit, as by heredity or inheritance.
47—The back of the sturgeon, cut off and salted and smoked.
48—Ways or passages cut.
49—Blinding in law or conscience.
50—A hunter's call.
51—To vend.
52—A construction of twisted fibers.
53—Not lawful.
54—A cutlasslike weapon used by Philippine natives.
55—Double plaited collar worn by Elizabethans.
56—In or at this place.
57—Fatal.
58—The stalk of a plant.
59—A province in central Persia.
60—A public speaker.
61—In the Zenda-Vesta, the creator of the world.
62—A devotee of Siva.
63—To revoke, as a legacy.
64—A structure.
65—Any means of restraint or control.
66—A dynasty of China (240-210 B. C.).
67—Low female voice.
68—Reared, trained.
69—To carry or pull with exertion.
70—A tooth projecting from the surface of a wheel.
71—A resinous substance.
72—An eagle.
73—Belonging to me.
74—Tantalum; a chemical symbol.

schools in the Hilliard district. Captains at the Hilliard high school are W. E. Doolittle and Ethel Toews. Captains in the other public schools in this district are Miss M. B. Tower, Lella Lavin, Margaret Richardson, Helen C. O'Neill, Susan Lacy, J. L. Palmer and Leona T. Voell.

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James G. Patrick will serve as major at Whitworth college.

The Rev. Father James M. Bregan is major in charge of the workers at Gonzaga university and Gonzaga high school.

Between 300 and 400 persons availed themselves of the "Come and See day" program yesterday, headquarters reported. Cars left every half hour and were kept busy the entire day.

Give Prizes to Workers.

Added incentive to individual workers and teams in the Community Chest drive which begins next week, is provided in prizes offered by the individual firms through the manufacturers' association and announced yesterday. The grand award will be a \$50 suit, given by the L. R. Dolby company, to the individual turning in the largest amount of money for the entire drive.

The Spokane Dry Goods company will give one of its blazer shirts to the individual member turning in the largest amount the first day. The L. M. Varney cap and shirt factory will give a Varney cap for the largest individual return the second day and the Spokane Knitting mills will award an O-Kaye suit for the largest amount of money turned in the third day. The ladies will compete for a box of candy offered by the Tru-Blu Biscuit company to the individual reporting the largest amount on ladies' day.

GET IN ROW OVER ESTATE

Union Trust Will Handle Property Left by G. Willard.

Heirs of Guy Willard, a Spokane railroad contractor who died October 2, 1923, have become involved in a row over the handling of the estate and Judge Huneke ordered the Union Trust company to take charge of the estate yesterday.

S. J. Willard has been handling the estate as administrator. More distant relatives aver that S. J. Willard and his brother, R. E. Willard, are not handling the estate in a manner satisfactory to the other heirs. They declare contracting machinery has greater value than the administrator represented.

Held as Diamond Thief.

John B. Devo, 64, laborer, was arrested yesterday by Detective Buchholz and held in jail for the Tacoma police department. He is charged with grand larceny in connection with the alleged theft of a \$200 diamond ring.

Trunk Men Go on Buying Trip.

Lee H. Brooks, president of the Spokane Trunk and Grip company, with Frank J. Kromer, a member of the firm, will leave February 1 on a buying trip to Detroit, New York city, Philadelphia and Washington.

Solution to Yesterday's Puzzle

OH, SKINNEY.

STREAM PERCH
SR HORN E H E A R D O
O A R D I V N O R I O T E D
A V I M C I S C O I N T E R S
S W I V E L L E A K E B O N P A
P A N E L E D A S O N P A L
I N E R T O F E C O W W O R M
C O R K D R A G O N B E E N
S H I N E R L A P N E E D L E
S V O X S T R I N G L Y O N
U P S E T S O O N O A
C O O L I O N S T E T U M P S
K E Y M R I P R A N A I A S
E M B O A T S A I L P R I N C E
R C A T C H T R O U T T O N I
S T R I K E E E C O B N O B
I S O E R M S K E E L W E
A N N I E S O Y S T E R

one yesterday afternoon and one last night. The ovations were not alone for the wonderful concert that Mr. Sousa inspired from his bandmen, but to Mr. Sousa himself, whose music has become part of American tradition with the men in two wars marching away to his famous martial tunes.

Audience Gets Spirit.

Anybody who watched the response of the big audience to the Sousa concert last night can understand why Sousa has become American tradition. Time was divided between music and applause—music was all that stilled the applause. From the moment Mr. Sousa lifted his baton the audience lost itself—it marched, it jazzed, it frolicked, it did everything that the music did, in spirit.

The Sousa band is an organization alone of its kind with a mellowness and flexibility that is incomparable. It responds to its conductor with the facility of one great instrument and Mr. Sousa in his military dignity and poise conducts with as much ease—well, as if it were as simple as grinding a hand organ. And he treats his artists and the audience with the same dignity of good taste.

Overture Brilliant.

Mr. Sousa brought forth the overture, "Maximilien Robespierre," as his first number, a brilliant piece of orchestration that showed off the persuasiveness of his clarinet section, the resonance of the other woodwinds and the range of tone color of his magnificent brasses.

From then on there was no moment when the audience was allowed to drop from the heights to which it had been lifted. The program was arranged for all. Mr. Sousa played from the classics, he played many of his own marches, marches that are as typical of America as the Statue of Liberty; he played jazz, with the different jazz instruments so far forgetting themselves as to make individual comment, and he showed what can be done with the saxophone when it is out in musically company.

Saxophones Hold Sway.

Eight saxophones, ranging from a quarter-pint size to four-gallon magnitude, frolicked with jazz while he sat back with his attractive harpist, Miss Winifred Bambrick.

And we imagine that an entire new love for the cornet was born in those who felt it die under the onslaught of some boy next door sometime, when William Tong drew his persuasive tones from it in his solo, "The Carnival," by Arban, and again in "The Lost Chord," with not only the band, but Judson Mather at the organ. It was something everybody will remember.

And there was Miss Marjorie Moody, an attractive young woman with a clear soprano, with timbre and quality even in the top notes of her wide vocal range.

Close to the finale came "The Stars and Stripes Forever," that left everybody radiant, but for that matter no more radiant audience ever sat before a bandmaster.

REVIEWS ENGINEERS' MEET

Mechanical Expert Speaks to Spokane Associates.

E. O. Eastwood, professor of mechanical engineering at the University of Washington, reported on the recent annual convention at New York at a meeting of Inland Empire section, American Society of Mechanical Engineers, at the Davenport last night. Also, he spoke on his experience as one of the managers of the society. Mr. Eastwood was the guest of honor at an informal dinner that preceded the meeting. L. J. Pospisil presided and H. G. Ferris was secretary of the formal gathering.

Man Cut in Alleged Brawl.

Clayton McVey was charged with second degree assault yesterday after Milton Beck accused him of cutting him with a knife during a drunken brawl near Newman lake early yesterday morning. The row is said to have resulted after a group returned from a dance at Otis Orchard.

"Kind Words" Club Hears Home Industry Talk.

The "Kind Words" club, newly organized employees' association of the L. R. Dolby company, held their second meeting at the Brotherhood Co-operative National bank hall Thursday evening. H. C. Allgair, credit manager of the Inland Products company, cited the benefits of buying at home and of one manufacturing concern supporting another. J. O. E. (Scotty) Thompson brought some of the songs and laughter of the Highlands, and a radio demonstration by the Van Ausdler-Hoffman music store was another part of the program.

Newly elected officers of the club are: H. E. Copeland, president; Frank Pieroni, vice president; Miss Lillian Ecklund, secretary, and Russell Palmer, treasurer. The club meets once a month.

Eatsum
Spokane Made
Peanut Butter
Made by
Commercial Creamery Co.

FEBRUARY is . .
Spitz
CATSUP
Month

Watch newspapers for PROOF
of its high quality
"Deliciously Appetizing"
INLAND PRODUCTS CO.
"Home of the 22 Varieties of Food and Beverage Products."

FAIRMONT'S
Better Butter
A part of EVERY GOOD MEAL



is churned fresh daily in Spokane from rich, pure cream of cow's milk.

Sold in
4 Handy Packages For Your Convenience

Unexcelled in Purity and Flavor

ASK YOUR GROCER
THE FAIRMONT CREAMERY CO.
ESTABLISHED 1884 - QUALITY BUTTER EGGS CHEESE POULTRY
Spokane

BURROW
Rocky Mountain
BOOT
will save you time and money and add miles to your tire service.
THE presence of one or two Rocky Mountain Boots as a part of your every day automobile equipment is absolute tire trouble insurance.
This remarkable boot when wrapped completely around an inner tube, automatically adjusts and locks itself with air pressure and holds permanently any kind of a blow-out, large or small, including rim cuts.
Burrow Manufacturing Co.
E419 Sprague Ave. Riv. 4146.

When You Need
Cornice
Roofing, Sheet Metal or Boilers
Call up
Brown Bros.
Corner Grant and E. Riverside.
Phone Riverside 117.

Ore Cars
Rails, Engines, Boilers, Compressors, Motors and Pipe
Union Iron Works
Spokane, Wash.
Phone Glenwood 262.

TENTS AWNINGS and Everything in Canvas
F. O. Berg Co.
N318 Division. Main 2138.
ELECTRO-KOLD
The Ideal Electric REFRIGERATING SYSTEM for the home.
Installed in any refrigerator. Sold by WASHINGTON WATER POWER CO.
Made in Spokane.

Ice Machines
H. G. MILLER & CO.
E2122-24 Sprague. High. 1642.

BRASS STEEL RUBBER STAMPS
Log Hammers, Brass Stencils and Checks, CORPORATE AND NOTARY SEALS, INKS, PADS, ETC.
Pacific Stamp Works
516 Sprague Ave. Main 4928.

Equipment Co.
1118 Ide ave. Ph. Max. 1954
Spokane

"BETTER—but Costs No More"
Davenport's
High-Grade
CANDY
Sold Everywhere

For
Contractors' Hoists
and
Road Building Equipment
Consult
GENERAL MACHINERY CO.
ENGINEERS AND MACHINERY MERCHANTS
E3501 Riverside, Highland 1134
Spokane.

WRECKED Cars Repaired
Bodies, Fenders and Tops all under one roof.
Quality Coach and Body Co.
1517 First Ave. Main 1987.

Say DORTCH'S COOKIES
ask your Grocer's

AUTO BODIES
Manufactured and Repaired and Painted.
Washington Auto Carriage Co.
W34-6-S 2d Ave., Spokane
Phone Riv. 1217.

SURGICAL INSTRUMENTS AND OFFICE EQUIPMENT.
Hospital Supplies, Sick Room Supplies, Veterinary Supplies.
SPOKANE SURGICAL SUPPLY CO.
N111 Stevens, SPOKANE. Main 2315.



Spot picture was taken by Mrs. A. H. Pell, 2524 Montgomery, from the bluff overlooking Vancouver, B. C. The highway, shown at the left, winds down the hill and then turns the peninsula to the point where travelers are ferried across the river.

RELATIONS OF A WIFE

LE GARRISON.

OVER HER LITTLE SECRET.
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DeBar's Poem Wins High Praise

Several years ago the Chronicle published an original poem, "To a Dead Son," by Henri F. DeBar of Spokane. It won considerable favorable comment at the time. Recently the Chronicle received a request that the poem be republished. Charles Hooper, another Spokane poet, in commenting on Mr. DeBar's poem, has this to say:
 "It has seemed to me that this poem of DeBar's ought to be included in an anthology of our very best American verse. It is a gem, a classic, one of the best poems I have ever read. Note the great preponderance of words of one syllable. There are 152, I think, out of 169. This, I think, is one of Mr. DeBar's poem follows:

TO A DEAD SON.
 Like a beam of the sun to the soul of a rose,
 Was the smile of thy face to me—
 A smile of the starlight river that flows
 From the azure of heaven's high sea;
 But briefer, alas! than the breeze that sighs
 In the heart of a rose when the dim day dies
 Was the smile of thy face to me!
 Like a bird that doth light at the fall of night
 In the top of a waving tree,
 Then scared by the wind, doth speed its flight
 Far away o'er the lone, sad sea,
 Till the gleam of its wings is lost to the eye
 In the purple mist of the evening sky,—
 Wert thou, sweet son, to me!
 But never the star of a night most fair,
 Nor a bird on its tuneful tree,
 Nor a rainbow's beam in the radiant air
 Might half so beautiful be
 As the angel boy that I called my child,
 Whom the angels took because he smiled
 Too lovingly on me.
 —By Henri F. DeBar, Spokane.

KIDS Why Mothers Grow Old

By J. H. Striebel.



PLANNING GOOD THINGS TO EAT

Maple Fizz.

A delicious beverage for those fond of maple flavoring. Mix 2 tablespoons maple syrup with 4 tablespoons sweet cream. Add a little cracked ice and shake well. Then add 1 tablespoon vanilla ice cream and fill glasses with carbonated water.

Caramel Custard.
 Put 4 tablespoons sugar in a pan and place on stove until it begins to brown, then stir until it is a nice brown syrup. Pour it into 1 quart scalding milk. Beat well together the yolks of 6 eggs and 1-2 cup sugar, over which pour the scalded milk and caramel, stirring constantly. Pour into cups. Set them in a pan of hot water and bake 20 minutes.

Batter cakes are more attractive and even when baked on a soapstone griddle, but are usually just a little more tough than when cooked on a greased iron griddle.

ADVERTISING.

KEEP UP CARD FILE FOR CITY

Mrs. May M. Byers Has Interesting Work in City Engineer's Office.

A game of solitaire that started almost two decades ago and that has continued with a steady increase in the number of cards during the ensuing years has been the daily occupation of Mrs. May M. Byers, 3112 Ash street, clerk in the engineer's office at the city hall.
 It all started 19 years ago when Mrs. Byers came to work for the city. Her first position was in the engineer's office in the old city hall. At that time no indexed record of Spokane house numbers by lot and block was kept by the office. With the number cards of houses as her playing cards Mrs. Byers started what promised to be a prolonged game of solitaire. She sorted out the cards by different city additions and arranged them alphabetically. Later they were arranged and filed by different plots and blocks.

Is Kept Busy.
 Today citizens, including most of the local attorneys, have come to know that by giving Mrs. Byers a house number they can learn a description and location by block and lot of the property. Each day they call upon her and get descriptions that can be taken to the treasurer's office to learn whether taxes are all paid.

Perhaps in the last 19 years Mrs. Byers has answered half a million telephone and counter calls. Her phone is ringing steadily from citizens wishing to inquire about certain tracts of property. And always she has the information ready that will answer their question in not more than 30 seconds.
 She grants new house numbers as the city grows. For 19 years Mrs. Byers has kept a record of the numbers issued by the office. These records indicate boom years for the city or when building was slow, as in war times.

Before blockading a street a permit must be obtained from the engineer's office. Sewer permits must also come from there. Mrs. Byers also hands out permits to citizens for the construction of driveways or sidewalks.

What real estate man or old-timer of the city could place his hand on any information concerning the city when he chooses as does Mrs. Byers? The system belongs to her and she understands it with the thoroughness of an expert.

The two little black books she keeps always on her desk are nothing more or less than a very complete directory of all city improvements. She can tell readily whether a petition is being circulated for an improvement in any one district and who is circulating the petition.
 Citizens know that to learn almost any information about the city they must call Mrs. Byers to get a description of the exact locality. She is ready with a smile to supply it off-hand from her records.

ADVERTISING

ADVERTISING

Silph Reducing Gum

Can now be had from leading druggists here!

A new supply of New York's most talked of discovery for **FAT PEOPLE** at last arrived in this town! The demand is overwhelming—Get your package of **SILPH** today before this supply is again exhausted!

The Graceful Woman

How to Develop Poise, Grace and Personality

By MILDRED HOLLAND.

MAKING THE FLABBY FIGURE APPPEAR FIRM.
 An actress in a stiff corset is nowadays almost unthinkable. Lissomeness, the present-day ideal which shows every sign of remaining permanent, is impossible in the old-fashioned corset, to which, however, many nonprofessional women of conservative type still fearfully cling. Real figure improvement is practically impossible as long as a stiffly boned corset is worn. Such a corset is a form of crutch. Even the woman whose flesh is so flabby that she must repress it in order to look trim should not wear one. The elastic figure confiners now sold at moderate prices, together with the endlessly adaptable current dress modes, enable any fleshy woman to look firm and well set up so far as the outlines of her figure are concerned, no matter how large an amount of soft superfluous flesh she may be obliged to conceal.

Stout women suffer from the common misconception that they look less stout if they give themselves an inward curve at the small of the back by tightening in at the waistline, when in reality such confinement of the waist makes them look far stouter.
 It is likewise a common mistake of stout women to buy expensive figure confiners of various sorts and then, even though these have been made to order, ignore absolutely the written or verbal instructions they have been given as to putting on properly the corset, brassiere or other type of restraining band.
 The following is an unequalled exercise for making a stout person's hip and waist measure look as small as possible:
 Raise the arms straight before you until they are as high as you can get them above your head. This, of course, pulls up all the flesh around the abdomen, hips and waistline, so that it is more taut and firm than it is when you are in any other bodily position whatsoever.
 Still holding the arms and hands drawn up as high as you can, turn the hands, placing the backs of them together. You will now find that you can stretch still more; so so, extending them to the highest degree you can reach without feeling uncomfortable strain.
 If you will take the trouble to have your waistline and hips measured, you will find that in this position they have been reduced at least an inch.
 Lower your arms without changing the tautness of your waistline. Still standing very erect, put on your corset, or hip band, and brassiere. Try to hold the erect position as long as possible after you are dressed.
 Conscientiously performed, this exercise is not only a temporary but a permanent reducer of waistline and hips.
 An elastic corset, put on in this way, will do more to improve the appearance of even the stoutest figure than the rigidly reinforced corset, which nowadays makes a woman



One mother says:

In our family it is often necessary to make over for one child the knit underwear outgrown by another. Instead of cutting off the bottom of the legs and sleeves I cut out a section just above the knee and elbow and sew together again with a flat seam. This leaves the fitted cuff at the ankle and wrist so that the outer clothing will fit smoothly.

Orange and Date Salad.

Separate 1 pound dates, cover with boiling water and cook 2 or 3 minutes. Drain and dry in the oven and cut into pieces, lengthwise. Use the pulp from 4 oranges. Wash and crisp 1 head of lettuce. Arrange on a platter, pile the orange in the center upon the lettuce and surround with dates. Add French dressing and serve. Just a little bit different.

The output of crude oil has been fairly uniform in Burma for 12 years.

TODAY'S LAUGH.

A clergyman, taking occasional duty for a friend in one of the moorland churches of a remote part of England, was greatly scandalized on observing the old vergier, who had been collecting the offertory, quietly abstract half a crown before presenting the plate at the altar-rails. After service he called the old man into the vestry and told him, with emotion, that his crime had been discovered. The clerk looked puzzled. Then a sudden light dawned on him.
 "Why, sir, you don't mean that old half-crown o' mine? Why, O've 'led off' with be this last fifteen years!"

EXPERT WINDOW SHOPPER'S HINTS

Pearl Ornaments.

Pearls continue to be the smartest style of jewelry. An effective set consists of a choker, pin, earrings and ring of cream and smoke colored pearls.

Perfume Vials for the Purse.

Tiny vials of perfume in interesting shapes are just large enough to slip into the purse and to hold a week's supply of one's favorite perfume.

Crocheted Straws.

Novelty straws in pastel colors that give the effect of being crocheted are used for the smartest hats for early spring.

The Vogue of Yellow.

Pale corn color is a shade that is much in evidence in resort fashions for frocks as well as hats.

Always Keeps Fresh "SALADA" TEA

retains its delicious flavor in the air-tight aluminum packets in which all SALADA is sold.

ROBT. & H. C. COOK, N. W. Distributors, Seattle, Wash.

LOOK, MOTHER AT THE INLAND ELECTRIC CO. WE CAN TRADE IN OUR OLD LIGHT FIXTURES ON NEW ONES.

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Awaiting the Plumber.
If the trap in the bathroom is stopped up, the following will work out nicely until the plumber arrives. Attach a piece of rubber hose to the cold water faucet in the basin or tub and suspend the hose over the trap. Then turn the water on full force. This will flush the trap.

Rub a little cornstarch on your hands before hanging out the clothes in bitter weather. This will prevent them from chapping.

ADVERTISING.

4%

We pay 4% com-
pound interest on
Savings Accounts.

Deposit your sav-
ings here.

**Spokane and Eastern
Trust Company**

Member Federal
Reserve System

Dr. W. L. La Joie
CHIROPRACTIC
21st year in Spokane.
Consultation Free.

Office Hours, 9 to 12 a. m., 2 to 5 p. m.
305-308 Rookery Bldg. Main 1698.

cream and a little cracked ice and
shake well. Then add 1 tablespoon
vanilla ice cream and fill glasses
with carbonated water.

Caramel Custard.

Put 4 tablespoons sugar in a pan
and place on stove until it begins to
brown, then stir until it is a nice
brown syrup. Pour it into 1 quart
scalding milk. Beat well together the
yolks of 6 eggs and 1-2 cup sugar,
over which pour the scalded milk
and caramel, stirring constantly.
Pour into cups. Set them in a pan
of hot water and bake 20 minutes.

Batter cakes are more attractive
and even when baked on a soapstone
griddle, but are usually just a little
more tough than when cooked on a
greased iron griddle.

ADVERTISING.

Advise Women

to adopt new hygienic
method and retain fresh-
ness this way; true pro-
tection; discards like tissue

LARGELY on medical advice,
women are abandoning the old-
time "sanitary pad" for a new way
that supplants uncertainty with posi-
tive protection.

Sheer frocks and ill-timed social
engagements no longer remain as
worries. Lost days are fewer, and
health better.

It is called "KOTEX." Ends the
insecurity of the old-time sanitary
pad. Five times as absorbent! And
deodorizes—ends ALL fear of of-
fending.

✓ As easily disposed of as a piece
of tissue. No laundry. No em-
barrassment.

You get it at any drug or de-
partment store simply by saying
"KOTEX." You ask for it without
hesitancy.

Costs only a few cents. Eight in
10 better-class women employ it.
Proves the risk of old ways.

KOTEX

No laundry—discard like tissue



1/2 lb.
Packages

5 lb.
Loaves

HAZELWOOD CO., LTD.

Sole Distributors
Spokane, Wash.

Silph Reducing Gum

Can now be had from leading druggists here!

A new supply of New York's most talked of discovery for
FAT PEOPLE at last arrived in this town! The demand is
overwhelming—Get your package of **SILPH** today before this
supply is again exhausted!

Men! Women! Children!

If you are too Fat "Chew **SILPH**
and be Sylph-Like"

**Fills you with PEP and
ENERGY—it's GREAT
for YOUR HEALTH!**



Miss Nickerson says
"that thanks to **SILPH**
she is the shadow of
her former self."

That Silph Reducing Chewing Gum has met
with a tremendous and unheard of success is
easily proven by the fact that there is never
enough of it in our local drug stores to supply
the demand.

Every one who has tried Silph admits that it
is the easiest and safest way to regain slender-
ness and do it in a way which makes it a pleas-
ure to reduce—Just think that all one has to
do to take off ugly—unsightly rolls of FAT is
to chew two or three pieces of a refreshing, de-
lightful chewing gum—it is just as pleasant as
eating candies—Mrs. Hamilton of Los Angeles,
who lost five pounds in one week, says that
Silph is agreeable, refreshing and wonderful for
stomach trouble—Miss Nickerson of Brooklyn,
who lost over forty pounds with Silph, says that
she enjoyed Silph Chewing Gum better than
candies—Every one who has used this wonder-
ful new discovery recommends it for stomach
trouble—for excess weight and as a health ton-
ic, and that is why it is so difficult to get
enough of it in every drug store—You can be
sure that Silph will not harm you, because it
does not contain dangerous drugs or chemicals
—It is made up from juice extract of sea
plants and herbs and it the greatest help for
the stomach and the health in general—To
CHEW **SILPH** NOT ONLY MEANS TO BE
**SILPH-LIKE, BUT TO BE STRONG—WELL-
AND SLENDER.** Silph Reducing Gum sells for
50c a box; if your druggist can not supply you,
you can buy it direct from the Silph Medical
company, 9 West 90th st., New York City—Send
in one dollar; we will mail you prepaid a two
full weeks' supply—It's enough to see wonder-
ful results.

BEWARE OF IMITATIONS

**Silph is the name of the original and genuine reducing
gum. THE ONLY ONE WE PERSONALLY GUARANTEE
TO BE SAFE AND HARMLESS.**

On sale at any Owl Drug, Joyner's, Murgittroyd's, Essig or Central Pharmacy.

Head Colds Go!

Quickly Relieved by **An-a-cin**

Stuffiness—fever—chills—excessive nasal dis-
charge and other disturbing symptoms yield
promptly to the physicians' safe prescription

An-a-cin

A scientifically balanced formula of non-narcotic remedies
compounded to give prompt, safe, sustained relief without
affecting the heart or disturbing the stomach.
Clinically proven by physicians through ten years of
constant use for adults of all ages.

An-a-cin Safely Relieves

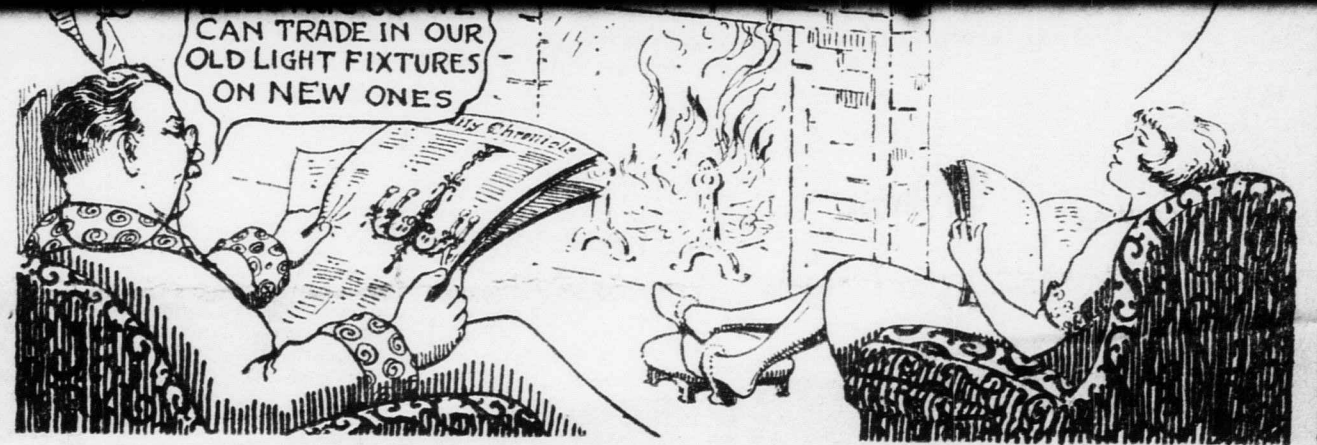
Headache Influenza Rheumatism
Toothache La Grippe
Earache Neuritis
Colds Neuralgia



This Handy Box 25c

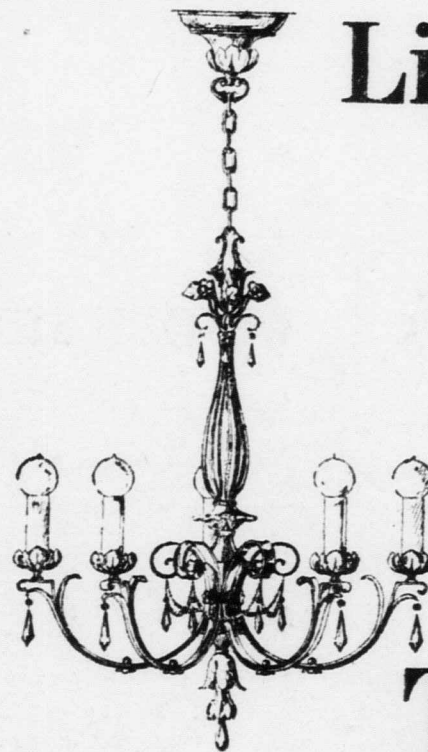


AN-A-CIN
Stops Pain!



Stop and Look at Your Old Lighting Fixtures

THAT'S WHAT'S WRONG with
your home. The lighting fixtures. Just
look at them, twisted arms flying in every
direction. Or perhaps stiff old Mission type
fixtures of 15 or 20 years ago that look like
the old family fotograf album—whiskers,
etc.



No wonder they jar you.
No wonder the children aren't
proud to bring in their friends.

Trade In Your Old Fixtures

**Make Your Home a Beauty Spot. We Will
Make You a Liberal Allowance**

**The Above
Fixture Is
But One**

of the many designs
we produce in our
own shop. Our ar-
tists will decorate it
in color to match per-
fectly with the fur-
nishings in your
home.

Other designs range
in price from

\$3.45 Up

on your old fixtures toward the purchase price of new ones
of the latest styling—and of the type that will harmonize
beautifully with the other modern surroundings in your
home.

NO RESTRICTIONS as to the type of old fixtures
accepted. No matter what their age or condition. Just call
us up and our lighting adviser will call.

This extra special offer is made only for a short
time. To keep our fixture designers busy during
the "off" season.

The Inland Electric Co.

Electric Fixtures, Art Metal Designers, Wiring, Etc.

1011-13 Sprague

Just West of Monroe

CREDIT USED, NOT ABUSED, THEME AT HARDWARE MEET

Speakers Take Hard Raps at Unlimited Installment Plan Purchasing.

Putting through of credits from the wholesaler to the retailer and from him to the consumer, and the elimination of too much of the installment plan kind was the hub of the addresses at the morning session of the Pacific Northwest Hardware and Implement association today, which is holding its final sessions in the Marie Antoinette ballroom of the Davenport.

Addresses and speakers were: "Installment Selling," E. P. Lewis, president Oregon Retail Hardware and Implement Dealers' association, Marshfield, Ore.; "Relations," J. D. Meikle, secretary Spokane Merchants' association, and "A Community Credit Policy," Ralph W. Watson, president National Retail Credit Men's association, Spokane.

Investigate Paying Power.

"Investigate the installment paying power of every man who comes to you for credit," was the plea of Mr. Lewis in discussing his subject. "The installment plan of selling is all right if kept within the means to pay of the buyer, but beware of the man who is now up to his ears, paying for his home, a piano and radio or automobile.

"There are two kinds of installment payers—the farmer who is buying implements to further the productivity of his farm, who out of his increased crops will pay for these purchases, and the other, the wage-earner, such as a plasterer who contracts to pay for a piano, radio, or too expensive a home, which things do not bring him in a return in money to help pay for his investment.

"I am not against installments, but against the overloading of these contracts on one unable to pay, which means a return of conditional sale articles. At the rate they are selling automobiles on this plan, if it is not restricted soon, there will be so many automobiles returned for nonpayments that they will have to stack them one upon the other, for there will not be enough ground for space.

Commends 'Modest' Credit.

The young married man who buys a modest home on the installment plan, buys modest furniture, and does not put in a player piano or a radio, is to be commended. Mind you, I said modest. The middle-aged man who purchases a \$7000 home worth \$6000 when he should not spend more than \$3000 or \$4000, buys expensive furniture to live up to the house and puts in a player piano, won't last long in this situation if, after several years he only holds \$1000 equity in his home. The latter man is putting the installment plan in a bad way."

Mr. Meikle gave a history of the Spokane Merchants' association and showed how it was an institution of the banks and wholesaler to dealer with the retailer, who gets on the rocks.

"The biggest bunch of jackasses that I know of is the retailers who allow a conniving salesman and his jobbing house to overload them with merchandise," said the speaker. "I am the merchandise undertaker who officiates at the last sad rites following such successful operations.

"I told one banker at a recent conference, who was howling about young clerks on meager salaries buying high power cars, that he and his rapacious brotherhood were to blame for such a state of affairs. They take in this paper on conditional sales on which I understand they make from 16 to 22 per cent, because

U. S. WILL MAKE SMOKE PROTEST

NORTHPORT, Wash., Jan. 29.—(Special.)—The federal government will make a thorough investigation of the claim that smoke from the smelter and refinery at Trail, B. C., is blown south across the international boundary line, injuring farms and trees along the Columbia river. Jack Leaden, president of the organization recently formed to investigate this situation, reports that he has received assurance from the national capital that a careful investigation will be made. If the government decides the charges are true a protest will be made to the government of Canada.

Hansberry, Seattle; J. C. Lampert, Yakima; O. E. McCutchan, Deer Park; J. R. Stevenson, Pomeroy; John Hoene, Cottonwood, and L. M. Collins, Fairfield.

During the afternoon, the present officers and directors of the Washington Hardware and Implement Underwriters were reelected. The officers are: A. Z. Wells, president, Wenatchee; R. S. Erb, vice president, Lewiston, and E. E. Lucas, attorney in fact, Spokane.

Addresses Today.

This afternoon, the principal addresses were by Robert R. Beatty, vice president, National Retail Hardware association, Clinton, Ill., on "The Obligations of Retailing," and Dr. W. J. Hindley, Seattle, former Spokane mayor and Congregational pastor, on "Look to the East."

The convention will close tonight with a banquet in the Elks' temple at 6:30 o'clock complimentary to members of the convention and given by wholesalers and manufacturers of hardware and kindred lines in this district.

CALL FOR BETTER MARKET ROADS

Young Farmers Would Have County Dads Go Over Highways Used.

What is a market road?

This question is no puzzle for the greater number of young farm men and women who are attending the conference of farm folk being held at the Davenport hotel today and Saturday, but it may stump a city man, and even a county commissioner.

The conference was running along smoothly early today, with first one question and then another being asked and answered by the farmers themselves, when a young fellow arose and asked, "Say, what are we going to do about the market roads?" "What do you mean, market roads?" queried another. "I mean the roads we haul our produce to the market on every day, and I'd like to see some of this money we spend on paved highways go to bettering the roads we have to use."

"I'm With You."

"Say, man," yelled a woman from the other side of the room, "I'm with you. And I am in favor of passing a law requiring every county commissioner in the state to drive a car over the roads they make us go on." Does a commissioner know what a

YOUNG FARMERS' QUESTIONS FLY

Representatives of 16 Counties, 250 in All, Register for Conference.

"What shall we do with morning glory, the worst pest of the wheat farmer? Are tractors really better than the good old farm horse? Is it better to thresh grain by the sack or bulk method? What variety of wheats shall I grow? Should we plow under or burn stubble?"

These are just a few of the scores of questions that 250 farm men and women of the Inland Empire are asking and answering today at the third annual young farmers' conference which opened at the Davenport hotel this morning. The conference is fostered by the Washington Farmer and the Spokane Chamber of Commerce.

Representatives from 16 counties of Washington and six counties of Idaho were registered at noon today, and more are expected before the day is over, according to Fred W. Clemens, general chairman of the "come and help yourself" meetings, which will continue through Saturday.

Guitteau Presides.

The farmers met in general session this morning, presided over by J. A. Guitteau of Olympia, leader in the Smith-Hughes agricultural training courses of the state high schools. The meetings this afternoon were conducted in three different groups, separated according to the interests of the farmers.

In addition to the three men's sessions, between 60 and 75 women held a meeting at the Elks' temple, following a complimentary luncheon given by the Inland Empire relations committee of the Chamber of Commerce. Miss Katherine Jensen, head of the home economics department of the University of Idaho, presided at the women's session, assisted by Miss Dorothy Ellis of the Idaho school, and Miss Inez Arnsquid, Spokane county home demonstration agent.

Food, clothing and household demonstrations occupied the program of the women's conference, the chief question being "How can the farm woman add to the income by side-lines?"

The Palouse country division of the farm men's meeting was presided over by O. V. Patton, county agent for Spokane. Dry land farm problems were discussed by Big Bend residents led by W. D. Buchanan of the Washington State college extension service.

Answers Dairy Questions.

Questions of the dairy farmer were answered under the leadership of E. V. Ellington of the W. S. C. experimental station.

Following adjournment of the day's business sessions late this afternoon the young farmers and their wives will banquet in the Hall of the Doges of the Davenport with 50 or 75 young business men of the city. Elaborate entertainment features have been planned for the program this evening. The only speech will be given by W. J. Hindley of the State Retailers' association, according to Mr. Clemens.

Selections by an orchestra, male quartet and chorus, clog and fancy dancing, readings and violin and vocal solos are part of the program. J. R. Balmat, an old-time fiddler who raises poultry as a sideline, will lead the diners in old-fashioned square dances. Four couples of the Sharon district of the county will demonstrate the steps, while Lee M. Fitzpatrick will be caller. Mr. Balmat will be accompanied by Charles W. Cahill of Sharon.

Modern dances, including the Charleston and negro shuffle, will be given by Harleth Steinke, Jack Wells and Art Minnard.

COOLIDGE'S RIGHT-HAND WOMAN



How'd you like to sign Calvin Coolidge's name to a document and be able to get away with it? Mrs. V. B. Pugh of interior department land patent office in the capital does. She has power vested in her to sign the president's name to any official document.

SOUSA WOULD HAVE COMPOSERS LEARN MUSIC IN SUNDAY SCHOOL

Present-Day Compositions Are Weak in Melody, Declares Artist.

"All modern composers should go to Sunday school."

Such is the belief of Lieutenant Commander John Philip Sousa, internationally known bandmaster, as expressed in an interview here today. "It is fitting and proper that all modern composers be classed as materialists, for with their sense of vanity and 'high-browiness' they are losing sight of the fundamental requisites of the composer," said Sousa. "To receive such inspiration as is necessary to leave the world that which is really great, it would seem to me that they could best obtain such fundamentals in the Sunday school."

Lack Melody.

"As has been said, the true masters have prayed for inspiration. Today it would appear that those musically inclined curse their very being by the ink blurs on the scaled paper. True they may have more technique than that which was born in Beethoven, Haydn and Mozart, but they can not produce that inspirational melodiousness which will live for all time.

"The symphonies in interpreting today such modern pieces give a relaxation to the audience with the composition of the masters. They alone will endure."

Pass Up Florida.

Sousa and his marine band have rounded out the seventh month of their present tour. On this, Sousa's 33d transcontinental engagement, the musician will play in all states of the union excepting Florida, which in Sousa's words "is closed to all but really brokers."

The band is appearing here this afternoon and tonight at Lewis and Clark high school.

The Chronicle prints today's news today.

ADVERTISING

ADVERTISING

IDAHO STUDENT DIES AT MOSCOW

Spinal Meningitis Takes Thomas Frye—Another Seriously Ill.

MOSCOW, Idaho, Jan. 29.—(Special.)—Thomas Delos Frye of Boise, 20 years old, a sophomore in the University of Idaho, died at midnight last night of spinal meningitis after an illness of 10 days. Martel Archibald, also of Boise and a senior, is in the university infirmary with the same disease and is said to be in a serious condition.

Both have been living in the Alpha Tau Omega house, which has been quarantined since the two young men first took sick, but the quarantine was lifted yesterday after every person in the house had been given blood tests and thoroughly examined and pronounced entirely free of any symptoms of the disease. Young Frye died in the college infirmary.

T. D. Frye, a contractor of Boise, and Mrs. Frye, parents of the young man who died last night, are here and it is understood they will take the body to Boise.

University authorities declare that every effort has been made to determine if any other students have the disease and that they have not found any symptoms of it.

CHAMBER BOARD TO NAME SPEAKERS

Speakers for the "know-your-state" campaign instigated by S. B. Nelson of Washington State college, for Spokane county, will be furnished by the Inland Empire relations committee of the Chamber of Commerce, it developed at a meeting of that organization this noon.

The meetings in this county are listed for February 3, 4 and 5. Who will represent the local body has not been decided upon.

It was also decided that at least 50 members of the Inland Empire relations committee would attend the Young Farmers' banquet this evening at the Davenport hotel.

Another item discussed was the Fruitland irrigation district celebration at Kettle Falls, Wash., next Wednesday.

DU PONT CONTRACT TO LOCAL COMPANY

The Spokane Hardware company has been appointed Inland Empire distributor for Du Pont paints and varnishes, according to announcement today by A. P. Meyers, manager. Mr. Meyers called attention to the perfection of a Duco finish for home use which is similar to that used by automobile manufacturers.

A complete line of the new products will be in Spokane about March 1, he declared. The territory to be covered by the local wholesale firm will extend from the Cascade summit to the Montana line and from the Canadian border to the Salmon river in Idaho and the Oregon line in Washington.

The Chronicle prints today's news today.

EDGE OF DIVORCES

Month's Record Shows 113 Licenses Issued—Thirty-six Decrees Granted.

Spokane is a city of more and happier married folks at this time than it was in January of last year.

At least these were the indications in the county clerk's office today where the records show that up to and including January 28, 1936, 47 divorce complaints and 36 decrees were granted as against 61 complaints and 73 divorces granted in January, 1925.

The Danny Cupid of the new year seems to be better than the one who threw the love darts in January of last year as marriage license records show that 113 licenses were issued up to and including January 28 this year, as against 94 licenses in the same period last year. The entire month of January, 1925, only netted the county 103 marriage licenses.

Automobile license records show that 6191 more were issued up to and including January 28 than during the same period last year, when the total was 15,907. The number so far this month totals 22,997, while the entire number issued for 1925 was 32,718.

License clerks in the auditor's office stated today they have the necessary blanks to license 35,000 cars in Spokane during this year, which represents an increase of almost 3000 cars in this county.

HOO HOO ORDER WILL INITIATE

There will be a big initiation of kittens into the Concatenated Order of Hoo Hoo, lumbermen's fraternal organization, at the Davenport hotel next Thursday evening.

Announcement of plans was made at the weekly Hoo Hoo luncheon at the Davenport at noon today. A. Grantham, vice general snark for this district, announced a banquet for 6:29 o'clock Thursday evening at the hotel, to be followed by a program and the initiation.

Mr. Grantham named a program committee today to consist of David Spoor, E. Lee Smith, Ernest DeVoe and E. R. Edgerton. It is expected there will be eight or 10 kittens initiated.

The speaker at today's luncheon was Thomas W. Neill, managing secretary of the Associated General Contractors. His topic was "Government in Business," and he vigorously opposed the entrance of any governmental agency in business in competition with private industry.

ISLAND COUNTIES GET ROAD MONEY

OLYMPIA, Jan. 29.—(Special.)—Every county of the state, regardless of the fact that it may be entirely composed of islands, is entitled to a share of the state's permanent highway fund, as well as the motor vehicle fund apportionments, it is held in an opinion just written by Assistant Attorney General E. W. Anderson.

The question was brought by State Auditor C. W. Clausen, who has recently had queries from authorities of Island and San Juan counties, which are entirely islands.

REALTY BOARD WINS HIGH PRAISE

Spokane Organization One of Best in Northwest, Says Barnhisel.

The Spokane Realty board has one of the best organizations of its kind in the northwest, A. H. Barnhisel of Tacoma, president of the Pacific Northwest Realty association, told members of the board today at a special luncheon, where Mr. Barnhisel and Dr. I. E. Vining of Ashland, Portland, Ore., were guests of the board.

"We on the coast would borrow some of your leadership, us how you put your organization over and work so efficiently. The ultimate development result of the work of and similar organizations men will be a individual with personal efficiency far above today. Business must clean up or take the unwelcome government

Business Response

Dr. Vining spoke briefly of the business history of America there will stand out, ranks of those who a destiny of the world crowned king of the the American business in concluding his remarks.

The firm of Robert Co., was unanimous membership in the application was received Federal Land bank

REGISTRATION STILL

City registration slump today with registering before noon. Total registration, or approximately her estimated to register 16, closing date for

NABBED A FOR COA

John P. Deyo, wanted by Tacoma of a diamond ring at Riverside and noon by Detective held in the city jail.

On a warrant beating his wife Harry Woods, today and booked on an assault on a man, was arrested Wall by Officer

25-pass. coach, equal for winter. Leave 7:30. MOTOR BUS

Out of 20

Mr. Meikle gave a history of the Spokane Merchants' association and showed how it was an institution of the banks and wholesaler to dealer with the retailer, who gets on the rocks.

"The biggest bunch of jackasses that I know of is the retailers who allow a conniving salesman and his jobbing house to overload them with merchandise," said the speaker. "I am the merchandise undertaker who officiates at the last sad rites following such successful operations."

"I told one banker at a recent conference, who was howling about young clerks on meager salaries buying high power cars, that he and his rapacious brotherhood were to blame for such a state of affairs. They take in this paper on conditional sales on which I understand they make from 16 to 22 per cent, because there is good profit in it. There is no answer to that argument."

Must Pay for Bad Debts.

"When I buy a pair of shoes, I pay a premium for the bad debts overhead of the wholesalers, who have overloaded some retailer. It is not so bad now, things along this line are improving, but not so long ago this happened, and the hangers on from that time are still making us pay a tax for our merchandise."

"Stole His Thunder."

President Watson, national head of the Retail Credit Men's association, told the convention that Mr. Meikle and Mr. Lewis had preached on his text, so that all he would have to do was to sum up and tell of the work of his association in aiding retailers and wholesalers in getting a slant on the credit ability of purchasers.

"A few years ago the credit business of the big stores of the country was only 50 per cent of their business," said Mr. Watson. "Today that has grown up to 70 per cent on an average and in some cases as high as 95 per cent of the entire business is credit."

"This rising tide of credit has brought into being such an organization as that which this year I have the honor to head. Fourteen years ago in one of the rooms of this hotel the Retail Credit Men's association was born. It now has branches in 610 cities of the United States, Canada, the Philippines, England and other countries of Europe."

Must Have System of Credits.

"There must be a system of credit in each community so that all merchants, and all wholesalers, may know how far to go in order that retail credit may be an implement of increased volume of business, and profitable. One big concern in San Francisco for 1925 had a net loss of one-half of one per cent from credit sales. Its credit manager was told to increase that loss to one per cent to bring about a larger volume of business."

Credit Business Cheaper.

"Today there is no argument to the fact that it is cheaper to do a credit business than a strictly cash business in the big retail concerns of this country. Merchants are interested in knowing the credit fundamentals, and it is surprising that they have waited so long before demanding a systematized plan. This, the organization of retail credit men are able to assist in working out, if the retailer will aid."

"The worst bugaboo of the merchant today is the competition in credit. There is no such thing in fact. The competition is in terms. There should be a uniform set of terms, 30, 60 and 90 days, and these adhered to, as both speakers before me have stated."

New Officers Elected.

This morning the following new officers were elected: W. A. Doelle, Cashmere, president; R. H. Lord, Mount Vernon, first vice-president; L. M. Collins, Fairfield, second vice president; E. E. Lucas, secretary-treasurer, Spokane, reelected for 15th term.

Resolution, eulogizing Samuel Caynaugh, Auburn, past president, who died recently, were read by Dr. J. W. Hindley. President C. G. Jennings presided.

Trustees elected at yesterday afternoon's session were: John M. D.

The conference was running along smoothly early today, with first one question and then another being asked and answered by the farmers themselves, when a young fellow arose and asked, "Say, what are we going to do about the market roads?" "What do you mean, market roads?" queried another. "I mean the roads we haul our produce to the market on every day, and I'd like to see some of this money we spend on paved highways go to bettering the roads we have to use."

"I'm With You."

"Say, man," yelled a woman from the other side of the room, "I'm with you. And I am in favor of passing a law requiring every county commissioner in the state to drive a car over the roads they make us go on."

Does a commissioner know what a market road is? Well, he ought to, say the 250 farm men and women here this week-end.

PUGGY HUNTON IS IN HOSPITAL

Puggy Hunton, star Gonzaga footballer, is back at the Sacred Heart hospital again. Last fall Puggy was a patient at the hospital following a serious injury he received in the W. S. C. Gonzaga battle. This time the little "chief" is recovering from an appendicitis operation performed at 10 a. m. today by Dr. John O'Shea. Reports from the hospital are that Hunton is doing nicely.

Wire Briefs

By the Associated Press.

POSTMASTER DEAD.

WASHINGTON, Jan. 29.—James M. Vernon, 77, postmaster at Everett, Wash., died here today. He was visiting his son, Leroy T. Vernon, Washington correspondent of the Chicago Daily News. James M. Vernon was born in Zanesville, Ohio. Burial is to be at Mount Vernon, Ohio.

OPEN LIGHTHOUSE BIDS.

PORTLAND, Ore., Jan. 29.—Nine bids ranging from approximately \$12,000 to \$16,000 were opened yesterday in the office of Robert Warrack, superintendent of lighthouses, for construction of a building at Grays Harbor for radio fog signals and audible fog signals. The bids are being checked over and recommendations for award of a contract on the most favorable bid will be sent to Washington.

CORN SUGAR HIT.

WASHINGTON, Jan. 29.—Senate action on the bill of Senator Cummins (Rep., Iowa) to permit the use of corn sugar under the pure food law was blocked today by Senator Bingham (Rep., Conn.).

O. K. MURDER TERM.

OLYMPIA, Wash., Jan. 29.—Judgment of Snohomish county court sentencing W. R. Schrader to the state penitentiary for a term of from 20 to 35 years after he was found guilty of murder in the second degree in connection with the death of his wife, Emma Schrader, in 1913, was affirmed by the supreme court in an en banc decision handed down today.

BRITISHER WINS CONTEST.

WASHINGTON, Jan. 29.—Rector Bywater, the British naval writer, has been awarded the gold medal of the United States naval institute, a semi-official organization, in the prize essay contest for this year. He wrote on "The Battleship and Its Uses." Two American naval officers were given honorable mention.

NEGRO WOMAN LAWYER.

WASHINGTON, Jan. 29.—The first negro woman lawyer ever admitted to practice before the supreme court of the United States, today became a member of that bar. She was Violet N. Anderson of Chicago. She was admitted upon a certificate that she had practiced three years before the highest court of Illinois.

TAFT HAS COLD.

WASHINGTON, Jan. 29.—Chief Justice Taft was prevented by a cold from attending today's session of the supreme court.

WOULD SUSPEND LAWYER.

OLYMPIA, Jan. 29.—Suspension of W. C. Broad, Yakima attorney, from the practice of law for a period of one year is recommended in findings filed by the state board of law examiners with the clerk of the supreme court today. The supreme court must pass upon the recommendations before they become effective.

PLAN EXTENSION.

NEW YORK, Jan. 29.—The Postum Cereal company, which recently has been expanding its line of food products, is reported in Wall street to have made an offer of approximately \$88,000,000 for the California packing company whose shares have been one of the strongest features of stock trading this year.

Elaborate entertainment features have been planned for the program this evening. The only speech will be given by W. J. Hindley of the State Retailers' association, according to Mr. Clemens.

Selections by an orchestra, male quartet and chorus, clog and fancy dancing, readings and violin and vocal solos are part of the program. J. R. Balmat, an old-time fiddler who raises poultry as a sideline, will lead the diners in old-fashioned square dances. Four couples of the Sharon district of the county will demonstrate the steps, while Lee M. Fitzpatrick will be caller. Mr. Balmat will be accompanied by Charles W. Cahill of Sharon.

Modern dances, including the Charleston and negro shuffle, will be given by Harleth Steinke, Jack Wells and Art Minnard.

Among the prominent farmers of the Inland Empire who are attending the conference are: Henry De-laney, Starbuck; Troy Lindley of the Dayton Farm bureau; Mr. and Mrs. S. A. Harm, Waterville; H. Jurgenson, Wilbur; Albert Oves, Amber; J. M. Klemgard, Pullman; Mr. and Mrs. F. W. Magin, Davenport; Charles Cahill, Sharon; Mr. and Mrs. E. F. Richardson, Davenport; Mr. and Mrs. John Fancher, Espanola; Mrs. Jesse Vetter, Coeur d'Alene, Idaho; Mrs. Van Broughton, Dayton; Mrs. T. L. Neely, Grangeville, Idaho; Mrs. Ira Long, Colfax, and Mrs. James J. Feely, Rathdrum, Idaho.

W. P. Romans of the agricultural bureau of the Chamber of Commerce is aiding Mr. Clemens in conducting the conference.

WESTERN STORM

(Continued from page one.)

supplies. For the older men to attempt the perilous trip across the ice, they said, would have been suicide.

One of them, Theodore Graham Jr., attempted to return to the vessels with food last night, but because of the darkness and treacherous ice had to abandon the effort. All said they undertook the trip ashore because of the plight of their comrades and their own hunger. The food supply, they said, virtually gave out Wednesday night.

The tugs drifted down the lake during the night and the coast guard today endeavored to locate them to facilitate the mission of the airplanes.

Relief Promised.

WASHINGTON, Jan. 29. (AP)—Some relief within 24 hours from the intense cold weather now general over the United States is foreseen by the weather bureau.

An upward movement of the mercury is forecast for tonight and tomorrow in the east.

The weather may showed zero temperatures covering all of eastern Canada, northern and central New England, New York, Pennsylvania, West Maryland and West Virginia, and westward to Chicago.

The coldest weather reported for North America today was at Doucet, about 200 miles northwest of Montreal, where 56 below zero was reached.

Snow in Washington.

WENATCHEE, Wash., Jan. 29.—Wenatchee today had four more inches of snow in addition to the two inches that fell yesterday. Waterville reported nine inches.

SHORT NOTES

NOT GUILTY—George Gnatovich, bartender in the Blue Front bar, W513 Trent, and one of the men arrested in the recent federal liquor raids, was found not guilty on a liquor selling charge by a jury in federal court this afternoon.

CITY LETS CONTRACT—The contract for supplying the city with 20,000 feet of six-inch pipe and 5000 feet of 12-inch cast iron pipe was awarded to the United States Cast Iron Pipe and Foundry company by the city council today on recommendation from Mayor Fleming and Purchasing agent C. T. Bogart. The bids were submitted to the city yesterday.

such modern pieces give a relaxation to the audience with the composition of the masters. They alone will endure."

Pass Up Florida.

Sousa and his marine band have rounded out the seventh month of their present tour. On this, Sousa's 33d transcontinental engagement, the musician will play in all states of the union excepting Florida, which in Sousa's words "is closed to all but really brokers."

The band is appearing here this afternoon and tonight at Lewis and Clark high school.

The Chronicle prints today's news today.

ADVERTISING

ADVERTISING

The difference is Cream

Heinz Cream of Tomato Soup is *different*.

For, so far as we know, Heinz is the only tomato soup on the market made with *real cream*. Fine, luscious tomatoes, fresh-picked, and rich dairy cream—no other thickening—the Heinz chefs know how to combine them!

A smooth, delicious soup *all ready* for your table. Just heat, and enjoy every creamy, appetizing spoonful.

Ask grocer for new prices

HEINZ Cream of Tomato SOUP

The taste is the test

57

Other varieties—

HEINZ TOMATO KETCHUP • HEINZ BAKED BEANS
HEINZ COOKED SPAGHETTI • HEINZ VINEGARS

used by automobile manufacturers.

A complete line of the new products will be in Spokane about March 1, he declared. The territory to be covered by the local wholesale firm will extend from the Cascade summit to the Montana line and from the Canadian border to the Salmon river in Idaho and the Oregon line in Washington.

Richard Waller forfeited a \$10 bond on a disorderly conduct charge. Convicted of reckless driving, Walter J. Granger was fined \$10 and costs. Joseph Schrik was fined \$5 and costs on a similar charge. J. H. Finley and G. F. Easterbrook each forfeited \$3 bonds on charges of violating minor traffic laws.

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composed of islands, is entitled to a share of the state's permanent highway fund, as well as the motor vehicle fund apportionments, it is held in an opinion just written by Assistant Attorney General E. W. Anderson.

The question was brought by State Auditor C. W. Clausen, who has recently had queries from authorities of Island and San Juan counties, which are entirely islands.

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coaches, equ
for winter to
Leave 7:30
MOTOR BU

Out of 20 brands of Cigarettes

Only

1

is Unique

Only one has a distinctive and exclusive reason for superiority.

Only one offers the best flavors of the world's finest tobaccos.

That one is Lucky

Because it's toasted



Guaranteed by
The American Tobacco Co.
INCORPORATED

HINDLEY BOMBS OLD 'CREDIT' PLAN

Startles Hardware Men With Defense of Installment Selling Method.

MAKES 'EM PAY UP

Trouble Is Not With System, but With Way It Is Operated by Dealers.

W. J. Hindley, educational director of the Washington State Retailers' association, "tuned 'em up a little" at the afternoon session of the Pacific Northwest Hardware and Implement association when in his address on "Look to the East" he spoke in defense of installment selling and buying. Speakers during the morning session and during the question box in the afternoon criticized severely the unlimited selling of things on the installment plan.

Beats Old Plan.

Mr. Hindley said the present system was infinitely better than the indefinite credit of former days. In those days the farmer came into the store and making his purchase, said, "Charge it until after harvest." "But he didn't say which harvest," Mr. Hindley said, "and if the next harvest wasn't so good, he didn't pay until the following one."

"It is surprising how much prompter the purchaser meets definite debts than he does the indefinite ones, and it isn't the fault of that, to blame, it's the fault of operating it," he said.

Our credit risks is small, and I believe all should be registered. In 30 days they are not paid, the merchant has been thousands of dealers, and some man loses his radio because he can't pay. No reason the world is full of dogs. Among the early ones were those who lost their goods last year on installment plan, of course be written off as lost.

Women's Ears. Men get anywhere by a pessimism, but by educating them. A word of warning went out through the women's parent-teacher association, as well as in our business, for the women do most of the installment selling which has had bad things to be

eradicated. The solution is in scientific organization in your own community.

At the morning session N. P. Lewis, president of the Oregon Retail Hardware and Implement Dealers' association, spoke on "Installment Selling"; J. D. Meikle, secretary of the Spokane Merchants' association, on "Relations," and Ralph W. Watson, president of the Spokane Credit Men's association, on "A Community Credit Policy." These men all spoke rather bitterly of the present careless installment credit plan.

Favor Trade Agreement.

The resolutions committee, consisting of J. C. Lampert of Yakima, W. H. Richardson of Harrington and E. H. Kidder of St. Maries, brought in a resolution favoring national farm implement week March 15; a resolution urging the national association to endeavor to bring about an agreement whereby they will accept at nearest point f. o. b. all repair parts and whole goods that will not sell at market price, less a 15 per cent handling charge, and that manufacturers be asked to send annually a wholesale price list to all dealers. Appreciation was expressed to all those who had made the convention possible.

Newly elected officers were introduced at the afternoon session. They were R. H. Lord, Mount Vernon, first vice president; L. M. Collins, Fairfield, second vice president; E. E. Lucas, secretary-treasurer, Spokane, reelected for 15th term.

The convention closed with a banquet last night in the Elks' temple, at which C. W. Moore acted as toastmaster. About 400 attended.

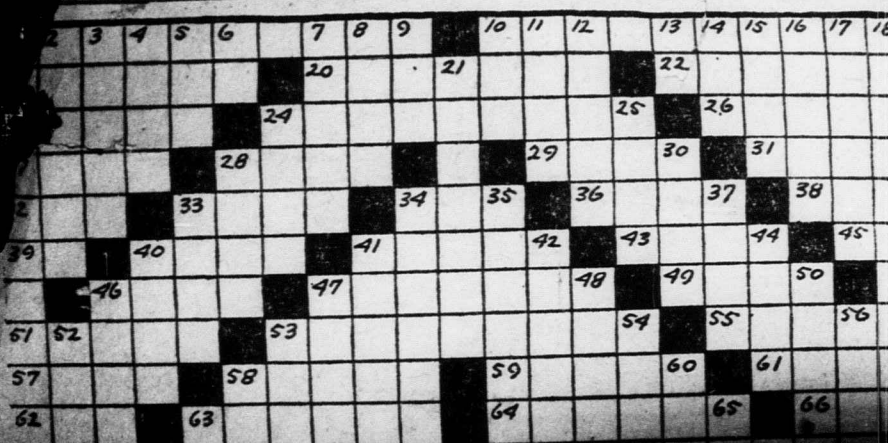
While journeying down the menu from oyster cocktail to stuffed turkey to English plum pudding, they were entertained by the Melson orchestra, Jean Starr and associates, the dancing girls and "Dad" Rowland, old-time violinist.

This program left little time for more than happy comment. The speakers were Herbert R. Beatty, vice president of the National Retail Hardware association, Clinton, Ill.; W. A. Doelle of Cashmere, president in 1926; C. G. Jennings, president in 1925; J. R. Stevenson of Pomeroy, president in 1924; O. E. McCutchan of Deer Park, president in 1923; E. P. Lewis, president of the Oregon Retail Hardware Dealers' association, Marshfield, Ore., and Bob I. Erb of Lewiston, Idaho. The entertainment was concluded with athletic demonstrations in the gymnasium.

Fine Six Found at Negro Club.

Fines of \$15 and costs were imposed on Will Moore, Dorothy M. Kirk, Mrs. Charles Mahoney, Charles Mahoney, William Perry and William Kirk on charges of vagrancy growing out of the raid on the Inland club three weeks ago. All the defendants are negroes. W. C. Brown was found not guilty. Eugene Poin-dexter forfeited a \$35 bond.

LOOPHOLES



ASK SCHOOL FOLK TO FILL CHEST

Public and Private School Employees to Be Asked to Aid Spokane's Needy.

PUPILS TO BE EXEMPT

Hart, Pratt and Meyer to Handle Educational Institutions—Observe "Come and See Day."

All public, high and private schools, colleges and universities in and around Spokane have been organized and will take part in the Community Chest campaign to raise \$225,452 for the 18 local charitable and welfare agencies, which starts next Wednesday and lasts one week. Eight majors have been named by R. J. Stephens, who has been named a general for the school division by W. S. Gilbert, general chairman.

Each major will have a captain in every school in the city to carry on the solicitation work. Every teacher, principal, janitor and others connected with the schools will be solicited and the campaign committee voted unanimously not to solicit funds from pupils.

Hart Is Major.

Henry M. Hart, principal of Lewis and Clark high school, has been named a major and will supervise solicitation work in the Lewis and Clark and all other public schools on the South Side. C. E. Batin and Miss Kate Bell are captains for Lewis and Clark. Other captains in the various South Side public schools are Rose Langley, J. R. Griest, Adelaide Strite, Eleanor McClincy, Pauline Drake, C. W. Macomber, Sara E. Weisman, Florence L. Meyer, W. E. Jackson, Ida D. Most, Mary A. Monroe, S. G. Witter, R. H. Knack, Lena E. Witt, Florence Bradley, Mabel Farnsworth, Lila Smith, Pansy Horrall, J. Mae Boyington, Anna E. Heller, E. E. Call and Ruth Mohney.

Pratt Wears Chevrons.

O. C. Pratt, superintendent of schools, will act as major at the administration building. His captains are Kate B. Barker, F. J. Williamson, Laura L. Smith, Elsie Maxwell, Frank H. Arnold, Grace Holman, Nellie Powers, C. E. Russum, Dr. J. E. Drake, Ella G. Smart and Grace McCaig. F. G. Kennedy is the major for North Central high school and all schools on the north side of the river, excepting those in the Hillyard territory. Lucile Fargo and John A. Shaw Jr. are his captains at North Central. His other grade school captains are Maude M. Stinson, M. O. Roark, Carrie R. Welden, Ida M. Pattee, Clara E. Mader, Marie Fitzgerald, Nona C. Hambert, J. A. Burke, Margaret McGrath, Estelle Purinton, O. E. Heaton, Eleanor S. Worchester, Bess R. Turner, Mary Lou Benson, Frances Weisman and J. S. Warren.

Meyer Hillyard Head.

John D. Meyer is major at the Hillyard high school and all public schools in the Hillyard district. Captains at the Hillyard high school are W. E. Doolittle and Ethel Toevs. Captains in the other public schools in this district are Miss M. E. Tower, Lella Lavin, Margaret Richardson, Helen C. O'Neil, Susan Lacy, J. L. Palmer and Leona T. Voell.

H. P. Olsen is the major at Spokane college.

James G. Patrick will serve as major at Whitworth college.

The Rev. Father James M. Brogan is major in charge of the workers at Gonzaga university and Gonzaga high school.

Between 300 and 400 persons availed themselves of the "Come and See" program yesterday, head-

MOTHER TURNS BANDIT.



Mrs. Stella Stefanie.

Mrs. Stella Stefanie, 20-year-old mother, has admitted to the Detroit police that she turned "gunwoman" because she needed money to meet two months' back payments on her expensive sedan.

Parking her car outside, Mrs. Stefanie entered a dry goods store and at the point of a gun held up the girl clerk and lined up five customers. All she obtained was \$13 from the cash register.

Mrs. Stefanie declares her husband is well able to furnish her with the necessities of life, but when it became apparent she was to give up the luxuries of a car she became desperate. She has a 3-year-old son.

SOUSA THRILLS AUDIENCES HERE

Noted Bandmaster Plays to Two Packed Houses—Program Arranged for All.

LEADING HAS DIGNITY

Military Smartness Marks Work of Director—Soloists Are Brilliant.

Two more Spokane audiences of "standing room only" have given Lieutenant commander John Philip Sousa and his band ovations—both in the Lewis and Clark auditorium, one yesterday afternoon and one last night. The ovations were not alone for the wonderful concert that Mr. Sousa inspired from his bandmen, but to Mr. Sousa himself, whose music has become part of American tradition with the men in two wars marching away to his famous martial tunes.

Audience Gets Spirit.

Anybody who watched the response of the big audience to the Sousa concert last night can understand why Sousa has become American tradition. Time was divided between music and applause—music was all that stilled the applause. From the moment Mr. Sousa lifted his baton the audience lost itself.

RIOT OF COLORS FOR FURNITURE

Shades of Red and Green Demanded in Popular New Designs.

Furniture in shades of red and green, and a riot of tints to vie with milady's dress for colors, is coming into demand, F. S. Barrett, president of the Barrett Manufacturing company, who recently returned from a trip to the furniture conventions at Grand Rapids, Detroit and Chicago, says. The Spanish design, with its red leather upholstery and big brass nails, is also receiving attention, Mr. Barrett reports.

"The old green shades, popular about 16 years ago, are coming back into demand," Mr. Barrett continued, "with the jade the most popular shade in the east. Italian red, one of the brightest reds imaginable, is also in demand for upholstered furniture."

"Furniture, especially the upholstered line, is taking running to individuality. Hand-painted designs and decorations were displayed at the shows, and in several special rooms no two pieces were alike in color, although the different fabrics were in harmony. Some of the better houses built on the Spanish style call for this type of furniture with its straight lines, red colors and bright, brass nails."

"In the general designs, the French and Colonial continue to be the most popular. There is a little less mahar, and more frieze being used in upholstered lines."

"Business conditions as I saw them throughout the east were about normal, with the furniture trade a little above average, if anything. The manufacturers are reporting more orders than before, with prices about the same, although the buyers are getting better quality for the same amount."

The Barrett company manufactures upholstered furniture only.

NEW SPECTACLE FRAMES HERE

Optical Firm Receives Much-Lauded Lens.

The Washington Optical institute, N3 Wall, has been notified by the American Zycalite company, New York city, that it is one of the first optical establishments in the United States to receive a shipment of genuine "zycalite" spectacle frames which are not inflammable like other imitations of tortoise shell.

"We have also been appointed selling agents for the famous Azurine lens," states Dr. Gould. "This lens eliminates all red rays and is strongly recommended by the medical faculty for people with weak eyes sensitive to light and color." Dr. Murphy, who has charge of eye examination at the institute, states that "the Azurine lens is proving a boon to drivers of cars as it is specially adaptable to auto users owing to its power of disseminating the glare of headlights."

L. R. DOLBY EMPLOYEES MEET

"Kind Words" Club Hears Home Industry Talk.

The "Kind Words" club, newly organized employees' association of the L. R. Dolby company, held their second meeting at the Brotherhood Cooperative National bank hall Thursday evening. H. C. Allgaier, credit manager of the Inland Products company, cited the benefits of buying at home and of one manufacturing concern supporting another. J. O. E. (Scotty) Thompson brought some of the songs and laughter of the Highlands, and a radio demonstration by the Van Ausdler-Hoffman music store was another part of the program. Newly elected officers of the club

NEW PACKAGES FOR CHEESE

Phenix Products in Quarter-Pound Size Proving Popular.

New quarter-pound size packages of Phenix cheese products are proving extremely popular. R. T. Mahoney, assistant manager of the Commercial Creamery company, which represents the Phenix corporation here, said yesterday.

"American, Limburger, pimento, Swiss and Camembert cheeses, recently introduced by the Phenix company in the new packages," Mr. Mahoney stated, "are so popular in this family size that we doubled our usual standing order and then had to wire again for more. Camembert cheese is experiencing a great demand."

HILLYARD HIGH GRADUATES EIGHT

Girls Entirely Lacking in First Class to Leave School Since Annexation.

*Eight boys, the midyear graduating class of Hillyard high school, received their diplomas last night at exercises in the school auditorium, which was filled to capacity. Seven of the graduates had a separate part in the program, and their selections ranged from the valedictorian address of Alfred Ostness to saxophone numbers by Lyle Reynolds.

Mrs. J. M. Simpson, president of the school board, in presenting the diplomas, congratulated the graduates and spoke of their future activities and the problems they would meet. J. D. Meyer, principal of the school, presented the class.

The processional march of the graduates, attired in cap and gown, was followed by an invocation by the Rev. J. W. Skerry and selections by the high school orchestra. John Wagner, salutatorian, spoke on "Benefits We Have Derived From Our High School Course." A violin solo by Earl Thomas, accompanied by Miss Helen Eddy, followed.

Merrill Haney, the only member of the class who received his entire education in Hillyard schools, told what the experience had meant to him. An oration, "The Public Duty of Educated Men," by Claire U'Ren, and an address, "Enthusiasm," by Edwin Stevenson, were given. Ward Howell spoke on "America's Debt to Her Educated Men."

Alfred Ostness was the valedictorian. An instrumental duet by Lyle Reynolds on the saxophone and Joseph Thomas on the cornet was popular.

The graduates are: Alfred Ostness, Edwin Stevenson, John Wagner, Harold Parr, Ward Howell, Lyle Reynolds, Claire U'Ren and Merrill Haney. All are planning to enter universities soon.

GENERAL ADVERTISING.



Ask Grocers for

Eatsum
Peanut Butter
Spokane Made

BABBITT EXPLODES, MAN HURT

Walter Zelkey Suffers Painful Burns About Face.

When a pot of hot babbitt exploded while he was working at the Hofius-Ferris Equipment company's plant yesterday, Walter Zelkey, 32, warehouse man, N606 1/2 Monroe, suffered painful burns about the face and forehead. He was treated at the emergency hospital.

Frank Brown, 37, laborer, Cleveland hotel, received a possibly fractured wrist when the car he was cranking yesterday backfired. He was treated at the emergency hospital and taken home.

Suicide Spotted; Boy Jailed.

After he is said to have threatened to take his life in a fit of despondency, Ernest Anderson, 21, was prevented from so doing by the arrival of Detectives Hunt and Self at the Hill hotel where he had a room. After questioning at the police station he was held as an insane suspect. The youth had a loaded revolver in his possession.

Marine Officer Has Pneumonia.

Lieutenant Commander Earl C. Carr, examining medical officer of the marine corps, who has been ill at his home, S2826 Lamont, since Monday, developed pneumonia yesterday. The marine corps headquarters here has wired the San Francisco headquarters for a relief officer.

GENERAL ADVERTISING.

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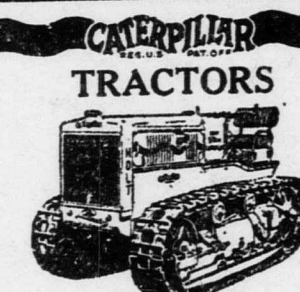
Serve Them Often

Heathized Butter, Cre-Cot Cheese, Perfectly Pasteurized Milk Ice Cream

The ultimate in purity and goodness, these four HAZELWOOD products are favorites with Spokane people! Your meals should embody these delicious foods at regular intervals!

The new Hazelized Butter—manufactured by a new and exclusive process which prevents contamination and preserves its clover sweetness, is available to you at no greater cost than any good grade of butter.

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It's the Work They Do That Makes Them the Most Economical Power You Can Use for Farming, Freight, Logging, Contracting, Road Grading, Snow Removal

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"BETTER—but Costs No More"

BURROW
Rocky Mountain
BOOT

will save you time and money and add miles to your tire service.

THE presence of one or two Rocky Mountain Boots as a part of your

W. C. A. ELECTS SEVEN TRUSTEES

Annual Meeting Is Told Hotel
Cared for 3493—Travelers'
Aid Assisted 6067.

CAFETERIA DREW 69,606

4822 Attended Special Luncheons

—Assets Are \$144,345—
Liabilities, \$64,352.

Y. W. C. A. trustees elected last night:

Mrs. J. M. Richards, reelected.
Mrs. George H. Goble, reelected.
Mrs. T. D. Burger, reelected.
Mrs. I. M. Radabaugh.
Mrs. C. E. Marr.
Mrs. V. H. Greissner.
Mrs. S. H. Wentworth.

The foregoing trustees were elected for a three-year term at the annual membership dinner of the Y. W. C. A. at the association's cafeteria last night. About 180 attended. The newly-elected trustees, with the other 14 members of the board, will meet February 16 to elect officers for the year.

Delay Newman Lake Sale.

Because of a technicality which requires a vote of two-thirds of the membership, action on the sale of the camp site at Newman lake was postponed until this noon.

Community singing, led by Mrs. Charles W. Norquist, with Mrs. John A. Houston at the piano, and negro spirituals by the Delvacka Girl Reserve club of colored girls was the musical program. The pageant, "In Spirit and in Truth," a convocation service dedicating the work of the Y. W. C. A., was presented by more than 20 girls of the association, following the dinner. Miss Ivaloo Pearl Eddy directed service play.

Hotel Cared for 3493.

The report for the hotel showed that last year 3493 girls and women registered for rooms, with many girls from all parts of the Inland Empire staying several months while attending business colleges here.

The Travelers' Aid society assisted 6067 persons during the year. The society met 6124 trains.

Attendance at the cafeteria was 69,606, with attendance of 4822 at special luncheons. The sandwich room, provided for the girl who carries her lunch, is proving more popular each year, the report stated, showing an attendance of 5509, or 529 more than in 1924.

The Girl Reserve clubs in Spokane number 23, with a membership of 726. There are 13 extension clubs at Colville, Moscow, Pullman, Post Falls, Rathdrum and Mead, with 122 members. The emphasis in club programs during the year, the report said, was on world friendship and health. Forty-nine advisers and 46 committee women are also numbered with the club membership.

Show Financial Condition.

The financial statement of December 31, 1925, follows:

Assets.	
Cash	\$89
Loan fund	226
Accounts receivable	140
Bonds	1,000
Inventory supplies	567
Equipment	13,472
Building and real estate	128,043
Total assets	\$144,345

Liabilities.	
Accounts payable	\$2,567
Retirement fund	6
Notes payable	3,279
Mortgage payable	58,500
Total liabilities	\$64,352
Excess of assets over liabilities	\$79,992

MONTE CARLO

By E. Phillips Oppenheim

INSTALLMENT XLII.
FEMININE INTRIGUE.

A single pearl hung from the marchesa's throat. The fact that she had received many compliments during the evening seemed to have left her unmoved.

"You do not wish to play that silly game," she said. "Let us find a quiet place and talk."

"But where?" he asked, turning away with her face to the crowded bar.

"We go towards the lounge of the Hotel de Paris and we find two seats there," she proposed.

Hargrave hesitated. A tete-a-tete with Nina di Bieni attracted him little. On the other hand, the bar seemed crammed with all the bores of his acquaintance.

"At your disposition, madam," he murmured.

They walked in silence down the long passage, entered the lift and traversed the second covered way. In a deserted corner of the lounge she pointed to two chairs.

"We sit there," she whispered. "Marchesa," he began—

"Nina," she insisted. "I hate my Italian title."

"Nina, then," he went on, disposing of himself to his satisfaction, and lighting a cigarette, "I shall listen with pleasure to all you have to say because you are looking exceedingly attractive tonight, and I have a measure of liking for you, but I must warn you that if you are going to open the old subject you will waste your time. I shall not change my mind."

"It is something to the good," she mused, "that you find me attractive tonight. A good many others have told me the same thing without its affording me the same pleasure. Still, I do not like your obstinate attitude. The strongest man in the world is the stronger for knowing when to yield."

He flicked the ash from his cigarette.

"Proceed," he begged.

"For five years," she confided, "I have been—what shall I say?—the friend, the amenable friend, of Andrea Trentino. Five years for anyone of my temperament is too long. I have endured a great deal. Now I have finished. Andrea Trentino and I are to part."

"I think," he remarked, "that the star of Andrea Trentino has set."

"A year ago," she reflected, "it had never seemed so firmly established. Now one sees easily that it is finished. Andrea has lost his touch upon life. He is becoming like a trapped animal running around his cage. Can you tell me, Sir Hargrave, of all your knowledge, how it is that a woman may pity failure, but she worships success?"

"I am no judge of women or their ways," Hargrave answered.

"A pose," she replied, "which is a little unworthy of you. You have success after success with my sex. It would be impossible unless you understood us. The man who does not understand women gets but little joy out of them. The best of them responds never to the crack of the whip; only to the call of the magic pipes. A man may buy a mistress, but he must woo a sweetheart."

"Yet a moment ago," Hargrave repeated, "you said that you were to part."

"I have been the one thing necessary in life to Andrea Trentino. I have been the one thing which he has worshiped next to his money. He is a jealous man, too. He could suffer."

"Do I understand," he asked coldly, "that you are paying me the great compliment of suggesting that I should become his successor?"

"There are many," she rejoined, "to whom the idea would appeal."

He studied her thoughtfully—a pleasant, uncritical look in his eyes which robbed his regard of any suspicion of offense. She was without a doubt a very beautiful woman with a great deal of that charm without which mere physical good looks so often lose their appeal. She satisfied even Hargrave's fastidious taste.

"Everything except the reality of your idea appeals to me," he confessed.

She looked at him with slightly uplifted eyebrows.

"That sounds scarcely flattering," she observed.

"Believe me," he assured her, "that it costs me a great deal to say it. It simply happens that conditions

"Are you in love with your beautiful ward?" she interrupted.

"The phrase applied to a man of my years sounds a little absurd," he rejoined stiffly.

"I do not know how old you are," she admitted. "You look no more than 38 or 39, although you have that air of experience which women so admire. The last man I knew who was really absolutely in love was a little short of 60."

"A most undignified proceeding," he insisted.

"There are times," she replied, "when one does not think of dignity. If one did perhaps I should have left you a few minutes ago."

"I should have been sorry if you had," Hargrave assured her. "Believe me, my speech sounded more uncouth than the feeling which prompted it. Besides, you have given me an idea. Trentino number jealousy among his weaknesses, does he?"

"He has made life very tiresome sometimes," she admitted. "That we must part, now that he has lost his money, I know, but in our farewells he has offended me. The worst punishment which could be inflicted upon him would be the knowledge that you had become my friend. If this can not be, the punishment would be almost as real if he believed that it were so. Dine with me here tomorrow night. Andrea has invited your stock broker, Mr. Marston, and his lawyer, to indulge in a last discussion."

Hargrave considered the matter briefly. He was disengaged, but there was an element of pettiness in the suggestion which almost induced him to frame a refusal.

"You see," she went on, "Andrea in some ways has always been trying to be one of those women who look upon infidelity as a form of vulgarity, and in his heart he knows it. Yet, for all these years, he absolutely refused to let me lunch or dine alone with any man. He has even stooped so low as to have me watched. He will realize, perhaps,



Reg. U. S. Pat. Office.

that our rupture is complete if he sees that I have now released myself from my promise. He will also feel it much more keenly if it is with you that I do so." (Copyright, 1926, by E. Phillips Oppenheim.)

(Continued Monday.)

CREDIT MEN TO EXPAND

Will Form New Associations—Name Committees.

Establishment of retail credit associations in the larger cities of the Inland Empire is one of the primary objects of the Associated Retail Credit Men of Spokane for the coming year, said Harley J. Boyle, president, yesterday. Mr. Boyle is credit manager of the Crescent store. He said the credit men would work together with the business service committee of the Spokane Merchants' association.

The Pacific Northwest Retail Credit Men's conference will be held here May 17 and 18.

Committees for 1926 have been named by Mr. Boyle as follows: National association work—Orin E. Moody, chairman; Charles A. Gonser, R. L. Elsom; credit cooperation and education—Ray S. Roberts, chairman; A. L. Swanson, A. K. Sheely; membership—B. E. Dixon, chairman; F. S. Alkus, Leon Boyle.

Membership acquaintance—C. E. Bartlett, chairman; Thomas E. Maloney, Mrs. Bernice Elliott; bankruptcy—H. A. Garrett, chairman; A. M. Murray, J. W. Moss; entertainment—G. E. Reed, chairman; Harry Rich, Louis Grove; legislation—Thomas McCormick, chairman; Warren W. Clark, R. M. Lambert.

Poland is reorganizing its fiscal policy under the direction of Dr. E. W. Kemmerer of Princeton university.

LEAVES FOR AGENCY MEETING

C. H. McCoy to Attend Equitable Life Managers' Convention.

C. H. McCoy, agency director for the Equitable Life Assurance society in eastern Washington and northern Idaho, will leave tomorrow with Mrs. McCoy for Chicago to attend the meeting of managers of the society. The following assistant agency directors will also go: Morris Rosauer of Yakima; All Bauch, Lewiston; Orin W. Gross, Spokane, and Fred H. Schroeder, Wenatchee. The party will be away two or three weeks.

On their way home Mr. and Mrs. McCoy will go through the south and come up the Pacific coast.

Mr. McCoy said his agencies increased their 1925 business 33 per cent over 1924, as compared with a 17 per cent increase for life insurance companies generally all over the country.

M'ELROY RETAIL BUREAU HEAD

Assistant Sales Manager of W. W. P. Co. Succeeds G. M. Wevley.

R. B. McElroy, assistant sales manager of the W. W. P. company, was yesterday elected president of the retail trade bureau of the Chamber of Commerce to succeed G. M. Wevley. The election was held at a meeting at the Davenport yesterday noon. Harry A. Garrett of Garrett, Stuart & Sommer was chosen vice president. W. J. Hindley, education director of the Washington State Retailers' association, reported on his organization's work in 1925.

Inland lighthouses capable of throwing rays 200 miles have been constructed in France to guide night traffic by air.

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GENERAL ADVERTISING.

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Special Offerings for Saturday and Monday

N. B. C. Sodas, Plain or Salted,
3-lb. caddy 43c

N. B. C. Grahams, 2 1/4-lb. caddy 37c

Champion Butter Flakes, 6 pkgs. 28c

Scouting Boy Sardines, per can. 10c

Hominy, Van Camp's, No. 2 1/2 can. 10c

Snow Flake Sodas, Crisp and Fresh

Eat More Fresh Eggs



25c per pound buys the best fresh eggs on our market.

SPOKANE POULTRY
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Phone Riverside 141 Free Deliveries W104 Second Ave.

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And the Price Is Less—lb. 24c to 30c

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QUEEN OLIVES—Quart Mason jars 48c	DUSTLESS MOPS—Large size, complete with handle 48c
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T R U B L U MARSHMAL- LOW PUFFS— 1 lb. 38c	LIBBY'S FANCY SPIN. ACH— 3 small 35c 2 large 35c
AMAZO OIL— Pint 23c Quart 45c 1 1/2-gallon 88c	NEW PACK B & M CANNED GOODS— Succotash, small 15c large Lima Beans, No. 2 can Boston Brown B 2 1/2 can If You Like Brown B Try This.
LIBBY'S FANCY SLICED PINEAPPLE— No. 2 can 21c No. 2 1/2 can 25c	PEANUT BUTTER 2-lb. glass top jar 4
PAUWELA PINEAPPLE— 4 small cans 49c	BEETS— Libby's Whole, No. 2 can 22c Blue Bunny Sliced, No. 2 can 12c
FANCY DRY PACK SHRIMP— 3 cans 35c	MACARONI— Golden Age, 5 pkgs. 25c Armour's, 5 pkgs. 25c American Beauty 8c Beech Nut, 2 pkgs. 25c
SPITZ CATSUP— Large bottle ... 19c	PREMIUM OATS— Armour's, large 28c
PIONEER CATSUP— No. 2 1/2 can 22c	WINESAP APPLES— 5 lbs. 25c Box \$1.95
GOLDEN SHORE WHOLE CLAMS— No. 2 can 22c	
Fancy Clams at a Low Price	
DATES—Drome- dary, pkg. 19c Monogram, pkg. 10c	
FLOUR— Piggly Wiggly, 49-lb. \$2.10 Silver Loaf, 49-lb. \$2.15 Myrtle, 49-lb. \$2.25	
SUNSET SARDINES— 2 15-ounce cans .. 25c	
KIPPERED HERRING— 2	

